

Television/Radio Age

OCTOBER 24, 1977 • \$1.50

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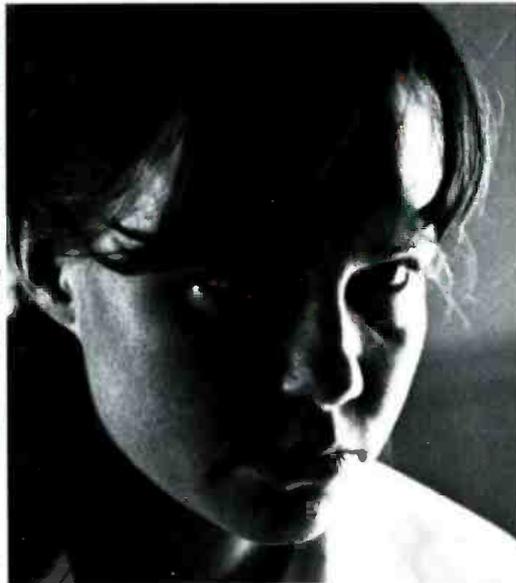
Viacom

Twenty new reasons television's new great

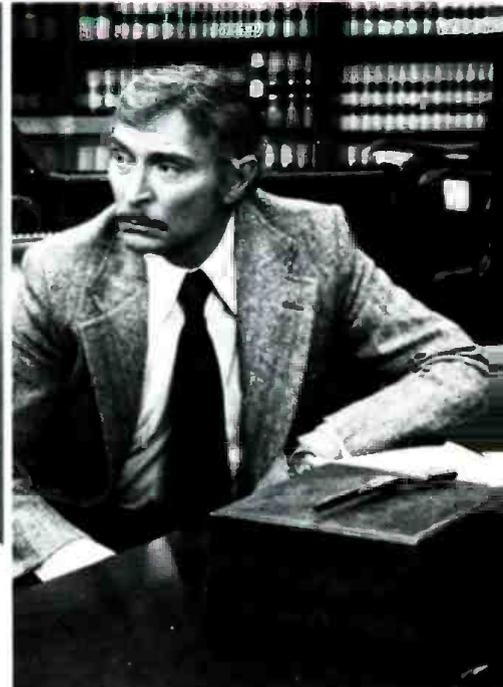
40% network share.



43% network share.



42% network share.



“Sybil I”

Sally Field and Joanne Woodward star in this award-winning, two-part film about a real woman who developed 16 personalities.

Source: NFI, original primetime telecasts.
Audience estimates subject to qualifications on request.

“Sybil II”

“Nowhere to Hide”

A U.S. Marshall protects a syndicate defector in this action-adventure with Lee Van Cleef.

Features V. why Viacom is major source for movies!

41% network share.



“Savage Bees”

African bees invade New Orleans during Mardi Gras. Ben Johnson stars.

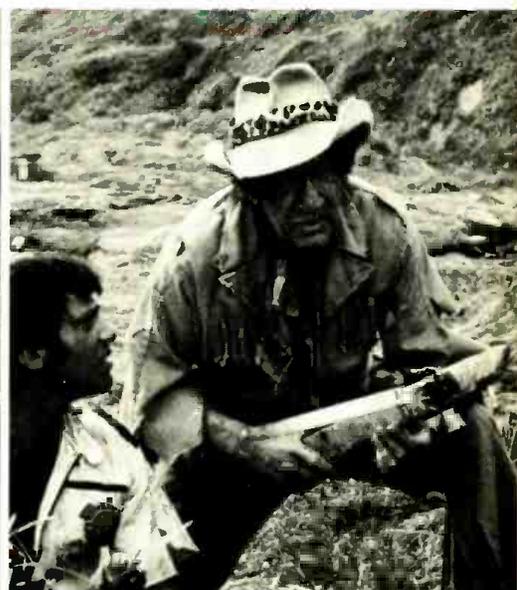
39% network share.



“Judge Horton and the Scottsboro Boys”

Famous trial of falsely accused blacks in tense Southern town.

41% network share.

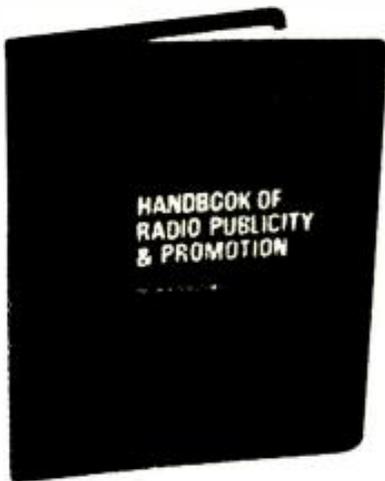


“Last Dinosaur”

Richard Boone in a science-fiction thriller about pre-historic monsters.



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A check for enclosed.

Name

Address

City

State Zip

Television/Radio Age

Volume XXV Number 7

October 24, 1977

TV NEWS/PUBLIC AFFAIRS '77

- 31 ENG, set design, art, chroma-key shape news**
Most stations consider ENG the most important trend in TV news presentation, reflected by changes in studio sets, introduction of new on-air techniques and format shifts
-
- 36 Public affairs: Magazine shows proliferate; investigative efforts sharpen**
Popular public-affairs subjects for stations include education, natural resources, legalized gambling
-
- 38 Many stations enact guidelines on involvement with terrorists**
Chief concern is that terrorists not be offered broadcast facilities to push for their demands
-
- 40 Early-evening news boom in top markets leveling off**
Analysis of newscast ratings shows local news comparing quite favorably to more-expensive network newscasts
-
- 43 What ENG really means to television news**
In separate articles, Lester M. Crystal, new president, NBC News, and Richard C. Wald, former president, point out ENG has more important implications than the showbiz aspect.

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Could your Early News use more young adults?

If so, take a hard look at your lead-in.

You'll find the number of young adults in your Early News is greatly influenced by its preceding program.

MCA TV is in the lead-in business and we'd like to share with you a just-completed, eye-opening research study, "How To Build A Young Adult Franchise In Your

Early News."

It could just be the best news you've ever had on your Early News!

MCA TV



In real time, it's the best helical. In slow motion, it's the only helical. VPR-1.

Ampex has the first one-inch helical VTR ever produced that records and plays back broadcast quality material in real time, slow motion or still frame.

VPR-1 is a High Band Color recorder designed to deliver the finest audio and video program material. Totally new signal concepts elevate the VPR-1 far above other helicals.

The real magic, though, comes from the optional Automatic Scan Tracking (AST) accessory. AST delivers slow motion and still-frame material, directly from tape, without a noise bar. And AST means absolute tape interchange, even across wide extremes of temperature and humidity. The pictures are sharp, color true, and just the ticket for special effects and instructional programs. AST even helps in post production editing, where the touch of a finger

unfolds a frame at a time in the manual jogging mode.

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It's been a long wait for a broadcast quality one-inch system with full special effects, but the wait is over. VPR-1 takes you all the way down to a frame at a time.



AMPEX

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Name

Company

Address

City State Zip

(Company purchase order or payment must be enclosed)

These stations have ability, style, timing, programming know-how, foresight, initiative, money and success. They also have **Welcome Back, Kotter**.

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KTTV Los Angeles
KRON-TV San Francisco-Oakland
WNAC-TV Boston
WTTG Washington, D.C.
WEWS Cleveland
WTAE-TV Pittsburgh
KDOG-TV Houston
WTCN-TV Minneapolis-St. Paul
WXIA-TV Atlanta
WTTV Indianapolis
WBAL-TV Baltimore
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KTXL Sacramento-Stockton
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WXIX-TV Cincinnati
KTAR-TV Phoenix
WCMH Columbus, Ohio
WMC-TV Memphis
WDTN Dayton
WEYI-TV Flint-Saginaw
KSL-TV Salt Lake City
KTEW Tulsa
KARK-TV Little Rock
WMT-TV Cedar Rapids-Waterloo
KREM-TV Spokane
WKJG-TV Ft. Wayne

WARNER BROS. TELEVISION DISTRIBUTION



A WARNER COMMUNICATIONS COMPANY

Whatever happened to Reeves?

Since that question is still being asked more than once a week, it's probably time for an answer.

After all, a company that once dominated an entire industry did virtually disappear from sight.

Actually two things happened to Reeves.

First, the company lost its way for awhile.

Second, the company recovered.

New ownership, new management, new people, new equipment, and new business all have been quietly coming together for 18 months now.

And it's all working so well Reeves is once again one of the biggest in the business.

With more ways to help you be good at your work than anyone else in the business.

Here are some of them.

Need Wheels?

We have the largest mobile group in the East.

Experienced in everything from single camera shoots to the complexities of NFL football to the intricacies of ballet.

37 technicians with a full staff to back them up, and the latest equipment to work with.

Four trucks, more quad machines than anyone and the latest in cameras including new hand held RCA TKP-45's and new RCA TK-46 field and studio cameras. Even a disc for slow motion and a Chyron IIIB for optimum graphic support.

You can have any of it. From one man to a full crew or any combination in between.

And you can rest easy you'll never get a pick-up crew or a group that hasn't worked together before.

You have enough problems without that one.

"The Room".

In editing we offer everything from the simplicity of cassettes to the on-line sophistication of the CMX-340X.

Then we offer something more.

"The Room." Where you can do your CMX editing without the CMX and its knobs and lights and levers coming between you and your work.

Just you (and your associates) seated in comfort before a TV screen giving easy vocal direction right down to split frame perfection.

Or, if you prefer to sit at the console, you're welcome to. And, perhaps for the first time in your career, you won't feel anyone breathing down your neck as you work.

For another carefully thought out feature of the room is the location of the TV viewing area where the others will be sitting.

It is located in front of, not in back of, the console.

Think about that.

How To Avoid Those Post Production Blues.

Shooting a TV commercial is often simpler than doing what you have to with it after the shoot.

Editing, film transfers, duping, distribution, kines and syndication.

At Reeves, we have more experience in these critical areas than any other company in the country.

For no other company does all we do with videotape. Or for as many clients.

A separate division occupying two floors at our headquarters works around the clock handling the endless tasks of scheduling, duping, distribution, trafficking, and all the paperwork that goes with it.

We're doing this for nearly every major advertiser and agency in New York City and a great number outside the city.

And we're willing to do it for you. Quite possibly, we'll even lower your costs in the bargain.

See? Life can be beautiful.

Stage Center.

Over on 81st and Broadway sits what many consider to be the most versatile, up-to-date TV production studio in New York City. Perhaps the country.

We own it.

It can handle any type of multi-set production (as it did with *Sesame Street* and *The Electric Company*), has removable theatre seats to accommodate 270 people in comfort (ideal for soaps, quiz, or comedy shows) and, of course, full audio and lighting facilities.

Check it out. You may not have to go west after all.

The Sounds of Hollywood. And Other Places.

We have one entire division devoted to sound. Only sound. Nothing else.

A full service recording, mixing, and dubbing facility, it offers four studios that can (and do) handle everything from radio to TV to wide screen projection with both film and video tape capability.

Some of our recent credits include films like *All The President's Men* and *Network*. TV programs include *The Adams Chronicles*, *Kojak*, *A Midsummer's Night Dream* and all the awards that go with them.

Ad agencies, too, are finding that our experience and advanced equipment can make an important contribution to their work.

What's Your Favorite TV Program?

If it's a special there's a good chance we had something to do with it.

Yet another division of Reeves has the twitch-producing job of helping clients find programs that fit their needs and then getting those programs on the air.

We've developed enough skill in this area to become one of the biggest buyers of TV specials in the country.

Upstairs Downstairs; *A Circle of Children*; *Doug Henning's World of Magic*; *Moon for the Misbegotten*. Those are some of our buys.

There's More. Much More.

There's the industrial television network we developed and now manage for the Pepsi Cola Company. We create, produce and distribute the training programs that go out to over 400 bottler locations across the country. We've handled similar projects for A&P, Union Carbide, and others.

There are the major corporate management meetings and franchise sales meetings we plan and handle. Selecting the site,

arranging accommodations, writing and producing films and slides, engaging live talent. Everything. Right down to menus and tips.

There's the writing and producing of hundreds of industrial, training, and sales films.

In fact, there's no phase of corporate communications, including management information systems, we haven't handled for clients as widely diverse as Pan Am, Bristol-Myers, Xerox, Mobil Oil, United Technologies, and J.C. Penney.

And the latest: we're even into packaging and selling our own TV shows.

We've covered a lot of ground in this ad and if you're still with us, perhaps there's good reason for us to get together.

Give Marvin Green a call and tell him what kind of help you need.

He's our Chairman and he'll be happy to meet with you. Or if you prefer, he'll put you in direct touch with the people you'll be working with.

Either way you have nothing to lose. Except a few problems.

 **Reeves Teletape**

708 Third Avenue, New York, N.Y. 10017
212 573-8600

Publisher's Letter

Television/Radio Age, October 24, 1977

Local newscasts get greater attention, including sets, technology

Every station manager knows that news is the most important aspect of his local programming. News programming gives the station its local stature as well as its national image. Agency timebuyers will tell you that, when the Arbitron and Nielsen sweeps come in, the buyers first look at the relative standing of the station's news programs in each market. What is particularly apparent from our studies (see page 40) is that local news is developing at a faster pace than network news. Our studies in the past have also shown that there is often a greater audience watching local news than network news. The competition between the stations is intense, and stations are constantly seeking to improve their news presentations.

Stations have paid a great deal of attention to some of the peripheral aspects of news, such as studio sets. There have been different approaches to set design. One group of experts believes that the newsroom background gives a sense of immediacy and movement to a newscast. Others are in total disagreement with this view, contending that this approach is an imitation of a newspaper city room and that, in television, the set should be structured to meet the needs of television. As Stan Turner, news director at KSTP-TV, Minneapolis-St. Paul, has said, "An ill-designed set can be a negative if it is unpleasing to the eye. A good set should not be sterile. It should be functional, and the principals should be able to communicate easily with the audience as well as with each other."

ENG most dramatic news-coverage advance

From the standpoint of technology, electronic newsgathering has been the most dramatic advance in news coverage, but, like every other development, stations are learning every day how to use this gear more effectively. The development of minicams for both studio and remote uses has made it possible for even the smallest stations to utilize this technology.

The development of the through-the-lens TelePrompTer has made a great difference in enhancing the personality of the newscaster. He is no longer reading from atop the camera but, through the new device, he is looking directly into the camera lens.

The new character generators have also been responsible for the development of new techniques, giving the newscast a great deal more flexibility.

Public-service aspect gets growing emphasis

Stations by and large are doing a great deal more service reporting, such as consumer information and investigative reporting in multi-part series. There is more examination of issues, both sociological and otherwise, that are of interest to the community.

There is no question that broadcast journalism is maturing. The last few years have seen an emancipation from the stereotype of newspaper reporting. The fact is that the medium *is* the message. The viewer does not perceive news on TV the same way he does in print. There is bound to be, for example, some rub-off from the announcer or reporter. While journalism as a profession does involve standards applicable to all media, it is inevitable that personalities have an impact on the viewer and, realistically, this cannot be ignored. There will always be some broadcasters who will sacrifice news for various types of emotional appeals, but judging by how TV has handled the news so far, this does not seem to be a long-range problem.





Will California die of thirst?

California lies in the grip of its worst drought in 40 years.

The water shortage has reached crisis proportions in some areas. Voluntary conservation has given way to mandatory rationing. Over a billion dollars has been lost by the drought's two-year grip on the state's rich croplands. And the growing scarcity of water has made it a precious commodity to be jealously guarded.

In "Forecast: Dustbowl," a seven-part report broadcast on our evening news, we sought to inform our viewers of the facts

involved. How nature's shifting weather patterns caused the drought. And how, in some cases, man's inadequate planning aggravated it.

We then showed our audience ways in which to cope with the water shortage. Tips on cutting wasteful uses in showers, toilets, shaving and washing dishes. And methods of reusing waste water efficiently.

"Forecast: Dustbowl" was one of several reports we created to aid our viewers in understanding important issues. Others include "Fire!" concerning the cause and prevention of these home disasters. "Smoking: What A Drag," on the continuing

controversy of whether to smoke or not to smoke. And "Property Taxes," about the burgeoning cost to owners that is driving them from their homes.

More reports like these will follow in the future. Because they fulfill the responsibility we have as broadcasters. To present our viewers with information that faces the issues they face in their daily lives.

Not just news. But facts they can use.

KRON-TV
NBC for the San Francisco Bay Area



How Bob Peyton helps TV station ca

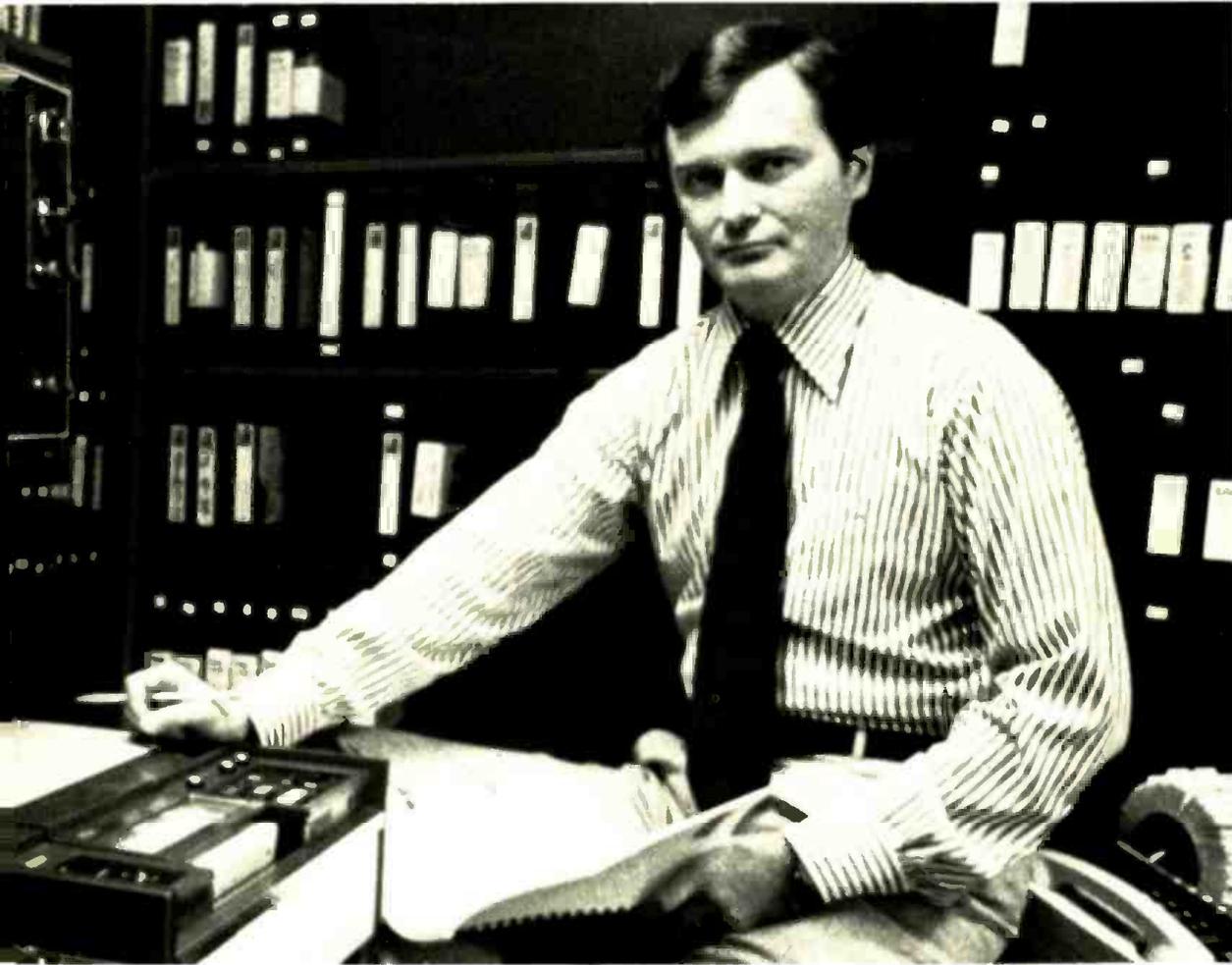
A TV station is concerned about lagging fringe time audience. The General Manager asks Bob Peyton, Katz Programming V.P., for ideas on how to turn the situation around.

Bob's department has track records on just about every syndicated show and feature film available for broadcast. Computer analyses measure audience flow, study viewing

patterns, and then examine the compatibility of programming alternatives.

With 10 years experience in assessing programming opportunities, Bob Peyton is expert in utilizing these tools. Stations are given a clear picture of where audience gains or losses are occurring—and can program accordingly.

THE KATZ AGENCY INC., NEW YORK ATLANTA BOSTON CHARLOTT



apture 40+ share of fringe audience.

"Bob's input gave us a winning schedule," says the manager of this Katz TV Continental client. "The 4 PM slot is now pulling a 48 share. The following half hours are capturing 45 and 41 shares respectively."

Programming is just one of the resources a rep needs to be the best in the business. Katz has them all.



Katz. The best.

CHICAGO DALLAS DETROIT JACKSONVILLE LOS ANGELES MEMPHIS MINNEAPOLIS PHILADELPHIA ST. LOUIS SAN FRANCISCO SEATTLE

Letters

Into the CBS archives

Thank you very much for the souvenir copy of the CBS 50th Anniversary Issue of TELEVISION/RADIO AGE. We at CBS have had a lot of nice things written about us during this anniversary year, but it is particularly gratifying when they are written by someone who has known us so long and so well.

Your enthusiasm for the project, which was so evident when we met in my office, shows through in the special issue. You have produced a report that not only is immensely enjoyable and informative reading for the present, but one that will have a lasting place among the chronicles of broadcasting.

With congratulations and all good wishes.

WILLIAM S. PALEY, L
Chairman of the board, CBS, Inc.

Format discrepancy

Reference is made to your issue of August 29, wherein you list the top 10

stations in the top 100 markets.

In all listings for Washington, D.C. where WOOK is shown, it is shown as a Spanish station.

This is incorrect. WOOK-FM is Washington's black album stereo station. We would appreciate your advising your subscribers of this error.

E. CARLTON MYERS,
Vice president, general manager,
WOOK Washington

Market rankings

I noticed in the August 29 issue of TELEVISION/RADIO AGE that the Nassau/Suffolk SMSA was listed as the nation's 50th market. I wonder about the basis for that listing.

Sales Management, Broadcasting Magazine, U.S. Census Bureau and every other listing that I have seen shows it as the ninth market in the United States and, indeed, its population of 2.75 million does make it 9th.

I have other questions, as well, concerning the listings of Nassau/Suffolk, showing New York City stations only,

but, perhaps they will be answered automatically when I have your reply to this basic question.

Thank you for your consideration of this matter.

RICHARD J. SCHOLEM,
General Manager, WGSM/WCTO(FM)
Long Island, N.Y.

Ed. note: In answer to your question about the ranking of Nassau/Suffolk, we rank radio markets in these listings by total radio revenues, as explained at the beginning of the listings. Thus, the listing reflects radio ad expenditures rather than population; it also reflects our readers' interests.

As for the predominance of listening to New York stations (you'll note that WBLI Patchogue was included among the leaders), that must be pointed up in our listings because of their basic purpose.

If there are any other questions, please don't hesitate to call or write.

Defining local kidvid

By the way, I was a little surprised that *Romper Room* was not mentioned in your August 15 issue by some stations as a locally produced program, since this is the case in 16 markets—even though all materials and scripts are supplied and overseen by us. I imagine they considered *Romper Room* a syndicated program along with *Fred Flintstone & Friends*.

JOHN CLASTER,
Claster Television Productions, Towson, Md.

Agency training

I thought the story on agency training programs (TELEVISION/RADIO AGE, August 1) was well balanced and well done and is a good piece of informative reporting. Enjoyed the rest of the issue too.

ROBERT PURCELL,
American Association of Advertising Agencies, New York

Agency opportunities

Your August 1 article on agency training and recruiting fails to point out the fact that the training for the big jobs still goes to a rather elite corps of MBAs from a few Ivy League schools, while those not born with silver spoons can only hope to dead-end in media buying. The agencies are thus still guilty of perpetrating a class system.

NAME WITHHELD,
New York

The Beverly Hillbillies



Consider their assets. A Beverly Hills mansion. Oil in Arkansas. And a comedy style that produced 40%

primetime and 39% daytime audience shares. Like most chic rich, the Clampetts are still working. Winning time periods and key demos in syndication.



Source: NTI, Oct.-Apr. 1962-71. Audience estimates subject to qualifications available on request.

**The ABC Evening News
with Harry Reasoner and Barbara Walters**

ABC Newsbrief

Good Morning America News

ABC News Minute Magazine

Issues and Answers

Directions

Animals Animals Animals

ABC News Closeup

ABC News Specials

ABC News Radio

Americans All

**ABC abc
NEWS**

MMT SALES, INC. CELEBRATES ITS 5TH ANNIVERSARY

The new kid on the block isn't a kid anymore! Five years ago with the five Meredith stations and six offices, MMT became the first new **independent** national TV representative to start in over twenty years. With a couple of dozen adventurous and dedicated people, MMT launched a new era of station representation. The professional, contemporary and determined people of MMT have built a company with thirteen stations, eleven offices, and over seven hundred percent growth in revenues since November 1, 1972.

Now, we didn't just run an ad to tell you it's our birthday . . . We ran an ad to express our heartfelt thanks to our partner stations and the hundreds of advertising agencies from coast to coast.

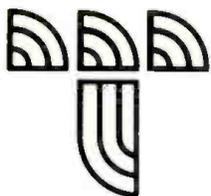
*Thank you from
MMT*

SIX MAJOR GROUP BROADCASTERS ARE GROWING WITH US.

WE MUST BE DOING SOMETHING RIGHT!

**MEREDITH
WOMETCO
TAFT
NEWHOUSE
POOLE
EVENING NEWS ASSOCIATION**

The sales growth of our stations consistently out performs the national average . . . and for good reason. **We're professionals.** Our concentrated sales approach brings us loyalty, support and a success story that's the envy of the representative industry.



We've come of age in a tough business.

MMT SALES, INC. 747 THIRD AVENUE, NEW YORK, NY 10017 (212) 758-3838

IF YOUR EARLY NEWS IS ONLY NUMBER TWO, MAYBE WHAT YOU'RE MISSING IS MERV.



If you want your early news to be Number One instead of just another also-ran, lead in your news with "The Merv Griffin Show."

Because better than three out of four stations (76%) that lead off the early news with Merv have the highest-rated news programs in their markets.

Compare that with these figures: Only 50% of the early news programs following the next leading talk-variety show are first. And when the early news follows movies, the average is 46%. Sitcoms, 35%. Hour-long dramas, only 30%.

Any wonder why Merv has just added 25 new stations to his line-up for a grand total of 90?

Start running Merv before your early news. And let him turn your early fringe time into golden time.

Which would be the best news yet.



METROMEDIA PRODUCERS CORPORATION

485 Lexington Avenue, New York 10017. (212) 682-9100

Source: ARB, May, 1977.

Radio Report

Cooperative line with other groups stressed at NRBA meet

The National Radio Broadcasters Association is committed to a more cooperative stance in its relations with the "old-line" broadcast groups, particularly the NAB. This appears to be the key outcome of the NRBA convention in New Orleans two weeks ago, where the Goals Committee of the board officially laid out a cooperative line. Nevertheless, the convention in effect re-affirmed the need for a radio-only organization. While NRBA officials have in the past denied any intention of a confrontation with the NAB, there are still strong opinions among the membership that the NAB is too TV-oriented.

A desire for stability is an important factor in current NRBA policy. This was cited at the pre-convention meeting of the board, which re-elected last year's slate of officers led by president James Gabbert of KIQI/KIOI(FM) San Francisco.

But, although NRBA has gained acceptance by the radio industry—as evidenced by the steady growth from about 350 members in 1973, when the organization was the National Association of FM Broadcasters, to its current 904 members—many broadcasters who attended this year's convention have not resolved in their own minds how NRBA, NAB and the other associations fit into the total broadcast picture. The uncertainty reflects questions about the rewrite of the Communications Act, a new FCC chairman and other important changes facing radio.

NRBA attendance estimated at 2,500

Attendance at the New Orleans meeting was estimated by NRBA officials at 2,500, compared to 1,000 at the first get-together four years ago. Rep. Lionel Van Deerlin (D-Calif.) chairman of the House Communications Subcommittee, made reference to this increase in expressing surprise at a "through this size." The congressman's speech was exceedingly friendly and well received, one reason being his citing the prospect of "virtually" total deregulation of radio.

NRBA reported that the '77 convention included about 1,300 radio broadcasters, plus equipment manufacturers, program syndicators and reps. Sixty exhibitors filled 125 booths, and there were about 75 hospitality suites.

The unity theme was set by keynote speaker Miles David, NRBA president: "It worries me that we have two organizations representing radio (in Washington). There has to be a better way," David stated. He advocated meetings to exchange information and other "continuing consultation" among the industry associations.

Mutual to seek go-ahead for 500 earth stations



Amway Corp. acquisition of Mutual Broadcasting System is made official as Richard M. DeVos, Amway president, l., and C. Edward Little, Mutual president, shake hands.

Mutual Broadcasting System expects to ask FCC for authority around mid-November to install approximately 500 satellite earth stations in the continental U.S., Puerto Rico, Hawaii, the Virgin Islands and Alaska, according to C. Edward Little, president. The plan, which would improve reception quality "substantially" and would open up a number of new programming possibilities, has been met with considerable enthusiasm by the top management of Amway Corp., with whom a merger agreement was finalized last month. Says Little, who had just returned from meetings with Jay VanAndel, chairman, and Richard M. DeVos, president, of Amway at their Ada, Mich., headquarters, "They were extremely excited and pleased. Their enthusiasm is certainly contagious."

Gary Worth, Mutual executive vice president, says contracts with a carrier and a manufacturer will be finalized shortly. Plans involve small-aperture receiving terminals—dishes 10 feet in diameter. Each station would be capable of receiving at least two 15-KHz channels. With 500 earth stations, completely owned and financed by Mutual, most affiliates would have their own terminals, while some would be using Bell System interconnections for short distances. Mutual executives would not disclose cost of the operation, except that it is a multi-million-dollar project.

Worth notes this would represent a major improvement in the quality of reception of the network by stations, and therefore transmission to listeners, stating that most network transmission to date has been 3.5 KHz and some at 5 KHz: "Currently, network programming doesn't meet the quality that stations

Radio Report

(continued)

can transmit. Also, we will have the ability to transmit stereo and quad and to transmit play-by-play sports or long music programs without interfering with regular programming, like newscasts."

Little says it would take about 18 months to fully implement the satellite network after FCC approval. He discloses "exciting new programming ideas" that would be made possible by the satellite link are now in the planning stages.

Another recent development at Mutual is appointment of Lockwood Richard Doty, II as director of network communications. With a broadcast background including newscasting and station management and ownership, he most recently operated his own marketing firm in Fort Lauderdale, Fla., which he recently sold. He will be in charge of Mutual's public relations, advertising, publicity, marketing and promotion.

Ends and means conflict in Arbitron ESF support

A conflict of ends and means is developing around Arbitron's Expanded Sample Frame (ESF). On the one hand, black stations, for example, see the concept improving the accuracy in measuring ethnic groups, while on the other, the stations are showing reluctance to pay the cost. A National Black Network spokesman says the key drawback is the added cost to stations, expected to be about \$1,500 more per year to the four markets being tested. He says stations will resist paying the extra costs for a "service which helps Arbitron to improve its research position." Nevertheless, the network has sent out a memo to its stations, recommending support of ESF. The sampling procedure is designed to include all telephone households, listed and unlisted.

