

BLACK MARKET/A1

# Television/Radio Age

## PLAY BALL

Baseball rights for broadcast/cable hit \$308 million/35

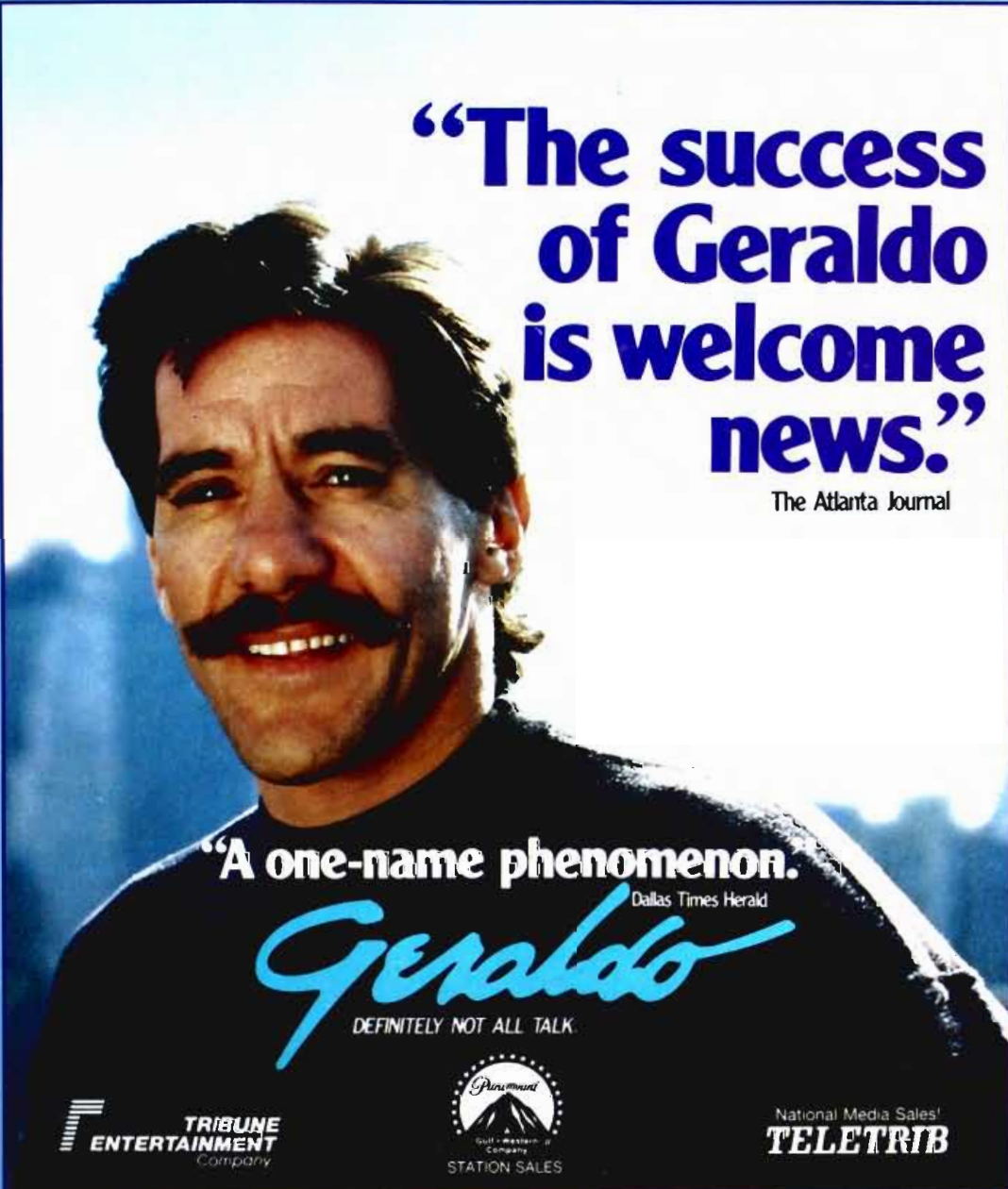
## BOTTOM LINE

'Wall St. mentality' hurts syndication: Peregrine's Brown/39

## NAB PREVIEW

Interest in HDTV, digital library systems, CCD cams, half-inch/40

March 21, 1988



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**“A one-name phenomenon.”**  
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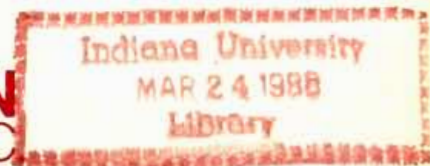
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**The market: Value-consciousness emerges A3**

Successful urban stations have many complexions, appeal to different audiences in each daypart

**Broadcast: Black music good as gold A10**

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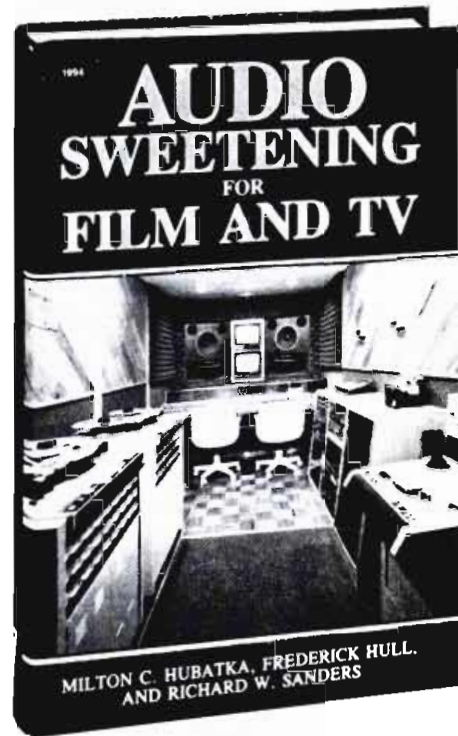
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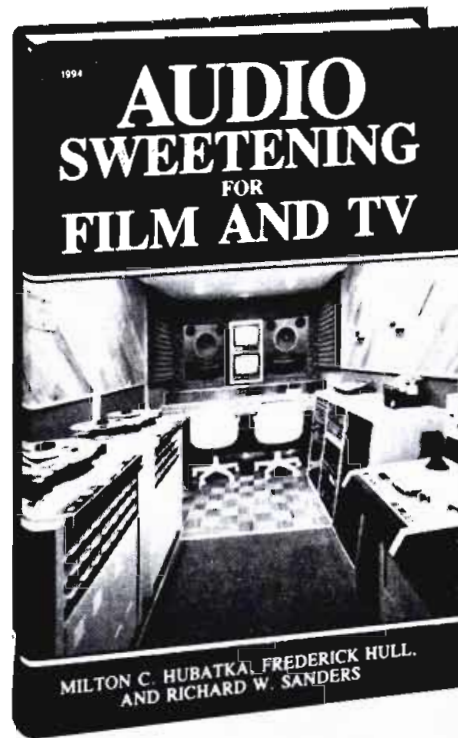
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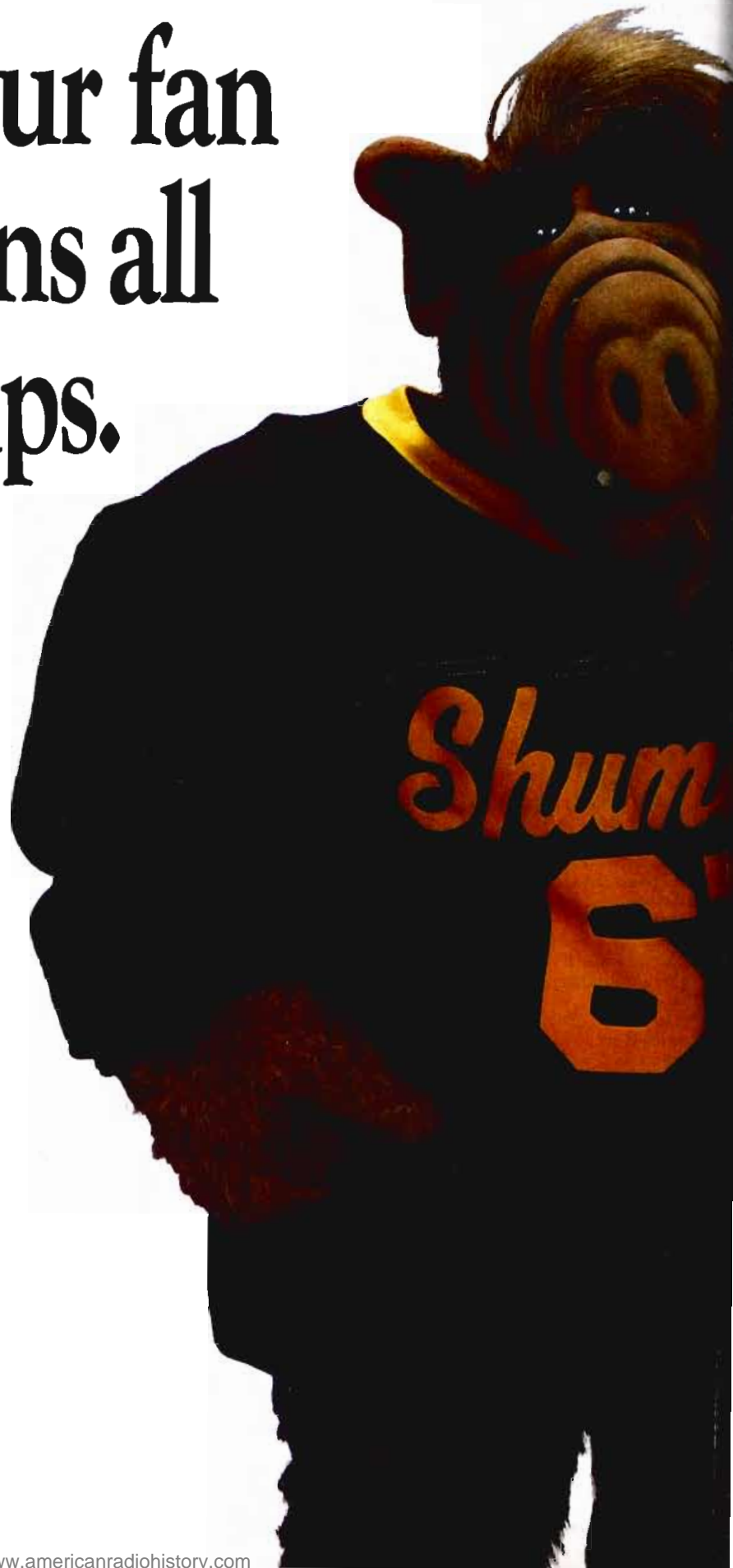
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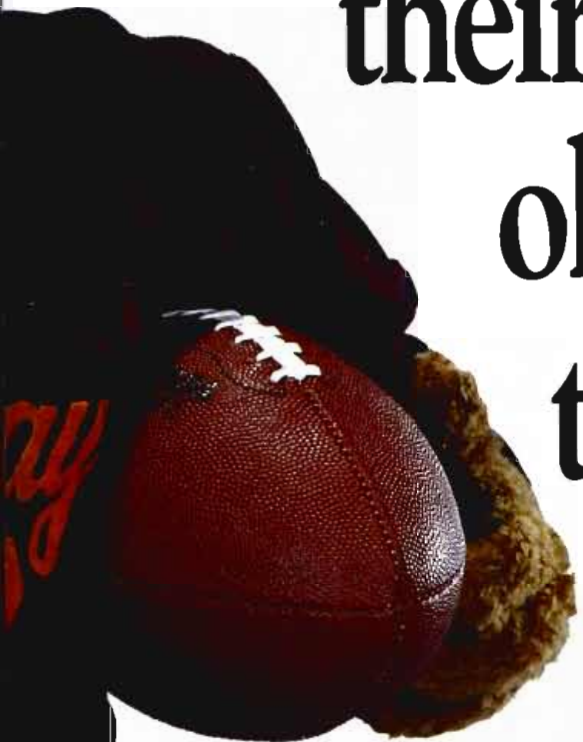
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**Q:** Your fan club spans all age groups.





**ALF:** Yes. It ranges  
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their childhood to  
older people in  
their adultery.



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# Publisher's Letter

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## First quarter spot business is up, and the '88 general outlook is good

**A**s we are well into the first quarter of 1988, broadcasters can take a realistic look at how the rest of the year will look.

The year got off to a fast start. Our *TV Business Barometer* shows that spot in January of this year is up a whopping 14.9% over the same period last year. While March slowed down somewhat, the quarter will be up substantially. The latter six months of the year will include the figures from the Olympics. Based on how well the winter Olympics rated, the industry should enjoy substantial increases in the third and fourth quarters. The revenues from the political will also bolster the last half of the year. However, it does not appear at this point that the monies spent on political advertising have been a major factor. It would appear that both political parties are holding their fire (and money) until the general election campaign. This may be an advantage, in a rather oblique way, since it eliminates a high comparison base of nonrecurrent revenues into 1989.

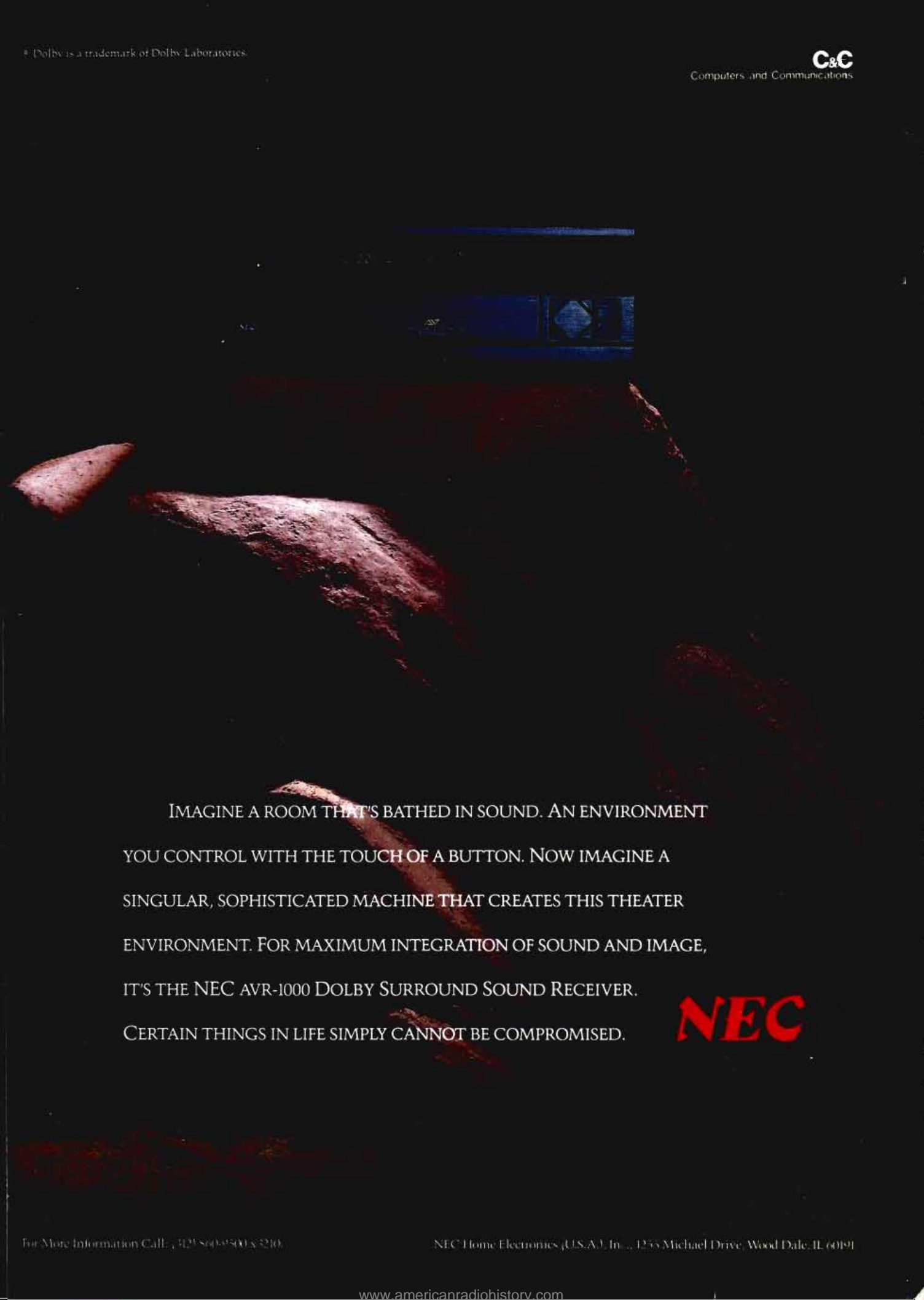
**Bullish outlook.** As for the general outlook for business, several economists have commented that the profit outlook is very bullish based on several factors.