An RAB GOALS subcommittee has been formed to attempt to clarify some of the procedures used by Arbitron, with GOALS asking for data supporting the service's estimates on the unlisted homes in the survey (see *Radio Report*, October 10). Arbitron is looking for 80 per cent of the stations in other ESF markets to pay the additional tariff. If it doesn't get that kind of support, Arbitron has stated it will drop ESF for now.

ABC web affils to hear about satellite networking

The ABC Radio Network affiliate advisory board confab will include a discussion on satellite transmission of web programs, the economic future of the radio industry over the next decade, and plans to mark the 10th anniversary of ABC's four network services. Fred Walker, president, Broad Street Communications Corp., and Covenant Broadcasting Group, will address the groups on the subject of "Media 1984 Plus!" The confab is set for October 27-30, on Hilton Head Island, S.C.

Set sales to dealers ahead 60.5% in September

Radio set sales to dealers were up 60.5 per cent in September, compared with the same month in 1976, with FM and AM/FM sets taking a substantial lead, according to the Electronic Industries Association. Total unit sales were 7.8 million, compared with 4.8 million. FM and AM/FM sets were up 145.1 per cent to nearly 5 million from a little over 2 million. AM set sales were 6.6 per cent ahead to nearly 1.6 million from close to 1.5 million. Automobile radio sales slid 8.1 per cent to 1.2 million from 1.3 million.

For the nine months through September, total set sales were up 35.6 per cent to 39.4 million from 29 million.

WOR New York launches major publicity event

"One of the most extensive major advertising and promotion campaigns ever conducted by a radio station in the New York market" has been kicked off by WOR, using the theme, "WOR, the heart of New York." Part of the four-week campaign is half-page ad in most major New York and suburban newspapers and magazines, featuring station's nine major personalities. Display cards in subways support this. Second phase of print campaign emphasizes individual personalities, using listener testimonials on how WOR helps them enjoy and cope with life better.



The American dream is alive and having a great time in Seattle.

Around the Puget Sound country, "quality of life" is something everyone shares. The economy is solid. A working person can earn a good living. The general educational level is high. The environment is comfortable, clean and notably unpolluted. The natural recreational opportunities are unequalled. And best of all, you don't have to be rich to enjoy them.

There is water everywhere. Sharing the camaraderie of the huge pleasure boat fleet are yachtsmen who run corporations and yachtsmen who run lathes, buck rivets and drive trucks.

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rafters and on and on. It is a place where nature has a great deal to share with everyone.

It is common to hear people say, "maybe I could earn as much or more somewhere else, but nowhere else could we live as well as we do here."

At KOMO we've been contributing to that quality of life for more than fifty years, by offering the hard-working, hard-playing Puget Sound people the best possible quality in broadcasting. They've responded by making KOMO Radio consistently the area's leading adult station, and KOMO-TV not only the market leader but one of ABC's most successful major market affiliates.



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AEI Public Policy Forums: Names and Issues Your Audience Knows

U.S. ENERGY POLICY: WHICH DIRECTION?



Left to right: Edward J. Mitchell, University of Michigan; Melvin R. Laird, Reader's Digest Association; John Charles Daly, Moderator; Rep. Morris Udall, (D-Ariz.); and John O'Leary, Administrator, FEA.

PROSPECTS FOR PEACE IN THE MIDDLE EAST



Left to right: George Ball, former Under Secretary of State; Senator Jacob Javits, (R-N.Y.); Joseph J. Sisco, Moderator; J. William Fulbright, former U.S. Senator; and Rita Hauser, former U.S. Delegate, UN General Assembly.

COMPETITION IN THE AIRLINES: WHAT IS THE PUBLIC INTEREST?

PROFESSORS, POLITICIANS AND PUBLIC POLICY



Left to right:
Senator Edward M. Kennedy, (D-Mass.)
Albert V. Casey, Chairman, American Airlines
John Robson, former CAB Chairman
Edwin I. Colodny, President, Allegheny Airlines
Lamar Muse, President, Southwest Airlines

Left to right:
Senator S. I. Hayakawa, (R-Cal.)
Senator Daniel Patrick Moynihan, (D-N.Y.)
Robert Bork, former U.S. Solicitor General
Irving Kristol, Senior Fellow, American Enterprise Institute

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Business Barometer

Network compensation rose 13.3% in July; local billings up 7.7%

A big jump in network compensation in July compared with a year ago is the highlight of that month's *Business Barometer* estimate of station revenues. The increase came to 13.3 per cent, representing a rise from \$21.0 million in '76 to \$23.8 million this year. For the first half of the year, network compensation rose only 3.3 per cent.

Part of the reason for the sizeable hike was apparently the relatively low July, '77, base due to the Olympics on ABC-TV as well as higher network rates to stations. The 13.3 per cent rise was the biggest monthly increase recorded by *Business Barometer* during the '70s. The only increases close to it were those of May and June in 1974.

Local billings went up 7.7 per cent in July, an increase bigger than the month before, but less than par. The local time sales rise for the first half was 12.4 per cent.

Seven-month total is up 11.7% for local business

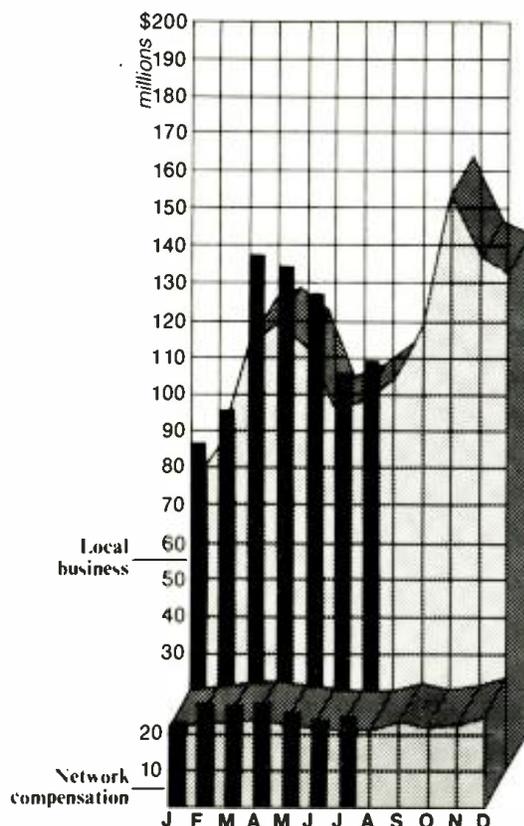
However, July, '77, was a five-week broadcast month, while July, '76, was a four-week month. Against this must be balanced the fact that 70 per cent of a *Business Barometer* sample of stations answering a recent survey reported that they use the *calendar* month in reporting local figures to Dun & Bradstreet for *Barometer* calculations (see August 29 *Business Barometer*). For strictly comparable data, the end of the quarter must be awaited.

During the first quarter, local billings went up 14.1 per cent; in the second, they rose 10.9 per cent.

With the July local time sales total up \$7.8 million over '76, and the July volume coming to \$109.7 million, the local total for the first seven months of this year stands at \$804.9 million. A year before, it was \$720.5 million. The increase is 11.7 per cent.

Network compensation for the seven months comes to \$163.3 million, up 4.6 per cent. Total station revenue from spot and local time sales plus network comp is up 9.0 per cent for the seven months to \$2,124.2 million.

July



Local business (+7.7%)

(millions) 1976: \$101.9 1977: \$109.7

Changes by annual station revenue

Under \$2 million + 8.7%
 \$2-5 million +14.4%
 \$5 million up + 6.0%

Network compensation (+13.3%)

(millions) 1976: \$21.0 1977: \$23.8

Changes by annual station revenue

Under \$2 million + 9.7%
 \$2-5 million +21.9%
 \$5 million up +11.5%

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And just think, all this good news is ours

Now that's good news



Columbia Pictures Television

Tele-scope

CBS overhaul puts Jankowski, Rosenfield, Daly in key positions



Jankowski



Rosenfield

Described as a long-thought-out effort to improve the management structure of the TV network and clearly a reaction to the drop in web shares, CBS has drastically overhauled its broadcast operation, replacing John A. Schneider as president of the CBS/Broadcast Group with Gene F. Jankowski and moving in James H. Rosenfield as president of the TV network in place of Robert J. Wussler. Jankowski had been named group executive vice president in July. Schneider was appointed senior vice president of CBS Inc. with responsibilities, already specified in July, for "strategic planning" in broadcast technological communications and as the CBS representative in government, industry and international communications matters. Rosenfield had been vice president, national sales manager, of the TV network.

The overhaul included the breaking up of network responsibilities similar to ABC's. Robert A. Daly, who had been executive vice president of the TV web, becomes president of the newly-set-up CBS Entertainment Division in charge of program acquisition, production and scheduling. He will remain on the West Coast. The former program head, B. Donald "Bud" Grant, retains his title as vice president of programming, but reports to Daly.

Wussler "at his own request" has been named president of the newly named CBS Sports Division and thus returns essentially to his former job. However, the division will have its own sales force. As president of the network, Rosenfield is left with sales, station relations and facilities. He, along with Daly and Wussler report directly to Jankowski, as do Sam Cook Digges, president of the Radio Division, Richard S. Salant, president of CBS News, and Thomas F. Leahy, recently named president of the Television Stations Division.

Moved up to the group level, Frank M. Smith, Jr., who was vice president of network TV sales, becomes vice president of operational resources, with authority over technical and human resources, advertising and design and research. Also moved to the group level is Van Gordon Säuter, vice president of program practices.

Above-40 local news shares not unusual

Local TV news shares in the 40s are not unusual in the major markets, as the latest annual survey of the top 20 DMAs by TELEVISION/RADIO AGE shows (see story on page 40). Three stations achieved that level in the May NSI sweep during both early and late news periods with 45 being the top share. An even bigger share was achieved in the July local Nielsens by KSTP-TV Minneapolis-St. Paul, which hit a 48 DMA late news share with a 25 rating, obviously leading its market in the 10 p.m. period. KTRK-TV Houston led in late news in its market in July with a 40 share and 21 rating.

July late news market leaders in the other 18 DMAs were, in declining order of shares: KSD-TV St. Louis, 38 share and 20 rating; KDKA-TV Pittsburgh, 38/19; WSB-TV Atlanta, 37/15; WTVJ Miami-Ft. Lauderdale, 37/14; WBZ-TV Boston, 37/13; WEWS Cleveland, 36/16; WTVT Tampa-St. Petersburg, 36/12; WXYZ-TV Detroit, 35/16; WFAA-TV Dallas-Ft. Worth, 34/18; WPVI-TV Philadelphia, 34/15; KGO-TV San Francisco, 34/10; KING-TV Seattle-Tacoma, 34/10; WRTV Indianapolis, 32/16; WBAL-TV Baltimore, 32/13; KABC-TV Los Angeles, 27/10; WTOP-TV Washington, 26/8; WBBM-TV Chicago, 25/15, and WNBC-TV New York, 24/11.

World Series strengthens ABC-TV ratings lead

The World Series certainly didn't hurt the already-strong ABC-TV lead in the network ratings race. The web came out of the week ending October 16 with a 23.9 rating and 39.4 share, compared with NBC's 17.6/28.9 and CBS-TV's 17.4/28.5. For the past five weeks collectively, the story is ABC, 21.5/36.0, NBC, 18.0/30.3 and CBS, 17.3/28.9.

ABC took high score for five nights in the week, with the other two webs each taking one. The World Series on ABC on Tuesday, Wednesday and Friday nights were the three top-rated events of the week, respectively garnering 30.2/50, 30.4/49 and 30.1/51. Fourth-ranked show was ABC's hot entry, *Three's Company*, shifted to Thursday that week and getting a 27.8/44, out-pulling its lead-out, *Soap* (21.3/35), which it has been doing regularly.

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As our track record with the CP-16 shows, no one understands better than we do how vital it is for the TV-news cameraman to have a reliable camera to work with.

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Tv news/public affairs '77

ENG, set design, art, chroma-key shape news

By Robert Sobel

Most stations consider ENG the most important trend in TV news presentation, reflected by changes in studio sets, the introduction of new on-air techniques and shifts in format.

Television stations are humming with activity in the area of news presentation. For those stations that have it, electronic newsgathering equipment is a focal point, but studio sets are undergoing heavy changes at many stations, new on-air devices and techniques are continuously being introduced, and new graphics are dressing up the screen.

Highlights of a poll conducted by TELEVISION/RADIO AGE of television stations across the country show that:

- ENG is considered the most important trend in TV news presentation by two out of three respondent stations.
- Spillover effects of ENG include more live coverage, the diminishing role of the single anchorperson and the blossoming of the field reporter.
- ENG remains a provocative issue—even with those who swear by it. Advantages cited had a slight edge over disadvantages, but most stations feel more mobility and sophistication in equipment will take care of most of the problems.
- About one-third of the respondents say they have reshaped their TV news set within the past 12 months or are in the process of doing so. This covers anything from a minor adjustment to the changing of the entire set.
- The stress in news sets appears to be more on mobility between anchormen and an effort to establish a warm one-to-one relationship with viewers.
- The major concept of the TV news set is based on electronics rather than the attempt to make it look like a “working newsroom.”
- Some one-third of the respondent stations are employing new on-air visual effects. These include the use of chroma-key and character generation in a more sophisticated manner.
- About 15 per cent of the stations believe that in-depth news is the most important TV news trend (including accelerated moves into miniseries type of documentaries).
- About 20 per cent of the stations use drawings and illustrations on a regular basis for news events, and some 5 per cent use the graphics occasionally.

Tv news/public affairs '77

■ Other trends, mentioned in descending order, include the shift away from "happy talk," more local coverage, consumer-related stories and more women in various news roles.

Stations supporting ENG as the most important trend in TV news presentation include KYW-TV Philadelphia, which claims it is the largest local news operation to convert entirely to ENG. It has been using the system since January, 1976, when its first minicam went on the street. Pat Polillo, president of TV news operations at Group W, which includes the Philadelphia station, feels that ENG is "well on its way and has captured the fascination of the stations. It has changed the presentation of the news, and woe is the station that doesn't have it if its competitors do."

One of the major things going for ENG, of course, is immediacy—whether shot live or on tape for later use. In the case of KOLN-TV/KGIN-TV Lincoln-Hastings-Kearney, Neb., news programs originating from either studio may be seen simultaneously on both stations. The news departments, using ENG and the regular microwave circuit, can cover a news event within an hour of air-time and incorporate it into the newscast, after it has been transmitted via microwave and edited from tape.

KOOL-TV Phoenix, which has employed live ENG capabilities since 1974, says 80 per cent of its coverage is via the minicam. It also has a "helicam" (video tape camera) on its news helicopter. The 40-pound helicam (including tape machine) is fitted with a portable microphone, allowing the pilot to add sound to the visual story he is shooting.

In addition to its on-the-spot capability, notes Richard Glover, assistant news director at WBZ-TV Boston, ENG has opened the availability of shooting in places which previously were not possible because of lighting and time restrictions.

Low-cost advantage

Another important advantage cited by stations, besides the speed of getting news on the air after taping, is the low cost of overshooting, which makes the ENG system adaptable to documentaries, notes A. J. Ebel, president and general manager of KOLN-TV and its satellite, KGIN-TV.

The low-cost factor regarding editing was also cited by WFAA-TV Dallas. "It has already saved us more than \$100,000 in film costs, and it will pay for itself in five years," says Doug Fox, assistant news director. "The station also has live

minicam capability, which has given us new flexibility we never had before," he adds.

Compared to film and chemical costs, ENG is inexpensive to operate, says Roland King, station manager at KSMP-TV Minneapolis-St. Paul. "But there is a quality problem; not all the wrinkles have been removed. However, we recognize that improvements are being made."

Although film is more costly than tape, it requires less people, and the capital expenditures are considerably less than electronic equipment, according to Fred Young, news director at WTAE-TV Pittsburgh. But, he adds, the ability to broadcast live cannot be equaled by film. The station uses about 75 per cent film and 25 per cent ENG.

On the drawback side of ENG, stations include expensive upkeep, bulky equipment, restrictions on mobility of cameramen and reporters, maintenance

problems and the inexperience of technicians in keeping up with the state of the art of ENG.

WTHR-TV Indianapolis says ENG is delicate, and the station continues to experience maintenance problems caused by basically first-generation equipment being hard-pressed to withstand the rigors of constant news use. "Generally, ENG is excellent, but repair and upkeep continue to be a major drawback," says an executive at the station. Tom Butler, WPSD-TV Paducah, Ky., news director, notes: "Suppliers are too slow with parts . . . we have two engineers who spend most of their time keeping the equipment going."

Also on the maintenance problem, some stations say the timebase corrector produces breakups and is sensitive to climate and humidity. In addition, Eugene Angle, president of WIFR-TV Rockford, Ill., says that ENG gear is still heavy and awkward. "Though we have



achieved optimum mobility with specially designed carts, there are still problems with stories which demand fast movement, and the effects of the weather on the reliability of ENG equipment can be significant," Angle says.

The state of the art of ENG and its relationship to its personnel is on the mind of several stations. Ann Levine, assistant program director at WLS-TV Chicago: "The disadvantages with the equipment involve the lack of a great number of highly trained operating personnel. This, of course, will come in time. But due to the acceleration of technology, which virtually causes the equipment to be obsolete immediately, personnel has not had adequate training time in operation. Furthermore, the state of the art is not sophisticated enough in terms of maintenance," according to Levine.

The host of potential equipment problems was recently underscored by

John Prenack, chief news photographer, WCVB-TV Boston, in a talk he gave, "ENG—One Step Forward, Two Steps Back," before the National Press Photographers Association Convention in Colorado. He stressed the insecurity of electronic journalism as compared to the security involved in shooting on film. "I can anticipate most of the failures a film camera might have . . . and even repair them on the spot with a few tools and spare parts. Field maintenance isn't always possible with ENG gear, which is so sophisticated you need an oscilloscope and a test chart for even the most basic check-out.

"Also, with ENG you have to hope your recorder heads don't become clogged and that your audio is being recorded . . . and the number of cables, batteries and electronic components required to make video recordings virtually guarantee a high failure rate. Most batteries only power the camera recorder

for a little over an hour before a fresh one is needed. This inhibits leaving on the equipment, since the batteries run down whether you are recording or not. It takes about 10 seconds for the batteries to warm up, so the cameraman lives in constant fear of missing a shot because he shut down the camera to conserve power." KXAS-TV Dallas-Fort Worth, although noting that electronics is the way to go, feels the state of the art "has surpassed the people available to maintain it, and until the gap is closed, this will be a negative factor and affect the quality," says Russ Thornton, director of administration.

WIFR-TV's Angle says ENG is experiencing growing pains. "Though it is the wave of the future, its proper roles and its best treatments are still a matter of experimentation."

The overbearing fact, note several executives, is that ENG must be used discriminately. If it's going to be used live, they say, then it must be considered for its immediacy and not solely for its psychological effect on the viewer. Ron Tindiglia, director of news at WABC-TV

(Continued on page 80)



Going 'live' via ENG

Examples of ENG's "live" capabilities cover broadcasting from helicopter to doing "talkback" shows. Clockwise from lower l., a plane crash at Memorial Stadium, aired by WJZ-TV Baltimore; helicopter's eye-view of looting and arson that followed blackout in New York City, WCBS-TV New York; two WHIO-TV Dayton vans shooting action of public meeting; KDKA-TV's reporter on the scene, Dennis Holly, doing interview during explosion at University of Pittsburgh; and KBTU Denver airs live talkback event held in park. The talkbacks feature the Governor and other top officials on the set answering questions posed live from the public via the actioncam at various city locations.



TV news/public affairs '77



4.



1.



5.



2.



6.



3.



7.

New TV news sets come in varied shapes

New TV news sets are coming in all different sizes and shapes, with most featuring warm, soft colors while attempting to create a one-to-one relationship with the viewers and setting up mobility between anchorpeople: **1.** WBKO Bowling Green set completed late in August, which divides anchor into two separate units; **2.** WMAR-TV Baltimore news set designed to get anchorpeople away from their desks, with permanent live microwave links with Annapolis and Columbia; **3.** WFBC-TV Greenville-Spartanburg-Asheville displays set that features clean design and efficiency; **4.** KELO-TV Sioux Falls has its anchorpeople placed for roundtable discussion and rapport between newsmen; **5.** WPIX New York introduced its new news set in April. It's designed as a combination of studio control, conventional news set and newsroom. It allows the entire on-air staff to work together at one time and uses four chroma-key walls, three on the news set, and the fourth, a weather map; **6.** KOOL-TV Phoenix has single anchor with monitors; **7.** KIRO-TV Seattle changed its set about a year ago. Now has three anchorpeople and a ceiling effect and warm set coloration. It uses special window to introduce live remotes. Matte titles showcase certain features, superimposed behind anchor for visual emphasis; **8.** WTVQ-TV Lexington has set that eliminates physical barriers, with colors that are conducive to warmth; **9.** KOA-TV Denver designed new set that is compatible with the NBC-TV Nightly News, into which the station segues. It was modified to celebrate the warm earth colors of the Rocky Mountains area and to create a one-to-one intimacy between newscasters and audience; **10.** WXYZ-TV Detroit reflects electronic presentation style. The set is a functional "home" for allowing interplay among field reporters and anchorpeople. A monitor display heightens immediacy in stories, and a tri-vision weather system is used to display weather conditions. The set also makes use of wipe/dissolves; **11.** KXAS-TV Dallas-Fort Worth features monitor visuals which put anchor and field reporter on air the same time. Set also has telephone interview capability and telex communication with producer and director; **12.** WGR-TV Buffalo uses three-anchor set-up, which allows for closeness of newsmen.



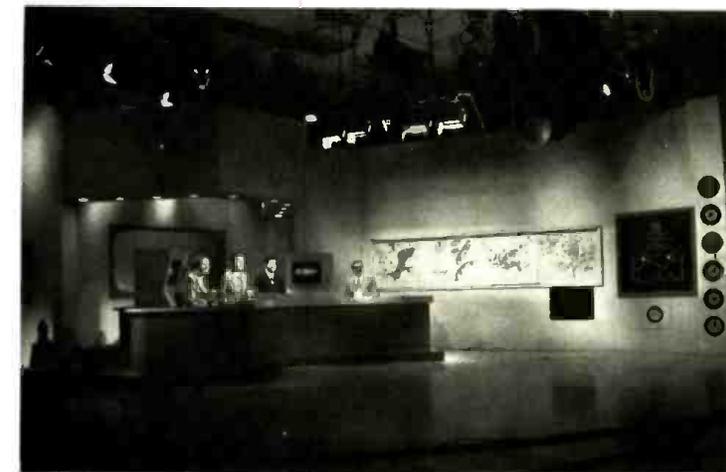
8.



9.



10.



11.



12.

Public affairs: Magazine shows proliferate; investigative, ascertainment efforts sharpen

Public affairs became more of a regular practice for television stations in the past year. While public-affairs specials and special-report series within newscasts have been with the industry for a number of years, some new developments appear to be working more in the direction of making such programming more formalized.

The biggest trend seems to be the development of magazine shows—some weekly, some monthly—that appear in regular time periods and, more frequently, primetime. Undoubted inspiration has come from the success of CBS-TV's *60 Minutes*, and a number of stations have attempted similar projects on a local level.

If the magazine approach is one that has picked up steam in the past year, perhaps two new station-group projects are among those that will be watched in the coming year. One is the "I-Team" just inaugurated by Group W's WBZ-TV Boston, which makes the investigative reporting many stations have been doing all along a regular process with a regular staff. The other, initiated by the Post-Newsweek stations, goes public with the crux of public affairs programming—ascertainment.

Magazine shows

Meanwhile, magazine shows throughout the country are giving public-affairs material more regular exposure, usually combining serious topics with human interest. No greater proof that CBS' *60 Minutes* has been a driving force exists than that at CBS-affiliated WHIO-TV Dayton, O., which now runs *30 Minutes* once a month and expects to schedule it more frequently in the future. The program contains three segments—an investigative report, a hard-news story and a feature or portrait story. It usually runs at 7:30 p.m.

Another CBS affiliate, KIRO-TV Seattle, introduced *30 Minutes* this past year, airing it on the third Sunday of every month preceding *60 Minutes*. Subjects range from danger warnings to pure "people" features.

At Group W, the debut of KPIX San Francisco as one of the first stations to air a five-times-a-week primetime magazine show, has been followed by the remaining stations in the group this past year.

Regularly scheduled primetime magazine and public-affairs programs are still not common, but a number of stations run them in daytime periods, particularly on weekends.

One such program is *Indiana Illustrated* on WTHR-TV Indianapolis. The program runs Sunday afternoons and Thursday mornings, with the half-hour composed of a number of stories running six to eight minutes each. Topics have included Indiana's energy shortage, child welfare and non-traditional careers of some Indiana women.

An ethnic approach is taken by KTVY Oklahoma City, which airs *Unity* at 12:30 p.m. every Saturday. It is devoted, on a rotating basis, to the black, Chicano and Indian communities. The half-hour show contains both discussion and filmed features, aimed at the general public as well as the specific ethnic groups.

In addition, KTVY also airs *Saturday Magazine* weekly, featuring investigative reporting and interviews with newsmakers.

Devoted quite directly to public affairs is *Channel 7 Special Report* on WABC-TV New York. Airing monthly, it investigates controversial issues that affect the lives of people in the area. Reporting on such subjects as women in crime, impact of the release of mental patients and consciousness-raising, it attempts to isolate problems and examine them in depth in order to provide solutions. It has forced government agencies to take action in several cases.

At WABC-TV, it's a practice to go a step further than ascertainment to determine the public-affairs interests of audiences. A feature called "Talkback" on the Sunday news asks viewers to write in with stories they'd like to see on the newscast—and stories are selected on the basis of general viewer interest. Still another approach has been taken by the Post-Newsweek stations.

On-air ascertainment

The four P-N stations, within the past two months, showed their publics what it was all about by each devoting three to three-and-a-half-hour specials to the subject, titled *Nobody Ever Asked Me*. In fact, producers of the programs subsequently gave requested briefings on the approach to fellow broadcasters, and, whether or not others follow suit, the

group is committed to continue the project annually in one form or another, according to Joel Chaseman, president.

Each of the stations—WTOP-TV Washington, WFSB-TV Hartford, WPLG Miami and WJXT Jacksonville—used the same title and similar ground rules, but each also maintained the local flavor. The thrust of the programs was to explain and conduct ascertainment on the air.

Through a combination of pre-show interviews and on-air questioning, each station identified the top local priorities in its market. Some 75 spokespersons for ethnic, civil, religious, educational and other groups appeared at the main stu-



The public-affairs heading embraces a wide range of subjects. Clockwise from lower l., Storm Field of WABC-TV New York does series on back pain; hour-long concert on WKYC-TV Cleveland; WBZ-TV Boston shows results of a poll in series on "Gay Rights and Gay Life;" station people and community leaders meet in three-hour on-air ascertainment by WPLG-TV Miami. Two-hour primetime special on New York blackout by WPIX pictures looters being arrested.

dio, while still others were gathered at live remote locations.

Some 60,000 "attempted calls" were logged by the telephone companies per market, and hundreds were completed beyond the few dozen actually televised. Mail from viewers is still being received.

To defray the losses of pre-empting a whole evening of primetime, the stations secured the underwriting of major advertisers interested in an image of community concern. While General Foods spots were product-oriented and Atlantic-Richfield's were custom-made and institutional, total number of spots was

deliberately lowered to four per hour.

In each market, the entire station staff was on hand to answer questions after the introductory film-tape segment defining ascertainment. Contributing to the prologue were FCC Chairman Richard E. Wiley; Sen. Ernest R. Hollings (D-S.C.), chairman of the Senate Communications Subcommittee; Rep. Lionel Van Deerlin (D-Calif.), chairman of the House Communications Subcommittee and Rep. Louis Frey, Jr., (R-Fla.), ranking minority member of the House Subcommittee.



Investigative journalism

Investigative reporting by stations continued hot and heavy this past year. Prime targets were local and state government, public agencies, various forms of sex trafficking and—perhaps the biggest new target in recent years—hospitals and nursing homes.

Among stations digging behind the



scenes in such institutions this past year have been WTVO-TV Lexington, Ky., which did an overall investigation of the quality of nursing-home care and KBTU Denver, which put pressure on government officials with a one-hour special on nursing-home abuses. Meanwhile, WJLA-TV Washington did an investigative report on a hospital that led to five separate federal investigations.

Investigative reporting has attracted its share of awards to stations and their newspeople. For example, Pete Webb of KOA-TV Denver won a Radio-Television News Directors Association Investigative Reporting Award for his report on massage parlors. A report on slum landlords by WBBM-TV Chicago won an Emmy from the Chicago chapter of the National Academy of Television Arts and Sciences. And a report on abuses within New York's Surrogate Court was one of the many shows that won a local Emmy for WCBS-TV's *Channel 2 Eye On* series (For details of these presentations, see the "Investigative Reporting" section of the listing of top public-affairs programs included with this article).

As Pat Polillo, president, TV news operations, Group W, puts it, "Stations have been doing investigative reporting in a classic way—usually one news person and a research person. But they haven't had enough money, time and equipment, and a lot of the people you hire only have one story in them."

This is part of the thinking that led to the recent creation of the I-Team at WBZ-TV Boston. Although no commitment has been made by the other Group W stations to follow suit, they are watching closely, says Polillo. Such was the case when KPIX San Francisco first aired *Evening*.

The seven-member I-Team—with Alan Lupo, former *Boston Globe* columnist, serving as its only on-air representative—also includes a producer/manager, three investigators, a cameraman and a researcher/librarian. They operate independently of the regular news staff.

In addition, an I-Team hot line has been installed at the station, and viewers are encouraged to provide confidential tips, leads and new information.

Aside from the size and diversity of talent provided for investigative reporting, another new wrinkle is the type of coverage given to investigative reports. Instead of doing multi-parters on a given subject, the presentation will be in one-parters. The first I-Team report—on how trips, "freebies," and other outside activities had given special-interest groups open access to the State Legis-

(Continued on page 66)

Many stations enact guidelines on involvement with terrorists

As political kidnappings, skyjackings, prison rebellions and general armed anarchy multiplies from New York to Tokyo, the television newsman is increasingly called on by terrorists to act as their go-between to higher authority.

More and more often, the TV newsman finds himself stepping out of his role of reporter and, instead, becoming part of the story—sometimes, even the hero of the story.

In mid-March, the week following a siege in Washington by a group of Hanafi Moslems holding over 100 hostages, CBS correspondent Dan Rather put it this way on the March 15 edition of *Who's Who*: "... when violent people are playing to the camera, there's no question that the medium itself can become a kind of hostage, and the reporter has to dodge and struggle to keep from being captured and used."

A few nights later, NBC News re-

that they handle the various aspects of this problem in various ways. But one aspect that many news directors agree on is the need to avoid their station's "being used" by terrorists.

Indeed, about a month following the Macken-Salant interview, Salant had drawn up guidelines for his CBS news staffers to follow when confronted by terrorist situations. These stressed that news people should avoid "falling into the trap of providing an unedited platform" for terrorists.

Many of the stations replying to the TELEVISION/RADIO AGE questionnaire reported that they, too, follow the CBS guidelines. And many others who don't, feel much the same way as Salant about the possibility of a station or its reporters "being used."