The upward revision of fourth quarter GNP figures, according to Howard Banks of *Forbes*, suggests that this year could be stronger than expected. This projection has been made from a basis of the real growth of GNP of 3.8% and proves that the bullish profits estimates may actually be too low. The growth in capital investment, he predicts, could turn out to be surprisingly strong.

In a political year, the attention of economists is riveted on the activities of the Federal Reserve Board. The policy of the Fed to affect interest rates has immediate reaction. *Fortune's* forecast is that the real GNP will grow about 2.1% from last year to the end of 1988, with the rate of unemployment rising to around 6.5%. Its forecast of inflation is for a 4.3% increase during 1988 and a 4.5% increase during the first half of 1989. During 1989, when inflation may hit more than 5%, the Fed may be tighter on interest rates.

The political fates this fall are hooked into the economic picture. If the nation's leading economists are right, the economy should experience moderate growth in the next six months. At the same time, the hopes of the Republicans this fall are pinned on the strength of the economic picture. The future of the FCC depends on the outcome of the election. If the House remains Democratic, this augurs for a continuing battle between the commission on one side and the House Commerce Committee and Telecommunications Subcommittee on the other. It's a big "If". But that's the nature of politics.





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IT'S THE NEC AVR-1000 DOLBY SURROUND SOUND RECEIVER.  
CERTAIN THINGS IN LIFE SIMPLY CANNOT BE COMPROMISED.

**NEC**

## Gershman's global production alliance called 'idea whose time has come'

Eleven major international broadcasters, encompassing 27 nations, have become affiliates of the new World International Network, designed to produce and distribute miniseries, series and TV films for a global audience.

WIN's first project is a two-hour movie for NBC's fall season, tentatively titled *The FBI Murders*, which is being produced by Telecom. With a budget of \$3.3 million, it will be shot in Florida.



Larry Gershman

WIN is the creation of Larry Gershman, former president of the MGM/UA Television Group.

His two partners in WIN are Central Independent Television of England and Revcom of France. First affiliates include Global Television Network of Canada; NDR for the Federal Republic of Germany, German-speaking Switzerland, Lichtenstein, Luxembourg and the Alto Adige portion of Italy; RAI for Italy; Seven Network for Australia; SVT for Sweden; TF-1 for France; Tehokushina Film Co. for Japan; Univisa/Protele for Central and South America and Rede Globo for Brazil.

### *New company is modestly called World Int'l Network*

Gershman serves as chairman and CEO, with Anita Van Petten executive vice president. Attending the announcement in Los Angeles were Leslie Hill, Central's managing director and Lee Polk, Revcom's senior production executive in the U.S.

**Development fund.** WIN is operating with what Gershman calls "a six figure development fund," based on a one-time fee by members. Each member of this nonexclusive alliance will also pay a license fee per project it chooses to get involved with, based on its market size.

The alliance has no American affiliate by design, according to Gershman. This allows it to offer projects to networks, station groups and cable systems. But additional overseas affiliates will be sought in time, notably in Latin America.

WIN will solicit ideas from members and independent film producers. The idea must first sell to American TV before being offered globally. Gershman indicates stories which emphasize inner personal relationships will best play on the global market. The stories will be shot in English.

If a WIN affiliate chooses not to financially participate in a project, after being given first refusal, the project can be offered to a competitive broadcaster. Certain types of stories might also not be appropriate for a specific nation, thus eliminating that affiliate from participation.

"This is the first international network," boasts Gershman, "made up

of end users who aren't forced to buy a product made in the U.S. as part of a package. They can choose what they want."

WIN's management board, consisting of the three principal companies, will provide affiliates with information about each project, including story theme, actors, directors, producers and budget. Each affiliate will wire back its opinion and whether it wants in on that deal.

By adding up the U.S. license fee plus the individual affiliate fees, WIN claims to eliminate deficit funding at the outset, Gershman said.

Each producer working with WIN receives an advance guarantee. WIN deducts all the costs for distribution, with what remains as profit being redistributed to members based on their license fee.

The joint venture plans to utilize members' production facilities when appropriate to ensure cost economies.

### *Founding partners include Gershman, Central TV and Revcom*

**Time has come.** Central TV's Leslie Hill called WIN a "concept whose time has come. The reason we joined WIN is because we want to be an international program producer." Three of its series have already played on American TV: *Kennedy*, *Vietnam* and *Seeds of Despair*. All have won awards. Central has been in business since 1982.

Revcom has been involved in coproductions during its five years of existence, noted Polk. "The WIN concept is reasonable and makes sense."

Michael Lepiner, Telecom Entertainment's president, lauded the WIN concept as aiding the "landscape for global broadcasting. The only means to finance movies and miniseries," he continued, "comes from the global broadcasting community. It is no longer an American-driven machine; it's a global one. We have to look at the entire world as a financier. One has to look at finances and profit on a worldwide basis."

Gershman, as president of MGM/UA Television Group, developed the MGM/UA Premiere Film Network. He was also responsible for the production and marketing of *Fame* for first-run syndication.

Associate Van Petten also comes from MGM/UA TV Group where she was senior vice president for business and legal affairs. She holds the same overall responsibility at WIN.

## First-run syndie rundown on page 69

A surprisingly high number of first-run syndicated shows introduced at NATPE are being touted as "go's" by their syndicators. Thirty-five to be exact, or about 33% of the total of 100 or so, were given the magic word by the syndicators. (See table for complete list beginning on page 69).

But which is fact and which is wishful thinking? Just how many will wind up as go's is hard to guess, but going on precedent, the number that will make it to the tube will most likely total about 10, or about 10% of the proposed entries. Of note, too, is that many of the announced go's have a substantially lower number of clearances than is necessary to get the green light.

In the question-mark category are still 25 shows. Most of these probably won't see the light of day.

## Hispanic broadcasters continue working on radio ratings service

Hispanic broadcasters are trying to reach a consensus on supporting an audience measurement service for Spanish language radio. Three services presented their respective cases early this month before a large meeting of Hispanic broadcasters in Dallas but there has been no agreement as yet on whom to support.

The Dallas meeting was called by Eduardo Caballero, president of the Caballero Spanish Radio rep firm in the wake of the finalization of the Spanish Radio Advisory Council ratings project. This project involved a pilot study in Chicago a year ago conducted by Information & Analysis and the publication last month of the Council's recommendations on the preferred methods for measuring Hispanic listening (see *Final Edition*, page 58, Feb. 22; see also TV/RADIO AGE, Dec. 28, Nov. 23 and May 25, 1987).

About two dozen broadcasters representing every major Spanish-language radio group and covering nearly four dozen stations attended the Dallas meeting where I&A, Birch Radio and Strategy Research Corp. each pitched

### Three services present cases in Dallas powwow.

their proposals. A key issue is whether the service should employ a telephone or door-to-door methodology. The council had recommended the telephone recall method, with the strong support of the advertiser and agency members, but Hispanic broadcasters, including those on the council, are am-

### Should they use telephone or door-to-door methodology?

bivalent on the question. Behind the methodology dispute is the fact that door-to-door interviewing usually generates higher listening numbers than the telephone. Caballero, who supports the telephone method, reflects the view that broadcasters should accept the judgment of buyers in order to achieve credibility about ratings.

At the Dallas meeting an ad hoc broadcaster committee of five was named to work with the Ethnic Measurement Subcommittee of the Advertising Research Foundation's Radio Steering Committee on methodology questions. The subcommittee is chaired by Abbot Wool, senior vice president and media director of Cadwell Davis Partners, who had been chairman of the council. The council dissolved itself last month after approving the recommendations for a telephone type survey and its various parameters.

The five broadcasters named to the ad-hoc committee were Raul Alarcon, Jr., president, Spanish Broadcasting System; Howard Kalmenson, president, Lotus Communications; Herb Levine, president, Radio Suave; Mac Tichenor, president, Tichenor Media System, and Kenneth Wolt, president and general manager of KTNQ/KLVE(FM) Los Angeles. At press-time the quintet was scheduled to attend a meeting of the Ethnic Measurement Subcommittee.

While Birch Radio had handled the

tabulations for I&A's pilot study, it only recently became an entrant in the Spanish radio measurement contest. However, Thomas Birch, chairman/CEO of Birch Research, says his intention is to generate Hispanic listening data by enhancements to its existing service rather than set up a separate service. While he feels this is no disadvantage, Hispanic broadcasters are not overly enthusiastic about this approach, feeling, as they do with Arbitron, that Hispanic research will play second fiddle to general market research.

## Disney's no Mickey Mouse at KHJ-TV

While awaiting word from the FCC about its \$300 million purchase of KHJ-TV from RKO and Fidelity TV, the Walt Disney Studios continue to stockpile syndicated shows in anticipation of a license transfer approval.

The Los Angeles independent has been in a sales limbo for nearly one year, with no fixed date for an FCC ruling. Undaunted, Disney's Buena Vista TV has been selling new titles to KHJ's current management, with Lorimar Syndication recently licensing *ALF* to Disney for \$150,000 per episode for airing in 1990.

Earlier, Disney purchased *Who's the Boss* from Columbia Pictures TV for \$300,000 per episode.

Buena Vista, the TV arm of Disney, has licensed *Win, Lose Or Draw* and *Live With Regis and Kathy Lee* to KHJ. Buena Vista also notified KTTV, the Fox owned outlet in L.A., that it will not have *DuckTales* this fall. The show is also being pulled from Fox outlets in New York and Chicago, where Tribune Broadcasting stations will have the children's program, while KHJ picks it up in L.A.

Buena Vista also has the rights to *Chip & Dale* and *Golden Girls*, which could also wind up on KHJ once it's owned by the parent firm.

Rich Frank, president of Walt Disney Studios, said the company's inclination will be to sell programming to KHJ.

Concerning *ALF*, Disney has the right, if the KHJ sale continues to drag out, to resell the program in L.A. Lorimar was reportedly asking \$185,000 an episode. *ALF* currently airs on NBC.

Lorimar's commitment for *ALF* is 100 episodes commencing in 1990. *Win, Lose Or Draw* and *Live With Regis and Kathy Lee* start airing this fall.

**(Final Edition continued on page 12)**

## Syndie alliances busting loose

Insiders are looking for major shifts to be made among syndicator alliances dividing station clearances and selling barter. (See programming section, page 68, for details).

Two syndicators considering other distributors to handle their future barter shows are MGM/UA Telecommunications and, possibly, MCA Television Enterprises. Also, Columbia Pictures Television, which was involved in setting up International Advertiser Sales, co-op venture on barter with Paramount and Orbis Communications, is said to be looking to bolt IAS.

In the case of MGM/UA, whose bar-

ter sales on *Sea Hunt* and *We Got it Made* are handled by Camelot Entertainment, a division of King World, the company is dickering with other barter syndicators, as well as with Camelot, for them to sell the barter time on *Group One/Medical* and *Twilight Zone*. In the MCA situation, the company has a deal with TeleTrib on *Bustin' Loose* and *Charles in Charge*. But future barter product may be assigned to IAS.

The CPT deal was arranged under the old management and is said to be needless because CPT has no first-run barter, except for its Embassy Night at the Movies, or plans to sell via barter.

## KVEA special: Cable helps Hispanics

The advantages of cable TV for Hispanic viewers is the subject of a two-hour special airing on Los Angeles UHF outlet KVEA-TV April 23.

*Noche de Cable* airs 8-10 p.m. and contains segments of programs available on cable as well as a report on the future of cable and its employment opportunities for Latinos.

Hosted by Jorge Rivero and Yazmin Sanchez, and produced by Michael Dagnery, Antonio Mejias-Rentas and Armando Nevarez, the special will showcase offerings from HBO/Cinemax, Showtime/The Movie Channel, Disney Channel, Z Channel, CBN, MTV, CNN, ESPN, Nickelodeon, The Playboy Channel, Galavision, Lifetime, A&E, USA, Prime Ticket and WTBS.

The program is a presentation of the Southern California Cable Television Marketing Council and the newly-formed Latinos In Cable. They claim the special is the first-ever commercial broadcast produced by the cable industry to sell English-language programs to Spanish-speaking viewers. The council claims there are an estimated 900,000 Hispanic TV households in L.A., making it the largest Latin market in the U.S.

## AGB won't use VCR playback data until industry assesses its impact

The rating services apparently are crediting the public with spending more time viewing TV than it actually does, if AGB's data on VCR recording and playback are correct.

AGB released its first electronically-gathered data on VCR behavior at the annual ARF conference in New York earlier this month. This provided the industry's first look at data generated by AGB's patented FingerPrinting technology, which codes tapes recorded at home for identification when played back.

It was found that over the course of the 24-hour day, unaccompanied VCR recording—recording made when the TV set is off or tuned to another channel—represents a 0.9 rating in VCR homes. This figure is currently added to household program ratings by AGB. (Nielsen has a similar policy.) However, playback of this home-recorded material has an average rating of 0.7 over the 24-hour period.

What AGB will be doing with this data remains to be seen. Debra Kray-

*Spring analysis to examine how people use VCRs, zapping and playback habits.*

son, vice president, product marketing and sales support, who presented the figures at the ARF conference, cautioned there are still many questions to be answered before the industry can

*AGB says 49% of VCR activity is playing back prerecorded material.*

evaluate the impact of VCR playback and recording.

Krayson, who developed the current study, said that AGB is planning further analysis in the spring "when we will examine how people use VCRs, how much zipping and zapping occurs, how many times programs are played back and other aspects of VCR usage."

**VCR highlights.** Among the highlights of the VCR data released:

■ VCRs are used approximately an average of an hour a day.

■ VCR activity breaks down as follows: 49% of the time is spent playing back prerecorded material; 17%, playing back home-recorded material; 23%, recording when the set is turned off or tuned to another channel, and 11%, recording when the set is tuned to the same channel.

■ VCR penetration as of January was 53.3%, an 11% growth since last summer. VCRs are more prevalent in pay-cable homes (64%) than in basic cable and non-cable homes (both 48%). Families with children under 18 are more likely to own a VCR than those with no children—65% vs. 48%, respectively.

■ Pay-cable homes spent 45% more time taping programs (2.9 hours weekly) than non-cable homes but devote 26% less time to playing tapes. Non-

cable homes devote 5.1 hours a week to playing tapes, compared with 4.3 hours in both basic cable and pay-cable homes. This is apparently explained by the fact that pay-cable homes have more channels to record but do less viewing of prerecorded tapes than other homes.

## Viacom puts barter bids on hold

Viacom Enterprises has delayed announcing the winning bidders of *The Cosby Show* barter minutes, put up for auction in late January.

The winners were supposed to have been notified by March 9, but according to Joseph Zaleski, president of domestic syndication at Viacom, the company is still negotiating with several advertisers and distributors.

It's understood that key remaining players for the barter are Syndicast, Group W Productions, LBS Communications and Leo Burnett among others.

Zaleski said the barter sales auction is not as easy as at first anticipated. "We're talking about three-and-a-half years of inventory, plus people have provided us with new terms, ideologies and different moves, so we haven't sifted everything out as yet."

Also, a lot of Viacom's key management people have been on the West Coast, "so we haven't had an opportunity to discuss these other ideas with them," said Zaleski.

One of the bidding syndicators, Syndicast, is known to be looking for a half-interest in the *Cosby* barter deal. The company is willing to buy 910 30-second spots over the three-and-a-half years. Robert Silberberg, president of network media sales, at Syndicast, says "If we don't get a half, we don't want it. Also, I want to be the only syndicator. I don't mind if an ad agency or advertiser gets the other part, but I don't want to have to compete with another syndicator in selling the spots."

Viacom has informed bidders of the delay, Zaleski notes, and that a decision will probably be made in a week or so.

The minimum bidding price for *Cosby* was \$45,000 per 30 for a three-and-a-half-year commitment, with \$55,000 reserved for one unit in the block of 10 for one year. If the average price winds up as \$50,000 per 30, the total take on the series would be about \$21 million.

**(Final Edition continued on page 14)**

## MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

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### 1988

February 25-29	NATPE International George Brown Convention Center, Houston February 22, 1988 Issue
April 9-12	NAB, Las Vegas Convention Center April 4, 1988 Issue
April 10-12	Cabletelevision Advertising Bureau Conference, Waldorf-Astoria, N.Y. April 4, 1988 Issue
April 15-19	Salon Mundial de Producciones para television, Zaragoza, Spain
April 15	NATPE Educational Foundation Seminar Adam's Mark Hotel, St. Louis
April 17-20	Broadcasting Financial Management Association, Hyatt Regency, New Orleans April 18, 1988 Issue
April 18	NATPE Educational Foundation Seminar Marriot Marquis, Atlanta
April 22	NATPE Educational Foundation Seminar Hyatt, Minneapolis
April 25	NATPE Educational Foundation Seminar Marriot, Salt Lake City
April 28-May 3	MIP-TV, Cannes Television/Radio Age International April Issue
April 30-May 3	NCTA, Los Angeles Convention Center April 18, 1988 Issue
May 11-18	Annual Golden Rose of Montreux Festival, Palais des Congres, Montreux May 2, 1988 Issue
June 5-11	Banff Television Festival, Banff, Canada May 30, 1988 Issue
June 5-9	ABC Television Affiliates Meeting, Century Plaza Hotel May 30, 1988 Issue
June 8-12	BPME & BDA Seminar, Bonaventure, Los Angeles May 30, 1988 Issue
June 12-15	CBS Television Affiliates Meeting, Century Plaza Hotel June 13, 1988 Issue
June 16-18	NBC Television Affiliates Meeting, Hyatt Regency, Maui June 13, 1988 Issue
September 6-9	4th Pacific International Media Market Sydney, Australia
September 14-17	NAB Radio '88, Washington September 5, 1988 Issue
October 14-18	MIPCOM Cannes Television/Radio Age International October Issue
October 17-19	Television Bureau of Advertising Annual Meeting, Las Vegas October 17, 1988 Issue
October 25-28	Community Broadcasters Association, Caesar's Palace, Las Vegas October 17, 1988 Issue

## Ad spending up 36% in syndication; TvB figures jibe with ASTA claims

Advertiser spending on national barter syndication grew 36% between 1986 and 1987, according to Broadcast Advertisers Reports figures just released by Television Bureau of Advertising—but there's a catch.

TvB includes Fox Network advertising in its tabulation, considering that the FCC requires 15 broadcast hours per week for network classification. So, classified as syndication, Fox Network is reflected for the full year in 1987 vs. only the fourth quarter that it aired in 1986.

Even so, the TvB figures (see table, page 15) are slightly lower than those estimated by the Advertiser Syndicated Television Association. TvB's come to \$761,729,400 for '87, compared with \$558,613,900 for '86. ASTA estimates \$775 million vs. \$650 million.

Breaking down these revenues for '87 by program categories, ASTA says \$107 million went into animated series, \$610 million into adult series and \$58 million into movies and specials.

ASTA says all but four of the top 75 advertisers included barter in their 1987 national buys and projects 1988 barter volume to rise 13% to \$875 million.

The top six product categories in national syndication, according to TvB,

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*TvB says \$762 mil.;  
ASTA says \$775 mil.  
That's close enough.*

---

were food and food products, toiletries and toilet goods, confectionery, soft drinks, proprietary medicines and sporting goods and toys.

This is the first year TvB/BAR has had syndication data from the previous year for comparison. Big percentage gains were made by the following categories: automotive; beer and wine; consumer services; gasoline, lubricants and other fuels; home electronics; horticulture; household furnishings; travel, hotels and resorts outside the country; and discount department stores.

**Top spenders.** In all national TV advertising, Procter & Gamble, General Motors and Philip Morris Co., ranked first, second and third in spending on three national TV media last year, according to TvB/BAR data.

P&G topped all clients with expenditures of \$664,757,500 on network TV, national and regional spot TV national syndication. General Motors, including its dealer associations, spent an esti-

mated \$531,515,900 in the same three media, while Philip Morris tallied expenditures of \$493,709,200.

In local/retail advertising, fast food clients topped the list of 1987 spenders. They were Pepsico (Pizza Hut, Taco Bell and Kentucky Fried Chicken), with spending of \$149,831,200, McDonald's, \$129,017,800, and Pillsbury (Burger King, Godfathers), \$106,343,400.

The big five category spenders on network TV were, in order, food and food products, automotive, toiletries and toilet goods, proprietary medicines and beer and wine. The food category on web TV was the biggest major category in any of the ad media, with a total of \$1,615,093,200.

In spot, two categories were far ahead of the others—automotive,

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*Top 6 advertisers:  
Food, toiletries,  
confectionery,  
soft drinks,  
medicine & sports.*

ranking first with spending of \$1,152,234,800 and food and food products, with \$986,794,100. The next biggest category was confectionery and soft drinks, with a total of \$372,942,600.

**Hey, big spender!** The biggest spending category, by far, in the local/retail area was the catchall, leisure time stores and services, with a total of \$1,350,049,700.

But that category includes restaurants and drive-ins, which accounted for \$800,438,700 alone. The other leading local/retail categories were, in order, automotive, drug and food stores (mostly supermarket spending), household stores and department, discount and variety stores.

## WUSA expands

WUSA(TV) Washington will expand its 'Eyewitness News Early Morning' to an hour on March 28. Station vice president of news Dave Pearce points to a steady increase in viewership. "As a matter of fact," he says, "the show has experienced a five share point growth over year-ago levels."

The 6-7 a.m. broadcast will feature a blend of national and local news, with sports, weather and traffic reports. Present anchor Phyllis Armstrong will continue, along with Mack Lee, formerly a general assignment reporter with the station.

## Broadcast Museum a hit on L.A. tour

Television's past and present high water marks are on display through March 31 at the Museum of Broadcasting's fifth annual Television Festival in Los Angeles.

The highly popular event's opening night was marred by the illness of Carol Burnett, who could not attend the session with Julie Andrews to discuss their precedent-setting 1962 live special, *Julie and Carol at Carnegie Hall*.

The Andrews-Burnett pairing was inspired by their two appearances together on the CBS daily afternoon comedy/talk feature, *The Garry Moore Show*, on which Burnett was a regular during its run in the mid-1950s.

Andrews told the audience after the screening that the program was "the best fun" she had because "there was absolutely nothing to lose. We considered ourselves the poor man's [Ethel] Merman and [Mary] Martin. People in New York knew who we were, but not people across the country."

Andrews acknowledged the idea of doing the show at Carnegie Hall in 1962 "was a pretty new idea then... those were the days of anything goes."

All told, there are 16 evenings of TV entertainment in the festival. What draws crowds to the Leo Bing Theater of the Los Angeles County Museum of Art are the participants in the programs themselves who attend the screenings and discussions afterward.

Each evening highlights one program. To wit: *The Tracey Ullman Show*, *Gunsmoke*, *Cinderella*, *The Dick Van Dyke Show*, Paddy Chayefsky's *Middle of the Night*; an Evening With Jay Tarses, Jim Henson, Barbara Walters and Gene Roddenberry; *Get Smart*, *Thirtysomething*, *Cagney and Lacey*, *Columbo*, *MASH* and a retrospective of Alfred Hitchcock's TV series.



## National syndicated TV ad expenditures by product classification

	1986	1987	% change
Agriculture & farming	\$1,527,200	\$1,130,800	-26
Apparel, footwear & accessories	10,104,300	12,533,300	+24
Automotive	9,214,300	27,497,900	+198
Beer & wine	9,441,800	25,431,400	+169
Building material, equipment & fixtures	1,321,000	2,380,000	+75
Confectionery & soft drinks	55,775,900	74,955,700	+34
Consumer services	6,039,500	14,626,200	+142
Food & food products	166,367,300	198,210,300	+19
Gasoline, lubricants & other fuels	399,000	2,543,300	+537
Home electronics equipment	2,790,500	7,199,700	+158
Horticulture	396,700	1,004,600	+153
Household equipment & supplies	16,708,400	22,312,700	+34
Household furnishings	157,800	997,500	+532
Insurance	663,300	1,304,700	+97
Jewelry, optical goods & cameras	3,328,500	5,097,000	+53
Office equipment, computers & copiers	2,120,000	2,259,600	+7
Pet foods & supplies	16,433,500	17,970,400	+9
Proprietary medicines	43,806,600	74,272,100	+70
Publishing & media	8,299,800	8,967,100	+8
Soaps, cleansers & polishes	37,749,900	41,620,800	+10
Sporting goods & toys	49,682,400	56,233,600	+13
Toiletries & toilet goods	88,444,300	114,793,800	+30
Travel, hotels & resorts outside USA	296,200	2,468,900	+734
Miscellaneous	2,403,000	6,115,600	+262
<b>Retail categories</b>			
Dairy stores	—	1,201,800	+ Infinite
Department stores	5,638,800	7,346,300	+30
Discount department stores	560,600	2,258,700	+303
Financial planning services	1,510,100	1,817,300	+20
Leisure time activities & services	578,300	915,900	+58
Movies	3,176,600	5,440,500	+71
Restaurants & drive-ins	7,038,200	13,450,200	+91
Shoe stores	—	1,062,900	+ Infinite
Miscellaneous	6,640,100	6,308,800	-5

## Top 15 national syndicated TV advertisers—1987

	1986	1987	% change
Philip Morris Cos.	\$36,161,400	\$50,485,500	+40
The Procter & Gamble Co.	54,427,700	48,908,100	-10
Unilever	22,015,800	30,834,400	+40
Bristol Myers	16,053,500	27,454,400	+71
Kellogg	15,123,900	21,732,800	+44
RJR Nabisco	19,150,200	19,136,400	-0-
Quaker Oats	7,147,400	18,149,000	+154
Nestle	14,058,700	17,597,700	+25
H.J. Heinz	16,239,900	17,597,300	+8
Kraft	10,102,500	16,333,500	+62
Tonka Corp.*	12,915,700	16,131,800	+25
Hasbro, Inc.	10,378,200	14,835,700	+43
Warner-Lambert	11,262,800	14,116,800	+25
Pillsbury	17,459,700	13,729,000	-21
Johnson & Johnson	6,890,600	13,726,500	+99

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data. \* 1986 data adjusted to reflect mergers, acquisitions, divestitures in 1987.

# News about news... News about news... News about news... News about news... News about news... News about news... News about news... News about news... News about news... News about news...

## For WCVB-TV, a 'Chronicle' of a success story

What could station management at WCVB-TV in Boston have been thinking six years ago when it put a locally produced, one-subject, nightly half-hour newsmagazine up against such primetime access competition as *Entertainment Tonight* and *Evening Magazine*?

To hear station manager Paul La Camera tell it, the answer begins simply with, "the law." He says "WCVB is one of the few stations that has always lived up to the spirit of the prime access law," and he thinks "the FCC had programs like *Chronicle* in mind" when that law was passed. But the answer does not end there.

*Chronicle* is more than an exercise in community relations for the station, according to La Camera, who backs up his comments by citing an annual production budget for the show of just under \$2 million.

Rival WNEV-TV has replaced *E.T.* with *Jeopardy* at 7:30 against *Chronicle*, with the game show's household ratings posting a 15/24 in the January book and about that for last month's sweeps. *Jeopardy* is helped by a strong lead-in at 7 by *Wheel of Fortune*.

Yet *Chronicle* continues to show some gains as it enters its seventh season and has moved into a second-place tie or better with a 11/17 against *Evening Magazine* on WBZ-TV.

For a local show with a good sized budget, La Camera claims it makes money for the station. How much, the station won't say, but according to general sales manager Deborah Sinay, the station will be receiving between \$1,800-2,300 per spot for *Chronicle* this coming quarter. Sinay attributes

*The single-theme concept struck a responsive chord with the viewers.*

"a very generous cost per thousand" to "heavy demand" among advertisers attracted by the program's performance among the top income levels of the 25-54 age group.

According to the research commissioned by the station last year, *Jeopardy*'s 7.1 rating in this high-income demographic, a strong figure ordinarily, comes up shy of the 7.7 scored by the WCVB's *Chronicle*. Among the sponsors *Chronicle* counts as regulars are True Value Hardware, Jordan Marsh, Porsche, Saab, Volvo and American Airlines.

**How did it start?** As for the particulars on how they came up with the concept for the show, La Camera admits, "We stumbled upon that in August 1982." Six months earlier, *Chronicle* had been languishing in the ratings with its three-topics-per-show format. The problem, says La Camera, was a lack of in-depth coverage, and the viewer "was not able to distinguish between us and the competition."

"Once we went to the unifying theme," La Camera continues, "we found that we were not only able to deliver on the localism front, but also be more substantive and complete. And that seemed to strike a responsive chord in the viewer."

The format change also involved a lot of risk, since local research con-

firmed that each *Chronicle* episode was almost completely reliant on subject strength, rather than on the draw of anchors Peter Mehegan and Mary Richardson. How, then, does the show define and/or limit itself in determining these subjects? The answer is another surprise from La Camera, who says, "We don't."

He describes the show as "a news magazine in the broadcast sense," drawing the analogy to "any accomplished metropolitan newspaper." Using that premise, *Chronicle* is free to explore front page news on some nights and, on others, "news you find on the *Living* pages." By his own admission, "It's eclectic at best, although it's presented in a magazine format with a single theme or topic each night."

As for what a locally-produced New England newsmagazine intent on in-depth news coverage would be doing with crews in China, Great Britain, Af-

*"Chronicle" claims better ratings than "Jeopardy" in the high-income range of the 25-54 demographic.*

rica, Mexico, Calgary, Sarajevo and a host of other distant places, La Camera explains that a *Chronicle* program done on location is not looking for traditional tourism fare. Which is not to say its cameras are oblivious to the Great Wall or Buckingham Palace, but rather "We've tried to blend the natural interest a tourist would have in these places with some public affairs reporting."

And if, at this point, all this quality, all this money and the work of 25 staffers seem to be underutilized in just one local broadcast, you're not alone. WCVB's parent company, The Hearst Corporation, has recently gotten together with another of its subsidiaries, King Features Entertainment, to syndicate the Boston show.


And with that, will *Chronicle* be reworked or changed in any way? Not according to station vice president/general manager James Coppersmith, who says that no matter how attractive the King Features deal, the station has no intention of "changing the character of the show."




"Chronicle" hosts Peter Mehegan and Mary Richardson with WCVB-TV manager Paul La Camera standing.

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## Pappas finds new life as a producer

Former CBS News correspondent Ike Pappas has begun working on two television documentaries under the banner of his new Washington-based Ike Pappas Network Productions.

The two one-hour shows for syndication or PBS, are the former 23-year CBS veteran's initial efforts for TV after leaving the network.

The first project probes the time-consuming Daedalus Project, the development of a man-powered aircraft. Pappas, whose ancestry is Greek, and whose first name is Icarus, says he feels comfortable with this subject because of its Greek legacy. Pappas is working with the Greek government and MIT, which has been developing its own mo-

torless aircraft.

His second project also involves Greece, and will focus on the movement within the Christian world to unify the Greek Orthodox and Roman Catholic Churches.

A world-traveler for CBS News reporting on many of history's major conflicts for radio and TV, Pappas went to Rome to interview the Pope last December, he says. He worked with former CBS News cameraman Mario Bissetti on the interview and also hired a crew to go to Istanbul to obtain footage from the Greek Orthodox Church.