Pete Vesey, for instance, news director of KSD-TV St. Louis, says his station's formal guidelines; "understood by all in the newsroom," were established "to

Many sets of news-department guidelines dealing with situations involving hostages held by terrorists revolve around the conviction that a reporter's first job is to steer clear of involvement as a go-between, if he can. If he can't, his second job may be to stop being a reporter. At that point, he becomes a source, and the station's news director, most agree, should assign a second reporter to cover the rest of the story.

porter Katherine Macken observed on the late news that "people inside and outside the press are wondering, has the press become part of the problem—and if so, what, if anything at all can be done about it?"

She got this answer from Richard Salant, president of CBS News: "What we're groping for is a way to report these things so as to minimize the dangers to the hostages, minimize the dangers of contagion, but at the same time do our job of reporting the facts."

This has become a major problem for broadcasters, and replies from station news directors to a TELEVISION/RADIO AGE questionnaire on this subject show

avoid at all costs a situation in which terrorists could use our air waves to further perpetrate their demands."

The way it's put by Tom Girocco, vice president, general manager of WOTV Grand Rapids, is "If at all possible, don't get used. Do everything you can to keep the man with the gun off the air 'live'."

At WDIO-TV Duluth, news director Dennis Anderson stresses the importance of "making certain that the media do not become part of the story. As we have seen, there are times when a terrorist insists on using the media, and these cases must be played on the merits of the circumstance."

Judy Jones, director of advertising and

promotion for WTHR-TV Indianapolis, reports that "strong guidelines given to our key producers stress that it's not our intention to allow a live execution of a hostage on our airwaves, and we will not allow a terrorist to 'hold the station hostage' as concerns our coverage of his criminal activities."

Peter Jacobus, news director of KGO-TV San Francisco, noting the "rash of terrorist activities in the Bay Area," has put into effect a policy whose intent is to "eliminate the possibility of the station's being used by underground organizations. It is the policy of our news department to no longer broadcast either verbally or visually the names of terrorist organizations. Rather than identifying them specifically, we now refer to them only as 'terrorist groups' or 'a terrorist group.' We have also tightened our policy of not reporting bomb threats. No organization's threats or messages are broadcast unless first cleared by myself, by the assistant news director, or by the executive producer."

The guidelines drawn up for the news staff of KXAS-TV Dallas-Fort Worth state that it is their job "to cover a hostage/terrorist incident as thoroughly as necessary to keep the community in-

formed, but to avoid being used more than necessary as a platform for political or personal publicity."

Pat Polillo, vice president, news operations, Group W, reports having an extensive set of guidelines, "based largely on two considerations. One is for life—of our newsmen, and of possible hostages. The other is for our stations. We don't want any of our facilities taken hostage in the sense that its people might be blackmailed into having to let it become a mass mouthpiece for some group's propaganda, hate messages, obscenities or what have you."

Confidential guidelines

Polillo observes that in drawing up these Westinghouse news guidelines, "We've projected ourselves into just about every hypothetical life-threatening situation we can think of and have a set of alternatives to meet each possibility. But we don't like to say more than that for the public print, because once we tip our hand and a potential terrorist knows

our counter moves, our position becomes weaker and his stronger, just as in international military intelligence. So we keep our specific tactics to ourselves."

Generally, other stations however are not so hesitant to divulge their guidelines. Again on the topic of terrorist "use" of stations, for instance, the guidelines submitted by KELO-TV Sioux Falls include the following: "If you (the reporter) feel that your presence with a camera or microphone is inspiring or intensifying a dangerous situation, you should withdraw from the scene, and, if possible, cover the event in a manner which will not incite further violent demonstrations. There have been assertions that many demonstrations are staged strictly for the publicity gained for a particular viewpoint. Taking part in staged demonstrations is not part of our responsibility."

The CBS guidelines, or "Production Standards," which a good many stations follow, say this: "(1) An essential component of the story is the demands of the

(Continued on page 74)



Terrorist situations such as those in New York above, where Chris Borgen (l., back to camera), WCBS-TV, and John Johnson (center, r.), of WABC-TV, negotiate with hostage-holding gunmen, were discussed by Richard Salant (r., at podium), president, CBS News, at RTNDA Conference in San Francisco last month. This panel, on broadcast coverage of such life-threatening news stories, was voted among the most interesting of the Conference.



Early-evening news boom in top markets leveling off

The growth in time devoted to early-evening local news has been one of the most striking developments in TV station programming.

The confrontation between the networks and their affiliates over an expanded early-evening web news was, in part, a confrontation over network-vs.-local journalism in that key day-part. If the network effort had been successful, either local news periods would have been reduced or the affiliates would have had to move their local news to less-viewed earlier periods.

The only other alternatives, neither of them practical, would have been to open the primetime access period or network primetime (8-11/7-10 p.m.) to network news.

While there were other factors in the network/affiliate confrontation besides news, the recent history of early-evening local news suggests that, by itself, it was reason enough for the stations to balk at losing the program time.

Some of this recent history has been documented annually by TELEVISION/RADIO AGE in its analyses of local news in the top-20 TV markets. In addition to covering the trends in time devoted to local news, the analyses have probed local news ratings and compared them to network news audience levels in the same 20 markets.

Eight years ago, the 60 affiliates in the top 20 DMAs averaged 43.5 minutes of early evening news. A tabulation by Nielsen of the local market reports in the May sweep shows the average has jumped to 63 minutes. That's an increase of 44.8 per cent.

Even more dramatic are some of the details. In 1969, one affiliate had no early evening news at all and two had 15 minutes each (see table). That situation no longer exists. In fact, a baker's dozen of affiliates in the top 20 DMAs have more than one hour of early evening news, whereas only one fell in that category in 1969.

The latter outlet was the pioneering KNBC Los Angeles, which previously had instituted a two-hour early-evening local news show. Now there are five with 120 minutes of early-fringe local news and eight with 90 minutes.

In 1969, there were 26 affiliates in the top 20 markets with one-hour news programs in the early evening; today, there are 35.

One result has been a reduction in the number of stations with half-hour news, of course. The total eight years ago was 30; in 1977, it is an even dozen.

There are signs, however, that the early-evening news boom is subsiding. From last year to this, the average time per station climbed only a minute—from 62 to 63 minutes. This reflected an increase in one station with 90-minute news and a decrease of one in the half-hour category. There was no change in the number with one hour of early-evening local reports or in the number with two hours.

All of the two-hour stations are network-owned. This year's total hides a switch, however. While NBC's WRC-TV

Washington went to 120 minutes, KNXT, the CBS outlet in Los Angeles, dropped its two-hour version and went back to one hour, ending a period in which all L.A. affiliates had two-hour news blocks in the early evening.

While CBS is strong in radio news, with six of its seven AM outlets fielding an all-news format, there are now no CBS-owned video outlets with long-form news except WBBM-TV Chicago, which programs local early-evening news for 90 minutes.

However, there are three NBC outlets with 120-minute formats, including the originator, KNBC, as well as WNBC-TV New York. ABC has the other two—KABC-TV Los Angeles and KGO-TV San Francisco.

Of the eight outlets with 90-minute news, three are O&Os, all in Chicago. Besides WBBM-TV, there are ABC's WLS-TV and NBC's WMAQ-TV. Thus, of the 13 stations with long-form news, eight are network-owned.

Early evening local news leaders,* top 20 affiliates in top 20 DMAs

By shares			By ratings		
WTVJ	Miami-Ft. Lauderdale	45	WTVJ	Miami-Ft. Lauderdale	25
WTVT	Tampa-St. Petersburg	45	WTVT	Tampa-St. Petersburg	25
KDKA-TV	Pittsburgh	42	KDKA-TV	Pittsburgh	20
WRTV	Indianapolis	37	WAGA-TV	Atlanta	15
KOMO-TV	Seattle-Tacoma	32	WFLA-TV	Tampa-St. Petersburg	15
WAGA-TV	Atlanta	32	KOMO-TV	Seattle-Tacoma	14
WCCO-TV	Minneapolis-St. Paul	32	WBAL-TV	Baltimore	14
WBAL-TV	Baltimore	30	WRTV	Indianapolis	14
WBZ-TV	Boston	30	WSB-TV	Atlanta	14
WTOP-TV	Washington	30	WBZ-TV	Boston	13
KSTP-TV	Minneapolis-St. Paul	29	WJBK-TV	Detroit	13
WJBK-TV	Detroit	29	WJKW-TV	Cleveland	13
WJKW-TV	Cleveland	29	KPRC-TV	Houston	12
WFLA-TV	Tampa-St. Petersburg	28	KSD-TV	St. Louis	12
KPRC-TV	Houston	26	KTRK-TV	Houston	12
KSD-TV	St. Louis	26	WCCO-TV	Minneapolis-St. Paul	12
WJZ-TV	Baltimore	26	WJZ-TV	Baltimore	12
WPVI-TV	Philadelphia	26	WPVI-TV	Philadelphia	12
WWJ-TV	Detroit	26	WXYZ-TV	Detroit	12
KMOX-TV	St. Louis	25	KMOX-TV	St. Louis	11
KTRK-TV	Houston	25	KSTP-TV	Minneapolis-St. Paul	11
KYW-TV	Philadelphia	25	KXAS-TV	Dallas-Ft. Worth	11
WXYZ-TV	Detroit	25	WCKT	Miami-Ft. Lauderdale	11
			WEWS	Cleveland	11
			WMAR-TV	Baltimore	11
			WTAE-TV	Pittsburgh	11
			WTOP-TV	Washington	11
			WWJ-TV	Detroit	11

* Household shares and ratings, NSI, May, 1977

The other five stations with 90-minute news are WBZ-TV Boston, WTOP-TV Washington, KPRC-TV Houston, KSD-TV St. Louis and KING-TV Seattle-Tacoma.

If the confrontation between affiliates and networks has been resolved *status quo ante bellum*, there is a confrontation going on all the time in terms of how network news audiences compare to local news ratings—whether head-to-head or otherwise.

If the early local news ratings are compared with the web news figures via NSI, the May sweep shows the locals do very well, indeed, compared with their well-heeled networks.

Among all 60 affiliates, 29 have higher average household ratings than those of their network, 17 have lower ratings and 14 tie the network. And it should be noted that station news generally runs earlier in the evening than network news and must overcome lower HUT levels.

When the data are analyzed by network, however, a key factor in the local dominance comes to light—the performance of the ABC affiliates. Of the 20 affiliates, 14 got higher local-news ratings than network, one got lower and five tied with the network news.

In the case of CBS, eight stations beat the network, eight were beaten by their web and four tied. As for NBC, the comparison was similar—seven stations topped the network, eight were topped by the web and five tied.

Reasoner-Walters tune-out?

Since early evening local news generally precedes the web news and runs during periods of lower HUT levels, the data suggest that viewers of ABC affiliate news are tuning out the Reasoner/Walters strip.

This presumption is strengthened by further analysis. The average (unweighted) local news household rating for ABC affiliates in early evening was 8.7 in the top 18 DMAs last May where local news preceded the network news. The unweighted average for the network news was 7.7.

Further, in the top 10 markets—putting aside WLS-TV, which wraps its local news around the network strip—every station did better with its own news than with the web news following. On ABC's own WXYZ-TV Detroit, the ratings dropped from 12 (local) to 8. In Boston it was 10 down to 6; in Washington it was 9 down to 6; in Cleveland it was 11 down to 8.

As indicated previously, affiliates on the other networks did just as well

against the network news as the latter did against them. In terms of average unweighted ratings, CBS affiliates in the 18 markets where they run local news before the network news averaged a 12.1 compared to 12.3 for Walter Cronkite. As for NBC, the local unweighted average was 10.4 in 18 markets, and the network unweighted average was 11.0.

Local news wrap-arounds on ABC affiliates seem to work well. In Chicago, the first half-hour of local news on WLS-TV copped a 7 rating. The network news followed with an 8 rating and the following hour of local news got a 9 rating.

In the Dallas-Ft. Worth market, WFAA-TV starts off with a 5 on its opening half-hour. This is followed by a 6 for the network news and then a 10 for the following half-hour of local news.

On KTRK-TV Houston, the pattern is similar. The first half of the local sandwich got an 8 and the network news got an 8, but the post-network local news jumped up to a 15. Finally, ABC's strongest affiliate in local news in the top 20 DMAs, KOMO-TV Seattle-Tacoma, starts its wrap-around with a 13, feeds into a network half-hour worth 16 and then eases off to a final local half-hour with a 15 rating.

While the wrap-around helped the

ABC affiliates with the second portion of their local news shows, it didn't always work that way last May on the CBS affiliates. Seven of them in the top 20 DMAs used wrap-arounds, but the second portion of the local news declined from the first part, albeit slightly, in four instances. By the same token, the network rating was higher than the preceding local news, albeit slightly, in six instances.

NBC showed a similar mixed picture. Of the three wrap-arounds, the second local news portion was down a bit in two cases.

The fact that early-evening local news takes up more program time than late-evening news may result in a disproportionate amount of attention being paid to the pre-primetime news programs. Late-evening news is just about half as long as early-evening news on the average station in the top 20 markets.

Every affiliate but one in these markets programs a half-hour of news following primetime. The exception was WCCO-TV Minneapolis-St. Paul, which had an hour for about two years, following seven years of 45 minutes. On October 3, the station went back to the 45-minute format. "All of the research we have done in the last year," explained vice president and general manager Paul

Late evening local news leaders* top 20 affiliates in top 20 DMAs

By shares

WTVT	Tampa-St. Petersburg	42
KSTP-TV	Minneapolis-St. Paul	41
WBZ-TV	Boston	41
KDKA-TV	Pittsburgh	38
KGO-TV	San Francisco	38
KSD-TV	St. Louis	38
KTRK-TV	Houston	38
WJBK-TV	Detroit	38
WTVJ	Miami-Ft. Lauderdale	38
KING-TV	Seattle-Tacoma	37
WPVI-TV	Philadelphia	36
WBAL-TV	Baltimore	35
WEWS	Cleveland	35
WFLA-TV	Tampa-St. Petersburg	35
WRTV	Indianapolis	35
KMOX-TV	St. Louis	34
KXAS-TV	Dallas-Ft. Worth	33
WFAA-TV	Dallas-Ft. Worth	33
WJZ-TV	Baltimore	33
WSB-TV	Atlanta	33
WXYZ-TV	Detroit	33

By ratings

KSD-TV	St. Louis	22
KSTP-TV	Minneapolis-St. Paul	21
KTRK-TV	Houston	20
KDKA-TV	Pittsburgh	19
KMOX-TV	St. Louis	19
WJBK-TV	Detroit	18
WLS-TV	Chicago	17
WRTV	Indianapolis	17
KPRC-TV	Houston	16
KXAS-TV	Dallas-Ft. Worth	16
WBBM-TV	Chicago	16
WCCO-TV	Minneapolis-St. Paul	16
WEWS	Cleveland	16
WFAA-TV	Dallas-Ft. Worth	16
WPVI-TV	Philadelphia	16
WTAE-TV	Pittsburgh	15
WXYZ-TV	Detroit	15
WBAL-TV	Baltimore	14
WBZ-TV	Boston	14
WJZ-TV	Baltimore	14
WTVJ	Miami-Ft. Lauderdale	14
WTVT	Tampa-St. Petersburg	14

* Household shares and ratings. NSI, May, 1977

TV news/public affairs '77

Length of local news shows in early fringe time by network affiliation in the top 20 markets, 1969-77

		Number of stations airing						
		1	2	4	5	6	8	Total
		quarter	quarter	quarter	quarter	quarter	quarter	affiliates
		hour	hours	hours	hours	hours	hours	with news
	1969	2	11	6				19
	1970		10	8				18
	1971		8	8	1			17
ABC	1972		10	6		3		19
	1973		11	5		3		19
	1974		12	5		3		20
	1975		10	10		1	2	19
	1976		7	10		1	2	20
	1977		5	12		1	2	20
	1969		13	7				20
	1970		9	11				20
	1971		7	13				20
CBS	1972		9	11				20
	1973		7	12		1		20
	1974		5	13		2		20
	1975		4	13		2	1	20
	1976		3	14		2	1	20
	1977		3	15		2		20
	1969		6	13			1	20
	1970		3	16			1	20
	1971		4	15			1	20
NBC	1972		4	14		1	1	20
	1973		3	15		1	1	20
	1974		3	15		1	1	20
	1975		3	12		3	2	20
	1976		3	11		4	2	20
	1977		4	8		5	3	20
	1969	2	30	26			1	59
	1970		22	35			1	58
	1971		19	36	1		1	57
Total	1972		23	31		4	1	59
	1973		21	32		5	1	59
	1974		20	33		6	1	60
	1975		17	31		6	5	59
	1976		13	35		7	5	60
	1977		12	35		8	5	60

Source: NSI, Feb.-March for 1969-75, inclusive; May for 1976-77. DMA market ranking, Mon.-Fri. news.

Hughes, "points to length as being the viewers' major complaint."

In any case, the late news remains a major part of a station's local program effort. The late news does quite well compared with the early news, and in the case of ABC and NBC affiliates in the 20 markets studied in this analysis, noticeably better.

Late news on the 20 ABC stations had an unweighted average of 11.6, compared to 8.8 for the early news.

The late news on NBC came to 12.8, as against 10.5 for the early strip. And on CBS the averages were, respectively, 11.8 and 12.0.

Top-rated newscasts

Individual station household ratings for local news go up through the mid-20s in the top 20 markets, according to NSI figures tabulated by TELEVISION/RADIO AGE in recent years. The latest data are in accord with past patterns. A list of the 20 affiliate leaders in early news ratings shows two stations with top-rated 25s, which any primetime network show would be proud to earn. These were scored by two Florida stations—WTVJ Miami-Ft. Lauderdale and WTVT Tampa-St. Petersburg. (There is nothing in the data that suggests any significance to the fact that two stations in the same Southern state are the leaders.) The two stations also led the top 20 markets last year in early local news with a 24 for WTVJ and a 23 for WTVT.

There was a wide gap this year between the two leaders and the third-ranking outlet, KDKA-TV Pittsburgh, which got a 20. There is another wide gap between the third-ranking station and the remaining leaders, clustered with 15s, 14s, 13s, 12s and 11s.

Last year, the leaders' ratings in the early evening were more spread out, the range being from 24 down to 8, with six stations having household figures of less than 10. It is too early to tell whether this has any significance, but it is worth noting that there has been some concern shown about overall May TV listening this year, with indications of '77 levels down from '76. In short, the early evening news leaders' ratings seem to run contrary to the U.S. pattern.

Share figures on early evening news for the top 20 affiliates in the top 20 DMAs were not analyzed last year, but were published in '75 (see October 13, 1975, issue). The '75 list of leaders was tabulated differently from this year's, being based on the top 20 contiguous news segments. The '77 shares are av-

(Continued on page 79)

What ENG really means to television news

While the physical capabilities of electronic news gathering have been getting considerable attention from the broadcast-journalism community, two veteran NBC News executives feel the implications of ENG that are most

important are those concerned with news content, rather than presentation.

In the two articles below, Lester M. Crystal, who recently became president of NBC News, discusses

possible changes on how the news is reported. His predecessor, Richard C. Wald, views ENG as an opportunity to expand news coverage on both network and local television at low relative cost.

Using technology: Improve substance, not just appearance

By Lester M. Crystal, president, NBC News



Lester M. Crystal

On a cross-country plane trip recently, I saw a movie, *MacArthur*, and was struck by the thought, "What if TV news had been there?"

■ How would we have seen World War II?

■ What would have been the national and world's reaction to the dropping of the first atomic bomb shown that day

or the next on the nightly news?

■ What would the world impact have been as we were daily witnesses to the agony of Hiroshima and Nagasaki?

■ Can you imagine a world watching the live coverage of the signing of the peace treaty on the battleship *Missouri*?

It is hard to estimate what effect TV news would have had on us had it "arrived" much earlier. But it's not difficult to see how it has changed our perception of world and national events and how it has enabled us to see what's happening in any part of the world with little, if any, delay.

Technology is no longer a barrier to television's ability to take us anywhere in the world . . . or bring the world to us.

When President Carter travels to eight countries in four continents in 11 days in November, his activities will be seen daily in virtually every community of the United States.

Ten years ago, producers would have been worried about locations from where film of the events could be processed and transmitted. Not today. Water and chemicals won't be needed. Because of the electronic news camera, the lab is obsolete. Even the television station isn't necessary. The closest ground station will do.

Ten years ago, there were ground stations only in Europe to transmit the daily reports of such a Presidential trip. Today, there are ground stations at every point along the way in Venezuela, Brazil, Nigeria, India and Iran, as well as France, Poland and Belgium.

While electronic technology has compressed the world and virtually removed the obstacle of distance as a problem in covering a story or event, two important barriers to improving what we do remain: money and human ingenuity.

ENG may pave way for news proliferation, specialization

By Richard C. Wald, former president, NBC News



Richard C. Wald

While ago it was fashionable to recall an ancient Chinese curse: "May you live in interesting times." I've never personally heard any ancient Chinese cursing that way, but such times seem to have come to television news.

How interesting they will get 10 years from now I do not know, but when asked to look into the swirling mists of the future, I think the best thing to do is to try to figure out what some of the swirling mists of the present mean. In that attempt, Les Crystal has written about what the advent of electronic equipment means right now, and I will try to explain what might happen to us all if the equipment actually works the way it is supposed to—and costs what they keep telling me it will really cost.

Also, if you look at the news programs we actually put on the air (they are different, it always seems to me, from the programs we are described as putting on the air) it could be that they point to what may yet happen.

And finally, if you look about you at what this magazine has been printing for the past year or so about conflicts, you might be able to guess what the settlements could become. Conflicting claims over things like cable or cassettes should always be watched carefully. They give employment to lawyers, reasons to producers why they can't do something and an alternative to exercise for keeping the blood flowing.

The machinery comes first because it is so palpably present. It is almost impossible to have a major news event on television without seeing it somewhere through the eyes of a minicam. They are rapidly becoming as natural to the television process as air is to the breathing process. O.K., then what?

Well, speed for one thing. You can tape, edit, feed and air an electronic spot quicker than we used to process a roll of film. But that's just state of the art. Suppose, though, that you had a lot of minicams. I don't mean 30 to 40 per network, because they cost a fortune today. I mean suppose their descendants become as ubiquitous as Super 8 cameras.

Not everybody in the world has a Super 8. Not everyone

Tv news/public affairs '77

For example, President Carter's trip is going to be enormously expensive for network television news. Satellite costs, airline charters, the electronic gear and crews will require a staggering dollar total just for the minimal coverage requirements.

Financial limitations

Money is a factor that will always be present in determining the limits of what can be done. As technology has advanced, it has tended—overall—to raise costs, not reduce them. This, coupled with inflation and our ever-improving living standard, has put a very high price on each electronic breakthrough. The technological horizons are expanded faster than the financial capacity to keep up with them. The cost-benefit ratio may not be a pleasant equation for a broadcast journalist to wrestle with, but it is taking on a growing importance.

While there have been and continue to be constant and very rapid changes in the television technology, our appli-

“As technology has advanced, it has tended—overall—to raise costs, not reduce them. This, coupled with inflation and our ever-improving living standard, has put a very high price on each electronic breakthrough.”

cation of that technology in transmitting and explaining the human experience has not changed or expanded as quickly. We're still doing things pretty much the way we did them 20 years ago.

Our reporting may be better in that we have many more experienced and trained broadcast journalists than before. We are probably much more sophisticated in the use of film, tape and live coverage than we were in the early '60s.

Changes at local level

Most of the recent changes in reporting the news have taken place at the local level. The changes which have been solely cosmetic—and there have been plenty of these—have not constituted an improvement in how the news is reported. The “package” may look different, but the information is not being presented in a better way. These changes have not brought added clarity or understanding to television reporting.

The local response to the minicam has been mixed. The clutter of supered promotion each time the electronic camera is used, in the hopes of creating a false sense of excitement, is silly at best. At worst, it substitutes show business for information.

(Continued on page 77)

who has one knows how to use it. But little kids and Grandpas all can get them as presents, and want to get them as presents, because they have a way of showing the resulting pictures at home that's not too cumbersome or expensive; the developing isn't too expensive; a little training gets pretty good results; the machinery is simple to handle. Sound like electronic journalism today? No. But does it sound like what it will become if we and the Japanese keep plowing ahead with home cassette units and lightweight cameras and improved half-inch tape? Yes.

“Actuality is all around us. The world of news is all around us. The best journalists can make it more interesting, more pointed, more educational. But even the dumbest can find a picture to shoot . . .”

If you don't think electronic cameras will become that widespread in 10 years, let me just cite the pace of the NBC experience: For the conventions of 1968, we had four portable electronic cameras. No two of them worked at the same time. No one of them worked for more than an hour or so without extensive maintenance. The then head of our Engineering Department said we would never be able to put machines like that in the street—“never” meaning before the end of this century.

A fast turnaround

Then we discovered the Japanese machines, the German machines—that whole first generation of cranky, bulky, usable electronic cameras, and they appeared at the 1972 conventions. They filled up minutes of air time. We figured that in 10 years we'd be all electronic. At the 1976 conventions, we were all electronic, with lighter, brighter equipment.

So, let's assume for a moment that electronic cameras are all over the place in 1987. They are cheap to operate. They work quickly. You don't need a studio to broadcast the picture, just microwave or wire or a satellite channel. The whole world is going to be on-camera. And because the cameras are capable of broadcasting live events, the whole world can be on *live* if we want it, or want to pay the transmission costs.

Meaningful actuality

Actuality is all around us. The world of news is all around us. The best journalists can make it more interesting, more pointed, more educational. But even the dumbest can find a picture to shoot and talk about. And with that Super 8 ubiquity added to complete electronic compatibility,

(Continued on page 78)

WIIC-TV is Pittsburgh

People turn to television news for many reasons: visual coverage, live-from-the-scene reporting, special information, as well as sports and weather facts. People in Pitts-

burgh turn to 11Alive Instant News for these reasons and also for help when they have problems. For the second time this year, a criminal suspect contacted WIIC-TV for assistance in surrendering to authorities. In January, an armed robbery suspect turned himself in to reporter Wayne Van Dine. In September, 11Alive local government reporter Loran Mann assisted another suspect. Going beyond just the initial facts to find the total story and offering a helping hand to those in need are making 11Alive Instant News

more meaningful to more and more people in the greater Pittsburgh area. And we're proud to have earned this reputation.

11ALIVE

WIIC-TV Pittsburgh

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Oakland

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KFI, KOST-FM
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WLIF-FM
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Suspect surrenders to 11Alive Instant News





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KPIX: San Francisco, Cal.

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WCIX-TV: Miami, Fla.

WRTV: Indianapolis, Ind

KMBC-TV: Kansas City, Mo.

WXIX-TV: Cincinnati, Oh.

KOIN: Portland, Ore.

KMGH: Denver, Colo.

WTVN-TV: Columbus, Oh.

KGTV: San Diego, Cal.

WHAS: Louisville, Ky.

KTAR-TV: Phoenix, Ariz.

KOCO-TV: Oklahoma City

KENS-TV: San Antonio, Tex.

WFMY-TV: Greensboro, N.C.

WTLV: Jacksonville, Fla.

WPTA: Ft. Wayne, Ind.

WJIM: Lansing, Mich.

WSAU: Wausau, Wisc.

KOSA-TV: Odessa, Tex.

KERO-TV: Bakersfield, Cal.

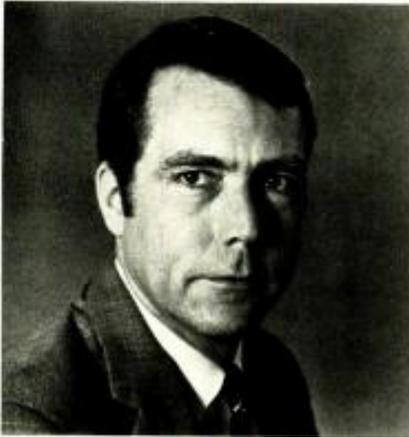
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Viewpoints

Critical shortage of TV professionals in government



John E. O'Toole

Shoddy techniques in free commercials

The only problem with the contemporary tendency to turn our big problems over to government is that we're generally turning them over to amateurs.

While it's hard to argue that professionals will always do a splendid job, given legal professionals like John Mitchell and financial professionals like Bert Lance, it's equally hard to contend that amateurs won't do a lot worse. Particularly in the area of television.

Not only does there seem to be a critical shortage of television professionals in the federal government, there seems to be little understanding of this powerful instrument of mass communication.

The nation seems committed to adopting the metric system, judging from isolated highway signs and temperature reports given in kilometers and celsius degrees. Why, then, hasn't the U.S. Metric Board launched an educational program, exploiting the great potential of the medium, to bring change about smoothly?

Are we going to buy automobiles that register speed in kilometers-per-hour and scales that weigh us in kilos before anyone tells us what they are? It's as though television didn't exist. But what government amateurs don't do with television is more benign than what they do.

The Federal Trade Commission exhibited a rather profound lack of familiarity with the medium in its proposed Trade Regulation Ruling about nutritional claims in commercials. It has said, in essence, that any time a food product mentions it's good for you, it must then list all nutritional elements by name and by quantity.

Now, those of us who have worked with television for some time know, instinctively, what will happen when that litany of Latin terms begins to march by . . . carbohydrates, riboflavin, calcium, etc. Eyes will glaze, minds will close, nothing will be communicated, because no one will be listening.

People pay attention to the television set when it is stimulating, interesting, amusing, shocking—but not when it's boring. Why is it so difficult for amateurs to comprehend this simple reality?

Of greater concern is a recent ramification of the Federal Communications Commission's Fairness Doctrine. This doctrine holds that a station must provide its audience with alternate points of view on controversial subjects. Contesting a Texaco commercial which argued that it was not in the consumer's best interest to break up the oil companies, a group called the Energy Action Committee invoked the Fairness Doctrine. The FCC ruled that television station WTOP in Washington had to provide free commercial time for response.

While there's room for debate in the doctrine itself, what concerned me most were the commercials. In one, an Arab, using a gas pump nozzle as a gun, holds up a consumer in a dark alley. It ends with the Arab shedding his bur-noose to reveal his American business suit. As he counts his loot with a vicious smile, the voice-over says, "We'd better break up the oil monopoly before it breaks us."

That is the theme uniting all the spots, another of which shows greedy hands squeezing dollars out of a sponge shaped like the United States. In another, a smug businessman wipes out a sweet American family in a hyped-up game of Monopoly.

No matter where you stand on the issue of oil company divestiture, a fair mind would have to deplore such shoddy communications techniques. Cheap shots and groin kicks do little to illuminate issues and stimulate informed debate, if that is the aim of the FCC.

Unlike the commercials of paying advertisers, those of the Energy Action Committee were not subjected to the self-regulatory procedures of the broadcast or advertising industries. Nor were they tempered by the professional restraints of experienced craftsmen who respect the medium entrusted to them.

But, then, perhaps no one in the Washington television audience could perceive the difference.

And there is the most chilling thought of all.—John E. O'Toole, *president, Foote, Cone & Belding, in a recent memo to his agency's staff*

Programming

Group W slates 'family' talk show

Group W Productions is developing a new daily TV talk show for syndication, TELEVISION/RADIO AGE has learned. The show will be based on the "family" concept, similar to the old Arthur Godfrey and Jack Paar programs, which featured returning guests who are also performers, and will have the spontaneity that gave the shows their informal flavor, according to a source.