Pappas says the church story should be ready by late spring; the story of a plane driven by manpower, probably this fall.

Operating from an office next door to the CBS Washington Bureau where he resided for 12 years (1975-'87) covering the Pentagon, Labor Dept. and Congress, Pappas has a small office staff in place but will hire news producers, writers, reporters and editors on a project-by-project basis.

**Uphill.** Pappas, 53, who started in broadcast journalism with WNEW-AM News in New York in 1959, acknowledges the documentary form has fallen in disfavor among the three networks in recent years, but claims the climate has changed.

"The economics of broadcasting are having an enormous impact on what stations want," he says. "It is a lot cheaper to do an interesting documentary than it is to do a produced broadcast."

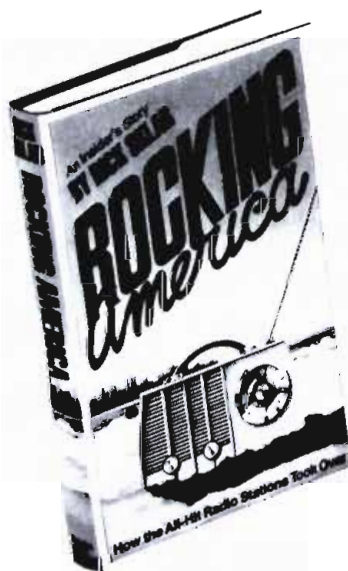
After speaking with station managers, Pappas believes "There is a need by independents to feel independent and competitive with their network peers. I think there's going to be a more intense interest on the part of independent stations for longform programs that haven't been done before, that can be produced in a fascinating manner in one and two hours."

Pappas is looking for exposé-type dramatic situations, "working with whistle-blowers in government" or people in law and drug enforcement. He speaks of probing how politicians are letting the environment decay, or why there's so much crime in the nation, including Washington.

Working with many former CBS, NBC and ABC staffers and others Pappas knows around the world who are accustomed to deadline pressures, he says these documentaries can be done in a timely fashion. "There's a pool of talent lying unused," he says, adding, "When I left CBS, I left with a ready-made worldwide infrastructure of people in place I want to use." Pappas will be executive producer on all the pro-

## THREE DECADES OF RADIO & ROCK 'N ROLL

### ROCKING AMERICA How The All-Hit Radio Stations Took Over by Rick Sklar



"Without question, Rick Sklar is the Dean of Contemporary Radio Programmers, and the man most responsible for making the term 'Top 40' a household word."

—Michael L. Eskridge  
V.P. RCA Home Info. Systems

ROCKING AMERICA traces the rise of rock 'n roll radio, from its origins to its explosion across the country and beyond, as it was experienced by Rick Sklar as a radio programmer.



Rick Sklar is a radio and music video program consultant and was formally a consultant for ABC-TV's music video programs. He has been program director at New York radio stations WINS, WMGM, and at WABC, which he built into "the most listened-to station in the nation."



Please send \_\_\_\_\_ copies of ROCKING AMERICA  
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jects and work on the writing, editing and narration as well. He'll also set up the deals with syndicators.

Pappas estimates the cost for a one-hour documentary shot in the U.S. to be in the \$300,000 to \$400,000 range. "And that's pretty damn cheap. It'll be glitzy, honest and with a suspenseful edge.

"If you look at what's happening with public tastes and what the networks are catering to, it's crime, police, family intrigue like *Dallas* and doctor shows like *General Hospital*."

**Some trends.** Pappas points to the CBS *48 Hours* report on life in a hospital emergency room as the kind of docudrama that's gaining favor at the networks. "That's where it's drifting," he emphasizes. "There are a wave of shows, realtime broadcasts, that also have to do with crime," he continues, which are slowly becoming trendy.

Pappas has also blueprinted two projects with a softer touch, based on his years as a correspondent in Vietnam, the Middle East and Chile. And they center around a correspondent's view of the world for a travel show, and a newsman's cookbook. "Correspondents love to eat wherever they are," he says.

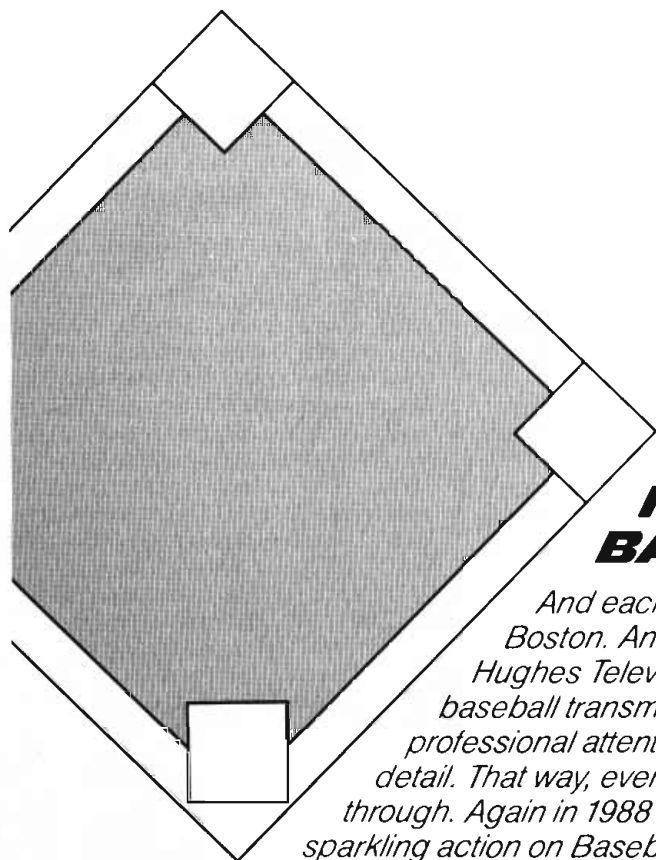


Ike Pappas interviewing Sammy Davis, Jr. in "Moon Over Parador."

Newspeople will play a vital role in Pappas' company. Ed Danko, editor of *Face the Nation*, will be leaving the CBS show to work for Pappas, and close to 100 newspeople from all over the country have checked in with him, offering to do freelance assignments.

One of Pappas' recent freelance gigs

was working on the pilot for the TV series *Crimewatch Tonight*, which has not yet been cleared for syndication. He's also played himself in the Orion film *Moon Over Parador*, in which he interviews Sammy Davis, Jr. and Jonathan Winters, among others. It comes out this spring.



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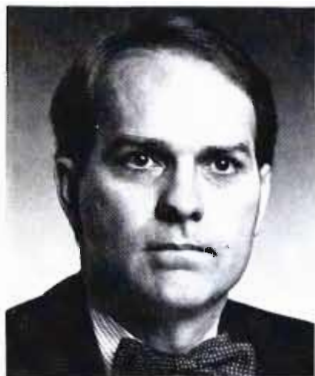
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# International Report

## Interactive TV coming to Europe; France first to pick up U.S. show

American interactive television, which is just really getting started in the U.S., is coming to Europe, and one of the first successes belongs to World Events Productions, a small St. Louis based outfit that distributes *Saber Rider*.

According to Brian Lacey, vice president and general manager of World Events, he just concluded a deal with the French broadcaster TF-1, something of a coup over the interactive cartoon rival from Mattel, *Captain Power*. (Mattel, incidentally, says it's unsure



Brian Lacey

whether to go into a second year of production on *Captain Power*.)

The interactive TV programming genre has created quite a flap in France where concern has been expressed not only over the concept of linking a children's TV program so closely to the sale of a toy, but also about kids using the toy to zap human characters on the TV program. Apparently the idea of kids gunning down cartoon characters is something French broadcasters and sociologists find hard to take.

As upsetting as all this was to the French, TF-1 thought *Captain Power's* interactive technology intruded onto the TV signal and might annoy the

### World Events puts 'Saber Rider' on French TF-1

viewer.

Lacey's pitch with *Saber Rider* is that kids can't kill human characters, only cartoon robots. Also, he says, "our interactive system is invisible. It does not affect the quality of the visual image or the story line, so we can sell it as a standalone."

**Toy too.** World Events licenses the interactive technology from Tech Toys in Portland, Ore., and while TF-1 will be airing the show, the French version of the Ideal Toy Co. (Ideal Loisirs) will market the toy part of the *Saber Rider* package.

"This was a great way for us to break into the European market," says Lacey. His agent in Paris is Claude Berthier of 4D, who did the deal with TF-1.

With TF-1 slated to begin airing *Saber Rider* as a Monday-Friday strip, World Events also landed *Denver the Last Dinosaur* on the same channel.

*Denver the Last Dinosaur*, with its Disney-like family appeal, represents something of a departure from the hard-action kidvid slate from World Events. While the show is being sold in the U.S. as an hour special, Lacey's been getting a lot of pressure from broadcasters overseas to make it into a series.

So World Events is hoping to do just that and claims to have solid interest from terrestrial broadcasters throughout Europe and the U.K.

While *Denver* may be the sleeper for World Events, *Saber Rider* with all its interactive hoopla is on a roll, already sold to 40 countries. Lacey also claims

to be "close" to a deal with Reteitalia. The Italian commercial broadcaster, he says, "is less concerned about the toy product. They like the show as a standalone."

**Satellite outlets.** While both the BBC and the ITV stations have expressed interest in *Denver*, *Saber Rider* is a different animal entirely when it comes to the U.K. He's pitching the interactive show to both Sky Channel and Super Channel. To sort of pave the way, Lacey sold *Voltron: Defender of the Universe* to another U.K. satellite service, The Children's Channel.

These satellite channels, Lacey says, "are taking a much more aggressive posture" toward buying U.S. programming than their terrestrial cousins. That's because the birds need the programming fast, cheap and by the ton.

With World Events' success in introducing interactive television into Europe, might the company consider making *Voltron* interactive?

"We're taking a wait-and-see position on the entire interactive toy area," says Lacey. "If the interactive area takes off and achieves marketing and sales success, then we can always come back with this technology and make a product like *Voltron* interactive."

*Saber Rider* made its U.S. debut last September and has cleared 70 stations representing about 70% of the U.S.

## Franco-German satellite link

The French have been quick to try to take advantage of the recent failure of the German satellite TV-Sat 1. "When it became clear," said Jean Georgie, special engineer for the French direct broadcast satellite TDF, "that TV-SAT was not going to work, we sent proposals to Germany suggesting that the French and Germans create a common broadcasting system."

Although the French are more enthusiastic about the idea than the Germans, talks are now underway which could lead to both countries sharing TDF-1, scheduled for launch later this year, TDF-2 and TV-SAT-2.

For their part, according to Dr. Richard Dill, ARD head of international relations, the Germans are considering two options: Either they just lease two transponders from TDF-1 while they wait for the launch of TV-SAT-2, which is expected next summer, or they share costs with the French on all three satellites.

Dill says he personally favors the lease alternative because it does not involve the Germans in substantial financial risks.

## 'Campbells' a winner for Fremantle

Fremantle is snapping up impressive overseas sales on *The Campbells*, the weekly series airing on the CTV Network in Canada as well as CBN cable in the U.S.

With 78 of the half-hour shows available and preproduction beginning on a fourth year, Fremantle's vice president in charge of Latin American sales Julie Zulueta-Corbo, has racked up sales in Venezuela, Colombia, Mexico, Argentina and Bolivia, bringing the total world markets for the series to 28.

*The Campbells* is a Settler Films production with CTV, Scottish Television and Fremantle and participation by Telefilm Canada.

The show will be offered in the U.S. syndication market next year after the early episodes come off CBN Cable.

## So what's next for British TV, an open market or a free-for all?

British broadcasting, both commercial and public, continues to shake, rattle and roll, with major changes ahead for both the giant public broadcaster, the BBC, as well as the privately-held commercial ITV stations.

At the BBC, Paul Fox will take up his new post as managing director of BBC network television at the end of April. He has been managing director of the U.K. commercial station, Yorkshire Television.

He succeeds Bill Cotton who is stepping down because he has passed the normal BBC retirement age of 60. Yet

*Fox has 3 years to pick a successor from within the BBC.*

Fox, who returns to the BBC after a 15 year absence, is 62 years old. He has been given a three-year contract.

While some expressed surprise at Fox's appointment, his choice was logical. His wide-ranging experience in both public and commercial broadcasting will be of considerable value to the BBC as the venerable public broadcaster prepares for some major changes in the scope of television in the U.K. during the next several years.

Since originally leaving the BBC, Fox has been instrumental in sharply raising both the domestic and interna-

tional profile—and the profits—of Yorkshire Television.

Fox says one of his first priorities over the next three years will be grooming his successor from within the BBC.

**ITV future.** At the same time the debate over the future of the ITV franchises has become more lively following claims that the government has decided to auction each of them off, albeit after a stringent review of performance promises and financial wherewithal. The current franchises run until 1992.

Although many ITV officials have acknowledged the need for some changes in the present system of selection, the auction option is the least popular. These officials argue that opening the U.K. solely to the vagaries of the competitive free market would mean a severe diminution of the quality of programs produced domestically.

At a press conference introducing an "independent" report prepared by National Economic Research Associates but financed by the ITV Association, in which the potential horrors of a television free-for-all were outlined [i.e., losses of income and programs of poorer quality], Brian Tesler, chairman and managing director of London Weekend Television, could have provided unintentional comfort to at least two groups of prospective benefactors.

In the first instance, U.S. distributors can be heartened by Tesler's belief

that if the government went ahead with the auction scheme, it might become necessary to seek an increase in the percentage of imported programs allowed to be broadcast.

**No so.** In fairness, however, no one present would have thought his remarks were designed to make Americans happy.

The threat of an increase in the number of purchased programs, primarily from the U.S., is just another round of ammunition which joins the specter of reduced number of domestic productions, unemployment and curtailed revenue projections as weapons in the ITV campaign to diminish the government's new-found enthusiasm for a totally free television market in Great

*"Quality" TV in the U.K. means no U.S. market. The new rules may change that.*

Britain.

In the second instance, any excuse for reducing the so-called "quality" in British programs is likely to please a number of the major U.K. program distributors who would like nothing better than to be able to offer more programs specifically designed for the U.S. markets.

Clearly most of the present ITV contractors see a considerable difference between the revenue which might be derived from producing more commercially-oriented programs plus other investments in the new media [satellite channels, for instance] and the kind of massive profits generated from a U.K. franchise in the current climate. Yet most of the ITV owners have seen a change coming for years and have been actively diversifying into both allied and unrelated fields to ensure their continuing income.

Observers point out there is nothing wrong with such diversification, but it's all just conveniently overlooked in the argument over the future of U.K. broadcasting franchises. The economic future, some note may not be as bleak for the current license holders as most of them claim.

### Fox obtains rights

Twentieth Century Fox International has obtained exclusive distribution rights for New World International theatrical products in Brazil during the next year. New World will retain video rights.

## News briefs from around Europe

**MTV Europe** is launching a European version of its successful U.S. Rock Against Drugs campaign. Short spots featuring prominent pop stars warning of the dangers of drugs will begin running on the satellite channel starting April 1. The network hopes that European governmental agencies will be as responsive to the effort as their American counterparts were.

**Gibraltar TV** is set to begin carrying Super Channel's nightly newscast. The program, which has been running since the launch of the satellite channel in January 1987, is the first TV newscast actually made for an overseas audience. It is supplied by ITN.

Negotiations are said to be underway for Rupert Murdoch's **News International's** *The Times* newspaper to provide Murdoch's satellite channel, Sky, with a short nightly newscast.

The satellite **Children's Channel** has completed its largest single purchase of children's programs, a huge package of dramas from Britain's TVS. Station

execs claim it is the largest block of children's drama ever sold to a satellite and cable channel. The first installment consists of 87 half-hours this year, with more to come in the future.

China's largest regional station, **Guangdong Television**, has just concluded a deal for 180 hours of BBC programs. Although the Chinese station has bought some programs from the BBC in the past, officials say this is the largest money deal they have yet made with the station. In common with many other western organizations, the BBC is involved in a number of barter deals with the Chinese, but relatively few for which it actually receives money from the Chinese.