The programs will be 90 minutes long and will have male and female hosts. The hosts have not yet been selected. The show represents the first assignment for Howard Papush and Paul Block as producers for Group W Productions. The pair have been associated with *The Tonight Show* for the past four years. Block was associated with Group W as head talent coordinator for *The Mike Douglas Show*. Papush was the first producer of the *Not for Women Only* series, starring Barbara Walters.

More quality, \$ for access

Prime access is continuing to go "quality" and is being supported by high budgets, with two new series set for airing in syndication next year. Both series represent substantial dollar outlays. *The Unknown War*, which is being produced by Air Time Inc. in cooperation with Sovinfil of the U.S.S.R., is said to mean multimillion-dollar investment by the media service.

The other series, *The Next Step Beyond*, sold by Worldvision to Procter & Gamble for barter starting in January, 1978, is going for a production cost of \$140,000 per half-hour show, according to a Worldvision spokesman.

The Unknown War is a series of 20 one-hour historical documentary films, detailing the drama of the Eastern European front during World War II, and stars Burt Lancaster as host. Film footage from the Soviet archives will comprise the major portion of the series. According to Air Time's executive vice president, Fred Weiner, the cost of the project would have been more if not done on location in the Soviet Union. The series will be available for domestic and worldwide distribution for fall of 1978.

As for Worldvision, the company reports that it has cleared more than 50 stations—including the ABC-owned outlets. The pilot's title is *Tsunami* (Tidal Wave). Based on the pilot's performance, says Kevin O'Sullivan, Worldvision president and chief executive officer, Procter & Gamble has the right to order 24 shows, which will begin airing September, 1978.

Under the arrangement with the stations, P&G gets two minutes plus billboards and the stations get three minutes, says O'Sullivan. *The Next Step Beyond* is a sequel to *One Step Beyond*, which ran on ABC-TV for three years. The new series is produced by Factor-Newland Productions, which made the first shows.

Syndication news

Time-Life has sold 116 hours of prime-time fare to *Direccion General de Radio y Television*, Argentina station. Package included *Wild Wild World of Animals*, *The Ascent of Man*, *Heidi* and *Billy Smart's Circus*.

Viacom has added three markets to *All-Star Anything Goes*, for a total of 74. Newest stations are WDSU-TV New Orleans, WKRQ-TV Mobile-Pensacola and WTVD Raleigh-Durham.

Metromedia Producers Corp. has renewed *The Cross-Wits* for a third year with Ralph Edwards' Gemini Productions, with new production beginning in Los Angeles in mid-November. The *Cross-Wits* has been sold in more than 80 markets.

Viacom is offering a new first-run half-hour animation special, *A Cosmic Christmas*, for airing in December. It's already been placed on over 60 stations, including all the NBC-owned stations. The production cost \$250,000, and national advertisers will have three minutes.

Video Music Inc., newly formed syndication company, has acquired the TV series *Leonard Bernstein Presents*, and it has already been sold in 38 markets. The series consists of five hour-long concerts plus a 90-minute special.

The New Zoo Review has been bought from FunCo Corp and Edward Smardan by the newly formed company, *New Zoo Review Corp.* The program consists of 195 half-hours. It has been off the air for two years. The series was created by producer Barbara Atlas, one of the buyers of the series, and Douglas Momary.

TV Sports Scene is offering its third ski series, *Skivision*, and a 90-minute special, *Benjamin*, on skiing. The new series consists of four half-hours, and was produced in mountains in the U.S. and Europe. Special ski celebrities are honored guests performing on the slopes. The new series is available on a cash or barter basis, with some 48 markets already ordered as part of an in-program barter sale.

Rose on Broadway, hour-long musical drama, has been cleared for primetime in 42 markets in the two weeks it has

been available. The special, produced by *Premere Productions*, is being bartered for the first quarter of 1978, with up to six minutes for stations and *Premere* retaining four.

WABC-TV takes 12 press awards

WABC-TV New York and WNBC-TV New York picked up three first-place prizes each, WCBS-TV New York racked up two and WNEW-TV grabbed one in the New York State Associated Press Broadcasters Awards for television. WABC-TV led the pack overall, by taking nine special mentions as well.

On the radio end, WCBS won first prizes in three categories, and WNBC took two, followed by WINS with one. WRFM won two honorable mentions; WOR took one.

WABC-TV took the three top awards for best regularly scheduled local news program, *Eyewitness News*, 6 p.m. May 25, 1977; best local documentary program was *Marijuana: The Grass Is Getting Greener*, which shared first place with WNBC-TV's *I Am Old, I Am Old*; and to Joseph Landi for excellence in news photography during a hostage situation March 17 in Harlem.

Besides its tie, WNBC-TV won a top award for best enterprise, *Political Retaliation Against a Newspaper in Yonkers*, and for the best editorial, "Them." In the best one-day news effort category, WCBS had two of its programs tie for the top prize—its 6 and 11 p.m. reports.

In the special mentions, WABC won two in best local documentary program: *The Rape Victims* and *Burn Centers: The Catch Up Game*. It also took honorable mentions in spot-news coverage, best news enterprise, individual reporting and news photography.

WGR-TV Buffalo and WHYC-TV Rochester won two first prizes each in competition among TV stations outside New York City. WBEN-TV Buffalo took one prize.

In radio in New York City, WCBS won in the categories of best one-day effort, best spot-news coverage for its 25 hours of the 1977 power blackout, and for best enterprise. WCBS also won special mentions for best regularly scheduled local news program and for best local documentary, for its *The Huddled Masses: America's Illegal Aliens*.

WNEW took first prize for best regularly scheduled local news program for its 6 p.m. newscast, and the station won a special mention for best one-day news effort. WNBC took first prize for best local documentary program, *Blackout Special*, and the station's Jim Eyer won

of in-
Inva-
first prize for general exc-
dividual reporting. Th-
WRFM
st edi-
special
st news
dubbed five
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Buffalo,
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were also
competition was
elphia-area
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were held at
ara Falls.

on-air personality at WBZ Boston and program director of a Connecticut station, has taken over the 1-4 p.m. slot at WIP Philadelphia. He replaces Bill St. James, who went to WNEW New York. Neil's background includes top-rated time slots on three stations on which he has appeared.

been assistant promotion manager since joining Viacom in 1975.

Network appointments

At CBS-TV, **Jean Guest** has been named director, talent and casting. Guest has been director, talent, New York, since July, 1976. From 1954 through 1967, she was director of ANTA and was a theatrical agent from 1968-74. Also at the web, **William Self** has been named vice president, programs, motion pictures for TV and miniseries, Hollywood. Self rejoined the web in April, 1976, as vice president, programs in Hollywood, after being a partner in Frankovich-Self Productions.

Fred Cuneo has been appointed director, participating program sales at NBC-TV. He had been director of special program sales since September, 1975.

Seek stay on monitoring

The National Association of Broadcasters has asked the FCC to stay an order which might force some AM stations to reduce their audio signals after November 1. The association also bid for
(Continued on page 56)

stations next month issues of concern to women of special programming built and coverage of the National Women's Conference, November 18-21 in Houston. Both PBS and National Public Radio will provide coverage of the confab. Jane Alexander will be national spokesperson for "Celebration of Women," a joint effort by both media.

On PBS, "Celebration of Women" will include these specials: *Georgia O'Keefe* and *To Be A Man* (November 15); *Me and Stella* (November 16); *The Tapestry* (November 17); *Wall Street Week* and *Job Discrimination: Doing Something About It* (November 18).

NPR will commit more than 10 hours to women and women's issues from November 13-28.

Format, staff shifts

WCAR Detroit has unveiled a new format, and has switched from an all-news operation to personality radio. Featured in the new format are six personalities who play a mix of middle-of-the-road and gold hits. The 50,000-watter was recently acquired by Golden West Broadcasters. Patterned after the other Golden West properties, the WCAR format will target on the 25-54 year-old market.

Vernon Jordan, executive director of the National Urban League, has become a commentator on the **Group W** stations. Jordan will provide three commentaries each week to the seven stations.

KWIZ Santa Ana has begun using two newsmen as deejays in the 6-10:30 a.m. slot. Between-record chatter is limited to news and information. The newsmen are Spider Maclean and Ed Nix.

Bill Neil, who simultaneously was

Zooming in on people

Time-Life Television has expanded its programming department and has named department heads. From Talent Associates are **Lois Bonfiglio**, **Diana Kerew** and **Freyda Rothstein**. Bonfiglio will be director of literary acquisitions; Kerew, director of creative affairs; and Rothstein, director of network program development. At **Time-Life Films**, **J. Nocoli "Nick" Durrie, Jr.** has been named vice president for finance and administration. He joined Time Inc. in 1972, and in 1976 was appointed treasurer of Time-Life Films.

Matt Pouls has been promoted to vice president of feature marketing for syndication, for **Columbia Pictures TV**.

Susan Swimer has been named manager, advertising and promotion, **Viacom Enterprises**. Swimer had most recently

WARNER BROS. TELEVISION DISTRIBUTION, INC.

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Commercials

Friedman on foreign spots

The Harold Friedman Consortium, an association of artist-designer-directors specializing in animation, graphics and other special effects, does about 15-20 per cent of its business overseas. It notes—through its president, Harold Friedman, that:

- Producing commercials abroad cost about 25-30 percent less than in the U.S.
- Fifteen-20 per cent of the commercials in Europe are animated, as compared to under 5 per cent in the U.S.
- The commercials abroad tend for a softer sell and easier approach.
- Nearly all European countries place restrictions on having "foreigners" do spots outside of the country.

According to Friedman, labor, film and lab expenditures are cheaper and pull down the cost of making commercials abroad. On animation, Friedman says it's used much more extensively in Europe than in U.S. "The public has been brought up on animated fare through theatrical shorts," he says, and "it accepts animated commercials easier than the audience does in the U.S."

Friedman feels there is little hard-sell abroad and says most commercials are produced without the U.S. technique of "slice of life," which makes the spots appear harsh. England's commercials, on the other hand, are done with a sense of humor.



Friedman, r., on a film set with Walsh, BBD&O producer, & Decker.

production business in their more nations are making it for jobs to be done away in such countries as Australia and Italy, among many. If approval is necessary, it's done in the U.S. "The only one that is the only one that—either because of a bid system applies to the U.S., although

budgets are lower there than in the States. In some cases, Friedman works by transmitting the story board overseas through Telex, and working the rest of the job out by duplicating what the client overseas wants.

The consortium of 18 specialists includes Milton Glaser, Arnie Levin, Terry Gilliam and Lee Savage. Alfie Schloss is a producer and representative.

Sex programs and spots

Food and sex don't always mix—at least on television. That's the conclusion drawn by *Checkout*, newsletter on supermarket products published by **Marsteller Inc.** The newsletter says there is a considerable marketing question, apart from moral issues, as to whether heavy sex scenes on TV are the right setting for food commercials.

For advertisers, notes *Checkout*, most of the controversy regarding TV sex has centered on their public responsibility, with some execs saying their companies should be identified solely with "wholesome family entertainment." However, a sultry bedroom scene may not be ideal for a commercial interruption by "a cheery breakfast-food jingle."

The type of product can be a decisive factor in media decisions, according to the newsletter. "When a commercial is out of harmony with the theme of the program, it can appear awkward." *Checkout* cautions that there is sex and sex, and points out that food products should not be ruled out automatically on a sex-related program. "Television can treat sex and other sensitive issues tastefully," notes *Checkout*.

Checkout advises that advertisers who shy away from sex-related programming should set program parameters for the spots, to gain a high level of compliance. "If you're uncertain on any program, demand a screening and don't be pressured into taking a stand because of a crisis situation," the publication says.

Benton & Bowles restructures

Benton & Bowles has restructured its creative department, thus becoming the second agency (with Doyle Dane Bernbach) to do so within the past several weeks. B&B has established a new post, creative group head, and has named **Chet Lane** a senior vice president. Lane will move to California as creative director in Los Angeles.

Named creative group heads are **John La Pick**, **Donn Resnick** and **Loretta Wakuya**. La Pick joined B&B in June, 1970, as an associate creative director. Since 1973, he was senior vice president

and ere, will move the agency January, 1978, as president, as later that year, Young & Rubicam agency in 1965, in Los Angeles. He joined in 1972 and a senior vice president, associated with 1976.

Lane succeeds La P. B&B in 1973 as a copy named vice president, associated director the following year.



Resnick



Wakuya



La Pick

NAL tests TV impact

New American Library, looking to determine the effectiveness of TV advertising, has begun a TV test with **Levine, Huntley, Schmidt, Plapler & Beaver, Inc.**, hired by NAL as its advertising agency. The test was begun last month and will continue through January, 1978. NAL has selected five Signet mass-market paperback titles for the test, which is being conducted in three cities—Cleveland, Milwaukee and Minneapolis—where the books are being advertised, and two control cities—Denver and Detroit—where they are not advertised.

For the September release, *The Game of Their Lives*, a 30-second commercial was prepared that was advertised at the rate of 400 gross rating points in Milwaukee and 200 GRPs in Minneapolis with no advertising in the control towns (Cleveland wasn't used because of a labor strike).

This month, the novel, *The Rich Are With You Always* is being tested. In November, it will be *The Turning Point*; in December, *Coma* and in January, *Sleep Positions*.

Several wholesale agencies and bookstore outlets, including B. Dalton

Booksellers, will work with NAI in determining the effect of TV advertising on each title used in the test. In addition, NAI has prepared an NAI Television Test Sales Audit, to be filled out by the company's sales representatives or their customers on a bi-weekly basis.

Ad makers

William M. Lane has been elected a senior vice president of **J. Walter Thompson Co.** Lane, a creative supervisor, joined the agency in 1967 after being graduated from the University of Washington in Seattle. After a stint in the Army, he was named copy group head in 1973.



Lane

George Euringer has joined **DKG Advertising** as a vice president and art supervisor. Euringer had been a vice president and art group head at **Carl Ally**. Prior to that he was with **Doyle Dane Bernbach**, as an art director.

Herman Siegel, senior art director at **Cunningham & Walsh**, has been named a vice president. He's been with the agency since 1968. Also at the agency, **Stafford Ordahl** has been named a vice president. He joined **C & W** in 1970 as a senior copywriter and is now creative supervisor.



Siegel



Ordahl

Foote, Cone & Belding has made two appointments. **Susanne Grayson Townsend** has been named a senior vice president. **Robert Tore**, who joined the agency in 1975 as executive art director, has been named a vice president. Townsend joined the agency in 1975 as vice president and creative director.

Carl Rosenberg has been named copywriter at **Lerman & Van Leeuwen**. Rosenberg had been a copywriter at **Sacks & Golden**.

Ken Bernhardt has been elected to the board of directors of **Louis Benito Ad-**

vertising, Tampa. He has been vice president-creative director for the agency since joining it in October, 1975.

Ad study on economic campaign

A survey on the overall effectiveness of the **Advertising Council's** advertising campaign on the economic system has revealed that the campaign is beginning to have an effect on the American people. The survey, conducted by **Compton**

Advertising's research department, shows that 46 million (31 per cent) Americans are familiar with advertising about the economic system, and some 12 per cent of the adult population is aware of the Ad Council's advertising campaign.

Among the total adult population, almost 3 per cent claim they have written for or received the economics booklet on how the U.S. economic system works. Of this figure, 1.3 million read the booklet. Those aware of the Ad Council's cam-

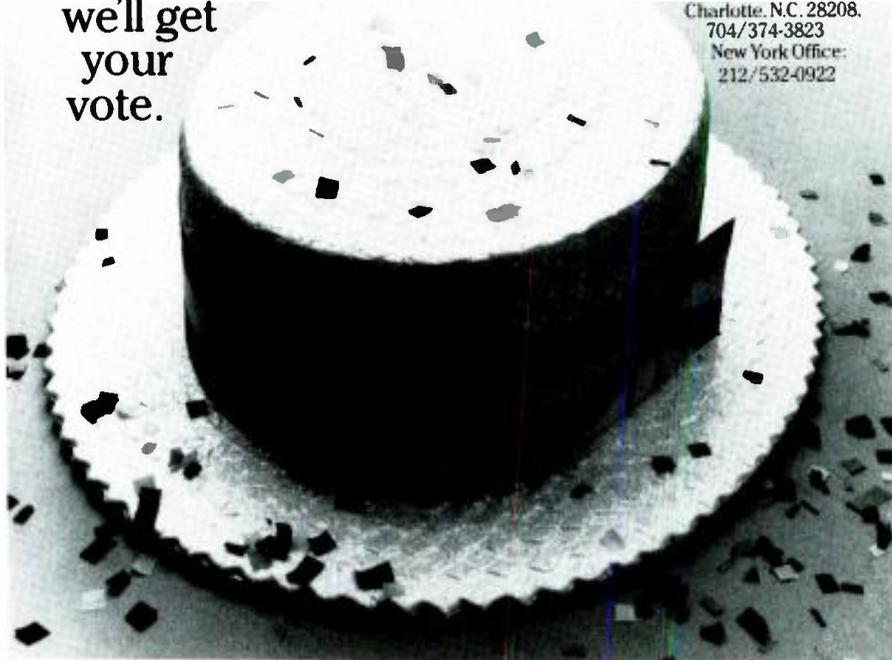
We ran for President at twelve.

We've also run for Mayor, State Legislature, Governor, the U.S. Senate and the U.S. House of Representatives. If your commercials have a lot riding on the outcome, consider us.

We think we'll get your vote.

**Jefferson
Tape & Film**

One Julian Price Place,
Charlotte, N.C. 28208.
704/374-3823
New York Office:
212/532-0922



Selling Commercials

Armour Chili Maker • E.J.L.



SANDLER TAPE & FILM, Hollywood

First City Bank of Texas • Rives Dyke/Y&R



PHIL KIMMELMAN & ASSOC., New York

NBC



ZANDER'S ANIMATION PARLOUR, New York

RCA Colortrak • Leo Burnett



TULCHIN PRODUCTIONS, LTD., New York

Rudy Patrick Seed Co. • G-E



WGN CONTINENTAL PRODUCTIONS, Chicago

San Francisco Chronicle • N/A



SNAZELLE FILMS, INC., San Francisco

Texaco • Benton & Bowles



IMAGE WEST ELECTRONIC ANIMATION, L.A.

Whitehall Laboratories • John F. Murray



DOLPHIN PRODS. N.Y. COMPUTER ANIMATION

paign: indicated much greater knowledge of the system than those not aware; have a more positive attitude toward the system; have a more favorable attitude toward business; think knowledge of the system is very important.

Upward shifts in understanding, compared with last year, of the economic system are especially noted among working women. Midwesterners and South/Southwesterners, the young (under 25 years of age), and middle-income people (\$10,000-\$14,999).

A similar study was conducted last year. This year's study also showed a significant decrease in the number of people who feel there is not enough government regulation of economic activities and an increase in the number who feel current regulations are the right amount. Overall, there was no change in the percentage who feel there is too much regulation. Some 2,000 men and women 18 years of age and over were tested.

Hologram films at Festival

The International Film & TV Festival of New York will demonstrate holographic motion pictures as part of its lecture and demonstration program to be held November 3 at the Americana Hotel. The demonstration of holographic pictures is the first held by the festival, and is in cooperation with the Hologex Corp. of Norristown, Pa.

Motion-picture holography combines conventional motion-picture photography with laser holography, producing three-dimensional images viewed without aid of any "special" equipment or glasses. A hologram movie is not projected in the conventional sense. No lenses or projection lamps are used. The hologram movie is made from 16mm or 35mm motion-picture film, converted frame-by-frame into holograms side by side, whose dimensions are 1 1/2mm wide by nine inches high.

The subject of the movie is positioned on a turntable rotating at 1 1/3 RPMs during the film shooting. The result is a three-dimensional movie with about 400 hologram "frames" in a 120-degree hologram format, and 1,150 "frames" in a 360-degree hologram movie loop. Hologram movies are in their infancy, with size and color break-throughs still required.

KEEP TIME

Radio and TV people—get the most of every minute you pay for—to the last split-second with the MINERVA STOP-WATCH designed for radio and TV use! Call: 914-986-5757.

M. DUCOMMUN COMPANY
58 Main St., Warwick, N.Y., 10990

W/O shuts production branch

Wakeford/Orloff has closed the W/O Ordet production office in New York because of the "expense in maintaining an autonomous production facility in New York was not justified," according to a W/O spokesman. Initial plans had called for a shift to a single-director operation headed by Dick Miller. Miller's responsibilities included drawing a select group of major directors. However, this failed to materialize, according to the spokesman. W/O will continue to maintain sales offices in New York and Chicago.

Compact Video to expand

Compact Video Systems has bought a site adjacent to its headquarters at Alameda and Cataline in Burbank, Calif., and will build a three-story building to house expanded facilities. According to **Bob Seidenglanz**, Compact president, the purchase of the 30,000 square feet of property, will enable the company to move heavily into sound and recording and post-production services. Plans call for the new building to house all audio systems, sound studios, announcer booth, etc.

Groundbreaking is expected to take place next summer. Compact recently completed a \$3 million expansion program.

Theatrical ad firm bought

Lajon Films, Inc., Burbank, Calif., has acquired Hawk Productions, a theatrical advertising company. **Larry Applebaum**, Lajon's president, said the acquisition enables his company to offer a "boutique" service to production companies and networks in the creation and execution of advertising campaigns, including both print concepts and theatrical and web trailers.

The acquisition marks a reunion for Applebaum and Gary Allen, head of Hawk. Both worked together at Cinemedia, a theatrical trailer company founded by Applebaum. Lajon has done trailer work and promotional work on feature films *Airport '77*, and *Obsession*, and TV shows including *Little House on the Prairie* and *Sybil*.

Music houses

Michlin & Hill—**Spencer Michlin** and **John Hill** composed, arranged and produced a 60-second pop/rock ballad spot, "My Friend Has a Problem," for the Planned Parenthood Association. The spot features the ballad as background

music, with the narrative stressing the importance of having a discussion with a professional. **Michlin** and **Anne Bryant** created a musical arrangement in Broadway style for a 30-second animated TV spot for Zayre stores' "Price Happy" campaign. **Ingalls Association**, Boston, headed by the creative team of **Chuck Beisch**, **Mike Maynard** and **Joe Hoffman**, produced the spot for the New England retail chain.

Lucas/McFaul—**Tom McFaul** composed and produced the music and spot for Cardinal Federal Savings and Loan Association of Cleveland. **Larry Haggart** and **Doug Arnold** represented **Meldrum and Fewsmith Advertising**, Cleveland. **Neil Patton** supervised for Cardinal Federal.

Warner Levinson Corp.—**Irwin Finger** and **Phyllis Levinson** composed music for four 30s for Drake Cakes new campaign, "Come Home to Drake." The song was arranged by W-L's **Neil Warner**. **Brian Olesky**, **Ed McCabe** and **Mark Mayhew** were part of the **Bozell & Jacobs** creative team.

Sid Woloshin Inc.—**Sid Woloshin** produces the music for a 30 TV spot and a 60-second radio spot for Arthur Treacher's Fish & Chips, both with the theme line, "We Are Something Else." Music was by **Artie Schroeck** and lyrics by **Lenny Roberts**. **Bernie Hoffer** was the arranger. **Bill D'Elia** was **Sawdon & Bess** agency producer; copywriter was **Charles Jackson**. Spots were recorded at Western Recording Studios in Los Angeles.

Radio Band of America—**Harley Flaum** wrote and produced one 60 for H. P. Hood's Frogurt frozen yogurt. The song, utilizing the campaign line "Feels So Good," was arranged by **Tom Sellers**. **Tony Winch** produced for the Hill Holiday advertising agency.

Newby opens Miami office

Newby's Movies, a production facility, has been formed by director/cameraman **Jeff Newby**. Besides new offices, the Florida facility has a sound stage and hard-cement cycloramas. Newby closed Allmand-Newby Productions in March. He is currently producing a Coca-Cola film that shoots in New Jersey and Houston. Newby has a sales representative in New York to service New York clients.

Commercials circuit

NBE Productions—**Canada**—**Nat B. Eisenberg** directed two English and two French 30s in Toronto for the Florida Citrus Commission. The spots feature Canadian singer **Catherine McKinnon**

Dolphin helped!



Whitehall Laboratories
John F. Murray Adv., Inc.

"Dolphin's creative and enthusiastic staff and the unique flexibility of electronic animation took the headache out of the production of the Aspirin-Free Anacin-3 spot."

Al Socolow
Exec. Producer

Call or write for our award-winning show cassette.

Dolphin

Productions, Inc.
computer animation
140e.80th NYC.
10021
(212) 628-5930

THINKING IKEGAMI? THINK CAMERA MART.

Because we're a full-service Ikegami Dealer.



At Camera Mart, we feature the entire line of Ikegami quality products. And we service what we sell—with our own in-house, factory-trained technicians and factory-approved facilities. The ENG package below is just one of the many we offer, so why not talk to us about your needs... or come in for a demonstration.

CAMERA MART CUSTOM IKEGAMI PACKAGE

The camera: Ikegami's HL-77* completely self-contained. High sensitivity color in a compact, light weight three Plumbicon*** package. All in a single low profile 16mm size

camera with eye-level CRT monitoring on take and playback, plus many more features you'll appreciate

The lens: The Canon f/1.6 10-100mm zoom, for wider wide-angles and tighter tele's

The recorder: Sony's easy-to-operate VO-3800—a 30-lb. package that gives you up to 20 minutes of NTSC color on a single U-Matic** cassette which can be edited on the 2850

*Also available with HL-35.
**Plumbicon is a trademark of N.V. Philips

OPTIONAL ACCESSORY:

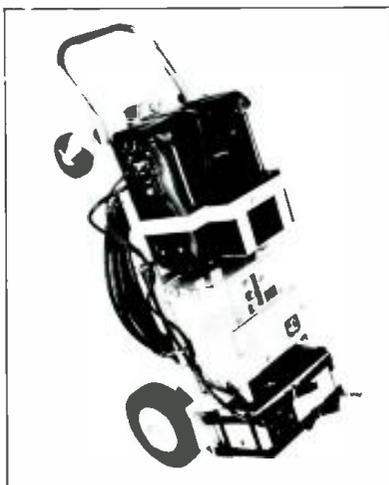
"VIDEO CRASH CART"

Custom-designed to make production safer and smoother, with reduced set-up and strike time, easier transport and fatigue-free shooting. Sturdy, welded construction with 2-position handle lets you transport or operate in upright handtruck or horizontal dolly position. So it can go virtually anywhere your crew can go.

Holds camera backpack recorder, AC adapter, cables—even extra cassettes.

RENTAL-LEASE-PURCHASE:

Pick the terms that suit our budget and situation best.



CAMERA MART

THE CAMERA MART, INC.

456 W 55th Street New York 10019 (212) 757-6977 Telex 1-2078
Sales • Service • Rental



SUSTAINING
SMPTÉ
MEMBER

and Marie Longchamps with their daughters. **Fnoch Kent** was creative director on the English spot and **Germain Drouin** on the French, for **Gordon-Hill Advertising**. **Belinda Cusack** produced for NBE.

Lear Levin—Lear Levin completed a package of five commercials for the 1978 Toyota campaign. A large cast and a 45-member crew were involved in the six-day shoot at various locations on the West Coast. The **Dancer-Fitzgerald-Sample** team included creative director **Stan Becker**; **Jack Smart**, producer; **Richard Calvelli**, copywriter; **Petter Thoen**, art director; and **Janet Fogarty**, assistant producer. **Ed Christie** was producer/rep for Levin.

The Best People—**Ron Finley** directed a campaign for **Norman, Craig & Kummel** to introduce a new magazine for teenagers, *Pizzazz*. Finley shot two 30s spotlighting **Robyn Finn** and **Adam Reed**. Representing the agency were senior vice president creative services, **Marci Weiner**, and senior vice president creative director **Stu Trott**. **Morty Dubin** produced for **The Best People**. Also at the commercial house, director/special effects man **Sol Goodnoff** completed a 30 and a 10 for **Lord, Geller, Federico, Inc.**, and its client **Avon Books**, to publicize the novels *Lovefire* and *Mists of Manitto*. Agency producer was **Bob Kronenberg**; **Charlie Rosner**, art director on *Lovefire*; **Chuck Griffith**, copywriter. **Bob Cohen** was **Best People** producer.

MCI Productions—The Dallas company shot three spots for **Lone Star Gas**, using 17 locations and 102 set-ups. **Jerry West** directed and supervised post production. **John Colwell** produced. **Point Communications** was the agency.

Lee Rothberg Productions—**Lee Rothberg**, following a spot for **New England Telephone**, completed two 30s for **Sports Phone** and **Wunderman Ricotta & Kline**, featuring a split screen showing various sports. **Mary McInerney** produced for the agency.

Tibor Hirsch—**Tibor Hirsch** directed two 30s in San Francisco for **Datsun** and its agency, **William Esty**. Agency producer was **Barry Lisee**; art director, **Bob Forgiene**; and creative director, **Gordon Bushell**. **Susan Kirschen** produced for Hirsch.

Kent Wakeford and Associates—Director/cameraman **Kent Wakeford** completed two 60s for **Boeing Aircraft Co.**, "Peace Talk" and "Business Man." Boeing agency is **Cole and Weber**, Seattle. **Larry Field**, vice president and director of broadcasting, produced the spots.

Jenkins/Covington—The Los Angeles company completed a 30, "Oilman."

NAB

Programming

(from page 49)

featuring Haggar's new fall line. Agency is **Tracy-Locke Advertising and Public Relations**, Dallas. Agency producer was **Warner Klapprodt**; copy was by **John Eickmeyer**; art direction was by **Bob Young** and **Greg Davis**.

Rick Levine Productions—**John Newcombe** was featured in a 30-second Dorman's cheese spot, filmed by director/cameraman **Jerry Cotts**. **Greg Ramsey** produced for Levine. **Skip Ackerman** produced for **Ackerman Advertising**.

N. Lee Lacy/Associates—Director **Harold Becker** completed filming of "We've Got It" for **Shaller-Rubin Advertising** and Nathan's restaurants. Agency writer was **Al Hamburger**; **Laura Benson** produced; and **Mike Reid** was creative director. Also, **Bob Green** of Lacy directed two 30s for **Bozell and Jacobs**, Minneapolis, and client **Northwestern Bell**. The spots pitch using the directory for assistance. **Tom McElligot** was agency producer and writer, and **Bill Hogan**, art director. **Sharon Brock** represented **Northwestern**.

Stone/Clark—Director **Dick Stone** and cameraman **Leo Lebowitz** completed a shot for **Schweppes** ginger ale and club soda.



Professional logger uses Homelite Super 2 consumer saw to top 125-foot tall tree. Henderson Advertising, Greenville, is ad firm, SFM Media Services is buying firm for the 60 and 30-second commercials.

Sunlight Pictures—Director/cameraman **Mel Sokolsky** completed two commercials for **Vitalis**. **Phyllis Landi** produced for **Young & Rubicam**. **Peter Cornish** was creative supervisor and **Allen Garman**, art director. **Bill Hassell** produced the two 30s for **Sunlight**.

Harvest Films—The West Coast company's director/cameraman **Fred Petermann** shot assignments recently for **IT&T (Needham, Harper & Steers)**; **Toyota (Dancer-Fitzgerald-Sample)**; and **Pacific Telephone (BBD&O, San Francisco)**. Director/cameraman **Gary Hall** filmed spots for **Southwest Bell (D'Arcy-MacManus & Masius, St. Louis)**; **Post Cereal (Ogilvy & Mather, Los Angeles)**; and **Toyota (Dancer-Fitzgerald-Sample)**.

The Petersen Company—Director **Kent Wilson** completed a series of spots for **Michelob** beer in various southern California locations. **D'Arcy-MacManus & Masius**, St. Louis, executive producer/writer was vice president **Joe Creaturo**. Petersen producer was **Barbara Michaels**.

Marshall Stone—Stone directed his first commercial assignment for **Dai Ichi Kikaku**, one of Japan's largest advertising agencies. The four 30s for **Lotte** cookies were shot in English and later dubbed into Japanese and featured **Elizabeth Montgomery** in her **Samantha** role in *Bewitched*. **Dai Ichi Kikaku** producer was **T. Fujiwara** and the liaison for the Japanese agency in New York was **Masaki Yabe**.

New campaigns

Ideal Toy has launched a campaign for **Tippy Tumbles** created by **DKG Advertising**. The campaign features the 30-second commercial "You Can Tumble," and is slated to run on both web and spot TV. **Tippy Tumbles**, product of **Ideal**, is a doll that does somersaults and handstands by remote control.

DKG campaign credits include **Mike Withers**, vice president and art supervisor; **Jeff Frey**, vice president and copy supervisor; **Chris Ebner**, vice president and management supervisor; and **Frank DiSalvo**, producer. The director was **Jeff Metzner** of **Jeff Metzner Productions**.

Three 30s and one 60-second spot are introducing the **Ford Motor Co. Lincoln-Mercury** division's 1978 cars. One 30, "Day of the Cat," bows the **Zephyr**; two other spots also introduce the **Zephyr**, with special effects by **George Mather** of **Star Wars**. Another spot bows the **Designer Series Mark V** cars. **Kenyon & Eckhardt** originated the campaign. Creative execution was handled by vice presidents, associate creative directors **Keith Gould** and **Alan Levinstein**, and producers **Burns Patterson** and **Chris Weinman**.

"So much to trust" is the theme of **Burlington Industries'** fall campaign. The 30s are continuing through mid-December and will be seen 49 times on all three webs. The agency is **Warwick, Welsh & Miller**. **Mitch Silver** was copywriter.

Advertising to Women has created a campaign for **Lanvin-Charles** of the **Ritz's Jean Naté** bath line, starring a butterfly used for a feeling of self-revitalization. The 30 is backed by an original score that carries the theme, "Fresher than springtime." **Lois Geraci Ernst**, **ATW** president, created the spot and the music.

new rules to be adopted updating the FCC's "type approval" standards by which AM modulation monitors are certified as acceptable for station use.

The **NAB** proposed that the **FCC** amend its rule to specify 125 per cent as the upper limit for monitors to read positive peak modulation. It noted that, although the Commission apparently assumed that monitors measure peaks up to 125 degrees, current type approval rules do not require that monitors be tested at those levels.

The **FCC** order would require stations to use only type-approved monitors to measure the positive modulation peaks which the station is transmitting. If the monitor does not indicate those levels, either the station would have to purchase a new monitor or reduce its modulation accordingly. **NAB** stated that after equipment is approved, all concerned parties have a right to believe that it's suitable for its intended purpose.

Vidronics' new editing unit

Vidronics, Hollywood-based video tape production and post-production facility, is hoping to break down the reluctance of Hollywood directors to change from film to tape. It has developed a low-cost tape editing system, **Videola**, that is claimed to be easier than **moviola** and allows the creative people to make the rough cut or work print of a program themselves by using two joy-stick controls which enable them to see the result of their edit immediately. All of the editing is done on 3/4-inch video tape copies of the master tapes, which are not touched or utilized until the final editing takes place. When editing film, there is a separate picture and soundtrack, thus the editing process is longer and more complicated.

The timing of the introduction of the unit is considered excellent since some new sitcoms are being produced on one-inch video tape, rather than on film. Its timeliness is also seen with the recent introduction of half-inch home video tape players. The **Videola** is compact. Besides the TV monitor and the two video tape recorders (one used as a playback, the other records the video tape), the only additional equipment is a **Videola** logger, about the size of a portable typewriter, therefore, the unit can be used in almost any location.

The logger contains a microprocessor "floppy" disc that stores the edit information. A single disc about four inches square can store up to 1,600 edits. The only other unit needed is a small control panel which is used to select the desired type of edit, the duration of the dissolve

or other transition and additional information necessary to create the final two-inch tape.

Standards conversion process

Image Transform Inc. has perfected a direct-to-film system suitable to the European and Australian PAL standard. The new process takes the 625-line PAL video tape directly to film without need for an intermediate standards conversion. Previously, the company was one of the leaders in direct conversion of the American NTSC video tape to film, and converted PAL tape to the 525-line NTSC standard before transfer to film.

The new process also utilizes the company's noise reduction and selective-image enhancement system, which is capable of improving video and color quality. The direct PAL-to-film conversion is available in Super 8, 16 and 35mm film formats. Image Transform is headquartered in North Hollywood, and has offices in New York and other cities, including London and Tokyo.

Meanwhile, the company is performing standards conversion of 910 half-hour episodes of *Ryan's Hope* and *As the World Turns* for Australian syndication. The package is being handled by **Fremantle International** in New York. IT will also convert 26 half-hours of *Candid Camera* for Fremantle, for Australian syndication.

RCA in equipment deals

RCA has wrapped up two major deals involving purchase of some of its equipment and has introduced a film-projector synchronizer to enhance post-production. A major equipment order valued at \$3.3 million has been placed by Argentina 78 Televisor, to be used in televising the 1978 world championship soccer matches in Argentina.

Involved in the order by the organization, which is responsible for TV coverage and transmission of the matches, are 16 TR-600 quadruplex videotape recorders and six TK-28 telecine islands, according to **RCA Broadcast Systems**. Each of the TR-600s will be equipped with AE-600 editing to provide for time-code editing capabilities.

In the other deal, **Park Broadcasting**, Ithaca, has ordered color TV broadcast systems valued at \$1 million for five of its group stations. The order includes studio and portable TV cameras and reel-to-reel and cartridge video tape systems. Three Park stations will install the TCR-100 video tape cartridge recorders: WBMG Birmingham, WSLS-TV Roanoke, and

WDEF-TV Chattanooga, WTVR-TV Richmond and WNCT-TV Greenville will each add a TK-76 portable camera.

In the other development, **RCA Photophone Systems**, Burbank, has introduced a device for interlocking two 35mm film projectors during the post-production editing operations that produced a video tape from 35mm films. Called a **ServoLock Synchronizer**, the new system interlocks two RCA FR-35 projectors, one the master, one the slave. The projectors can be used to compose and record a composite video tape directly from two similar or dissimilar films, and special effects can be added to the program during the videotaping operation.

Equipment notes

The Finnish Broadcasting Co. (YLE) has placed a contract estimated at \$3.8 million with **Pye TVT Ltd.**, Cambridge, England, broadcast company of the Philips group. The pact calls for 16 LDK-25 color cameras, two LDK-15 color cameras, four CD video mixing and switching systems plus extensive assignment systems. Also included are 32 LDK-4210 SPG units to be used as master timing sources and as timing decoders.



Roger Kay, Pye European area manager, L., shows a Philips camera to Finnish Broadcasting Co. visitors

Sony, RCA deal on VTR

Sony Corp. will provide RCA with production technology on the one-inch, 1.5 head, helical-scan vtr and related equipment, under an agreement reached by the two companies. RCA can now produce vtr and related equipment and the so-called Omega machine on a non-exclusive basis and market them worldwide.

The vtr, developed by Sony in 1976, has a picture quality as high or higher than that of the vtr currently being used in the broadcast field, according to Sony, and the price of the main vtr unit is one-third, while the space occupied and maintenance features are improved.

QUBE prices set

Warner Cable Corp.'s new two-way QUBE communications service will be offered to Columbus, Ohio, subscribers for \$10.95 per month when it makes its debut there on December 1. The subscribers now pay \$7.50 per month for standard cable TV service. The programs, which run from sports to ballet, will be available on QUBE's "premium" channels on a pay-per-view basis. Subscribers will pay for only the programs they choose.

In addition, installation costs will be \$9.95 for present cable subscribers, and \$19.95 for new subscriber installation. Warner Cable's basic cable TV service will continue to be available. Based on anticipated demands, some 27,000 current subscribing households will be customers of QUBE, but it's anticipated this will jump to 100,000 in December.

QUBE will also offer five channels of FM stereo music that can be wired to an FM tuner, with many premium events being simulcast in stereo. The QUBE stereo service will be free with a one-time installation and start-up fee of \$10. Program prices on the QUBE premium channels will vary. Feature films on Movie Greats will be \$1.00 each, and first-run movies during December will be similar to those charged at Columbus movie theaters.

QUBE makes it possible for people to participate in TV programming from their homes via a hand-held terminal attached to the TV set. Subscribers can select from 30 channels by touching buttons on their home terminal.

All subscribers will receive a free 40-page monthly program guide magazine.

DCC gets equipment pact

Digital Communications Corp., Gaithersburg, Md., has been awarded a contract by the **Corporation for Public Broadcasting** and the **Public Broadcasting Service**, for the development and construction of equipment to be used for transmission of four high-quality audio program channels simultaneously with transmission of the TV video signal.

The equipment, **Digital Audio for Television**, DATE, was developed jointly by CPB, PBS and DCC. Extensive field tests were conducted, which demonstrated that the desired performance and audio quality could be achieved. The contract awarded to DCC is for the development of a pre-production unit, in anticipation of integration of multiple units in the satellite international system now being constructed for the public television stations in this country.

Television/Radio Age Spot Report

October 24, 1977

1976
1977

FOR TWO YEARS
IN A ROW
THE NUMBER ONE
GOOD MUSIC STATION
IN AMERICA IS
WWBA AM/FM
SERVING TAMPA
ST. PETERSBURG

DOMINANCE...TWO YEARS IN A ROW! WWBA's phenomenal 18.1 share of total audience cannot be matched by any station in markets like Baltimore, Boston, Philadelphia, Washington, New York, L.A., Chicago, Miami and San Francisco!

GROWTH...WWBA has a larger audience than ALL 4 of its Good Music competitors in the Tampa Bay Market combined! Great Programming & Constant Promotion keep us on top of Schulke, Peters, Century 100 and others in this fast growing market!

THE CRISTAL COMPANY

If you don't promote, a terrible thing happens...

NOTHING!

PRIZES! PRIZES! PRIZES!

National brands for station promotions.
No barter or trade... **BETTER!!!**

We have supplied prizes for over 300 television
and radio stations from coast to coast.

Prizes are our business our only business.

We furnish top name-brand merchandise for
successful broadcast contests and television
programs (prize movies, bowling shows, kid
shows, etc.) Call today or fill in the coupon.

Let us tell you how easy it is to build your
audience with our prizes and your promotion!

For a fantastic deal write or phone collect . . . 312/944-3700

TELEVISION & RADIO FEATURES

166 East Superior Street — Chicago, Illinois 60611

Name _____ Phone _____

Title _____ Station _____

Address _____

City, State, Zip _____

television
 **radio**
features, inc.
CHICAGO AND NEW YORK

Spot Report

Television/Radio Age, October 24, 1977

Regional web sales growing threat to spot TV, Blair exec warns

Rep concern over regional advertising by the TV networks apparently hasn't diminished, if a recent speech by Wally Schwartz, president, station division, Blair Television, is any indication. In a speech before the Chicago regional meeting of National Association of Broadcasters, he stated advertiser investments in regional networks climbed from some \$30 million in '73 to over \$44 million last year, and, "at the rate they're going this year, they conceivably could hit the \$80 million mark." Number of brands involved, he reports, increased from 66 in '73 to 103 last year and 114 in only the first six months of this year. An answer to this for reps and stations, he pointed out, is development of spot networks.

Blair's results continue to reflect the sharp decline of business originating from New York and Chicago, he added.

Gaynor station survey shows barter acceptance

Some 44 per cent of television stations are using one or more barter shows in weekday prime access time, with 16 per cent of all available prime access half-hours filled with barter product, according to preliminary findings of a nationwide survey of stations by Gaynor Media Corp. Three-quarters of the stations sending their questionnaires back to Gaynor early believe that the quality of barter programs is improving, and 46 per cent consider barter programs "as good as other syndicated product."

To judge by these early indications, says Lee Gaynor, president of the media service, "Barter syndication appears to be shedding its second-class image, as to both quality and profitability. The survey indicates that more stations are willing to give barter a chance based on the merits of the shows, rather than on how they are sold."

The returns also show that, while stations continue to be concerned over the bottom-line impact of barter, 32 per cent of the stations replying by press time feel that "barter has not been detrimental to spot business," while 40 per cent report that barter has siphoned off some spot orders. On the other hand, more than 30 per cent of the replying stations report an increase in spot orders from advertisers who have cleared barter programs on their station. And the same proportion of respondents report that barter programs can be "as profitable as other syndicated shows of equal quality."

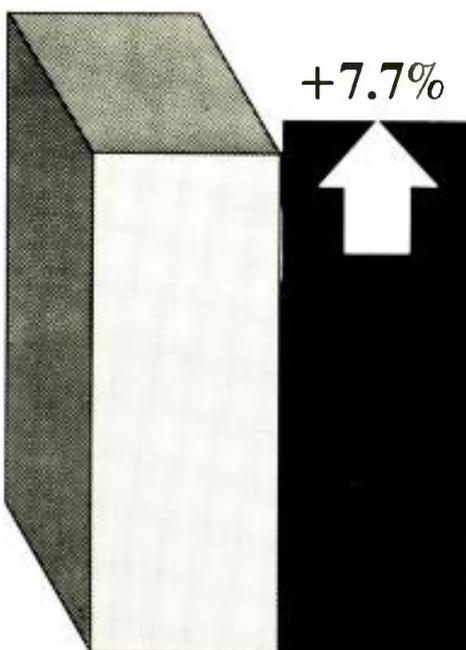
TvB hosts spokesmen from leading local categories

Spokesmen from local television's top-three advertiser categories were among the speakers setting a positive tone for Television Bureau of Advertising's 23rd Annual Meeting at the Hyatt Regency in San Francisco. Case histories indicating how television had enhanced sales growth were provided by Roy T. Bergold, director of advertising/promotion, McDonalds Corp.; William Wade, director of advertising (corporate), Alpha Beta Supermarkets and Charles R. Stuart, Jr., vice president, marketing services, Bank of America.

Other highlights of the three-day meeting: an analysis of the state of TV selling; a workshop where station people offered new ideas on increasing local business; an outlook on department and specialty store spending in local TV by James R. Williams, president, National Retail Merchants Association; sessions on personal sales-ability development and sales motivation and concurrent workshops on inventory control, co-op, generating new local success stories and commercial production.

July

Local business (millions)



1976:\$101.9 1977:\$109.7

Complete Business Barometer details p 27

Spot Report

Television/Radio Age

Campaigns

American Home Products, radio

(John F. Murray Advertising, New York)

PREPARATION II and OTHER ITEMS are being advertised via radio flights of varying lengths in a long and wide-spread list of markets starting in October. Buyers are working to reach women 18 and up and men 25 and up.

Arctic Enterprises, Inc., TV

(Carmichael-Lynch Advertising, Bloomington, Minn.)

ARCTIC CAT SNOWMOBILES have moved into a widespread selection of Northern-tier markets starting in mid-October and are scheduled to run through until Christmas. Media aimed for men 18 and up.

Beatrice Foods Co., radio

(Dailey & Associates, Los Angeles)

ROSARITA MEXICAN BEANS will be served for four weeks starting on issue date in a good many Western markets. Target demographics are women 18 to 49.

Borden, Inc., radio

(Campbell-Ewald, Detroit)

WYLLERS SOUP will be featured via seven weeks of radio starting November 1 in a widespread group of markets. Media plan calls for target audience of women 18 to 49.

Long Distance calling

Business executives, and specifically "the business achiever," a "behavioral market segment defined through use of the Belief Dynamics research and creative philosophy" of D'Arcy-MacManus & Masius, is the target of Southwestern Bell Telephone Company's 1977-'78 Business Long Distance ad drive. James Porcarelli, in the agency's St. Louis office, is media supervisor on the campaign.

The advertising kicked off with four 30-second television spots and nine 60-second radio commercials placed to air during morning and evening drive time, plus newspaper advertising. TV announcements appear during select prime time shows, morning and evening newscasts and in special sports programming. They focus on everyday business problems that can be solved by calling long distance.

Bruce Foods Corp., TV

(Dilorio, Wergeles Inc., New York)

CANNED YAMS and OTHER VEGETABLES are set for a series of short flights scheduled for various October start dates and continuing through late November in a good many Southern and Midwestern markets. Buyers are aiming for adults.

California & Hawaiian Sugar Co., TV

(Foote, Cone & Belding/Honig, San Francisco)

C & H SUGAR will be offered via five to seven weeks worth of television flights starting October 31 in numerous markets. Linda Sommers and Esther Felsenfeld are among buyers directing daytime and fringe announcements toward women 18 and up.

Cargill Incorporated, TV

(Richard K. Manoff, New York)

HONEYSUCKLE WHITE TURKEYS will be recommended for four weeks starting in early November in a widely scattered selection of television markets. Anita Rabinoff is on buying team working to appeal to women 25 and up.

Chesebrough-Pond's, TV

(Waring & LaRosa, New York)

AZIZA NATURAL GLOW BLUSH and NATURAL LUSTRE LIP GLOSS are being introduced via 30 second TV spots on 89 stations in 28 major markets including New York, Chicago, Los Angeles, San Francisco and Washington. First seven week flights kicked off in early October, with later waves planned to follow. Liz Hecker is supervising the buy, aimed at women, with the emphasis on younger women 14 to 24.

Chrysler Corp., radio

(Batten, Barton, Durstine & Osborn, Detroit)

DODGE TRUCKS are set to roll for four weeks starting on issue date in a great many radio markets from coast to coast. Media team scheduled the campaign to impress men 18 to 54 in the Dodge target markets.

Colgate-Palmolive Co., TV

(William Esty Co., New York)

DERMASSAGE and OTHER CLEANING AGENTS are using eight to 13 weeks of spot TV from early October through December in a widespread list of markets. Karen Kissane and Roger Moore are among buyers aiming for women 18 to 49.

Dain, Kalman & Quail, Inc., TV, radio

(Kerker & Associates, Inc., Minneapolis)

INVESTMENT BANKING is being recommended for four weeks on radio starting on issue date, and following by a week the kick off of television advertising in a good many Midwestern markets. Lauren Leih heads buying, directed at men 35 and up.

Dial Finance Co., radio

(Marvin H. Frank & Co., Chicago)

BORROWING will be suggested for seven weeks starting in late October in a great many radio markets. Buyers are seeking to attract both men and women, 25 and up.

General Motors, TV

(Campbell-Ewald Co., Detroit)

CHEVROLET TRUCKS will be using early and late fringe announcements in a great many television markets for four weeks starting October 31 to attract males 25 to 54. Libby Roche and Sue Ostrow are among buyers lining up the schedules.

Imperial Sugar Co., TV

(Tracy-Locke Advertising, Dallas)

SUGAR will be recommended for seven to eight weeks between October 31 and Christmas in a fair list of markets. Buyers are using all day parts to appeal to women 25 and up.

(Continued on page 62)

Qwip Qwazy!

John Miceli is running the spot television and radio buying for Qwip's broadcast blast aimed at business executives 25-to-54. Qwip Systems is Exxon's facsimile system that permits transmission of printed matter and pictures over a telephone to any other telephone point in the U.S. Its monthly rental, says its agency, Creamer Lois FSR, comes to far less than its competitors'.

The agency also says the campaign marks the first time fax gear has ever been advertised via broadcast media. A heavy radio schedule kicked off October 10 in Chicago and Los Angeles to back up the spot television in those markets. From here on out, the Qwip spot campaign will be rolling out into "all major cities across the country." Radio will sound off for nine weeks straight, and the four weeks of television will be alternated across seven weeks.

One Buyer's Opinion

Kid stuff

The television networks have usually borne the brunt of the assaults on violence on the home screen, charging in from all quarters, and led by an assorted array of violence fighters—from elected representatives in Congress and those who organize activist groups back on the home-town front to advertisers, agency men and even some broadcasters, such as Group W president Donald McGannon.

But just as it takes at least two to make love and/or to make war, showmen seldom put on their act unless there's an audience out there to try to please, and a good part of that audience includes both kids and their parents. Here's some comment from a man who thinks the parents share some of the blame:

My grandson, Adam, is 10 years old and lives in Lexington, Mass. He complained to me that his mother wouldn't let him watch *Starsky and Hutch* on Saturday night. He said that all the other kids are watching it.

I examined the recent Nielsen report for the Boston area and found that Adam was right—that exactly 67,000 kids watch this program every week. This is 20,000 more than the number of kids who watch the Saturday morning children's programs on the same network.

Here are some scores in other cities:

City	Kids who watch "Starsky & Hutch" (Sat. evening)	Kids who watch kid programs (Sat. morning)
Baltimore	37,000	35,000
Chicago	177,000	150,000
Cleveland	107,000	73,000
Kansas City	38,000	32,000
Los Angeles	266,000	196,000
Philadelphia	211,000	195,000
San Francisco	90,000	74,000
Wash., D.C.	89,000	65,000

In New York, the kid shows managed to beat *Starsky and Hutch*, but by a very close score—366,000 to 363,000.

The network executives know that I am no apologist for their violence-laden programs. I have blasted them repeatedly in this column for injecting unnecessary, explicit violence into their programs for the sole purpose of boosting the ratings.

In addition, I wrote letters to the presidents of the 50 top network advertisers, expressing my views about the relative ineffectiveness of commercials placed in programs which feature murder and mayhem. I received replies from 28 advertisers outlining their policy with regard to the sponsorship of such programs.

However, we can't put all the blame on the television networks. Parents, too have a responsibility. They know that children often like things that are not good for them, and they have an obligation to protect them. They wouldn't take their children to see an X-rated movie. Why do they give the kids control of the television set and allow them to tune in to whatever program they choose?

I realize that it's not easy to prevent a child from watching the wrong programs. I'm also familiar with some of the modern theories about "permissiveness." But, with all due disrespect to some of our sociologists, psychologists and philosophers, I say that kids have to be disciplined. Parents who are not familiar with this technique should enroll in a college which offers this special course called Discipline I (three credits).

I hope that in the 1978 Nielsen reports, the column marked "CHD 2-11" adjacent to *Starsky & Hutch* and similar programs will show a big, fat ZERO.—**Jack Geller, vice president, media director, Weiss & Geller, Inc.**

'Judge Leadership Qualities...'



Measure any broadcast company and performance is a good indicator of success.

But another element that is equally important is **LEADERSHIP!** That is the ingredient that shows long term commitment.

At Forward Communications, we demand that our stations **AND** people are leaders. Check the ratings, check the rosters . . . you'll find **LEADERSHIP!**

Richard D. Dudley

**Richard D. Dudley
President**

**FORWARD
COMMUNICATIONS, INC.**



**WTRF-TV Wheeling
WSAU-TV Wausau
KOSA-TV Odessa-
Midland**

**KCAU-TV Sioux City
WRAU-TV Peoria
WMTV Madison**



KMEG-TV IS BMOC

Practical experience can be a big help to students of broadcast journalism. But, because of the financial limitations of Sioux City's Morningside College, the expensive equipment needed was not available.

When KMEG-TV's station manager learned of the situation, he offered his studio facilities and technical assistance to the students. Under the watchful eye of professional crewmen, they were given the opportunity to produce their own television newscast.

Excitement generated by the project was so great the college hopes to make it a regular part of the course. The Director of Mass Communications wrote to thank KMEG-TV for helping to "bridge the gap between the classroom and the professional environment."

Responding to the educational needs of their audience is all part of the Fetzer tradition of total community involvement.



The Fetzer Stations

	WKZO Kalamazoo	WKZO-TV Kalamazoo	KOLN-TV Lincoln	KGIN-TV Grand Island	
WWTW Cadillac	WWUP-TV Sault Ste Marie	WJFM Grand Rapids	WKJF(FM) Cadillac	WWAM Cadillac	KMEG-TV Sioux City

Spot Report

Television/Radio Age

Campaigns (from page 60)

Jones Dairy Farm, radio

(Compton Advertising, New York)

JONES SAUSAGES are being offered for five weeks in a good many radio markets starting in mid-October. Media team set the schedules to reach women 25 to 64.

Kal Kan Foods, Inc., TV

(Honig-Cooper & Harrington, Los Angeles)

MEALTIME will be served for six weeks starting October 31 in a good many Western markets. Dorothy Skidmore is among buyers appealing to women 25 and up.

Pepsico Inc., TV

(Young & Rubicam, New York; Tracy-Locke, Dallas)

FRITO-LAY SNACK FOODS, already appearing in a good many markets, move into more on various start dates from October 31 to late November. Karen Black for Tracy-Locke and various buyers for Y & R are lining up schedules to attract women 25 and up.

The Quaker Oats Co., TV

(J. Walter Thompson buying offices across America)

TENDER CHUNKS, in some markets since mid-October, move into a good many more for four weeks starting October 31. Donna Wald and Marlene Chautin are among buyers directing fringe and primetime spots toward women 18 and up.

A. H. Robins Company, TV

(Mil-Mor Advertising, Richmond)

CHAP STICK LIP BALM, SKIN QUENCHER MOISTURIZING HAND AND BODY LOTION, SERGEANT'S PET CARE PRODUCTS, CARON INFINI PARFUM and OTHER BRANDS will be featured by spot television starting in November and running throughout the winter and early spring in 80 or more markets. Barbara Felton heads the buying team, which is aiming campaigns at total women.

Textron Inc., TV

(Colle & McVoy Advertising, Minneapolis)

POLARIS SNOWMOBILES, already in some Northern Tier and Mountain markets, will be seen in many more for four weeks starting October 31. Media is looking for men 25 to 54.

Media Professionals



David C. Lehmkuhl,
*Associate media director,
N W Ayer ABH International,
New York*



James S. Carbery,
*President,
Alpert, Carbery & Associates,
New York*

“When a media planner requests cost-per-point estimates, there is often more to it than meets the eye. Depending on what exactly the objectives are, costs may vary widely. If, for example, the goal is the greatest weight with no qualitative restrictions, a ‘lowest-possible’ cost can be quoted. If, however, only top-rated programs are specified, or if no orbits are acceptable, or if independents and/or UHF stations are excluded, or if a very specific time of day is required (e.g., 11:30 a.m. to 12:30 p.m. to get the lunch crowd), or if violence or feature films are to be avoided, a much higher cost must be used. To make the very best estimates, the buyer should be made aware of these specific needs from the start. In this way, the actual cost to buy the time will more closely parallel the estimated costs. Otherwise the media planner may be using shotgun costs for a rifle-type plan.”

“Having participated in the phenomenal growth of the barter industry almost from its beginnings as an advertising tool, it always occurred to me that one important element of service was missing and needed. Frequently, the advertiser who recognized the inherent values of barter as a practical means for multiplying the size, scope and effect of his projected budget would not have the available creative services designed to use his extended media coverage most effectively. On this premise, our firm was conceived, combining the creative design talents of my partner, Jerry Alpert, with the bartering strategies for which I am responsible. Thus, under one roof, the client has a spectrum of services which can apply merchandise inventories against media credits, then develop selling and advertising programs that make the most effective use of these media schedules.”

Appointments

Agencies



Roger C. Bumstead, head of the Media Services Department, has been elected senior vice president of Tinker Campbell-Ewald, New York. Bumstead, a 10 year veteran of the agency and a member of its board of directors, has also been active in the program work of the International Radio and Television Executives Society.

Sue Brown, Anna Mae Jones and Aldo Traina, all associate media directors, and **Jeff Manoff**, director of broadcast, have been named vice presidents of Foote, Cone & Belding, New York. Brown joined the FCB Media Department in 1969, Traina in 1972, Jones in

'74, and Manoff moved in from Carl Ally in July.

Norman Trell, media head of Ted Bates' Diener/Hauser/Greenthal Co., has been promoted to senior vice president. He rejoined the agency in 1970, from posts with Schenley Industries and with Hockaday Associates.



Beth Seib has been named an associate media director of D'Arcy-MacManus & Masius, St. Louis. She steps up from media supervisor to take over media responsibilities for the Anheuser-Busch Natural Light beer and State of Missouri tourism accounts. She joined D'Arcy in 1962 and was named spot buying supervisor in 1971.

Jan Stenwreth, John Adams and Bob Vinegra have been promoted to asso-

ciate media directors at Dancer-Fitzgerald-Sample. The three planners step up from media supervisor and will report to planning group head **Lou Capozzoli**.

Stephen Bunyard has joined Kenrick Advertising, St. Louis as director of media planning and account supervisor. He moves in from Gardner Advertising's Advanswers Media/Programming, Inc., where he had been a project manager.

Jouette Travis has joined Cranford/Johnson/Hunt & Associates, Little Rock, as a media analyst. The media systems specialist will report to media director **Helen Wilkerson**. Travis formerly headed her own firm in Dallas, developing specialized analyses of computerized media programs.

Peter Yoars, recently promoted to group management supervisor, has been named a senior vice president of Foote, Cone & Belding, New York. He joined the agency in 1973, was named a vice president in November of that year, and became a management supervisor in 1974.

Media Services



Gene Camerik has joined Lake-Spiro-Shurman, the in-house agency of Plough, Inc., Memphis, as vice president-spot broadcast. That makes him responsible for syndicated programming and for all spot radio and TV budgets for Maybelline Cosmetics and for Plough Proprietary and Toiletary brands. The former Ted Bates media executive has most recently been vice president-client development for Media Buying Services International.

Marge Navolio has been named vice president/associate media director and **Dianne Dodds** vice president/station relations for Kelly, Scott and Madison.

PGW promotes



Kinney



Loiello

Charles R. Kinney has been named executive vice president and **Lawrence P. Loiello** elected executive vice president-finance at Peters, Griffin, Woodward. Kinney transfers to New York from Los Angeles, where he had been a senior vice president and Western Division manager. Taking over for Kinney in Los Angeles is **Robert A. Galle**, vice president and formerly sales manager of PGW's New York Mid-America sales team.

Also in Los Angeles, **Robert Steres** moves from sales manager of the West team to the Mid-Lantic sales team. He replaces **Lawrence M. Linehan**, who returns to New York for special sales assignments. **Loiello**, also located in New York, moves up from senior vice president-treasurer. He joined PGW in 1971 as vice president-finance.

Chicago. **Dodds** steps up from administrative assistant and **Navolio** from planner-buyer.

Representatives

Edmond H. May has been appointed vice president of the Atlanta office of **Petry Television**. He joined the office as sales manager last year from six years with **Post-Newsweek's** rep group.

John DeSimone has been named New York team manager of **Katz American's White Sales Team**. He joined **Katz** in 1975 and had been selling for **American Television** in Los Angeles.

Lia Leong and **Thomas J. Coreno** have joined **Avery-Knodel Television** as account executives for the **Kappa** team. **Coreno** had been selling for **Savalli-Gates** and **Leong** has been buying for **Batten, Barton, Durstine & Osborn**.

Bill Cunningham has joined the Chicago office of **McGavren-Guild** as an account executive. He moves in from similar responsibilities with **Eastman Radio**.

Stations

Eugene B. Dodson has been named vice chairman of **Gaylord Broadcasting Company**. **Dodson**, formerly president of **Gaylord**, is succeeded as general manager of **WTVT Tampa-St. Petersburg** by **Crawford P. Rice**. **Rice**, executive vice president of **Gaylord**, has been general manager of **KSTW-TV Tacoma-Seattle**.