Los Angeles based **Mac III Productions** has acquired format rights to the **Granada Television** quiz show *Connections*. An American pilot is expected to be ready this summer. The quiz requires contestants and celebrities to solve a series of picture puzzles.

# OUR SPHERE C

**From London to Los Angeles, from Cannes to New York our fax machines are busy carrying the latest international information into the latest issue of TV/Radio Age.**

**Our International Report is gathered from the TV capitals of the world and presented in easy to read digest form in *every* issue throughout the year. Therefore your international ad in TV/Radio Age reaches the TV influentials throughout the world.**

**Television/RadioAge**





# F INFLUENCE

# Cable Report

## Cherry Hill, N.J., system offers up a primer on pay-per-view

A Warner Bros. study, entitled "Pay-Per-View: How to Attain Its Potential; 10 Years of Warner Experience," claims that only 5% of 225 PPV operators surveyed are "approaching potential" of service. That potential is put at \$12 per month per sub with buy rates in excess of 200%.

According to Warner Pay-TV president Edward Bleier, the most common factors in conducting successful PPV business were found to be: multiplex scheduling; hit movies; multiple channels; impulse order-entry, descrambling and billing; and local marketing. At a Paul Kagan seminar conducted earlier



**Edward Bleier**

this month in Los Angeles, Bleier pointed to NYT Cable TV's Cherry Hill, N.J., system as a leader in PPV operation, earning \$6.50 per month per sub, with \$4 in monthly movie sales and \$2.50 in equipment fees. He contrasted these figures to "most systems" which provide PPV to less than 20% of subscribers and make less than 80 cents per sub system-wide.

Actually NYT Cable director of marketing and PPV, Robert Townsend, says the Warner \$6.50 per sub figure is "a little low." But while he qualifies the number as relevant only to the 63,000 of NYT's 153,000 total subs presently receiving PPV services, he agrees with Bleier that a 200% buy-rate is in the system's future. Last month, the system had 65,000 transactions by a potential 63,000 PPV units for a 107% buy-rate. The system sets two channels plus a preview channel aside for such transactions, typically offering 15-18 movies/events per month with viewers making their selections from an impulse converter on a fully two-way system.

**Started in '82.** According to NYT Cable vice president of franchise relations Frank Carcione, the company began thinking about a two-way interactive service for use with impulse PPV in 1982 and, within two years, had embarked on a five-year rebuild to bring the services to the 13-year-old system. Three

years into the plan, construction is not half over. Carcione and Townsend would not comment on the capital investment required by the upgrade, other than to say "millions" are being spent, the impulse converters cost \$195 each and "We are making more than a fair return on that investment." Presumably that figure more than pays for the 1,500 converters a month NYT is installing.

Although not willing to talk about money spent, NYT Cable director of marketing and PPV Steve Rockabrand did open up about money made. About 44% of PPV subs are buying 100% of the events, he says, adding "that select PPV group is not who a lot of operators think they are, namely multi-pay subscribers of three or more services." In fact, 22% of that 44% have basic service only, 48% are one pay-service subscribers and only 20% receive two pay services, he says. Instead of marketing to these groups who are less entrenched in pay-service consumption, Rockabrand contends many of his competitors focus on the multi-pay subs who, though they purchase "400-500% of their pay-level," account for only 10% of PPV buys.—**Joe Terranova**

## TNT program aims stated

Ted Turner plans to meet with the Hollywood production community March 29 to explain the kinds of films he's seeking for TNT, his new family-oriented cable network which debuts Oct. 3.

He told a recent gathering of the Southern California Cable Assn. that he plans to spend 80% of TNT's revenues on "high profile, original programming that is positive, prosocial and upbeat."

The advertiser-supported cable service will air *Gone With the Wind* on its first two nights. The film classic will then be pulled from syndication and held for cable airing exclusively. A documentary on the making of *Gone With the Wind* will air the third evening.

Turner speaks of a production budget for TNT of



**Ted Turner**

\$40 million for 1989, based on a projection of 17 million subscribers. If the new service obtains 27 million subs by 1990, it can up its production budget to \$90 million.

TNT will also air several MGM colorized films including *David Copperfield* and *Knute Rockne, All*

*American* in October, *Somebody Up There Likes Me* and *Key Largo* in November and *The Hunchback of Notre Dame* in December.

Turner also indicates he can move his NBA coverage off TBS and onto TNT once the new cable service has 30 million subscribers. He says it's written into his NBA pact that he can make the sports switch, which involves 50 games and 25 playoff contests. And as part of the NBA package, Turner, who owns the Atlanta Hawks, says he'll add 25 Hawks games to the TBS coverage.

## Reaching pay-cable subs detailed in new study

As cable households rise, so does the research among advertisers on how to reach those important consumers. A joint study released by William Esty Advertising and *The Cable Guide* states the problem these "television wanderers" pose to advertisers and the implicit rewards for its solution: "Pay cable subscribers spend more time in front of their televisions than either basic or no-cable households... yet they cannot be reached while they are watching commercial-free, pay cable programming."

The study, based on 4,000 responses to a questionnaire included in the November 1987 issue of *The Cable Guide*, identifies areas for media buyers to investigate, three of which Esty executive vice president/media director Tom Winner said he had been acting on, but the affirmation was appreciated. These are: specific network programming that has been identified as particularly attractive to this segment, use of radio on golden oldies and soft rock stations, and basic cable networks that pay subscribers also receive.

One new idea introduced by the survey, according to Winner, is that pay cable users are selective readers and can be effectively targeted through newspaper and magazine buys when done in conjunction with Simmons data. For example, he was impressed



**Thomas Winner**

with the potential of a cable listing magazine such as the one used in compiling the survey.

The survey also suggests exploring ways of reaching the pay subscriber via commercials on prerecorded videocassettes, citing an 80% use rate of VCRs among pay-cable subscribers.

## Wireline exclusivity chilled on two fronts

Five weeks have passed since HBO's original deadline for MSOs to respond to its wireline exclusivity (vs. overbuilds) offer. And in as long as it has taken the pay-service king to collect "some but not many signed agreements," HBO has managed to accumulate two queries from Sen. John Kerry (D-Mass.) and an invitation to testify before the Senate Subcommittee on Antitrust Monopolies and Business Rights. What's next is anyone's guess but, at this point, some assumptions would seem reasonable.

For now, wireline exclusivity is out. MTV Networks, which over a month ago was reported to have been considered an exclusivity plan of its own, has dropped the notion, but not before Nickelodeon executive vice president and general manager Geraldine Laybourne was invited to join HBO president Joseph Collins at the Sen. Howard Metzenbaum (D-Ohio) subcommittee hearing on March 17. Showtime and Rainbow Program Enterprises (SportsChannel) both have exclusivity plans on the books and, not coincidentally, have also received recent Kerry letters.

The Showtime proposal has been labeled by some as potentially more anticompetitive than the HBO offer because it reportedly makes the exclusivity option available to MSOs per system, rather than across the board, and may include various alternative delivery technologies under the exclusive rights.

**Withdraw?** HBO chairman Michael Fuchs has already mentioned the possibility of "withdrawing the proposal entirely" due to "a continued lack of affirmative response from our best distributors" in his response to Kerry's first letter. There had been speculation that HBO might use the Metzenbaum hearing to withdraw the exclusivity offer. But considering the subcommittee's well-documented concern over satellite-delivered services and the plan's own poor showing among buyers, such a move is not likely to be seen as a concession.

On one level, Kerry sees a pact between MSOs and HBO as an opportunity for operators to pass along the 25 cents per sub per month exclusivity fee to subscribers. He's also worried about what would happen to consumer prices if the plan worked—in other words, if overbuilds were discouraged as the result of exclusive properties. And while the HBO chairman's written response has apparently not allayed the senator's fears in those areas, Kerry saved his greatest concerns for his second letter of March 4, namely noncable distribution.

Clearly HBO's policy of determining with whom it wishes to do business based on discreetness of transmission does not sit well with Kerry. Granted, such a criterion would sort out weak-premise enterprises likely to fail from theft of signal and likely to leave HBO with a lot of bad debt and lots of copyright-infringement complaints. However Kerry and others on Capitol Hill are more concerned with the alternative, one that leaves hardwiring as the odds-on favorite among program suppliers.

# TV Business Barometer

## January spot increased 14.9%

If 1988 is going to be a blockbuster year for spot, it certainly started off on the right foot. January was a double-digit month—not that one can tell much from one month—but for those who are expecting big things from an Olympics/election year, it has the signs of an augury.

There's another factor, though not a major one, and that is that January of this year was a five-week Standard Broadcast Month, while January of last year was only four weeks. The reason this is not a major factor is that most of the stations reporting in the *TV Business Barometer* sample report on a calendar year basis.

In any case, reporting stations showed an increase of 14.9% in spot business. Volume came to \$419.0 million as against \$364.7 million for January 1987.

To what extent January is a pre-

cursor of the remaining months of the year has often intrigued observers of TV station business, but the relationship is remote, if it exists at all. There are times when January *seems* to be a good indicator of the full year to come. Last year spot business during the first month was 5.7%. The year ended at 3.5%.

Other recent examples are not so suggestive. In 1986, January started off hot, with a 16.4% increase. The year wasn't bad but the final increase was significantly less—9.8%.

In 1985, the year started off on the wrong foot, with a flat time sales figure—literally off 0.1%. But the year managed to wind up with a 7.7% increase. January of 1984 was roughly indicative, kicking off with a 9.2% rise. The full year came to an increase of 12.0%.

The outlook for the first quarter is another matter. By presstime (early March) there were enough signs, although last minute placements are not unusual in the spot

business.

Pete Goulazian, president of Katz Television, starts off by saying that there's a different feeling starting off '88 compared with '87. He expects the first quarter to end up "strong," with ABC affiliates in particular doing well, what with the Super Bowl in January and Olympics in February. He also notes big activity among automotive and fast food clients. As for political activity, "there's no consistency."

## Mixed picture

Bill Breda says it's been a "very nice" first quarter, with a "high" double digit increase in January, with February close to a double digit rise, but with March "softer than we would like."

Jay Walters, president of Harrington, Righter & Parsons, speaking of the business in general, figures on a 12% increase for the three months. While ABC affiliates have done well, he agrees, the picture for other affiliates is mixed, with CBS affiliates "flat" in some cases.

## National spot +14.9%

(millions)

1987: \$364.7

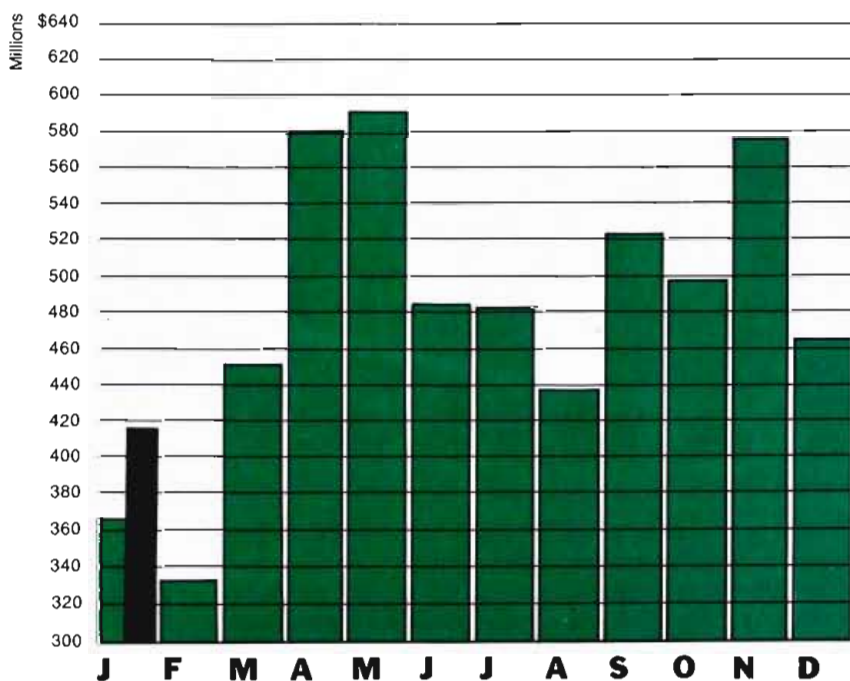
1988: \$419.0

### Changes by annual station revenue

Under \$7 million	.....	+31.7%
\$7-15 million	.....	+26.8%
\$15 million up	.....	+8.3%

## January

Network (millions \$)



# THE MOST EXCITING TELEVISION MARRIAGE SINCE PRINCE CHARLES AND LADY DI.

WWOR-TV, New York's fastest growing independent station, is now represented by the best. Katz Independent Television, leaders in innovative selling for independent television.



Katz  
Independent  
Television

# Radio Report

## GE's new radio: Remember when...?

GE has come up with a mellow-sounding, old-fashioned looking table-top radio, similar in appearance to the 1932 version that weighed 40 pounds, sucked in 100 watts of electricity and required a 50-ft. outside antenna to pick up the kind of programming that had America glued to the tube (the glass vacuum variety) way back then.

GE's new Classic Radio model retains the cathedral styled wood veneer cabinet, cloth grill and glowing dial in a somewhat smaller version weighing in at



### GE radio revival

five pounds. The furniture dimension of the original, combined with a warm, resonant sound is pleasing all around.

GE's public relations firm, Burson-Marsteller, sent one of the radios over to TV/RADIO AGE so we could have a listen (but they made us give it back). We tested it anyway, across the dial, listening to all formats, and found it especially responsive to classical and talk radio. In any event, radio fans should be especially delighted in having this cozy friend back in the house.—**Jack Loftus**

## Youth radio webs show 5.7% increase in audience

The youth radio networks showed a 5.7% increase in overall audience during the latest RADAR (36), while the adult networks overall showed no change, according to an analysis by William McClenaghan, vice president, research services for the ABC radio networks. In a press package titled, "What You Need to Know About the Latest RADAR Survey," McClenaghan pointed out, however, that in the case of the youth radio networks the sudden increase was due to the "abnormally" low single survey estimates from RADAR 34 (fall 1986) dropping out of the latest two-report average.

The ABC research executive repeated his caveat about RADAR's "all broadcasts" estimates, which, he pointed out, does not necessarily include all broad-



**William McClenaghan**

casts. He noted, for example, that Mutual had decided to eliminate Monday-Saturday, 7 p.m. to midnight and all day Sunday, plus "several lower-rated sports programs" from the Monday-Sunday 12-plus averages and that NBC Network—which is owned by Westwood One, as is Mutual—dropped 15 weekend sports programs.

The ABC analysis showed that putting back the eliminated programming reduced Mutual's 12-plus rank from first to fourth out of 20 webs. As for NBC, putting back the eliminated programming did not change its overall rank, which was eighth, but did reduce its average audience.

Using the "all-broadcasts" measure, the ABC run-down of the 13 adult networks (Transtar 2, a new network to RADAR 36, was not included) showed a rise of only 0.1%. But eight of the 13 showed declines, ranging from 0.3 to 17.6%. As for the youth networks, only one of the six—CBS' Radioradio—was down.

ABC's "apples to apples" comparison of persons 12-plus, with no programs deleted, showed the top three webs to be, in order, ABC Entertainment, Information and Contemporary.

## 35-54s big spenders

Adult contemporary/soft rock, country and all-news/news-talk are the favorite formats of the 35-54 age group, according to Frank O'Neill, vice president/marketing research at Interep, and he has combed the MRI file of the bracket to spotlight its dominant buying power. The resulting presentation shows, for instance that 35-54s are the "primary family builders and career builders" in today's society and that over half of those with executive, administrative or managerial jobs belong to this demo.

Digging deeper, 58.2% of adults with individual employment income of \$35,000 and up are 35-54s, as are 41.6% of adults who took three or more domestic air trips in the past 12 months. This demo also accounted for just over 40% of those who made three or more overseas flights in the past three years and just over 40% of those adults who are both heavy purchasers and heavy renters of video tapes and/or discs.

Similar data is in the presentation on 35-54s and their use or ownership of credit cards, insurance and other financial services and home computers and software, and their patronage of movie theaters and the live theater. And perhaps best of all from Interep's standpoint, 57.3% of adults 35-54 "listen to the radio seven or more hours every week."