Kenlyn Wells Zschunke has been named general sales manager of **WTVQ-TV Lexington, Ky.**, and will continue with her duties as national sales manager of the **Starr** station. Her agency background before joining **WTVQ-TV** two years ago includes **Kenyon & Eckhardt**, **BBDO** and **McCann-Erickson**.

John Caldwell has been promoted to national sales manager of **WCAU-TV Philadelphia**. He steps up from retail sales manager to replace **Ken Hall**, now general sales manager for **WBBM-TV Chicago**.

Edward D. Outland has been appointed sales manager of **KPLR-TV St. Louis** with responsibility for national sales. He had been **Detroit** sales manager for **Kaiser Broadcasting Spot Sales**.

Thomas Ryan has been named general sales manager for **WCBS-TV New York**. He joined the station as an account exec in 1971 from **RKO General** where he sold for **WOR-TV, RTVT**, and for **RKO Pictures**.

James Joyella, formerly general manager, retail sales for the **CBS Television Stations Division**, has been appointed director of sales at **WBBM-TV Chicago**. He has also held previous sales posts with **WCAU-TV Philadelphia**, **WCBS-TV New York** and with the **CBS Radio Network**.

Buyer's Checklist

New Representatives

Buckley Radio Sales has been appointed national sales representatives for **WLYF(FM)** and **WFUN Miami** and for **KGON(FM)** and **KYXI Portland, Ore.** **KYXI** airs all-news and **KGON** programs rock. Both Miami stations feature a beautiful music format.

HR Television has been named to represent **WEHT-TV Evansville, Indiana** and **KIMO-TV Anchorage, KIMO**, owned by **Central Alaska Broadcasting**, reports fast growth for its Anchorage market, propelled by Alaska's oil boom. **WEHT-TV** is owned by **Jim Gilmore Enterprises**.

Milam and Cowart, Inc., Dallas, have been appointed Southwest sales representatives for **KQIZ-AM-FM Amarillo**. **Bernard Howard Co.** continues to represent the properties in all regions outside the Southwest.

New Affiliates

NBC Radio Network has added **WBEN Buffalo** to its affiliate lineup. The full timer offers a contemporary format with news and sports. Subject to FCC approval, its new owners will be **Algonquin Broadcasting, Inc.**

Wall Street Report

Harte-Hanks reports 22% net income gain in third quarter

Harte-Hanks Communications, which is getting more deeply into the broadcast business through acquisition, has reported a 22 per cent gain in net income for the third quarter, ended September 30, 1977. Net income for the quarter was \$2,895,000, or 65 cents a share, compared with \$2,370,000, or 54 cents a share, compared with the same quarter in '76. On a pro forma basis, revenues were up 13 per cent, to \$36,429,000 from \$30,011,000. These included, for comparative purposes, revenues from recent acquisitions for equivalent periods.

For the nine-month period, net income was also up 22 per cent to \$8,716,000, or \$1.95 a share, from \$7,165,000, or \$1.63. Revenues were up 14 per cent on a pro forma basis to \$104,917,000 from \$83,585,000.

Major broadcast acquisitions pending

When approval for pending acquisitions is completed, the San Antonio, Tex.-based company will own six AM, six FM and three TV stations in the Sunbelt states of Arizona, Texas, Tennessee, Alabama, North Carolina, Virginia and Florida. Last August, it reached agreement in principle to acquire Southern Broadcasting Co., headquartered in Winston-Salem, N.C. Southern owns seven FMs, five AMs and one TV station. Harte-Hanks will pay \$16 million on closing and the balance in 10 equal annual installments at 8 per cent interest.

Also, the company is acquiring for \$6.5 million from Gulf United Corp., Jacksonville-based insurance company, WLCY-AM-FM Tampa, which Gulf acquired from Rahall Communications in a seven-station acquisition. Harte-Hanks will dispose of the FM outlet. Harte-Hanks already owns three TV stations—WLTN Jacksonville, WFMY-TV Greensboro, N.C., and KENS-TV San Antonio. Because of FCC regulations, it will dispose of WGHP-TV High Point and KFWD (FM) Fort Worth, both part of the Southern acquisition and conflicting with currently owned broadcast or newspaper properties. These two properties will be sold to Gulf United in an exchange deal, where Gulf will pay \$24 million in cash for them at closing.

Harte-Hanks Communications, Inc.

Thousands except per-share amounts

	1977	1976	% Change
Quarter ended September 30			
Share earnings	\$.65	\$.54	20%
Revenues	\$36,429	\$30,011	21
Net income	\$2,895	\$2,370	22
Average shares	4,484	4,383	2
Nine months ended September 30			
Share earnings	\$1.95	\$1.63	20%
Revenues	\$104,917	\$83,585	26
Net income	\$8,716	\$7,165	22
Average shares	4,477	4,383	2

Name change reflects broadcast importance

To date, the majority of the Harte-Hanks' revenues have come from newspaper publishing. It owns 26 dailies and 54 non-dailies in 33 markets. In the fiscal year ended December 31, 1976, it reported 88.5 per cent of its revenues and 82.3 per cent of operating income came from publications, while 11.5 per cent of revenues and 17.7 per cent of operating income came from its television stations.

The company, which had no radio stations prior to the upcoming acquisitions, changed its name from Harte-Hanks Newspapers, Inc., during the past quarter to reflect its long-term direction. It has also recently formed a magazine-distribution company, Inland Carriers, Inc., operating in selected areas of Orange and Los Angeles Counties in California.

lature—used 36 minutes of the one-hour 6 p.m. newscast. As a result, the Massachusetts House voted unanimously to have its Ethics Committee investigate the televised charges about conduct by a number of legislators.

Some impetus for this longer form, according to Polillo, came from the group's Pittsburgh station, KDKA-TV, which earlier did a lengthier-than-usual one-parter exposing the waste and graft discovered in a public agency (see "Investigative Reporting" section of this article).

Polillo says there will be no set running time or frequency for the reports: "They'll run as long as they have to be. Typically, they might run about 20 minutes. And they'll run whenever the team can get them together." Subsequent newsbreaks will be followed in regular newscasts.

According to the station's policy statement for the I-Team, "Each I-Team report is designed to provoke action and produce results. While corrective action will certainly be one measure of the team's success, change is not its only goal. Rather, the team will endeavor to supply the public with information on issues which affect their lives."

As for overall selection of public-affairs topics by stations, among popular subjects in the past year have been the quality of education, pornography, problems related to local natural resources, energy and extensive county-fair coverage. The prospect of legalized gambling has been covered extensively in New York and Florida, spurred by the forthcoming Atlantic City casino operations—and trips to Las Vegas for a first-hand look have been typically part of the package.

A run-down on what stations felt were their best public-affairs programs of the past year follows:

Community activities

A series of hour-long programs on Southeastern Montana fairs was just completed by KYUS-TV Miles City-Glendive. It was geared to the same kind of audience the station gets from its regular 6:30 p.m. series, *Rancher '77*.

Local interest in fairs was also catered to by KOAA-TV Colorado Springs-Pueblo. The station did eight half-hour programs and a one-hour special on the Colorado State Fair. They ran immediately following the 10 p.m. news on weekdays and in special time periods for the parade opening and ceremonies. With ENG equipment used throughout, the programs included interviews, taped performances and previews of the next days's events.

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A completely remote broadcast from the Brown County Fair was considered by WLUK-TV Green Bay, Wis., to be the year's top effort. News, weather and sports anchors worked from the fair, while production of stories and commercials were done from the studios. Equipment used: a TK-76 camera, micro-wave van and two-way radio.

Community problems

Blackout '77: City of Darkness was a Sunday-night, two-hour primetime special by WPIX New York, probing the causes and effects of the New York energy failure July 13. Filmed on-the-scene, it featured interviews with police, victims, looters, lawyers, psychiatrists, officials from Consolidated Edison and journalists from newspapers covering the scene.

The major investigative effort of the year for KAIT-TV Jonesboro, Ark., was *Is There Any Hope for Hope Street?* It covered the low-income housing crisis first as a series of 10 reports on early and late newscasts, and then edited the series into a 30-minute primetime program. In five months of investigation, the station found substandard conditions such as outdoor toilets and lack of tubs or hot water. Uncooperative landlords turned out to be some of the town's leading citizens, who threatened legal action as recourse to their exposure. Overall response from the community, though, was positive.

The housing shortage was covered by WNCN-TV Greenville-Washington-New Bern North Carolina in a three-part series running a total of six minutes on the 6 p.m. news. It dealt with how the crisis affected students, apartment dwellers and the poor.

KOVR Sacramento-Stockton broadcast three primetime specials on the California drought and its impact on northern California. The programs focused on the causes, how people could live with a

water shortage and the prospects for next year and beyond. Special attention was given to agricultural water usage, with agriculture being the basis for the local economy.

Consumer affairs

The "KOOL Consumer," Monica Lee, recently became part of *News Chronicle 10* on KOOL-TV Phoenix. She has investigated such areas as debt-collection agencies, tires, energy savings and tent-fire resistance.

One way to ensure viewing is to take some responsibility for the condition of television sets, and KCBO-TV Lubbock, Tex., went beyond that to see that its viewers were getting a fair shake from repairmen. For a 10-episode strip within its news, it "bugged" a set and took it to 10 shops. Then it reported who did the work, what it cost and any evidence of fraud. The state attorney general is filing charges against four of the shops.

Evening Magazine, the five-day-a-week primetime-access series on KPPIX San Francisco, includes a section in which local experts provide consumer information on shopping, health and entertainment. The program uses minicam technology and computer video editing.

Controversial issues

A half-way house in Fort Myers, Fla., could not open its doors because of community pressure. But *Concept... A Dead Issue?*, a half-hour primetime-access show on WINK-TV changed public opinion, and a half-way house will open in a new location. All interviews were done with ENG, but ENG editing was not possible because of equipment failure. The station, which had to dub to quad and edit that way, says it prefers ENG.

Miami Beach businessmen cringed as gambling tourists spent \$2.4 billion in Las Vegas last year and investors poured \$1 billion into Atlantic City, but WCKT

Newsweek wants to know what you want to know.



Introducing the Zero-Base Hot Line.

Intermedia comparisons are essential to Zero-Base Media Planning—or any kind of media planning today. And Newsweek is committed to a continuing program of innovative research that can provide advertisers and agencies with up-to-date information they need to make these comparisons.

Right now Newsweek is making its research plans for the coming year. We want your help, your good thinking, your suggestions for intermedia research projects.

To make it easier for you, we've set up our Zero-Base hot line.

The number is (212) 350-2216, and it will be answered in the office of Newsweek's Media Research Manager, Steve Douglas.

What new information would be most useful to you in making intermedia comparisons?

Is there a study you'd like to do? Have you a project you've been keeping on the back burner?

Use the hot line
and tell Steve.

Recently Sears did just that. Sears wanted to know if magazines could be used, as newspapers and network TV are, for national "sale" campaigns. Do they accumulate their audiences fast enough, or would the sale be over before they reached enough of their total readership?

Together with Audits & Surveys, Inc., Newsweek completed a pilot study of how newsweekly magazine audiences accumulate day by day. It has just been presented to Sears and its agencies, and is now available in booklet form and in a slide presentation.

This is only one example of how Newsweek has cooperated with an advertiser in the pursuit of data for intermedia comparison.

How can Newsweek help you?

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Newsweek wants to know
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'Towers Vs. Power' was a three-part series on WCCO-TV Minneapolis-St. Paul, within the 10 p.m. news, focusing on the then-young controversy over the planned construction of giant, high-voltage power lines across central Minnesota farmlands. The series examined the benefits and possible hazards of the projects, cutting through the angry emotions on both sides of the question.

Miami went all-out to show both sides of the coin. Following up on last July's series, *Casino Gambling for Florida? . . . The Wheels Behind the Deal*, the station this time traveled to Las Vegas, Atlantic City and other locations for a 10-part analysis on its 6 p.m. news on where the money comes from, where it goes and the sociological implications of gambling.

Towers Vs. Power was a three-part series on WCCO-TV Minneapolis-St. Paul, within the 10 p.m. news, focusing on the then-young controversy over the planned construction of giant, high-voltage power lines across central Minnesota farmlands. The series examined the benefits and possible hazards of the projects, cutting through the angry emotions on both sides of the question and putting the controversy in an objective perspective for the first time. Subsequent reports continued through the winter and into the past spring as the controversy continued.

On KYCU-TV Cheyenne, Wyo., *Wheatland: The Power Puzzle* was an examination of what happens to a small town when a multi-million-dollar power plant is located in it. The 30-minute program examined the impact on Wheatland, Wyo., planning by both townspeople and backers of the power project and detailed pros and cons.

A 10-part series on *The Big Gamble* on WGR-TV Buffalo, N.Y., took an in-depth look at the possibility of legalizing gambling in New York State. A reporter and cameraman traveled to New Jersey to see how plans for gambling casinos were proceeding there.

Nuke was a half-hour special presented by WEAU-TV Eau Claire, Wis., that dealt with the proposed Tyrone Nuclear Plant in western Wisconsin and attempts by private citizens to stop it. The program focused on a farm family losing its land to the Northern States Power Company. The program, entirely on

film, was presented at 6:30 p.m., immediately following the station's early newscast.

Five five-minute segments on the 6 p.m. news of WBZ-TV Boston covered *Gay Rights* and *Gay Life*. The first part, "Who is Gay?," featured several gay persons discussing their experiences plus discussions by doctors and psychiatrists of what makes a person gay. "Gay Social Life" was examined in the second episode, with a look at organized sports for gay groups as well as gay bars. The final episode, on "Gay Community Life," studied the gay community's newspaper, churches, medical centers, counseling services, business associations and a job bank. The final two parts covered discrimination against gays and how the public feels about them.

Crime and punishment

The arson-for-profit scandal in Detroit, in which as many as 50 per cent of residential fires are believed to have been deliberately set, was the subject of a primetime special on WXYZ-TV.

In San Francisco, KGO-TV covered *Gangs of Chinatown* in a multi-parter. Following a shootout in Chinatown, the stations sent a reporter to Hong Kong to check out the connection.

Terrorism: An Explosive Situation ran as a one-hour special on KHH-TV Los Angeles and also as excerpts on the regular newscast. Covering stolen explosives and terrorist activities, it was hosted by the station's anchorman.

Prison life was covered by KPLR-TV St. Louis with RCA TK 76 ENG equipment, resulting in a one-hour special.

A Time to Die on WFAA-TV Dallas-Fort Worth was originally broadcast as a five-parter and subsequently was packaged as a half-hour documentary. It concerned the U.S. Supreme Court decision on capital punishment and its

impact on Texas and mixed tape and film presentation.

WZZM-TV Grand Rapids-Kalamazoo ran a half-hour special on *Crime and the Elderly: Why Don't You Pick on Someone Your Own Age?* It dealt with the ways that the elderly of Grand Rapids are victimized and included interviews with victims and ways that the elderly could protect themselves. The program was shot on film, but uncut stock was transferred to three-quarter-inch tape for smoother ENG editing.

Child abuse was discussed in a five-part series, *The Scars that Never Heal*, on WPVI-TV Philadelphia. Within the 11 p.m. newscast, the station used graphic, sometime frightening, examples of the horrors of child abuse, talking with the abusers, the abused and medical and sociological experts. The reporter also visited an emergency room where a battered child was receiving treatment. Close to home for the industry was a half-hour special by WPTV West Palm Beach on the July 5 ruling by the Florida Supreme Court that now allows television and still cameras in the courtroom. As there will be a one-year trial period before a permanent decision is made on this, the program dealt with the problems of trial coverage, standards for reporters, areas of concern from the judicial standpoint and the effect all of this will have on the defendant.

As part of its twice-weekly, half-hour magazine, *Indiana Illustrated*, WTHR-TV Indianapolis gave several minutes to "Senior Power," a State Police program to teach senior citizens how to protect themselves against crime.

Cultural activities

Flathead Valley Artists and their Art, on KCFW-TV Kalispell, Mont., comprised half-hour series featuring interviews with some of the 65 working artists in the Flathead Valley, showing their paintings and bronzes and discussing their careers.

An 8 p.m. special, *The Magic of Music*, was broadcast by WKYC-TV Cleveland under its exclusive contract with the Cleveland Orchestra. The one-hour special combined over 800 high-school choir members representing more than 20 schools throughout Cuyahoga County with the 103-member Cleveland Orchestra.

Disaster

A series of four reports on violations of the City Fire Code and Fire Ordinance was aired by WHO-TV Des Moines. The

ordinance was passed by the City Council to beef up the fire code after five people died in an apartment-house fire. Six months after their deaths, the station found that thousands of violations still existed in multiple-family dwellings and that the city was powerless to enforce the new code until the end of the year. During the series, another apartment-house fire took three lives, and the series showed how these persons might still be alive if the provisions had been strictly applied. Tougher enforcement procedures have been called for as a result.

As many as 140 forest fires a day were igniting as a result of severe drought conditions in northern Minnesota, and WDIO-TV Duluth covered the situation in a half-hour special at 6:30 p.m. It also showed how tens of thousands of acres of prime timber were destroyed and how lake levels dropped 12 to 20 feet. Effects on hunting and tourism were also detailed.

WBKO Bowling Green, Ky., produced a 30-minute program called *Fire is a Four-Letter Word*, intended to better inform viewers of the efforts made by local firefighters, who, at that time, were striving to coordinate their forces for more-effective fire protection. Actual film footage of recent incidents where fire losses occurred was used throughout the program.

Devastating rainstorms in southwest Virginia, southern West Virginia and eastern Kentucky wiped out roads, telephone lines and a vast amount of property. WCYB-TV Bristol, Va., aired a 30-minute report on the recovery effort, filmed in two days of helicoptering in and out of the affected areas, picturing steps to restore communications and living conditions. Previously, the station had appealed for food and clothing and had trucked massive amounts to the areas for distribution by the Salvation Army and local relief agencies.

Discussion

The mayors of the twin cities of Dallas and Fort Worth each were recently provided a half-hour on KXAS-TV to discuss problems, issues or whatever they wished to bring before the community. Questions from viewers were taken by phone and passed on to the mayors by the news director. No electronic-journalism equipment was used, but the station has been considering future use, having the mayors do the program from their offices or some other location.

Asi Es Nuevo Mexico regularly discusses local issues on KMXX-TV Albuquerque. The talk show runs from 5:30

to 6:30 p.m., Monday through Friday.

A segment of *Town Hall*, one-hour Sunday-night program of KATU Portland, Ore., recently featured attorney Melvin Belli among guests discussing capital punishment. The program also includes questions from the audience.

Oklahoma Forum is a weekly debate on topical issues run by KTEW Tulsa, attempting to cover all side of the issue on the same program.

Drug abuse

A hidden ENG camera in an unmarked truck followed the drug traffic in local parks in Dayton, O., when WHIO-TV decided to bring the activity out into the open on its *30 Minutes* monthly magazine show. Because scenes of young people accepting drugs from pushers were presented, the station received a flurry of phone calls from parents who were worried their children would become reluctant TV stars.

Truancy and Drugs was explored in a five-part series on the WJZ-TV Baltimore newscast. It included film of groups of young boys gathered in the woods behind a junior high school, sniffing glue and

other intoxicants, and of a confrontation between a parent and his truant child. Another report revealed the death of one of the boys found sniffing aerosol cans in the earlier reports.

Education

WTCN-TV Minneapolis recently aired a series of half-hour primetime productions directed at the problems of public schools. It used material from all six Metromedia-station markets—New York, Washington, Cincinnati, Kansas City, Los Angeles and Minneapolis-St. Paul. It covered the history of public schools' problems, quality of education, discipline, racial problems and recommendations for improvements.

School Board Press Conference was broadcast as a 30-minute, 7:30 p.m. special by WSAV-TV Savannah in cooperation with the local Sigma Delta Chi chapter. The program centered on a proposal to dismiss the school superintendent on various charges. Questioners consisted of members of all local TV, radio and newspaper news staffs—some 20 persons.

The local school district in Idaho Falls was on the verge of losing its accredita-



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tion, so KIFI-TV asked both sides of the issue to appear on its *Viewpoint* half-hour public-affairs program, running two separate programs on the subject. ENG equipment was used in both cases.

KMBC-TV Kansas City ran a 10-part series on its local school crisis within its newscasts, climaxed by a half-hour special. It subsequently cooperated with the other Metromedia stations on the *Save Our Schools* series.

WBTV Charlotte, N.C. also centered on education recently. But its program dealt specifically with the education of Cherokee Indian children.

Why Johnny Can't Read was answered by WIBW-TV Topeka, Kans. It was featured in regular newscasts in a three-part series.

WAVE-TV Louisville has run a number of programs dealing with education. In particular, it has devoted considerable attention to the effect of busing on education in the area.

The Three R's Ain't What They Used to Be was a critical examination by WFMY-TV Greensboro-High Point-Winston Salem of the curriculum in the Greensboro school system. It compared the current curriculum with what used to be the basic educational format.

Ethnic matters

Rotating hosts and subject matter to cover three minorities—black, Chicano and Indian—*Unity* airs on KTVY Oklahoma City every Saturday at 12:30 p.m. It allows free discussion as well as filmed features about cultural events in the community.

Hosted by Edwin "Bill" Berry, former executive director of the Urban League, *People to People* appears on WGN-TV Chicago from 8:30 to 9 p.m. Saturdays. With two guests on every program, it delves into the problems of blacks in the city. Top leaders of the community, both black and white, explain the main sociological and physiological problems and blacks of the inner-city must face—including welfare, health, education, housing and unemployment.

Across the Tracks was a series of reports, three to four minutes each, on KTUL-TV Tulsa, dealing with a variety of problems experienced by Tulsa's Northside minority residents. Spokespersons, the station reports, were not the usual "politicians and so-called community leaders," but the average North Tulsa resident discussing his or her concerns. The series was presented on both early and late newscasts.

On WFBC-TV Greenville-Spartanburg-Asheville, *Raparound* runs on alternate Sunday nights at 6:30 p.m. The half-hour all-black program deals with people and issues uncovered in community ascertainment.

Timed to coincide with the 75th anniversary of Cuban independence from Spanish rule, *In the Land of the Free*, a one-hour documentary on WCIX-TV Miami, was aimed at a Cuban population that now exceeds 50 per cent in the city. It was broadcast in English and simulcast in Spanish on WOCN-FM. It traced the history of upheaval in Cuba, the exiles and the adjustment those exiles had to make as they were gradually absorbed into an American culture while still trying to preserve their own.

Government

WALB-TV Albany, Ga., was the first station in the country to obtain permission to do a program in the White House after the Carter Administration took over. It centered around the White House staff people from the Southwest Georgia viewing area in the 30-minute primetime presentation.

In a three-hour, live primetime program that attempted to demystify the workings of a TV station, WTOP-TV Washington established a dialogue with members of the community. Title of the program was 'Nobody Ever Asked Me.'

Grass-roots issues

In a three-hour, live, primetime program that attempted to demystify the workings of a TV station, WTOP-TV simultaneously established a dialogue with members of the community. *Nobody Ever Asked Me* explained community ascertainment and taped excerpts of station-sponsored community meetings, an editorial board meeting and news and programming operations. Station management and community leaders were present at three remote locations in Maryland, Virginia and the District of Columbia, where discussions were broadcast live throughout the telecast. Four minicams were used at the remotes,

and, back at the studio, the station took over 1,000 phone calls during the program.

Health and medicine

A five-part series on the early and late news of KMSP-TV Minneapolis-St. Paul was titled *All We Can Do is Watch and Cry*. It dealt with how coma victims and their family members adjust to their conditions. Subsequently a report from a medical institution informed the station that 19 coma victims who had viewed the series felt they could go on living and contribute to society in some way.

A "Body Action" week was presented by WCVB-TV Needham, Mass., designed as a comprehensive health-care campaign to help viewers change such "negative" lifestyles as overeating, alcohol abuse, smoking and physical inactivity. It kicked off with an hour-long docudrama, *Dying to Grow Up*, and totaled more than 14 hours of specials, interviews, news reports, editorials and public-service announcements.

WBAI-TV Baltimore zeroed in on smoking as an important health issue. Its answer was airing a *Quitter's Club* program.

If doctors won't make housecalls, WABC-TV New York will. *Housecall* is a regular feature of its Sunday news in which viewers are asked to write in with questions of a general nature about health problems. It has reported on subjects ranging from bunions to breast cancer. In one segment, a simple children's eye test was demonstrated, and the address of the Institute for Prevention of Blindness was given so that viewers could send for its free test. More than 5,000 requests were received.

On six consecutive weeks, KHAS-TV Lincoln-Hastings-Kearney ran *Understanding Medicine* for a half-hour at 6:30 p.m. Saturdays. It used ENG and film to back up interviews with medical specialists. With the cooperation of the county American Medical Association, it dealt with all types of medical services available in the area.

Beat the Odds: A Heart Quiz, an hour-long, 8 p.m. program on KSTP-TV Minneapolis-St. Paul, was designed to educate viewers on the dangers of heart attacks and how to prevent them. This ninth annual heart quiz for the station, produced with the cooperation of the American Heart Association, used response to quiz questions by four health professionals and featured entertainer Donald O'Connor, himself a heart-attack victim.

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FOOTNOTES: 1. March Hare 2. Alice 3. Mad Hatter 4. Humpty Dumpty 5. Duchess 6. King of Hearts

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Psychological topics have appeared frequently on *AM Pittsburgh*, the 8-9:45 a.m. show on WTAE-TV. They have included child abuse, male menopause, workaholics, phobias and procrastination.

Three 20-minute segments on the regular news show of WXTV Paterson, N.J., dealt with sterilization. They attempted to explain what sterilization really is, its consequences and what can be done in some cases to reverse it. It also followed the case of a woman who had been sterilized by tubal ligation up until the birth of an eight-pound boy. ENG equipment was used for the series.

The Aquifer: Resource in Controversy, on KHQ-TV Spokane, presented an in-depth study of the metropolitan area's sole ground water source and its possible contamination from septic-tank and industrial pollution. The one-hour presentation was taped with ENG equipment.

A question-and-answer format was used by WMAR-TV Baltimore in *The Metropolitan Health Test*, a 30-minute primetime program to inform the public about threats to its health, including depression, alcoholism and heart attacks.

Historical

The historic non-stop flight of Charles Lindbergh from New York to Paris was celebrated on *The Spirit of St. Louis*, a 6:30 p.m., half-hour show on KSD-TV St. Louis. It centered on Lindbergh's impact on the St. Louis area in 1927 and today, including historic material from a number of local sources.

Investigative reporting

Based on an investigation of slum landlords by WBBM-TV Chicago, 35 suits

involving 88 separate counts were filed against parties to housing violations, and the Cook County State's Attorney initiated a legal proceeding against a lawyer who specialized in obtaining tax write-off properties. The station's chief investigative reporter started with a call about a non-heated slum building and unraveled a complicated web that took her to a scheme to defraud the city of \$2½ million and keep hundreds of citizens in sub-standard housing.

Massage Parlors, a hard-hitting investigation of the sex trade by KOA-TV Denver, led to legislation and stringent local-enforcement effort. The series linked the operations to organized crime, airing as a mini-doc on primetime newscasts.

WJLA-TV Washington got results from a 10-part series titled *Inside St. E's*. It exposed St. Elizabeth's as one of the richest hospitals in the world, but one which "abused and neglected its patients while mired in a bloated bureaucracy wasting millions." Aired as part of the regular newscast, it touched off five separate federal investigations, including probes by a Congressional committee and the General Accounting Office. Sweeping reforms were made at the hospital, including the naming of a new superintendent.

A federally funded program to provide jobs for the poor had accounted for \$3 million lost or stolen through mismanagement. KDKA-TV Pittsburgh reported on the *Allegheny County Manpower Investigation* on its regular newscasts. Nearly two months of probing paid off with such information as how "ghost" employees were funneled through the Manpower payroll and forged signatures uncovered by a former FBI handwriting expert hired by the station. As the story

continues, Manpower has changed its name to Jobpower to project a new image and the district attorney has announced that as many as 40 persons might be indicted.

The quality of nursing-home care was examined by WTVO-TV Lexington, Ky., on five consecutive nights within the newscast. The result of a three-week investigation, it dealt with weaknesses in regulations and enforcement and cited specific examples of local shortcomings.

Surrogate's Court: An Investigative Report, aired by WCBS-TV New York as part of its *Channel 2 Eye On* series, examined the operations and abuses of this obscure court, where estates of the dead are processed and distributed, not always to the wishes of the dearly departed. The *Eye On* unit conducted an exhaustive search of court-administration records for all five boroughs, dating back 10 years. Of the list of suspect cases uncovered, the unit focused on a retired Queens baker who was shot to death in 1971, left no will, no immediate kin and an estate of \$100,000. When the case was turned over to the Surrogate's Court, it was reported, the sum was systematically—and legally—depleted by lawyers, administrators and executors.

Nursing-home abuses and the failure of top government officials to remedy the problems in large chain operations was the subject of a one-hour special on KBTU Denver. The probe revealed, among other things, criminal activity going unprosecuted.

Looking ahead

In a 30-minute special, *Energy: Facts, Fears, Future*, KSLA-TV Shreveport, La., focused on the giant east Texas oil field and the oil, gas and coal problems faced in Louisiana and east Texas. It was prepared totally on videocassette.

An illustrated discussion of the concept of solar-power stations in space was the subject of *The High Frontier* on KPRC-TV Houston. The one-hour program, which also considered space colonies to support these stations, inspired a local foundation to put up money to finance a study at Rice University.

Mining controversy

WAOW-TV Wausau, Wisc., recently presented a half-hour special on mining in Wisconsin. Over the last several years, there have been major copper and zinc deposits found in much of Northern Wisconsin. The program came from four months of research and filming.

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KTVQ Billings, Mont., has done a number of stories and programs on coal development in Montana, in view of the large coal deposits in the area. Included has been the potential effect of strip mining on the environment, use of coal as part of the national energy program, coal mining on Indian reservations and the conflict between ranchers who have surface rights and others who, at the same time, have mineral rights to the same property.

People in the news

Community leaders, heads of charity drives, visiting celebrities and agricultural leaders appear as a regular part of *Middy Montana*, a half-hour noon show Monday through Friday on KFBB-TV Great Falls.

An interview with a current newsmaker is a regular event on WABI-TV Bangor, Me. It's part of a news-program feature called *Follow-Up*.

Contact is a weekly, half-hour public-affairs program on WSPA-TV Spartanburg-Greenville-Asheville that puts viewers in contact with important newsmakers and issues around the nation. In recent months, *Contact* ENG cameras have traveled to the North Carolina home of Billy Graham, the Governor's mansion in Columbia for a tour by the first lady and to both presidential conventions. It has also covered network news judgement and responsibility with Walter Cronkite.

Politics

Profiles of local political candidates have been a major emphasis on KREM-TV Spokane.

Power Politics in Mississippi was featured by WJBT Jackson as a part of its weekly half-hour *Probe*. The program was done on film.

Regular series

A regular feature of KWGN-TV Denver is *Your Right to Say*. The weekly series covers a spectrum of topics.

Project 13 on WTVT Tampa-St. Petersburg explores the unusual and investigates the usual. Using community ascertainment has a base for the program, it had examined such regional issues as schools, crime and proposed legislation. Sociological news is a part of the program as well.