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## RAB's sales course

Everything you never understood about ratings plus everything you should also know about formats, promotion and much much more is included in *Basic Radio Sales Training Course*, being distributed free to member stations of the Radio Advertising Bureau. The basic, 14-chapter, 138-page workbook is backed by three audio tapes: *The History of Radio Broadcasting*, *The Sales Process*, and *The Consultant Sell*. And each workbook chapter ends with a review and "self-mastery quiz."

Danny Flamberg, RAB senior vice president, communications and author of the course says it's designed for use with, or adapted to any station's training program, or it can be used individually, with an instructor, or in a group training situation.

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## Pacific wants FCC exemption

Olympic Broadcasting Corp. of Seattle, Wash., turned down by the FCC on its application to sell its San Francisco outlet, KHIT-FM, to Pacific FM Corp., says it is actively seeking another buyer.

Pacific was turned down because it currently owns KOFY-AM and KOFY-TV in the Bay Area. Pacific FM says it plans to seek FCC reconsideration. Pacific, which entered into a pact with Olympic last July for KHIT for \$11 million, had requested an exception to the FCC's rule which prohibits common ownership of radio and TV stations in the same market.

Olympic, a publicly-held company, owns and operates 13 radio stations in Seattle, San Francisco, Fresno, Las Vegas, Spokane, Reno, Anchorage and Fairbanks.

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## Arbitron responses sky-high!

Arbitron has scored, in its fall 1987 sweep, the highest response rate in recent years for returned radio diaries. The average unweighted rate in the metro area in 123 standard markets was 45.3%, up 2.2 points from the fall 1986 survey, according to a report by Bob Galen, RAB research chief. The RAB research department continually tracks Arbitron's response rate for radio diaries and reports to the RAB's Goals Committee on a regular basis.

When the fall 1987 response rate is calculated on a weighted basis it comes to 43.6%, compared to 41.0% for the fall of 1986. A list of weighted response rates for each survey period going back to summer 1984

shows that 10 out of the 14 survey periods had response rates below 40%. They are generally lowest in the summer.

The summer surveys of '84, '85 and '86 had response rates, respectively, of 33.7, 33.3 and 35.8%. But the past summer figure was 39.2%.

RAB says response rates continue to be Arbitron's most serious research problem. But last year marked a definite improvement in the rate.

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## Teenagers prefer radio

The Rand Youth Poll, which has found radio to be a strong favorite among teenagers as an advertising medium, gave the audio medium an even stronger lead over its competitors, magazines and television, in its latest survey.

According to Lester Rand, president of the research company, his latest survey of financial trends—"Teen-age Economic Power—1987"—showed personal spending by 13-through-19-year-olds hitting a high of \$53.7 billion last year, well ahead of 1986's \$52.0 billion and almost double the \$28.7 billion of a decade ago.

Said Rand: "Radio is overwhelmingly proclaimed by teenagers as the most effective advertising medium for reaching people their age, being solidly in front of magazines and television, which were rated second and third." He said that radio, "the perennial frontrunner, lengthened its lead over last year's impressive performance."

Rand noted that the increase in teenage personal spending took place despite the drop in the teenage population—24 million last year, compared with 29.75 million in 1975, a record year.

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## Radio ad growth good

Radio Advertising Bureau has taken a look at the final advertising results for the major media in 1987 and concluded that radio's growth bears comparison. Overall radio revenue growth last year came to an estimated 3.8%, which RAB compared to the 4.2% growth of TV (from TvB figures), the 3.3% growth of magazines (from Publishers Information Bureau figures) and the 9.0% growth of newspapers (from Newspaper Advertising Bureau figures).

However, RAB noted that the newspaper growth included an increase of classified ad revenues of 14.5%, which "does not compete head-to-head with broadcast media." Take away classified, said the RAB, and radio's growth is "within striking distance of newspapers' performance."

The RAB "radio perspective" also estimated local radio revenues up 5.7%, "the strongest element in the radio industry." This it compared with TvB's estimate of 4.9% growth in local TV last year (TV/RADIO AGE's *TV Business Barometer* estimates a 6.5% growth in local TV) and said this suggests that local media markets "are more competitive than ever."

# Radio Business Barometer

## Network billings up 11.1% in Jan.

Network radio started off the year with encouraging revenue figures, according to data released by the Radio Network Association. The percentage increase for January vs. the year before reached the doubled digits and this followed a December which also reached double digits. After a year which ended on the minus side, this is good news indeed for network radio. However, it has been noted that January of last year was a very good month, but it didn't spill over into the rest of the year.

## A turnaround

The nine network companies reported revenues of \$28,056,217 this past January, compared with \$25,250,587 for the previous January. That's an increase of 11.1%. Coming off a year with a 2.4% decline, it looks like a turnaround.

On the top of that, December of '87 was up 11.3%, the only decent month since early last year.

As noted, '87 started off humming. January was up 18.1%, February rose 10.1% and March climbed 4.1%, with the quarter ending up 10.0%. After that, there were six straight months of declines. However, on the plus side, '87 still remained ahead of '85.

As for the sales territories during this past January, two were up and two were down. The biggest increase was in the midwest, the Chicago territory showing a revenue increase of 24.4%, rising from \$6,059,788 to \$7,541,057.

The next best performance was turned in by New York which climbed from \$16,044,556 to \$18,179,679, representing an increase of 13.3%.

Los Angeles, which had an excellent fourth quarter last year, turned sour in January, dropping from \$1,707,811 to \$1,287,611, a decrease of 24.6%.

Detroit, which had been hurt by the shift of General Motors bill-

ings to New York late in '86, seemed to snap back in December. But January turned out to be another down month. Revenues dropped from \$1,438,432, to \$1,047,870, a decline of 27.2%.

Three of the four territories turned out to be more or less static in revenues last year. The only real change occurred with Motor City, which took a real dive. Detroit was off 38.4% during 1987, with all four quarters registering sizeable declines—in chronological order, 34.8%, 35.5%, 44.0% and 32.2%.

## N.Y. was level

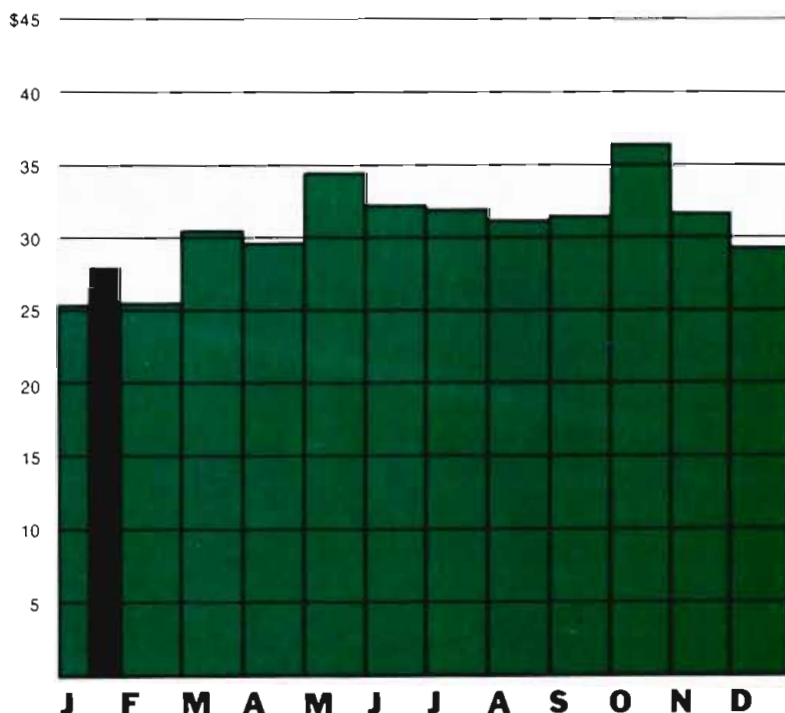
New York was up only 0.2%, but the first quarter rose 14.9% and the second, 3.5%. The third quarter was down 12.2% and the fourth, 0.4%.

Chicago was down in only one quarter—the second—with the final quarter up 11.4% and the first and third up by single digits.

Los Angeles, as noted, had a strong fourth quarter. It also had a strong first quarter, but the second and third quarters were down considerably.

## January

### Network (millions \$)



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(millions) 1987: \$25.3 1988: \$28.1

### Changes by territories

Territory	Billings (000)	% chg. 88-87
New York	\$18,179,679	+13.3%
Chicago	7,541,057	+24.4
Detroit	1,047,870	-27.2
Los Angeles	1,287,611	-24.6

Source: Radio Network Association



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## BASEBALL PREVIEW

Total TV rights fees hit \$301 million; NBC top hitter again; ABC choked up

# Stations playing hit & run game for '88 season

BY ROBERT SOBEL  
and JOE TERRANOVA

**F**lagship television stations carrying local Major League Baseball are waving the flag for the sport this coming season, and indeed they have much to crow about.

Most stations are looking both for their teams to hit well both on-field, and perhaps more importantly, in broadcast sales as well. Stations report upfront baseball sales momentum is running ahead of last year's pace, with ad rates up anywhere from 10% to as much as 50%. Also adding to the buoyant attitude on the local level is that ratings on the games did well or at least held their own last season.

On the network end, the situation is almost a replay of last season. NBC is making its telecasts count in dollars by again coming out in the black, while ABC continues to be in a revenue slump.

ABC was so hard put even last year,

suffering a \$30 million loss, that it was understood to have been dickering with Major League Baseball to get out of its contract. However, the talks, which involved a "penalty" buyout of one lump sum, never got to first base, and ABC is back this year airing Monday night games. The networks' pact with MLB is in the fifth year of a six-year TV rights deal, which is costing the two webs \$1.1 billion over the six years.

Total broadcast rights from all sources for Major League Baseball this season are projected by TV/RADIO AGE as reaching \$301 million, no noticeable change from last year, with ABC and NBC again shelling out about \$175 million of the total this year.

Of this year's estimated total, local television and radio rights will tally about \$101 million, also little change from 1987. The status-quo is because WPIX(TV) New York is paying \$7 million less in rights fees to the Yankees, having lost a substantial number of telecasts to SportsChannel this season.

## Television/Radio Age

March 21, 1988

*Of this year's estimated total, local TV and radio rights will tally about \$101 million.*

### Twins slug their way to first-ever title



## The score on baseball's biggies, 1986 vs. 1987

### World Series

Game	1987 Time Period	1987 Rtg/sh	1986 Time Period	1986 Rtg/sh	% Diff
#1	Sat-Prime	19.2/35*	Sat-Prime	24.2/42	-21%
#2	Sun-Prime	21.9/34	Sun-Prime	25.5/41	-14%
#3	Tues-Prime	24.7/39	Tues-Prime	25.6/40	-4%
#4	Wed-Prime	23.8/39	Wed-Prime	26.0/41	-8%
#5	Thurs-Prime	23.4/38	Thurs-Prime	29.8/47	-21%
#6	Sat-Day	20.9/47	Sat-Prime	30.3/52	-30%
#7	Sun-Prime	32.5/49	Mon-Prime	38.9/55	-16%
Total World Series		23.9/40		28.6/46	-16%

\* Lowest rated Primetime Series game ever.

### Major league playoffs

Event	1987 Time Period	1987 Rtg/sh	1986 Time Period	1986 Rtg/sh	% Diff
National League-I	Tues-Prime	15.5/26	Wed-Prime	18.9/31	-18%
Game 2	Wed-Day	8.3/24	Thurs-Prime	16.2/25	-49%
Game 3	Fri-Prime	14.6/27	Sat-Day	10.0/30	+46%
Game 4	Sat-Prime	14.5/27	Sun-Prime	16.7/26	-13%
Game 5	Sun-Day	13.3/29	Tues-Day	11.2/34	+19%
Game 6	Tues-Prime	19.0/32	Wed-Day	17.0/39	+12%
Game 7	Wed-Prime	21.1/35	Not Necessary		—
Total National League		15.4/29		14.9/32	+3%
American League-I	Wed-Prime	17.2/28	Tues-Prime	15.9/25	+8%
Game 2	Thurs-Prime	18.7/32	Wed-Day	8.7/25	+149%
Game 3	Sat-Day	9.7/31	Fri-Prime	15.0/26	-35%
Game 4	Sun-Prime	16.8/28	Sat-Prime	14.6/27	+15%
Game 5	Mon-Day	11.1/28	Sun-Day	13.6/27	-18%
Game 6	Not Necessary		Tues-Prime	21.0/34	—
Game 7	Not Necessary		Wed-Prime	21.2/33	—
Total American League		14.5/29		15.7/28	-8%

CBS Radio will pay about \$7 million in its fourth year of a five-year pact with MLB.

Pay-cable will account for some \$18 million, a hefty increase from the \$11 million paid last season. This is because four more pay services are coming on board in 1988 than in 1987 and because rights fees have escalated.

The estimated broadcast rights total includes the approximate value of fees in the cases where the clubs sell the television and/or radio advertising themselves.

As to the Major League Baseball folks, they are hardly endearing themselves with a number of local stations that are being asked to pay for highlights of games, or face scrambling of the feeds. Under the plan, as noted exclusively in TV/RADIO AGE, Feb. 8, the Hughes Sports Network, which has been feeding the material free to sta-

tions, will charge \$3,500 for a descrambler to stations plus a \$50 fee for each highlight game (See separate story).

As for how sales are going for the networks this season, a call to Dennis Swanson, president of ABC Sports, was referred to public relations, which knew nothing about the business of baseball.

However, Bob Blackmore, executive vice president, sales, at NBC, was open on such details. He notes the network's regular-season games are already more than 80% sold, with prices in the \$40,000-45,000 range per 30, for the second-quarter games, up about 10% over the 1987 quarter. The July-September rate-card prices are about \$35,000 per 30-second spot, as compared to \$30,000 in 1987's similar period.

NBC has the World Series this year,

but Blackmore says it's too early to call the pricing structure for the games.

"Right now, we're just into the regular season, but with the Olympics in the summer, the World Series and the upcoming Super Bowl all on our network, the fourth quarter will be very tight on sales," says Blackmore. And, he continues, the numbers will do well because there isn't anything to match them. "The reach will be incredible and it will be an advertiser's dream"—and NBC's too.

On the local station level, WDIV(TV) Detroit, the Tigers' flagship station, 1986's ratings scoring champion among all stations in the U.S. in July, wound up third in 1987, with KSDK(TV) St. Louis (Cards), taking the top spot for that sweeps month. Based on the July Arbitron book, KSDK(TV) had a 23 rating and a 54 share for the month, according to

Mary Ann Rusch, research director at the Detroit station.

The number-two slot went to WLWT(TV) Cincinnati (Reds) with a 22/49, a quantum jump from the station's 17/39 registered the year before when it was Number 4. KSDK(TV), the third-place station, had a 20/41 in July 1986.

Others in the top 10, in order of ratings, were WDAF-TV Kansas City (Royals), 19/42; WMAR-TV Baltimore (Orioles), 15/33; WGN-TV Chicago (Cubs), 13/30; KTXH(TV) Houston (Astros), 11/21; KMSP-TV Minnesota (Twins), 10/33; KDKA-TV Pittsburgh (Pirates), 10/30; and WWOR-TV New York (Mets), 10/26.

Meanwhile, the news on the three "jewels" is mostly bad regarding the ratings of the past season: The World Series, the All-Star game and the playoffs, except for the National League contests, which just managed to eke

out a 3% increase over 1986's comparable games.

According to Nielsen, the World Series drop was 16% in 1987 vs. 1986. The past season, the seven games scored a combined 23.9 rating and a 40 share vs. a 28.6/46. Included in the findings was the lowest primetime series game, a Saturday contest which got only a 19.2/35.

In the playoffs, the American League's five contests averaged a 14.5/29, dropping 8% from the 1986 seven games of 15.7/28, on average. In the National League, 1987's seven-game contests averaged a 15.4/29, vs. a six-game average of 14.9/32 for the year before. The All-Star game took a ratings' pounding, dropping to an 18.2/33, a dip of 10.3% from the 1986 score of 20.3/35.