On KLT-TV Tyler-Longview, Tex., *Inside Seven* is a 30-minute, twice-monthly program dealing with specific issues in the community. Airing at 7 p.m. Saturdays, it contains interviews not used in the regular newscasts.

Presented regularly at 10:30 p.m. on Sunday, *Thirty*, on KELO-TV Sioux Falls-Mitchell follows the half-hour news. It runs the gamut from community problems to human interest. The station finds it a way to deal with stories deserving more exposure than can be given them in regular newscasts.

Religion

On KOLN-TV/KGIN-TV Lincoln-Hastings-Kearney, *Another View* is one of the five rotating segments of *Thursday Magazine*, airing weekly at 6:30 p.m. It deals with prominent issues from a religious perspective, so dealing with areas such as capital punishment and women's rights.

Perhaps the first camera crew to be allowed inside a Muslim mosque, the KTVU San Francisco-Oakland team put together *To Be A Muslim*. The program attempted to cut through the Muslim mystique by recording and narrating such ceremonies as the call to prayer and a Muslim wedding.

The God Squad, on WJKS-TV Jacksonville, Fla., is a 10:30 a.m., Sunday program which occasionally runs in primetime. The "Squad" consists of mixed-denomination clergymen, including a Navy chaplain, who discuss contemporary problems such as abortion, women in the priesthood, no-fault divorce, politics in relation to the church, discriminatory practices among churches and taxation of religious establishments.

Safety

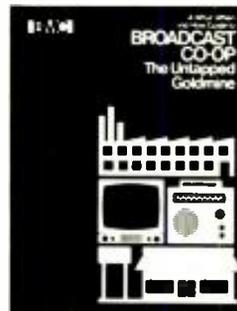
One episode on *30 Minutes*, a monthly public-affairs program on KIRO-TV Seattle, was *Dangerous Cargo*. It dealt with the threat to the local area from chemicals, inflammables and explosives.

KYW-TV recently learned through a press conference that several public schools in Philadelphia were unsafe because of faulty wiring and inferior materials. It responded to this by sending a crew to the school which reportedly had the most hazards. It hired a licensed electrician to inspect the school and report its findings and interviewed the contractor responsible for construction of the schools and teachers who had submitted complaints. As a result, the District Attorney's Office acknowledged the allegations and began an investigation for possible criminal aspects.

Youth interest

Agriculture is of undoubted interest in San Antonio, Tex., but KENS-TV takes it a step further. Through coverage of youth in agriculture, it attempts to cultivate the next generation. □

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Terrorists (from page 39)

terrorist/kidnapper, and we must report these demands. But we should avoid providing an excessive platform for the terrorist/kidnapper. Thus, unless such demands are succinctly stated and free of rhetoric and propaganda, it may be better to paraphrase the demands instead of presenting them directly through the voice or picture of the terrorist/kidnapper; (2) except in the most compelling circumstances, and then only with the approval of the president of CBS News, or in his absence, the senior vice president of news, there should be no live coverage of the terrorist/kidnapper, since we may fall into the trap of providing an unedited platform for him. (This does *not* limit live on-the-spot reporting by CBS News reporters, but care should be exercised to assure restraint and context.)" And WGN-TV Chicago follows a similar policy.

The guidelines drawn up by WIFR-TV Rockford, Ill., note that "Television was often 'used' during the urban riots and anti-war protests of the '60s by people in favor of disturbance as a means of righting perceived wrongs. In one protest at Kent State, a dramatic act was done, according to one of the leaders, because the protest was beginning to lose network news coverage. Our coverage should be available to those who wish to promote changes in society as well as those who oppose such changes, but we must avoid becoming a tool for those who want violence."

Therefore, continues the WIFR-TV directive, "If you are tipped about a protest, make sure there is a protest underway before you move in with a camera, and that the protesters are not staging an event to get news coverage."

Vulnerability to special interests

Ron Tindiglia, director of news for WABC-TV New York, asserts that "The strongest threat to broadcast journalism remains its vulnerability to be manipulated by special-interest groups and individuals. Collectively, it may be a political group or a government agency. Individually, it may be a gunman or a politician.

"As our industry has become more important as a disseminator of news, so must we work to protect and insure our special First Amendment guarantee to operate independently in seeking truth and serving the public's need to know. With greater impact comes greater responsibility. Part of that responsibility includes continuing to monitor and reduce our vulnerabilities against renewed attacks and attempts at manipulation."

And it's not always the politician or armed terrorist who's out to "use" the station. On occasion, as noted by Jim Connor, executive producer of WKYC-TV Cleveland, it can even be the police closing in on the terrorist. Says Connor: "We have had three such situations. We've learned from each, and particularly from the last incident with Corey Moore, that caution is the best approach. During such hostage coverage we have had to deal with overwrought police who wanted to use our van as a screen—so we pulled our van away from the scene—and with competitors who have jumped on the air with each flurry of activity, once causing a gunman to call off an agreement to surrender. We've also had to deal with the arrival at the scene of self-important politicians who want to show the folks they're out there trying."

So what WKYC-TV does, says Connor, "is to assign our most experienced people to the story in the field and back them up with round-the-clock news management in the studio until the siege ends. We don't want anyone hurt as a result of our coverage, and we keep that uppermost in our minds."

Still other news directors worry more about broadcasters themselves becoming the "users," exploiting their newsman-becomes-hero situation for the greater glory of their sales pitches as well as of their news teams. But this is not limited to situations of armed terrorism. In the view of some news execs, this kind of drum-beating extends to anything the station news staff may cover that the sales staffs can figure out a way to pick up and run with.

Threats to journalism

In answer to the question in the survey about "the strongest threat to broadcast journalism," A. J. Ebel, president and general manager of KOIN-TV/KGIN-TV Lincoln-Hastings-Kearney, says it's "the lack of trained professional journalists that permits encroachment on news staffs by 'show business' types whose first loyalty is to image and showboating. Their approach to news is shallow."

And one news director calls the strongest threat to broadcast journalism "managers who don't understand the role of journalism in broadcasting, and who will sacrifice everything for ratings, with no consideration for the principles of journalism."

Gil Amundsen, news director of WTCN-TV Minneapolis-St. Paul answers the "threat" question like this: "There is always the threat of over-regulation by the Government. But I feel there is also a serious threat from industry executives themselves. That is, in the struggle for ratings, there have been occasional

moves toward sensationalism, or sex and violence, at the expense of responsible broadcast journalism."

On the other hand, Frank Barnako, director of news and public affairs for WRC and KWYS(FM) Washington, and moderator of the panel on hostages and terrorism at the September meeting of the Radio Television News Directors Association, believes that there is "nothing inherently wrong or unethical about station promotion. But I don't know of any station whose sales management—if I understand you correctly—would try to make some kind of glorious superhero out of one of their newsmen who happened to get trapped into one of these situations. To my knowledge, this kind of thing didn't even occur to anyone on our RTNDA panel."

Another station news director on RTNDA's hostage panel takes a more philosophical attitude. Bob Gamble of WRTV Indianapolis, who quarterbacked his station's coverage of the Anthony Kiritis hostage story, agrees with Barnako that no question of station exploitation of such events came up before the RTNDA panel. But he suggests that a possible reason for the lack of interest in this particular aspect of news sensationalism might be because "reporters are so accustomed to being used by everyone that they no longer think much about it. It's just one more fact of life. They're always being used—by everyone from the government at all levels to their publishers to the local garden club or anyone else who wants to get a message across to the public."

Gamble also cites "the important points made to the RTNDA panel by Dr. David Hubbard, a psychiatrist who has been studying terrorism. "There's no question that Hubbard was right," asserts Gamble, "when he told us that the newsman's role in hostage situations requires a good deal of solid research, and then some judicious action, based on findings of that research."

Terrorism research project

WRC's Barnako agrees: "Dr. Hubbard has learned from experience with sky-jackers what to do and what not to do to hold the casualties down, and when it does happen, increase the odds of people coming out of these situations alive. He's also a consultant to the Montreal Police on dealing with the Quebec separatists, so he knows what he's talking about. We certainly agree with him that we need to know much more about the impact of what we're doing in these situations."

Hubbard is currently working on such a research project with Sigma Delta Chi, the professional journalism fraternity, and RTNDA plans to follow up on it.

In the hostage situation, says Barnako, "Our news people do everything they can to stick to our job of being a reporter and stay out of the police job of bringing the hostages out alive. All the guidelines—CBS', UPI's and any that I've written—all call for the reporter to remain as far away from involvement as possible. We all agree that a reporter's first job is to try to stay clear of involvement and his second job is, if he should find himself forced into the position of being a negotiator, to *stop* being a reporter."

That, Barnako explains, "is what Fred Heckman did at WIBC-TV in Indianapolis. He let his number-two man take over. He wouldn't even talk to his own fellow reporters afterward unless they came to him with specific questions."

WABC-TV's Tindiglia reports that his news team followed this same course when reporter John Johnson was negotiating in an East Harlem church in March, where a gunman was holding a 15-year-old boy hostage. The gunman had a priest ask for Johnson to come in and talk. At one point, the gunman laid his pistol down and Johnson picked it up and it was all over. Everyone walked out alive.

As Tindiglia explains it, "We immediately assigned a second reporter to cover the story and present it on camera. Because while Johnson is being a negotiator, he becomes part of the story rather than a reporter. And although I, personally, am sure that neither Johnson nor any of our other professional news people would lose their objectivity, we taken this additional step of bringing in the second reporter to doubly insure that our audience knows that our news presentation *stays* objective, no matter what happens to any one individual reporter."

Group W's Polillo puts it like this: "Any reporter who is suddenly forced into reluctantly becoming part of the story instead of part of the coverage, ceases, for the duration of that particular life-threatening situation, to be a reporter. He becomes a source and we assign another newsman to finish covering the story until the danger is over."

WCBS-TV newsman Chris Borgen, a former New York City police officer who's been caught up in at least seven hostage situations, the most recent just this month, has this to say: "As a reporter, I don't like to be called in as an intermediary. My own target is to remain an observer who can be as objective as possible about the story I'm reporting. And because it's very difficult to completely avoid emotional involvement when you become part of a story where lives are at stake, there's also the problem that, in the attempt to be fair, I may find myself leaning over backward to

report it the other way."

But that, adds Borgen, "is only speaking as a reporter. As a human being, though, if lives are at stake, and I have any reason at all to believe that if the individual who is barricaded requests that I come in, and that if I do, I have a chance of saving a life, I think I'd be remiss in my duty as another human being if I did *not* go in. After all, each of us has a responsibility for the wellbeing of others."

Following this philosophy, Borgen goes in "if three conditions hold: if lives are at stake; if the request for my intervention comes from the man with the gun—because I am not a police agent, and I have no business going in at the request of the police—and if I have reason to believe that, by going in, I can put an end to the danger without just becoming a PR conduit for a terrorist organization. If those three conditions hold, then I'll do it."

Need for guidelines

Of the stations replying to the TELEVISION/RADIO AGE news survey, about half replied in the affirmative that for-

mal guidelines are needed for handling of terrorist/hostage situations, with these affirmative replies predominant among the larger-market stations responding. Nearly 34 per cent of the responding stations felt guidelines were not needed and 9.5 per cent were "not sure." Of the half believing in the need for guidelines, 60 per cent already have such directives drawn up, ready to follow should the situation arise.

Some of these are simple, short and sweet. Says Bob Booe, assistant general manager of KHAS-TV Lincoln-Hastings-Kearney, for example: "The guideline is—check with me before you do anything!"

But this same point is made, one way or another, by many of the stations with guidelines at the ready. Group W's Polillo, for instance, reports that when a life-threatening situation develops, "each of the management people in a station's news department is brought in, in a direct hands-on role. Each has a specific set of steps to take and a set of responsibilities that immediately take top priority over all of his other normal, day-to-day responsibilities."

WABC-TV's Tindiglia says, "One of

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the first things that happens when a dangerous situation comes up is that the news director in charge immediately alerts our vice president for news. Then, if the terrorist group, skyjacker, or whatever, makes a request for air time to deliver demands to the public in person, the vice president for news alerts Bill Sheehan or Roone Arledge."

The "Civil Disorders" directives at WIFR-TV Rockford, Ill., include this: "Contact the news manager immediately upon hearing of civil disturbances. We may wish to establish a command post at the station or in the field."

Ray Miller, news director at KPRC-TV Houston reports that in hostage situations, "the news director is present and watching all the time. He is responsible for seeing that stories are handled properly."

News director Ridge Shannon at KMBC-TV Kansas City reports his station's guidelines include a directive to "Immediately notify the general manager and news director to supervise terrorist-hostage coverage," and another to "Do nothing to jeopardize the life of hostages or bystanders."

Each incident, says Shannon, "will be treated as an individual incident, with the above two guidelines the only set rules. And 'jeopardize any life,' includes contacting the gunman or terrorist unless first consulting the general manager or news director."

David Emery, news director of WMAR-TV Baltimore, believes that news guidelines on treatment of hostage situations should "deal with the issues of cooperation with authorities, extent of live coverage, airing of demands, the role of the reporter in telling the story, and the question of the reporter becoming part of the story."

And while KSTP-TV Minneapolis-St. Paul, "generally subscribes to the rules of conduct recently promulgated by CBS News," news director Stan Turner adds that "In essence, good common sense is the primary guideline."

At WHO-TV Des Moines, news director Gerald R. Jensen explains that his station's written policy is "part of the operations manual for our news department and is taken directly from the RTNDA Code of Ethics and the advice of legal counsel."

Going without guidelines

But some news chiefs offer logical reasons for operating without guidelines. One is Rich Gimmel, news director of WTVO-TV Lexington, Ky. Says he: "Formal guidelines in hostage situations should exist only in a general sense. For example, nothing should be done by news personnel that would endanger lives of hostages. This should be the fundamen-

tal guideline, and the only one, as far as I'm concerned.

"Obviously, one cannot dictate a blanket list of specifics to apply in all situations, since each situation is different. Ultimately the decision is left up to the subjective judgment of the reporter who is most familiar with the specifics of the situation, but should be based on the fundamental premise of saving lives."

And Dave Rye, news director of KFBB-TV in Great Falls, Montana, points out that "one criterion for hiring a reporter is good judgment. Another is emotional maturity. A terrorist situation calls for those qualities. In a crisis, who's going to pull out and read guidelines?"

Similarly, Leonard R. Deibert, manager, public affairs for WJLA-TV

"We must control our coverage and keep the incident from controlling us. That means we must avoid 'herd journalism' and base decisions on our best judgment—not on what the competition is doing."—KXAS-TV Dallas-Fort Worth

Washington, says that in the wake of the Hanafi siege in Washington, "this issue was thoroughly discussed, but we concluded that restraint and good judgment, rather than rigid guidelines, are sufficient."

Jim Snyder, news director of WTOP-TV and vice president-news for the Post-Newsweek Stations "has no quarrel with the CBS News guidelines as such," but adds that he believes that "sound judgment will prevail among broadcast news professionals during future hostage cases. I see no need for broadcasters to surrender their rights in advance by accepting any restrictions on what they may or may not do in future hostage situations."

Robert Woods, assistant to the general manager/news at KTEW Tulsa, observes that "While common sense has to be used, and there have been some bad decisions in this regard in the past, any type of guideline I've ever seen amounts to prior restraint. Having been in this type of situation, I know each one has to be

handled as it happens, because they're all different."

And Stewart Oan, news director of WGR-TV Buffalo, is convinced that "hard and fast rules create problems of their own. If we're not free to deviate from formal guidelines on a situation-to-situation basis, we could have problems."

In the opinion of Norman S. Hartman, news director of KQVR Sacramento-Stockton, guidelines "may serve a useful purpose to get news people thinking and talking about how they might cover such stories. But they cannot and should not replace good judgment and common sense."

R. M. (Mick) Schafbuch, vice president, general manager of KOA-TV Denver, reports that the CBS terrorist-coverage guidelines "have been endorsed for reference, but guidelines can't cover all situations. Much consideration and education has been devoted to training decision-makers to choose wisely and moderately."

And Jack Hill, news director of KAIT-TV Jonesboro, Ark., says his station has no guidelines "because terrorist stories are not the kind we can expect in a rural market like Jonesboro and Northeast Arkansas."

More typical of major markets are the guidelines drawn up by KXAS-TV Dallas-Ft. Worth which include the following:

■ "No member of the news staff will attempt to contact the person or persons holding the hostage(s) in-person or by telephone without prior approval of the news director. (In some instances, calls from reporters have delayed negotiations between the authorities and the hostage-takers, and it has been suggested that there have been cases where the calls actually endangered the well-being of the hostages.)

■ "No police order or request for cooperation at the scene will be ignored or rejected by crews covering the incident. Any such request will be communicated to the news desk as soon as possible. This includes requests to temporarily withhold information from the air (There have been cases where action taken by reporters in live situations, in noncompliance with police requests, has provoked the hostage-taker. There have been other cases where the refusal to withhold information temporarily has interrupted or delayed negotiations for the release of the hostages).

■ "No member of the staff will purposely expose him- or herself to danger unnecessarily, or take any action that seems likely to endanger the lives or safety of the hostages or any other individual."

And the guidelines used by WGN-TV in Chicago direct that "Responsible

WGN news representatives should endeavor to contact experts dealing with the hostage situation to determine whether they have any guidance on such questions as phraseology to be avoided, what kind of questions or reports might tend to heighten the situation, etc. Any such recommendations by established authorities on the scene should be carefully considered as guidance, (but not as instruction) by WGN news personnel."

Avoiding influence

On the other hand, Charles Claverie, news anchor for KOAA-TV Colorado Springs-Pueblo, believes that "the only guidelines applicable would be extreme care in not influencing the outcome of a story that isn't over by what's been re-

"Stay calm and be accurate. This is a time to help avoid serious trouble—not a time to show the other stations how to make reporting exciting."—WIFR-TV Rockford

ported thus far."

The guidelines for KXAS-TV Dallas-Fort Worth stress that, in order to avoid sensationalizing a terrorist incident, and to assure that no news staffer does anything to endanger the life of himself or of possible hostages, "we must control our coverage and keep the incident from controlling us. That means we must avoid 'herd journalism,' and be sure that we base our decisions on *our* best professional news judgment, and not just on what the competition is doing. This can be accomplished only if our communications between people are fast, accurate, and understandable."

And the guidelines for WIFR-TV Rockford, Ill., remind that "cruising a trouble-area in a news car can make things worse. Parked in or near the troubled area, a news car is an inviting target for sabotage. Use unmarked cars if possible."

The WIFR guidelines also caution its news people to "Stay calm and be accurate. This is a time to help the community avoid serious trouble—not a time to show the other stations how to make reporting exciting." □

Crystal (from page 44)

On the other hand, many local stations are using the portable cameras effectively and imaginatively to cover late-breaking events or to go live to the scene of a story.

Probably the most beneficial change has been the expansion of local news. This has led to the reporting of a broader range of information—much of it quite useful to the audience. It has widened the definition of what is news. It has increased the opportunity for investigative reporting, for examining and discussing critical community issues and for looking at important areas beyond the usual staple of crime, disasters, politics and government, areas such as business, consumer issues, medicine and the arts. (It has been interesting to watch a parallel expansion underway in the newspaper field.) Not all stations have taken full advantage of these opportunities, but the trend is decidedly in that direction.

On the network level, there is an intense search for "new" ways to report the news. Whether that search will lead to any meaningful breakthrough is impossible to project.

A major limitation is time. We have expanded our capacity to cover the news

and report it far beyond the space (about 22 minutes) we have to do it in. Working within the straightjacket of our present boundaries will make it very difficult to create substantive changes.

The need to do more is obvious. Our world keeps getting more complex. The desire and need to understand it is growing. The audience interested in information about the real world keeps expanding.

It may be the fantasy of a broadcast journalist, but there appears to be an inevitability about the network news expanding to an hour. It may not happen very soon, but eventually the economic formula will be resolved and the expansion will take place.

The extension of the primetime news hour—in the magazine format—to all three networks also is likely to happen. It certainly is desirable. *Weekend* and *60 Minutes* have illustrated that such programs can attract and hold a strong audience. They have led the way in the last five years in imaginative broadcast reporting on the television networks.

One of the most important ways we should and can change our network news programs—outside of expanding them—is to improve and broaden the reporting in them.



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The formula for this need not be the discovery of new techniques or approaches, but in a concentration on fundamental journalism and on the use of *all* the tools of the broadcast journalist: the pencil, the camera and the editing unit.

Superficiality is probably the greatest weakness of television news today. The surface of the event, the appearance—not the real substance—of what is happening, all too often is what gets covered. Our reporters and producers must push much harder to break through the surface. We in management have to give them more time and space to do it in. They have to work a lot more to get beyond the form of the events they are covering.

Television, with its reliance on the visual, is ideally suited for showing the form. It can aid those who want to use appearance to disguise substance. All this is not a recent phenomenon. This general problem faced journalists long before television signals were used to report the news. But the constraints of time and equipment make it an even more serious problem for us. In television news, we must cope with it better than we have.

There is a need for this beyond the fundamental importance of getting at the reality of a situation. It is because people require and want more than surface information. There is so much detail thrown at them today that it is virtually impossible to sort it out—to separate the significant from the insignificant. They need to know how it may affect them. They need the kinds of information that will help them understand, that will help them cope and that will help them make some decisions in their daily lives and in how they vote for their political leaders. We must take a more utilitarian view toward what we do.

The TV on camera is an unique journalistic tool. It can transmit actual human experience. It can be a conduit and not a filter. The state funeral, the Presidential press conference or address, the Congressional hearing, the political convention, the victory and concession statement, a courtroom trial, are all examples we witness directly instead of indirectly. But, too often in TV news, we use the camera as a secondary reporting tool . . . as a visual illustrator rather than as the medium through which we can see an actual situation. Major improvements could be made if we took advantage of the camera, which makes our medium different from any other.

Sometime in the future, the volatile mix of technology, money and ingenuity may bring about significant changes in how we report the news. Until then, we can take these steps to expand the value of what we do. □

Wald (from page 44)

stringers are going to be dropping from the trees. Your own kids will be able to sell pictures to television.

The cameras will be cheaper. The cost of transmission will be cheaper. You don't have to figure out what to prepare for the little screen; the world is staging a parade for us every day.

Entertainment is not quite the same. It has to be organized and paid for. The mediocre is worse than mediocre journalism. And it's more expensive than mediocre journalism.

Therein lies a future for television news. Live television can be cheaper than any other kind. There may or may not be live drama in primetime in our future, but it seems to me that as the price of film or tape *re-runs* approaches the size of the national debt, news, as an economical means of programming, becomes more attractive. If the cost of doing a news program is half the cost of doing an entertainment feature, but the revenue runs to three-quarters the revenue of an entertainment feature, there becomes a business rationale for looking toward more news.

Additionally, as the *kind* of "entertainment" programming becomes either more controversial or more restricted in time periods, the availability of what we so charmingly call "product" becomes restricted. But there is no restriction on the availability of news, and a world afloat in little electronic cameras can easily assume it will be able to fill more time on the air.

But there's more to it than that.

Think of some of the controversies we've been reading about. We're fighting over the sale of cassette machines to civilians. We're fighting over franchises and copyrights on cable systems. Everybody and his brother has a scheme to make the television screen the center of some sort of home computer display. There are competing disk systems coming onto the market. Home Box Office looks like it might be here to stay. UHF is getting respectable. There may be channels dropped into the VHF spectrum.

In short, our relatively simple business is splintering into a lot of competing claims for time in front of the tube. And at the same time, there is a change in the technology that records and plays back pictures.

When the same sort of thing happened in radio, and the LP record shouldered its way onto the scene, what we saw happen to the broadcast business was an increase in specialization. Stations and networks that offered a spectrum of different programs changed into stations and networks that were themselves a single program, a narrow cut into public

taste. By choosing just one part of the possible spectrum, radio stations found a niche and profits for themselves.

That's what happened to magazines. *Life* and *Look* went the way of the dodo, but the specialized magazines flourish.

Probably, the same sort of thing will happen to television. If it does, a couple of things may happen. Satellite transmission might be so cheap and plentiful that—as PBS is about to do fairly soon—a network could be in the position of feeding out two or more kinds of programming simultaneously. A network would probably *not* be in the position of feeding out a schedule that would be uniform throughout the country. Rather, its role as a distributor might be limited to pre-feeding material that would be used differently by differently formatted stations.

What wouldn't or couldn't be pre-recorded? News and current affairs.

It takes a structure of machines and people to do news programs. The machines are pretty easy, because all they do is cost money. Theoretically, they all work pretty much alike. People are harder. They cost money, but it takes time and craft to assemble the ones that work best.

What I think will happen to networks is that their main *daily* product will be news, and networks will remain the main purveyors of national and international news because it is hard to pull together alternative manpower organizations. But the possibility will exist for more entrants into the mass-distribution of news, and the international picture agencies will probably take a greater role in supplying information.

The networks will be supplying news both as complete programs and as pieces to insert into local station programs, roughly as they do now. But they will supply a much greater volume of such material.

That's because, in the specialization of stations that may occur, there will begin to spring up local stations that have very heavy news commitments, and some all-news television stations. Once you have the people and the equipment concentrated in a local market, you can run a feed from City Hall for two minutes or two hours at very little difference in cost, except insofar as you bump into other programming. If you make a decision that *this* is the kind of programming you want, there's nothing else to bump into.

That won't be the only business networks are in. After all, these organizations are full of talented, fascinating people who are good at initiating, developing and presenting entertainment. For now and into the foreseeable future, entertainment will still be the major portion of what's on the tube. But insofar

as we use networks for uniform, distribute-it-now, see-it-now purposes, they will be primarily news vehicles.

And what will the content of those news programs and programmed stations be? Well, I suspect they will run down the road all of us are following now.

We are developing from generalists to beat reporters, from beat reporters to experts, from experts to segments, styles and programs. Bill Moyers seems like a generalist, but he presents a specialized, personalized kind of reporting about the country at large. Carl Stern seems like a specialist, but he presents very little of the amount of news about the courts that he might present. What I think will happen in the dominant form of news presentation of the future is a much greater emphasis on what I guess we should call "specialty" reporting, and that reporting will be in much greater volume.

There will be time on the air for whole court cases and big chunks of medical information or debates or county fairs. We will probably expand the universe of specialists. Anything you see as a regular feature today in a newspaper is a possible television feature, and, as the demand for stuff to fill time increases, anything that's possible will become probable. What will happen, I think, is that news will move out of the domain of being a program and will become a service in a far more constant way.

And that service may also become a two-way communication.

When we do a telephone poll now, computers handle all of the mechanics of the calls. They connect, they dial, they almost hang up. If we wanted, we could pre-tape the questions so that no human would touch the process.

Suppose we got even faster and polled ourselves instantaneously? Chancellor opens the program with a question ("... what do the American people think of the Panama Canal?") and before you can say good night for all of us at NBC News, Brinkley has the answer ("... 80 per cent want to keep it; 79 per cent want to give it away and 100 per cent want no trouble.").

Now suppose our computer talks to your home computer and, from the broad universe of those with Super-8-like cameras, we select randomly a sample of those who vote pro, con and undecided. They make their comments into their home camera and Brinkley is able to give the percentages and some appropriate comment on camera. You could get some of that comment live, too, if we can invent a seven-second video delay.

I hate to say this because it sounds odd to my ear, but it may also be that ratings will lose their primacy in our scheme of things. If we specialize our program-

ming, we will be moving away from the massiest of audience considerations. Sheer numbers are always impressive. But as stations and networks look toward enticing and holding a loyal segment of the audience, the *kind* of audience (demographics) will be much more important than the size of audience. Thus, in analogous terms, the news spectrum for television will be broadened so that equivalents to *The New Yorker*, *Business Week* and *People*, and many more types of programming, can exist.

This may require some of our colleagues to do more with their heads than grow hair, but it will also broaden the field of people who will become our colleagues.

It doesn't really matter what the shape of the future is. What matters is the content of the future. One of television's problems is its inferiority complex as compared with print. It has to be holier than they. If there were a network television program just like the *National Enquirer*, our brethren in print would predict the end of the universe. Perhaps one aspect of the future of television news is that we will have more of a past, more time to develop self-confidence, the traditions we need, a reliance on the value and essential rightness of our path in the world.

Then we will fill the air with good journeyman reporting—maybe not great, maybe not brilliant, but good—and out of this thing we have built on ads for toilet paper and depilatories, we will have created something worthwhile. □

News boom (from page 42)

erages of each station's *total* early evening news programming, including wrap-arounds.

Other factors being equal, the '75 list should show higher shares since the highest-rated of a station's two news segments would be among the data tabulated. But a comparison of the '77 leading shares with those of '75 shows little difference in the top-to-bottom range, which suggests that some of the current leading news stations are doing better in audience shares than the leaders of two years ago.

As for late news ratings of the top-20 affiliate leaders, a comparison of the '76 and '77 lists shows a comparable range, with the top ratings being considerably better than an average primetime network show.

This year's late news leaders with ratings of 20 and above are KSD-TV St. Louis, 22; KSTP-TV Minneapolis-St. Paul, 21, and KTRK-TV Houston, 20. Stations which fell in that category last year were KSD-TV, 24; KMOX-TV St. Louis, 23; KDKA-TV, 21, and KPRC-TV Houston, 21.

Of the 20 leading affiliates in network news shares, 12 were NBC stations, seven were CBS outlets and only one was an ABC affiliate—KOMO-TV, which had a 34 share and ranked 10th in the list.

In '75, eight of the leaders were NBC stations, 10 were CBS outlets and two were ABC affiliates—KOMO-TV again and WJZ-TV Baltimore. □



New board of directors, elected at recent convention of National Radio Broadcasters Association in New Orleans: front row, l. to r., Loring Fisher, Bonneville Broadcasting, treasurer; Eric Hauenstein, KDKB Mesa, Ariz., v.p., west; Bob Herpe, WPLR New Haven, Conn., chairman; Jim Gabbert, KIOI San Francisco, president; Bernie Mann, WGLD AM/FM High Point, N.C., secretary; Steve Trivers, WQLR Kalamazoo, Mich., v.p. east. Second row, Chester Coleman, KGAB Camarillo, Calif.; Paul Lange, KDLR Devils Lake, N.D.; Charles Boman, WJBY Gadsden, Ala.; Dave Raven, WIFC/WSAU Wausau, Wis.; Stephen Heater, KSPN Aspen, Colo.; Jack Gennaro, WFHR Wisconsin Rapids, Wis.; Abe Voron, exec. v.p., government relations; John Richer, exec v.p. Back row, Ken Mellgran, WJIB Boston; James Connor, WWSH Philadelphia; Thurman Worthington, WKEZ Norfolk, Va.; Bob Duffy, The Christal Co. Not pictured, Don Nelson, WIRE/WXTZ Indianapolis; Ted Dorf, WGAY Washington; Gary Worth, Mutual Broadcasting.

Shape news (from page 33)

New York, says that, although he has no second thoughts on ENG, "we have always believed in a proper mix of film and tape, coupled with the ability to go live, would best support our newsgathering effort.

"Live coverage is quite effective when warranted, and the taping of late-breaking events enables us to better serve our viewers. To that extent, minicameras are wonderful newsgathering tools. On the other hand, there are some stories that are more properly presented with sophisticated film production techniques. Our rule is to tell the story best, using the proper technical equipment to support the story."

Dick Byrd, executive news coordinator at WSFA-TV Montgomery, says the sta-

One of ENG's major drawbacks is maintenance, note several stations. One station says it has two engineers who spend most of their time keeping the equipment up to working order.

tion covers news stories live only if their time-frame or their nature calls for it. "Otherwise, the story is covered in the field on tape, or microwaved back to the newsroom for recording and playback later." He says doing things that way gives the station journalistic control of almost every situation, "gives us a chance to clean up technically and keeps us from becoming another 'live for live-sake station.'"

One of the major direct results of the use of ENG is that not only has it changed the newsgathering methods, but it has had an effect on the news-program format. ENG, says WLS-TV's Levine, has involved the anchorpeople in more on-the-scene reporting, as well as more overall involvement with in-the-field reporters."

KMSB-TV's King says ENG has reduced reliance upon the single anchorperson: "Less time is being spent on the anchorman, and more time is being spent out in the field with reports and wrap-arounds."

At WCIX-TV Miami, Dick Descutner, news director and operations director, says ABC-TV's minimizing the role of

the anchors and increasing the importance of reporters and of moving visuals may have some impact on the formats of local news programs: "Could it be we'll see fewer razzle-dazzle sets and a reduction of the 'cast of thousands' concept with reporters marching on and off the set to deliver their 30 seconds' worth?"

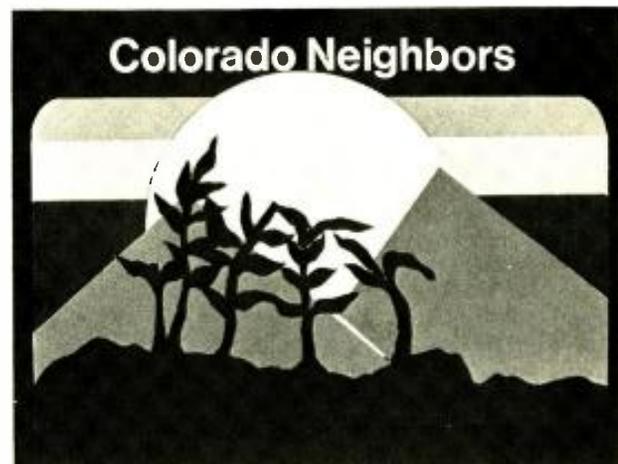
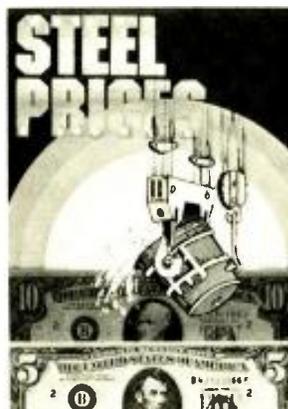
Changing news sets

With the increase in the utilization of ENG has come a surge in the shifting of news sets, with two-thirds of the respondent stations reporting changes within the past year—and most are reflecting a totally electronic presentation style. The stress, for the most part is on warmth, comfortable interplay between anchorpersons and field reporters, functional design and soft earth tones.

KDKA-TV Pittsburgh began using a new news set at the end of October, 1976, and the concept was based on three principles: the set was designed to be clean—not busy—to make it easier to use and more flexible; it was designed to incorporate ENG into the set itself (with a monitor arrangement included in the anchor desk rather than the box-wipe insert); and the concept of putting any number of people on the set to be able to relate without impediment.

Graphics set mood

Graphics play an important role in news presentation. Clockwise, from lower l., WIFR-TV Rockford, Ill., takes a look at the rising steel prices; WBZ-TV Boston uses art to tell Penn Central story; Son of Sam story is example of collage type of visuals on WPIX New York; art takes a humorous twist on topless bathing suits, at WCIX-TV Miami; and a news card is used at KOA-TV Denver. On r., top to bottom, courtroom scene drawn by WREX-TV Rockford, Ill., artist: Betty Ashton, reporter/artist for WJLA-TV Washington, D.C., shows drawings; KDKA-TV Pittsburgh captures courtroom drama in art.





During the past year, KDKA-TV has extensively developed its usage of the techniques of chroma-key, character generators and a variety of switcher effects. However, the station points out, "it is our increased use of microwave technology which has enabled us to employ fully the newest techniques."

WPIX-TV New York put its new "Action News" set into use on April 18, and it's designed as a combination of studio control, conventional news set and newsroom. Also functional, it allows the entire on-the-air staff of 13 to work together at one time, if necessary. A teletype machine is available on the set for the show's head writer. The set also allows for interviews, round-table discussion and debates.

Four chroma-key walls, three on the

The overbearing fact, note station executives, is that ENG must be used with discretion—not to go "live just for live's sake." Some stories are best off being presented with sophisticated film-production techniques, says one station.

news set itself, and the fourth, a weather map, are features. Each of the reporting desks has individual communication to the control room and to the station's newsroom as well as beeper phone facilities. In addition, a character generator may be used to create instant headlines and update developments, with the information being used full-screen chroma-keyed behind reporters, or on lower third of the screen as a crawl or stationary.

The character generator is also used as a menu-board, providing information on upcoming news and features. Each reporting desk has its own personal monitor for the reporter.

WSFA-TV Montgomery uses an open-style set to present its newscasts and has a single news anchor, with most locally-produced film or tape stories being entirely "in the field." The station usually carries editorials, as well as news, weather and sports. The set includes two video-source monitors (for news and for sports), two chroma-key panels, a weather set and interview set. The

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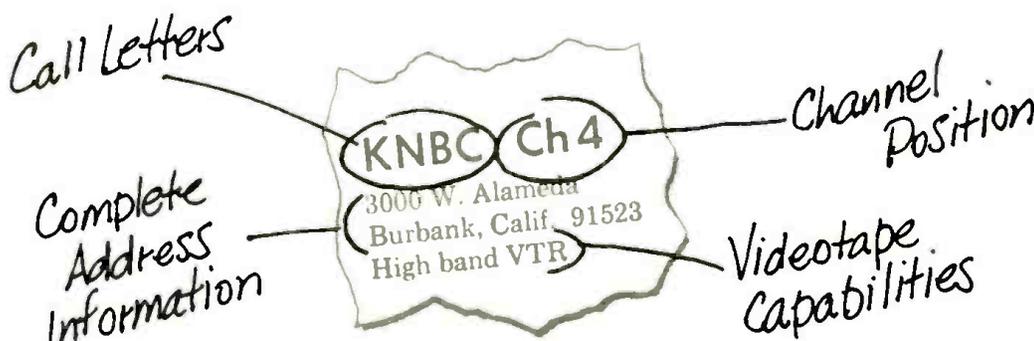
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monitors are used for full-screen slides, film freeze frames, ENG tape, rolling film or quad tape and live scenes, both as a video introduction and as video source.

The station's monitors are used extensively for slides, live frames and live ENG remote introductions and for live ENG remotes when the studio anchor or sports anchor are conducting the interview between the studio and the live remote scene. In such "talkback" situations, the monitor is used on-camera with the anchor. The weather set has a map of North America and a Southeastern map, and weather statistics are vidfonted over various selections of video sources, depending on the subject of the statistic involved.

KABC-TV Los Angeles is in the process of revamping its set. The new set, according to Gaye Monroe, promotion executive, will incorporate built-in monitors to display signals from minicams. "It will also use different-colored backgrounds and have an oval configuration, which allows a greater variety of camera angles that will allow us to achieve different 'looks' for different newscasts while using the same set." In addition, the station will continue to use keys, inserts and special lighting and switching effects.

In keeping with its new concept of looking relaxed but fast-paced, WIFR-TV Rockford, Ill., designed a set with flow-

ing lines and warm earth tones and a textured background. The desk is designed to emphasize teamwork between four air personalities and to enable reporter interrogation live at the desk by the co-anchors. Also, a motorized three-sided weather board was added to facilitate comprehensive meteorological reporting.

Four chroma-key boards, which also serve as logos, replaced a series of undisciplined chroma-key visuals, and artwork is designed to showcase the modern compartmentalized news format. Sophisticated character-generator and production-switcher equipment were added.

The set at WPTV West Palm Beach is also designed to create a "warm, pleasant background while getting away from the traditional blue," and is also a set that allows for interaction between anchors. The station, according to William J. Brooks, assistant station director, uses an insert monitor for its special effects and live shots that are wiped electronically into the picture. The monitor is photographed by another studio camera, then wiped into the proper place behind the anchor.

The new set at KOA-TV Denver, notes R. M. "Mick" Schafbuch, vice president and general manager, was designed for compatibility with the NBC-TV news set into which it segues. It has been modified, he says, "to celebrate the warm

earth tones of our Rocky Mountains area and create a one-to-one intimacy between our newscasters and their audience."

WLS-TV Chicago was scheduled to debut its new news set October 10, and here, too, the concept is simple, with a subdued, textured background "and the clean lines of wooden desks," says the station's Levine. "The presence of ENG is continuous, with mounted monitors directly behind the anchor desks. Also, super graphic panels allow movement for major story coverage," she adds. The station recently bought a Grass Valley switcher, for quad effects; an Arvia echo frame-star for recording color graphics, color monitors, and a permanent flash camera, for news updates.

WCIX-TV Miami, faced with small studio space, which created bad lighting—especially for chroma-key—and inadequate space for its weather maps—recently redesigned its set. The station trimmed the anchor desks from three to two and built a revolving Florida map so the back could be used to chroma-key satellite pictures and loops. In addition, the station placed a camera in the newsroom for late-breaking items. The station has no ENG equipment.

In March, 1977, WATB-TV Albany, Ga., introduced its new set, designed to accommodate the four basic anchors and on-set reports from other staff. The set is balanced with a chroma-key screen on one side and a weather board of the same design on the other side. It also contains a monitor, which can be used as a visual back-up to the chroma-key screen. Although the station has been using chroma-key for some time, it has begun to standardize chroma-key visuals. Character generation has been added, says Jerry Cannady, news director.

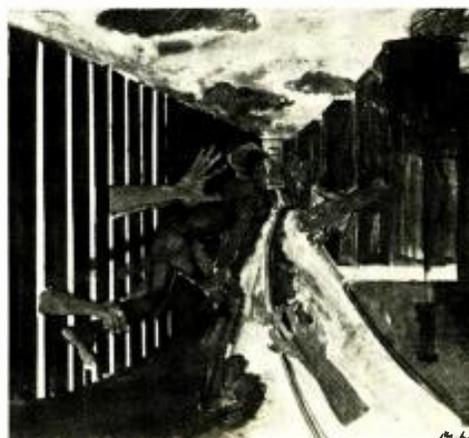
WXYZ-TV Detroit says its new set, introduced within the past year, is totally electronic in style and allows for ease of rapport between anchorpeople and field reporters. It uses such effects, says James Osborn, vice president and general manager, as electronic wipe/dissolves, a tri-vision weather system (used to display national, local and satellite maps/images of weather conditions ENG monitor display, chroma-key, Chiron character generator and an electronic and super-graphic window, which is a portion of the tri-vision system that enables the station to chroma-key graphics, film and tape for display purposes in a small area.

"An ill-designed set," according to Stan Turner at KSTP-TV Minneapolis, "can be a negative if it is unpleasing to the eye. However, it's the substance of a newscast that counts rather than the ceremonial trappings or cosmetics. A

(Continued on page 86)



Sketches illustrate different styles of artists. Below, l., judge listens to wiretape evidence during trial of Hanafi terrorists, as drawn by WTOP-TV Washington, D.C. artist. Below, r., is sketch of a common dream of being chased and terrorized for "Eyewitness News" report on WABC-TV New York. At r., is drawing at Governor Mandel trial, by WJZ-TV Baltimore.



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Shape news (from page 84)

good set should not be sterile. It should be functional. The principals on the set should be able to communicate easily with the audience as well as with each other.

"The set should play a peripheral part in the newscast and certainly should not dazzle the viewer. The set we're using, which we've had for three years, accommodates our three major anchor people very well. We have found that a blue background is the most pleasing and vital-looking.

"A news director knows intuitively whether a set is working, and it is our feeling that there is no point in changing for the sake of change itself."

The new set introduced by KYW-TV Philadelphia in June, 1977, was built in the round. It too is designed for greater interaction between field reporters and anchorpeople in the studio. Monitors are built into the desks and back wall of the news set to allow for interplay among the field and anchor staffs. The monitors are patched into a mix bank on the central-room switcher, allowing the director to insert a live "Instant Eye" report into the studio monitors.

Although the station does not employ chroma-key, it uses character generation.

WGN-TV Chicago moved its news into a new setting this month. The set is a series of concentric circles, both concave and convex, covered by a total ceiling concept. The surfaces are multi-textured and covered with grained wood, matted-patterned carpet fabrics and stainless

steel. The new set at WHO-TV Des Moines gives complete visual clarity, according to Gerald R. Jensen, news director. All anchors have unobstructed views. The desks are butterfly-shaped and the set has a dropped, round ceiling.

KOAA-TV Colorado Springs/Pueblo stresses clean lines in its new set, with emphasis on an updated look. Overhead lighting underscores unity and interaction between news team members. KXAS-TV Dallas-Fort Worth says its new set was designed to take advantage of its live news capabilities as well as its continued use of chroma-key, character generation and other effects. The set features monitor visuals which put anchor and field reporter on the air at the same time and are used to supply film and tape sources, character generation or other visuals on the screen with the anchor. The set also has telephone capability and telecommunications with producer and director.

Use of illustrations

Drawings and illustrations for news events remain respectable in terms of use by stations, with about 20 per cent of the respondents reporting they use such graphics on a regular basis. Courtroom art is by far the most used by stations. However, WPIX New York describes its "Action News" graphic style as a collage. "Rich, warm colors and wall-paper-like backgrounds complement the set that borders the three chroma-key areas," explains Frances Heaney, graphics director.

"Portrait and head shots of personalities and news-event photos, maps, repeat patterns serve as the background for the news-collage graphics," continues Heaney. On the background, symbols or illustrations combine with a relevant type face and complete the graphic visualization of the breaking story.

Humorous graphics

WCIX-TV Miami feels that not all news has to be serious, so on softer or feature stories, it uses graphics centered on humor. It has created chroma-key graphics on subjects such as scientists trying to make fuel from walnuts and proposed topless bathing for Miami Beach.

WALB-TV Albany, Ga., in addition to using art to illustrate courtroom scenes, has a political cartoon on each

The stress on news sets is to make them appear warm and functional behind soft earth tones and to create room for interplay among anchorpeople and between field reporters and the anchors.

Friday's newscast. KDKA-TV Pittsburgh notes that the chroma-keys it uses now have a black background, rather than the orange and blue previously used. The black, according to the station, gives a cleaner, more contemporary look, and more attention is drawn to the graphic than to the background.

Dramatic shifts

All in all, the presentation of TV news has taken some dramatic shifts, stations point out, especially since the advent of ENG several years ago. The dangers inherent in using ENG are apparent, notes an observer: abuse rather than use. However, the growth of ENG will continue, stations say, and sophistication on the part of those using it will increase. Charles Darling, KIRO-TV Seattle news director, puts it this way. "As the novelty status wears off and ENG gains acceptance as a serious tool, we are seeing fewer contrived 'live' reports for promotional value and an accelerated development of its editorial potential." □



Two stations introduced new sets this month. At l., is the WCCO-TV Minneapolis-St. Paul set. It features on-the-air monitors (Sonzys) allowing more live reporting and communication between set and event. The station has been the grooming ground for web reporters. Below, concept at WLS-TV Chicago is simple, accenting clean lines of wooden desks and monitors behind anchors.



In the Picture



Ave Butensky

Head of Dancer-Fitzgerald-Sample's Program Syndication Services, and now its president, sees "literally hundreds of program ideas available to stations," and says PSS' "function in life is to sort them out and determine which of them fall within the parameters of good quality for television."

For syndication's future, Ave Butensky, newly named president, but boss for some time of Dancer-Fitzgerald-Sample's Program Syndication Services subsidiary, expects "more innovation in product, in ways to schedule it, and there may be whole new concepts in how television is formatted."

For instance, Butensky explains, "some years from now it's possible that there may be no more networks—that each station, instead, may be bidding for syndicated programming to fill its entire broadcast day. Now that may sound a little Buck Rogersish right now," he admits, "but so did people walking around on the moon not so long ago."

Not so far down the road, though, Butensky believes there's a fairly good chance that "despite all the failures, some of the more recent attempts at formation of a fourth network may finally bear fruit. The great idea factory out there is not exclusive to any one person or company, and that includes us. There are literally hundreds of programming ideas available. Everyone today is a producer—or would like to think he is."

Butensky motions toward his book shelf: "Right now I have 15, maybe 18 cassettes sitting here that I haven't had a chance to look at yet. I'll screen them at home over the weekend. But that's just average. One week we had 47 cassettes come in. So you can see, there's a whole universe of ideas. Our function in life is to sort them out and determine which of them fall within the parameters of good quality for television and can be vehicles that we can be proud of, and that any advertiser connected with them can be proud of."

Butensky adds, "Our product is certainly competitive, and in many cases different enough from what others offer to provide attractive alternatives for stations and for advertisers. And I think that our recent internal changes now give us the ability to take further innovative steps in developing this kind of quality programming."

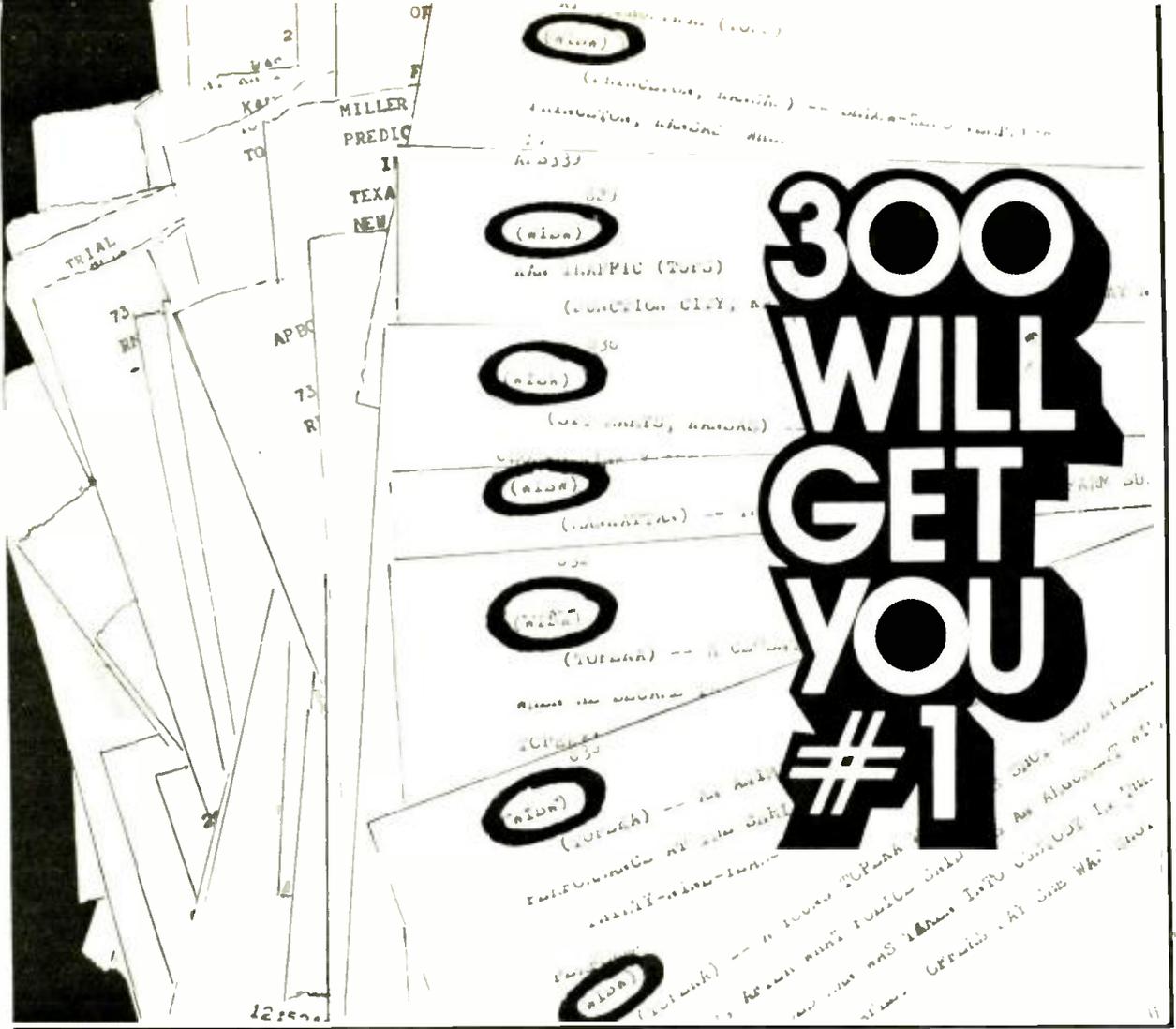
The "internal changes" affecting the organization of Dancer's whole media and programming operation with the retirement of its head man, Louis Fischer, earlier this month, mean that Butensky, formerly senior associate media director, managing the agency's spot buying as well as PSS, will now be able to devote 100 per cent of his time to the syndication arm.

He describes PSS as "a separate entity" (from DFS) but adds that "It does help DFS clients in two ways: We make quality product available to them when they can use it, and, because some of our programs generate timebanking, DFS clients can take advantage of the discounts involved. And, though these advantages are basically for the benefit of DFS clients, we can involve other advertisers—non-clients—in our product too."

When he can snatch the time, Butensky likes to "work for organizations that help people." The two he is most active in are educational. Most familiar to people in this business is the IRTF—the IRTS' International Radio & Television Foundation, of which Butensky is currently president.

IRTF, he explains, supports three educational programs geared to keeping students of the communications field and their professors on top of what's happening in broadcasting. Butensky likes to call a company's contribution to IRTF "an investment in re-stocking this business' most important asset—its people."

The other educational project Butensky works for ("I help with their promotion.") is Haifa University. He describes this institution as "working in experimental areas no one else is touching—areas that can help people everywhere—not just in Israel." Among the experiments Butensky describes is investigation of brain damage and of the effects of stress on the mind, and how these effects can be overcome. The staff is also working with UNESCO on agricultural experiments with cultivation of barley. This grain, he explains, "has been found growing wild in several arid areas. If Haifa's scientists can develop methods of intensive cultivation of food crops like this, the potential for feeding hungry people anywhere extends far beyond just the dry lands of the Middle East. We have deserts in our own Southwest. Mexico has deserts. China has deserts. The potential is unlimited."



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Inside the FCC

'Open skies' policy makes satellite diversity possible in U.S.



Abbott Washburn

Use by cable systems growing rapidly

Religious programming broadcast by satellite

During the 1960s, the United States became increasingly aware of the potential benefits of communications satellites to meet its growing domestic communications needs. The new satellite technology offered the advantage of disregard for vast distances, mountains and oceans. It also offered economies of signal distribution—particularly for television and high-speed data. And it could send a signal from one point of origin to many points of destination without any increase in the transmission cost.

After long and vigorous debate over various possible institutional arrangements, the U.S. Government in 1972 promulgated its policy of "open skies and open access." Under this policy any technically and financially qualified communications firm may provide domestic satellite services once its proposals have been examined and approved by the Federal Communications Commission.

While this course might appear contrary to the technical limitations—for example, the limited number of orbital "slots"—our studies had indicated that only a relatively small number of commercial satellite systems would, in the end, prove economically viable. Further, it was believed that by opening up this new industry to the widest number of competing firms, a greater diversity of technical approaches and marketplace applications would result. Events have proved this to be true.

Today there are three commercial U.S. domestic satellite systems flying. The first, owned by Western Union, has WESTAR I and II which are used for Western Union's record services—that is, telegrams, mailgrams, TWX, telex, etc. They are also being used by the *Wall Street Journal* for remote publishing by high speed facsimile at 150 kilobits per second, by the Department of Defense for transmission of meteorological data at 1.544 megabits per second . . . and by Cities Service Oil Company to communicate with off-shore oil production rigs in the Gulf of Mexico. In addition, Western Union satellite capacity will be leased by the Public Broadcasting Service network.

Western Union also will transmit the Hughes Sports Network which will be an "occasional-use"—as opposed to a full-time-use network. This includes transmission of professional sports games played away from the hometown, thereby enabling fans of the home team to watch their teams play in other cities.

RCA has SATCOM I and II which are used for commercial leased-line service. They also interconnect more than 100 small receive-only earth stations at cable TV systems to distribute pay television—mostly movies and sports programming. The number of these small earth stations is growing rapidly . . . the Federal Communications Commission has been receiving 10 to 15 new applications each month from cable TV systems.

Other uses include the transmission of religious programming under the Christian Broadcasting Network and of voice, facsimile and high-speed data from Exxon's off-shore oil drilling ships—a use which greatly increases the efficiency of these exploratory drilling rigs.

COMSAT General's COMSTAR, leased 100 per cent to AT&T and GTE, is augmenting the nationwide long-distance phone service. The Federal Communications Commission is aware of the possibility that the very size of AT&T's monopoly telephone market might stifle other innovative competitive entries into this domsat field. Therefore, it has prohibited AT&T from using this satellite service in any market other than its monopoly market—that is, long-distance toll telephone service—for a period of three years. Also, AT&T is conducting experiments on its COMSTAR satellite to check propagation and other communications properties in higher frequency bands to assist in designing better follow-on generations of the COMSTAR system.

The Federal Communications Commission has recently approved a fourth system, to be mounted by Satellite Business Systems, a company owned jointly by International Business Machines, COMSAT General, and the Aetna Life Insurance Company, to provide specialized services to business firms and other organizations with branch offices.

Inside the FCC

(continued)

PBS satellite link due within a year

Some time within the next 10 or 12 months the Public Broadcasting Service will become the first nationwide TV network to be interconnected by communications satellite. PBS distributes non-commercial programs to the nation's 163 public TV stations. These stations carry no commercial advertising and are supported in part by government funds and in part by the contributions of viewers. On February 9, 1977 the Federal Communications Commission approved the application of PBS and its supporting organization, the Corporation for Public Broadcasting, to undertake the satellite hookup, which will also include Puerto Rico and the U.S. Virgin Islands. As we have seen in the case of Alaska, individual network programs (both commercial and non-commercial) are currently being relayed by satellite to specific communities, but the PBS linkup will be the first entire national network to go "via satellite."

When fully implemented, the system will consist of a main origination earth station near Washington, D.C. (10-meter antenna), five regional transmit-and-receive earth stations (10-meter antenna) and approximately 150 receive-only earth stations (10-meter antenna). All of these terminals will be interconnected by space-segment transponders leased from Western Union.

Currently, PBS distributes its programming through terrestrial interconnection (coaxial cable and microwave facilities leased from American Telephone and Telegraph) and by the physical distribution of video tapes. However, because it provides only a single channel, the present terrestrial interconnection cannot supply (except at prohibitive costs) the multiple channels necessary to offer public TV stations a choice among a variety of programs and to make possible the origination of programs from a number of different sections of the country. Nor can the terrestrial system distribute programming to Alaska, Hawaii, Puerto Rico and the U.S. Virgin Islands.

Earth stations to receive two signals simultaneously

Each receive-only earth station will have the capability of simultaneously receiving two TV signals. This means, for example, that an educational program can be sent out by a regional transmit center, received *live* by TV stations and viewed by school children in that region—while, at the same time, a national PBS program is received and taped by the individual stations in that region for broadcast at a later time.

Also, programming will be scheduled for the convenience of viewers in the various time zones. For example, a program broadcast live at 7 p.m. in Washington, D.C., can be rebroadcast five hours later so that Alaskan viewers will receive the show via the satellite transponders at 7 p.m. Alaska time.

Thus the satellite interconnection plan will add greatly to the flexibility of the individual public TV station and to the diversity of its programming.

The central origination facility near Washington, D.C. will be equipped with two antennas working with two satellites. This will, among other things, provide protection against system outages.

Construction of some of the receive-only earth stations began in June of this year. The cost of the system is estimated at approximately \$40 million for construction and \$3 million annually for leasing four transponders from Western Union.

Approval sought for NPR earth stations

In addition, within the next six months the Corporation for Public Broadcasting will seek approval from the Federal Communications Commission to construct earth stations on behalf of National Public Radio (NPR). NPR is the membership corporation that provides program service to the 203 public radio stations in the U.S.

The satellite interconnection for this non-commercial radio network will transmit four 15-kilohertz channels which can be configured to distribute one quadrophonic program, two stereophonic programs or four monophonic programs simultaneously.

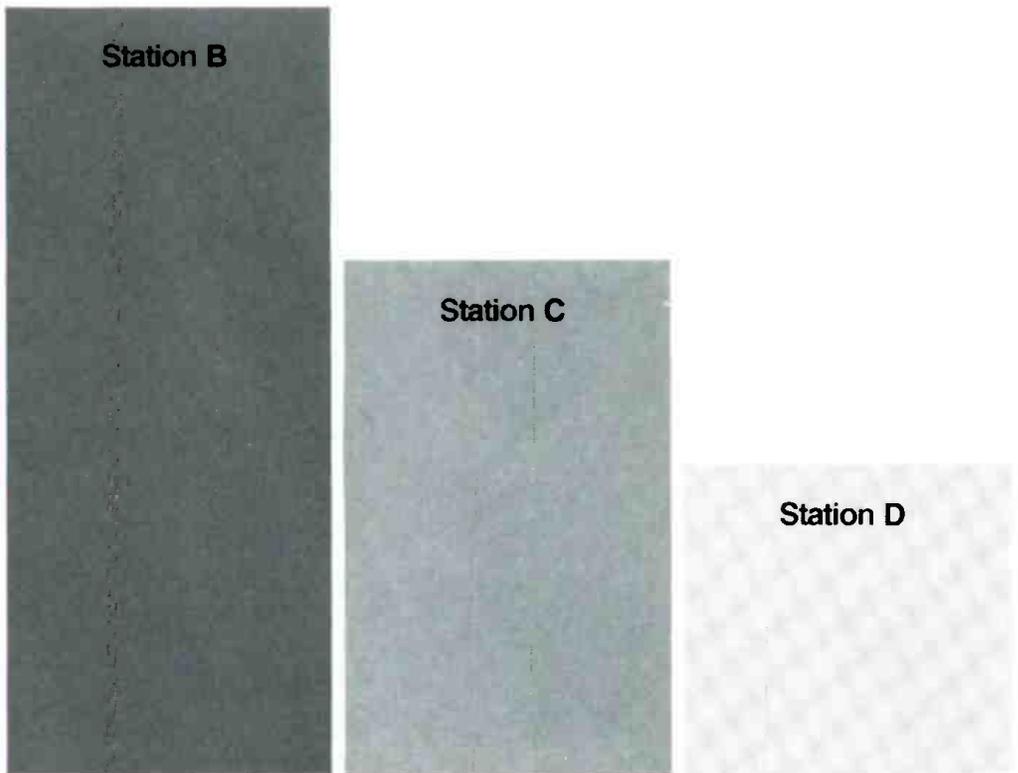
Like the television distribution system, it will give local stations greater autonomy and variety in programming and make possible the transmission of locally produced programs for national and regional use.—FCC Commissioner **Abbott Washburn**, from an address to the International Astronautical Federation 28th Congress in Prague

52%
5
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'nuff said.

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Minneapolis—St. Paul **KSTP-TV**



Division of Hubbard Broadcasting, Inc. Source: *Nielsen and **Arbitron, Minneapolis-St. Paul, July 1977, program audiences. *5-Day Program Averages. Estimates subject to limitations of said report. For more information call KSTP-TV's Jim Blake, General Sales Manager, or David Garvin, National Sales Manager, at (612) 645-2724, or your nearest Petry rep.

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