The following is a market-by-market rundown on flagship stations running baseball:

## WTBS(TV) ATLANTA

The Braves are sold three ways—Atlanta, satellite/Atlanta and satellite only—and a sales force is in place to accommodate each buy. Here, team ownership and station sales factors combine to cut through the red tape for sponsors, or as Ron Snyder, vice president of sport sales and marketing, likes to call it, "one-stop shopping. We're one company so we can sit around a table and discuss how we can help our advertisers do a better, more thorough job."

Those intercompany meetings can add up to what may be the largest assortment of advertising vehicles offered by any other station. And while Snyder cautions that the station is not about to clutter up the games, he says of the process, "It is a way for us to demonstrate that we can work with advertisers [for] a little more impact for

## Estimated baseball rights and TV-cable coverage for 1988

### American League

	Originating TV/radio stations	Total broadcast/cable rights (000)	Telecasts		Rights Holders TV, radio, pay-cable
			H	A	
Baltimore Orioles	WMAR-TV WBAL	3,780	6	40	WMAR-TV; WBAL-TV; Home Team Sports (65 home, 25 away)
Boston Red Sox	WSBK-TV WPLM	4,810	37	38	WSBK-TV; WPLM (Campbell Communications); New England Sports Network (56 home, 37 away)
California Angels	KTLA(TV) KMPC	4,900	5	55	KTLA; KMPC; Z Channel (35 home)
Chicago White Sox	WFLD-TV WMAQ	3,300	17	53	WFLD; WMAQ; SportsVision (59 home, 16 away)
Cleveland Indians	WUAB(TV) WWWE	3,750	15	45	WUAB; WWWE; no cable games
Detroit Tigers	WDIV(TV) WJR	4,500	8	39	WDIV; WJR; Pro-Am Sports (55 home, 25 away)
Kansas City Royals	WDAF-TV WIBW	3,000	0	52	WDAF-TV; WIBW (Stauffer Communications); no cable games
Milwaukee Brewers	WVTV WTMJ	2,300	0	60	WVTV; Brewers; no cable games
Minnesota Twins	KMSP WCCO	2,830	4	71	KMSP-TV; WCCO; no cable games
New York Yankees	WPIX(TV) WABC	7,800	19	21	WPIX; WABC; SportsChannel (100 games)
Oakland A's	KPIX(TV)** KSFO	2,650	0	51	KPIX; Oakland A's; no cable games
Seattle Mariners	KIRO-TV* KIRO	1,700	0	74	KIRO-TV; KIRO; no cable games
Texas Rangers	KTVT(TV) WBAP	3,800	0	60	KTVT; WBAP; Home Sports Entertainment (60 home)
Toronto Bluejays	CFTO CVC1	4,750	19	16	Labatt Breweries, CTV; Telemedia Broadcast Services; The Sports Network (40 away)

\* KIRO-TV farms out 31 games to KTVZ-TV. \*\* KPIX(TV) farms out 21-25 games to KICU-TV.

## Estimated baseball rights and TV-cable coverage for 1988

### National League

	Originating TV/radio stations	Total broadcast/ cable rights (000)	Telecasts		Rights Holders TV, radio, pay-cable
			H	A	
Atlanta Braves	WTBS(TV) WSB	1,900	69	66	WTBS; Braves; no cable games
Chicago Cubs	WGN-TV WGN	3,200	81	69	WGN-TV; WGN; no cable games
Cincinnati Reds	WLWT(TV) WLW	2,900	5	42	WLWT(TV); Reds; no cable games
Houston Astros	KTXH(TV) KTRH	3,750	2	81	KTXH(TV); Astros; Home Sports Entertainment (77 home, 2 away)
L.A. Dodgers	KTTV(TV) KABC	3,850	0	50	KTTV(TV); Dodgers; Z Channel (35 home)
Montreal Expos***	CBMT(English) CBFT(French) CFCF(English) CKAC(French)	3,600	8 16	7 20	Labatt Breweries, CBC-English, CBC-French; Telemedia (French radio), CFCF (English radio); The Sports Network (40 away) French
New York Mets	WOR-TV WHN	9,600	37	38	WOR-TV; Mets; SportsChannel (75 games, split "evenly" between home and away)
Philadelphia Phillies	WTAF-TV WCAU	6,100	20	70	WTAF-TV (Taft); WCAU; PRISM (32 home, 7 away)
Pittsburgh Pirates	KDKA-TV KDKA	3,920	9	39	KDKA-TV; KDKA; Tele-Communications, Inc. (22 home, 36 away)
St. Louis Cardinals	KPLR-TV KMOX	3,500	1	57	KSDK; KMOX; Cecom Cable Associates (50 PPV home games)
San Francisco Giants	KTVU(TV) KNBR	2,700	0	42*	KTVU; KNBR; Giants via GiantsVision (36 PPV home games)
San Diego Padres	KUSI(TV) KFMB	2,130	0	51	KUSI; KFMB; Padres-CoxCable (41 PPV home games)

\* Includes one rebroadcast.

their dollars."

WTBS has also reduced its broadcast schedule by 10 games this year, says Snyder, "to make sure the time of the games are going to deliver the ratings that we guarantee our advertisers." But according to John Dobson, Atlanta market sales manager, ratings aren't the only thing WTBS is giving advertisers: "We probably have the most complete, almost generous, merchandising of any baseball package in the country, obviously because we own the team as well as the station."

While this might make dealing with WTBS pleasant for buyers, it still comes down to product and, in terms of the standings, the Braves have not been so hot in recent years. However, the team did do well in the standings when the station first went satellite, and that, in addition to the dearth of teams in surrounding states, has accounted for the station's continued success in selling the "America's team" concept. As a result, says Snyder, "This

year we're projecting that 90% of our delivery will be outside Atlanta. When you look at WWOR and WPIX in New York, only about 25-30% of their delivery [is] outside their market."

From Atlanta, Dobson says he uses "an awful lot of Simmons data," in addition to Nielsen and Arbitron numbers, to counter the upscale-cable, lower-demos broadcast stereotype. And if local sales, pacing 40% ahead of last year, are any indication, advertisers seem to be listening. Dobson also credits venter-coop and "a more improved and thorough sales staff." And a 15% rate increase has not stopped Dobson from selling "every group you could imagine," but by press time, no one advertiser had an exclusive, "with the exception of Coca Cola."

### WMAR-TV BALTIMORE

Orioles sales are up about 20% over the past season, according to Howard Zeiden, vice president of sales at the sta-

tion, supported by good ratings numbers, although the team didn't fare well on the field.

"It just proves they may not want to pay to go see the team, but they certainly do want to see them on television," Zeiden notes. Demos were up across the board, from 12-20%, depending on a given demo, reports Zeiden.

In terms of specific sponsors, those returning include Anheuser-Busch, Chesapeake & Potomac, Nissan, Preferred Health Network, McDonald's, and Jiffy Lube.

Among the new advertisers are Bob Davidson's Ford and Valorine Oil. Marketing packages offered by the station involve bullpen parties, scorebook ads, logo mentions on the scoreboard, and first-ball ceremonies.

The station renegotiated a new contract this season for the TV rights that extends the telecast deal with the club through 1990, says Zeiden.

(Continued on page 88)



# Brown raps 'Wall St. mentality'

## Peregrine chief sees harm to creative process

**H**al Brown is steering Peregrine Film Distribution as a full-service company through the constantly changing syndication waters.

He is also ever mindful that among the changes affecting program syndication is what he calls "a Wall Street mentality, rather than an entertainment, broadcasting mentality." Translated that means executives are more bottom-line oriented and thus aren't giving programs the kind of air exposure they used to before pulling the plug.

"Everything is rush, rush, rush because of the need for product," says Brown, 59, who started in television in 1955. He is president of Peregrine.

With viewers "scattered" throughout many TV mediums besides commercial broadcasting, "that makes life very difficult for the creative person," he says.

One of the key things syndicators find today, Brown points out, "is very few stations stay with a program. In many cases they don't give a show a chance; shows go off much quicker. Today, the overnights let an executive look at the numbers, and it's goodbye. Years ago, the networks gave you an order for 22-26 episodes. Now it's six, and they can cancel after two.

"In most cases you're in deficit fi-

nancing starting off. I find at the station level a total change caused by the great number of nonbroadcast people entering the TV station business. This isn't a business you can put your finger on and say in the third quarter I'm going to do X. Some years back programmers looked ahead to what their needs were in order to protect their market position. Today you don't find that as much; it's almost acquiring on an as-needed basis."

### The golden ring

Brown, who has been with Peregrine since 1984, says the goal is to "catch the golden ring in the syndication department" by developing programs with sustaining power in a number of subject genres.

Although Peregrine finances the creative efforts of Together Again Productions, which Brown calls a company "affiliate," Peregrine maintains an open-door distribution policy for other creative shops.

Together Again's current project is *Footlight Follies*, a live-action, barter half-hour variety show for children patterned around traditional vaudeville shows. It is produced by Together's two principals, Carol Rosenstein and Bruce Gowers and is a hopeful for

next fall. The duo previously produced *The Spectacular World of Guinness Records* and *The Kidsongs TV Show*.

*Guinness* is now being co-produced by Together and David Paradine Television, with Rosenstein the producer and Gowers the director. David Frost remains the host of the weekly half-hour barter show which began on ABC before moving to syndication one year ago. It is seen in 90 cities and 40 nations.

*The Kidsongs TV Show*, in its half-hour weekly format, is distributed by Orbis to 115 U.S. cities. Orbis, Brown acknowledges, is strong with kids' programs. Currently for home video, Together Again Productions is producing nine half-hour cassettes of *Kidsongs* in a coproduction arrangement with Warner Bros. Records.

Although commercial TV remains the bulwark of Peregrine's series and film packages, Brown sees cable becoming more important.

### Cable inroads

"Cable" he says, "is now asking to get shows before syndication. The major cable services have carved out what kinds of shows they want.

"Some of the systems are in a position to step up their budgets for programs. I see the day when more and more cable companies will be able to pay for original shows."

Peregrine has licensed several films to cable, including *Black Out* with Richard Widmark and *Apology* with Lesley Ann Warren, both airing on HBO.

In terms of developing program ideas in-house, Together's Rosenstein says, "We come up with the ideas from square one. We don't look at the other shows and try to modify them."

*Footlight Follies*, one of two new shows developed in-house and pitched at NATPE, is geared for kids seven-11. The live-action show is as far afield from the normal run of animated features as anything can be, Brown points out, "where you have a super hero with a ray gun constantly saving the world." It's a mixture of slapstick and vaudeville, Brown says.

Peregrine's second NATPE-pitched barter series, *Improv Tonite*, represents the company's major push into late-night. The comedy half-hour strip, produced by TeleAmerica, has *Improv*

(Continued on page 84)

### Hal Brown



*"Years ago, the networks gave you an order for 22-26 episodes. Now it's six, and they can cancel after two."*

CCD cams, half-inch, digital, library systems—and HDTV—are issues

# Pre-NAB view: Equipment gains on many fronts

By ALFRED J. JAFFE

**T**hough there may not be any major breakthroughs at the upcoming NAB convention, the world of TV station equipment is spinning rapidly. Advances and improvements are being made on a number of fronts and high definition TV, which was of moderate interest two years ago—and even a year ago—has suddenly become a major concern to broadcasters.

Half-inch tape systems have begun to permeate the stations in depth, with the Sony Beta format apparently becoming a de facto standard, despite NBC's adoption of Panasonic's M-II system for top-to-bottom broadcast use. The solid state charged-couple device (CCD) camera is moving toward studio-level quality, while the tube camera's days are definitely numbered.

There is increasing interest in library management systems, which potentially combine the function of a spot player with large storage capacity and could become the center of a station automation system. And robotic camera systems are beginning to appear.

While the parameters of a compati-

ble high-definition TV system are still up in the air, some sources say that it is close enough so that HDTV should be taken into account when making big ticket purchases. In a major surprise, GE/NBC will show a two-channel version of its advanced compatible television system (ACTV) during the NAB convention.

Then there is the issue of digital recording. Is it primarily of interest to production houses, including stations with major production facilities, or can broadcasters find it valuable in day-to-day broadcast activities?

Decisions to purchase—or not to purchase—the foregoing types of equipment will undoubtedly be firmed in many cases as a result of touring the aisles at the NAB's Las Vegas event.

## Cloudy future

Anent HDTV, Harold Protter, vice president and general manager of Gaylord's WVTW(TV) Milwaukee, argues that the issue "is a cloud on the future." When a station manager looks at expensive equipment, such as a library management system, he should ponder

whether the life of the product will carry into the HDTV era, Protter maintains. "If I were in a top 10 market," he says, "I'd start equipping my station with HDTV for production."

Protter's projected time frame for HDTV in the U.S. is for a beginning in the early '90s—about four to six years from now. "A station won't go for a complete conversion in the beginning. It can start with just a network feed." But five years is not a long time from now for big ticket equipment that has a life of eight to 10 years, he says.

As for the obsolescence problem, Protter feels that will be eased by manufacturer's efforts to make HDTV equipment that can be retrofitted. "A library management system could have plug in (recording) decks."

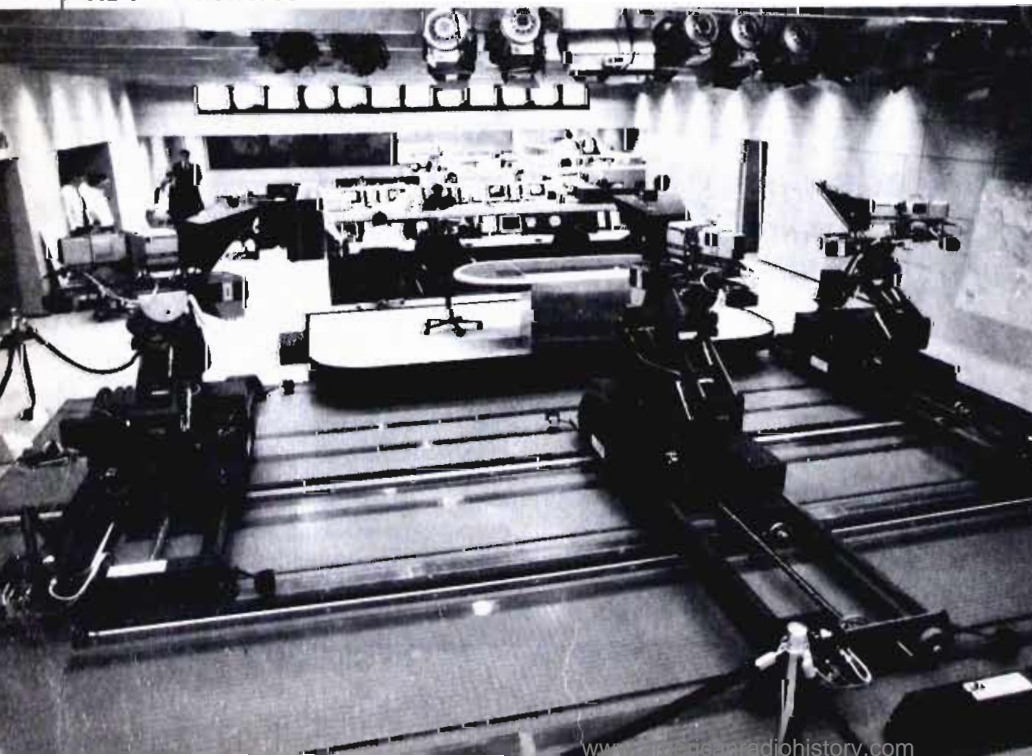
Seattle is not the top 10 markets but Ken Hermanson, vice president and chief engineer, broadcasting, for King Broadcasting, whose flagship is in that market, is thinking about HDTV.

His deepest concern, says Hermanson, is the next generation of TV cameras. "Should I buy an HDTV camera and use a black box to squeeze the signal down to NTSC?" he asks. "Is it worth the trouble to get into HDTV post-production?" Hermanson doesn't know the answer but points out that King's Northwest Mobile Television operation may be interested.

However, the King executive agrees that the CCD solid state camera is clearly an option. Posing another question that other top engineering executives are also asking, Hermanson queries rhetorically: "Will there be a studio quality CCD camera this year or next?"

An indication of the progress of the CCD camera in replacing the conventional tube type comes from Warren

## NBC-TV newsroom



*Robotic controls handle three floor cameras and one on the wall with no operators needed in the studio.*



**T. Arthur Bone**

Happel, vice president, engineering, at Scripps-Howard Broadcasting. "I'm not buying tube cameras anymore." Happel revealed that he held a "shoot-out" among Ikegami, Philips and Sony CCD cameras recently. He made a decision but would not reveal which camera he decided on.

CCD cameras are improving, Happel notes, but says that studio quality has not been achieved yet. When better CCD cameras come along, perhaps in a year or two, he says, he'll be able to put the CCD cameras he just bought "on somebody's shoulder," meaning using them for ENG. "I'm protecting the company's investment," he points out.

Happel also makes the point that while "an \$80,000 tube camera will still beat a \$30,000 CCD camera in the lab, the folks at home couldn't tell the difference."

T. Arthur Bone, vice president, engineering and production, for Knight-Ridder Broadcasting, notes that fewer tube cameras are being built and that further development of CCD cameras is likely, though he finds deliveries of CCD cameras slowed because some of them aren't ready. The production yields of semi-conductor chips used as image sensors has been a big problem, he feels.

However, an improvement in CCD camera technology has just (March 5) been announced by NEC America's Broadcast Equipment Division. Designated the EP-3 and sized as an ENG camera, the new model is said to have performance characteristics as good as, or better than, portable EFP tube cameras. Specs describe the EP-3 as having 700 TV lines of horizontal resolution and a signal-to-noise ratio of 62 dB along with a built-in electronic shutter.

*Knight-Ridder executive finds fewer tube cameras being built because they are being replaced by CCD models.*

Not only cameras but camera control technology is improving. NBC has just installed robotic controls for four cameras in its network news studio—three floor cameras and one wall camera.

Michael Sherlock, executive vice president, operations and technical services, for NBC-TV, explains that the camera quartet will be completely controlled by one person in the control room, the controls extending to pan and zoom, up and down, focus, iris and lighting. The controls were attached to existing Ikegami HK-323Ps which, says Sherlock, look like ENG cameras but rest on pedestals. The hardware is made by Evershed Power Optics.

Another example of robotic controls is being installed at WPIX(TV) New York. According to Robert S. Murch,

vice president of engineering for the station, the system will operate three Ikegami HK-322 studio cameras now on hand and will take the place of all camera operators except for the person who pushes the prompter into position.

Murch believes WPIX will be the first station in the U.S. to use this particular remote control technology, which is produced in England by Ven-ten Equipment.

### **Recording trends**

If the big trend in camera technology is the CCD type, then the big trend in recording is the half-inch tape system, with digital coming into the picture. A number of stations are converting from three-quarter inch to half-inch this year. Among them are the Group W stations.

Joe Gianquinto, vice president, broadcast operations and technical services for the Group W TV Group, reports that the KYW-TV Philadelphia has converted to half-inch for news and that the other four stations will be converting to news sometime this year. The Group W Baltimore station, WJZ-TV, has converted to half-inch for programming and the other four will likewise convert next year. The system is Beta.

Recently converted to half-inch were three of the four McGraw-Hill stations, the exception being KERO-TV Bakersfield. The group also went Beta and, in fact, the three stations are equipped with the advanced Beta SP system, WRTV(TV) Indianapolis being the last. Robert Flanders, engineering vice president at McGraw-Hill, reports that half-inch equipment is being

*(Continued on page 98)*

### **Joe Gianquinto**



*His Group W stations are being converted to Beta format for both news and programming.*

# Radio Express steams ahead

## 'Monterey Pop' latest from little engine that could

By ELIOT TIEGEL

**J**anis Joplin, Simon and Garfunkel, Jefferson Airplane, the Byrds, the Who, Jimi Hendrix, the Grateful Dead, Buffalo Springfield, Mamas and Papas and Otis Redding: They will all "perform" again for the first time in 21 years over the July Fourth weekend.

These artists, plus several others who helped define the turbulent '60s through their music, are the centerpiece of an extraordinary radio programming event, a nine-hour, three-day musical reflection called *Monterey Pop* which Radio Express is offering to stations in the U.S. and overseas.

These taped performances from their appearances at the Monterey Pop Festival in 1967 will undoubtedly rekindle memories of such historic achievements by Janis Joplin, bottle of bourbon in hand, shouting out her Texas blues, and Jimi Hendrix creating his controversial version of *The Star Spangled Banner* on his fuzz-laden guitar. The special reasserts the vitality in 1988 of those performances by artists, some of whom are no longer alive or working.

If nothing else happens, this retrospective on what has been called one of the largest gatherings of pop and rock talent (along with the musical love-in called Woodstock in upstate New York) should help elevate Radio Express' status within the syndication community.

The 2-1/2-year-old company secured

access to the original tapes of the Monterey Festival which were recorded on eight-track state-of-the-art sound equipment by engineer Wally Heider. They had remained locked in a vault until Tom Rounds, Radio Express' president, and Lou Adler, a codirector and Monterey Festival organizer, spoke about airing the music to help raise funds for the Los Angeles Free Clinic's planned \$2.5 million medical center.

"We are going to concentrate on the classic performances by Janis Joplin, the Mamas and Papas, Simon and Garfunkel, Otis Redding, Jimi Hendrix and the Jefferson Airplane," Rounds explains. "Monterey was an important reference point in rock history, and all of those people who were part of that era, as well as the kids of this generation who have never heard of this legendary festival, will now be able to experience the festival for themselves."

Revenues derived from the 10 commercials per hour will go to the Free Clinic. The spots are split 50-50 between national and local sponsors. Rounds estimates upward of 400 stations will air the barter show. Already onboard are WXRK(FM) New York and KLSX(FM) Los Angeles.

Rounds, 52, is former owner and president of Watermark, a leading syndicator of rock music shows, including *American Top 40* with Casey Kasem. He sold the operation to ABC in 1982, but Radio Express remains exclusive international distributor for all ABC/

Watermark shows.

A former rock music program director at KFRC-AM in San Francisco in the early 1960s and one of the first rock music festival producers, Rounds feels a bond with *Monterey Pop*, his company's initial major musical cavalcade, which for the first time presents an aural recreation of the event which spawned a number of eventual musical superstars, including several signed by Columbia Records president Clive Davis, notably Janis Joplin.

While Radio Express presently distributes four weekly music shows—*American Country Countdown* with host Bob Kingsley, *The Jazz Show* with David Sanborn, *Musical* with Chuck Southcott and *Reelin' In the Years* with George Taylor Morris—*Monterey Pop* is something special, and Rounds knows it.

Rounds, Adler, a successful record producer and founder of Ode Records, and Sandy Gibson, the special's writer and producer, selected the performances for the nearly nine hours after listening to 16 hours of tapes.

"Times have changed, and a lot of performances sound better today than they did then," notes Rounds. "We're leaving material out which isn't relevant today for any number of reasons. One of the most attractive groups of 1967 was Electric Flag, with Mike Bloomfield as leader. He's dead and the group hasn't survived so they're not in the lineup."

All the music which made the cut has been remastered and put on nine one-hour compact discs by music supervisor Adler, which the stations are licensed to play one time. Rounds says his production costs and rights' fees are in the "hundreds of thousands of dollars."

Radio Express, which does its own clearances, says the stations can keep the CDs but obviously can't air them a second time.

How does one take a music festival and transform it into a radio spectacular? Rounds knows. Each hour will feature an artist/host who will discuss recollections of participating at Monterey, which incidentally was the first rock music event ever presented on the Monterey, Calif., fairgrounds, an outdoor venue best known for the annual fall Monterey Jazz Festival.

Among the artists/hosts participating thus far: David Crosby, ex of the Byrds and Buffalo Springfield; Mi-

(Continued on page 85)

Tom Rounds



*Rounds sold Watermark to ABC in 1982, but Radio Express remains exclusive international distributor for all ABC/Watermark shows.*

# Television/Radio Age

March 1988

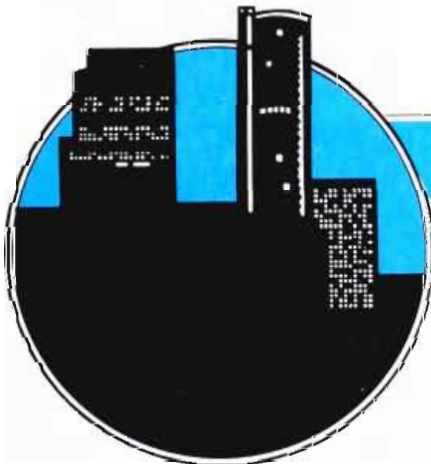


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Upwardly mobile pressing ahead, but more slip below poverty line

# General economy sets pattern for black marketplace

By **GEORGE SWISSHELM**

**T**he black consumer market is a reflection of much that's happened in the broader general economy. This economywide overview was documented in the January 11 issue of *U.S. News and World Report*. The authors of *America's Hidden Poor* found growing numbers of families falling below the poverty line, even though working full or part time, and found this income slippage cutting across color lines, affecting blacks and whites alike.

Focusing on the effect of this slippage on efforts by black have-nots to raise themselves up by their own bootstraps is the new 1988 edition of the National Urban League's *The State of Black America*.

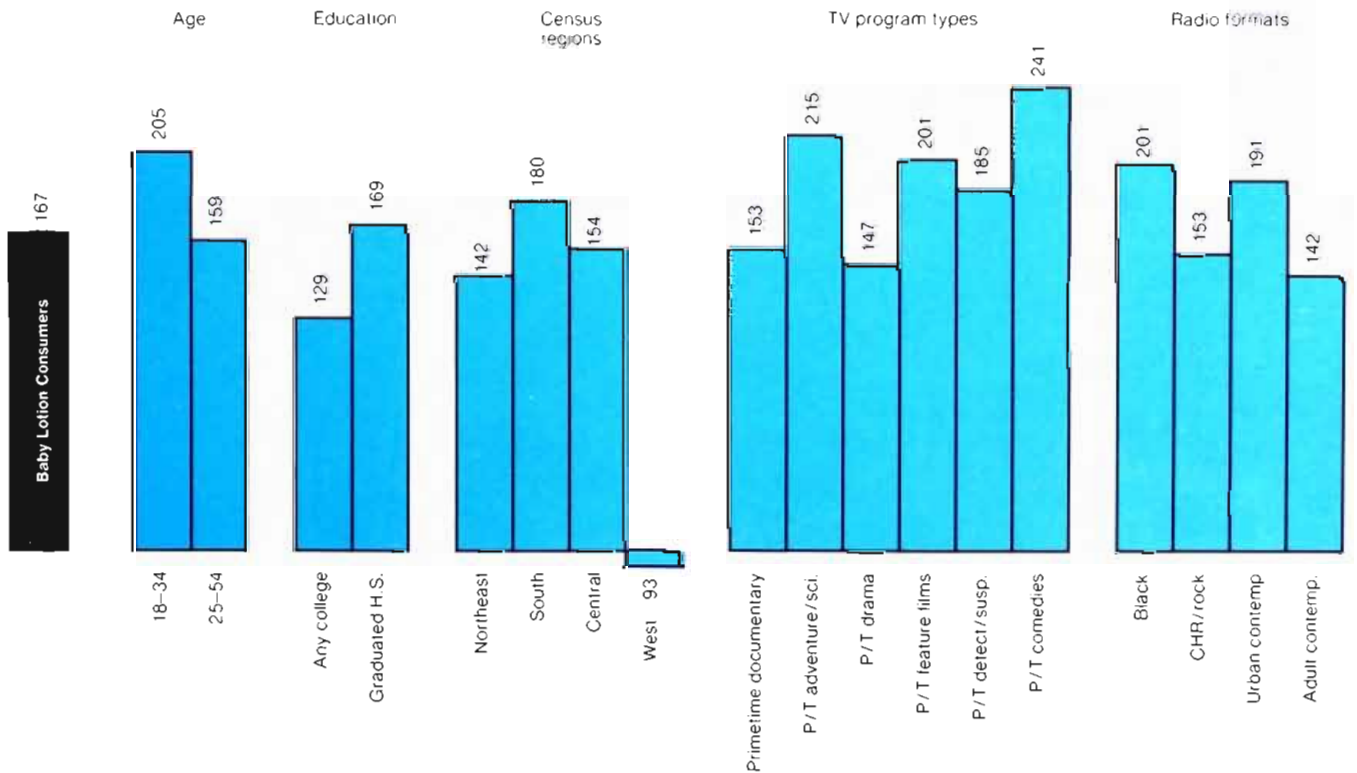
Meanwhile, black haves—that 42% of black families that by 1985 had incomes of \$20,000 or higher, continue to press ahead. For blacks, this means the gap continues to widen between these upwardly mobile black families and those left behind.

Danny Flamberg, senior vice president, communications for the Radio

## Television/RadioAge

March 1988

### Profiling the black consumer of baby lotion and media type preference



Note: All Adults 18+ = 100 Index Source: 1987 Mediabank fall report

Advertising Bureau, tells broadcasters that while many retailers approached by black and urban contemporary stations "accept stereotypes and believe your audience lives in an inner city ghetto, is poor, and out of work, the reality is that your audience is composed of people at different points on the economic, educational and career spectrum.

"The facts are that although 20% of black men are still considered part of the poor underclass, one in three black men in 1980 earned incomes greater than the median white man's salary and 80% of black men earned middle class wages or better."

But that was 1980. More recent improvements are documented by the Washington, D.C., based research firm of Alexander & Associates in its reports for the Interep radio representation companies. These data, from U.S. Census and other government sources, show that while annual income of America's 6,921,000 black families averaged \$16,786 in 1985, as reported by *Statistical Abstract of the United States: 1987*, some 3 million families, or over 42% of all black families, earned over \$20,000 a year and almost half a million black families earned over \$50,000 a year.

And while 41% of all black families in 1985 were in households headed by single females and existed on an average income of only \$9,305, Jeff Wakefield, research director of Interep's Major Market Radio, notes Alexander reports almost 3.7 million families, or 53% of all America's black families, headed by traditional married couples.

The Census Bureau's *Money Income and Poverty Status of Families and Persons in the United States: 1985* reports these traditional black families earn a median income of \$24,570. The Alexander report notes that such families climbed from 51% to 53% of all black families between 1984 and 1985 and that "When both husband and wife work, as was the case with 2,359,000 black families in 1985, the family's median income came to \$30,502 a year. These two-worker black families earned almost \$72 billion in 1985."

But even on this comparatively bright side, families with even one or two kids trying to get by at today's prices on incomes in the \$20,000 to \$25,000 range have to pinch pennies.

One marketing result is pointed out by Caroline Jones, president of Caroline Jones Advertising. She reports "getting away from long range image advertising. With incomes tighter for many consumers, they've had to become smarter shoppers and smarter in their selections. So many tend to select

## Trends in Average Family Income, by Race, 1970-1985

Year	White	Black
1970	\$10,236	\$ 6,279
1975	14,268	8,779
1980	21,904	12,674
1984	27,686	15,432
1985	29,152	16,786

Source: *Statistical Abstract of the United States, 1987.*

either the top of the line brands of known, proven and trusted value or the discount brands that offer real price value. The brands in the middle often get left behind."

With this as the basis of so much black consumer buying, continues Jones, "much of our work focuses on value and price, using the media to tie the product into what's in it for the consumer in terms of price and value. Instead of the luxury of image building over time, we have to hit the ground running and tell our customers what's in it for them now."

Similarly, Ron Franklin, vice president, director of research at Burrell Advertising, reports that among "the more evident trends" in black consumer behavior apparent in the past year has been "a heightened value-consciousness, exhibited by an increase in response to coupon promotions that punches holes in the long-standing

myth that black people don't redeem coupons."

Franklin says he's seen a great increase in coupon redemption "as one way to assure the consumer greater value. Black consumers need that brand name that gives them the security of solid product reputation together with a reasonable price."

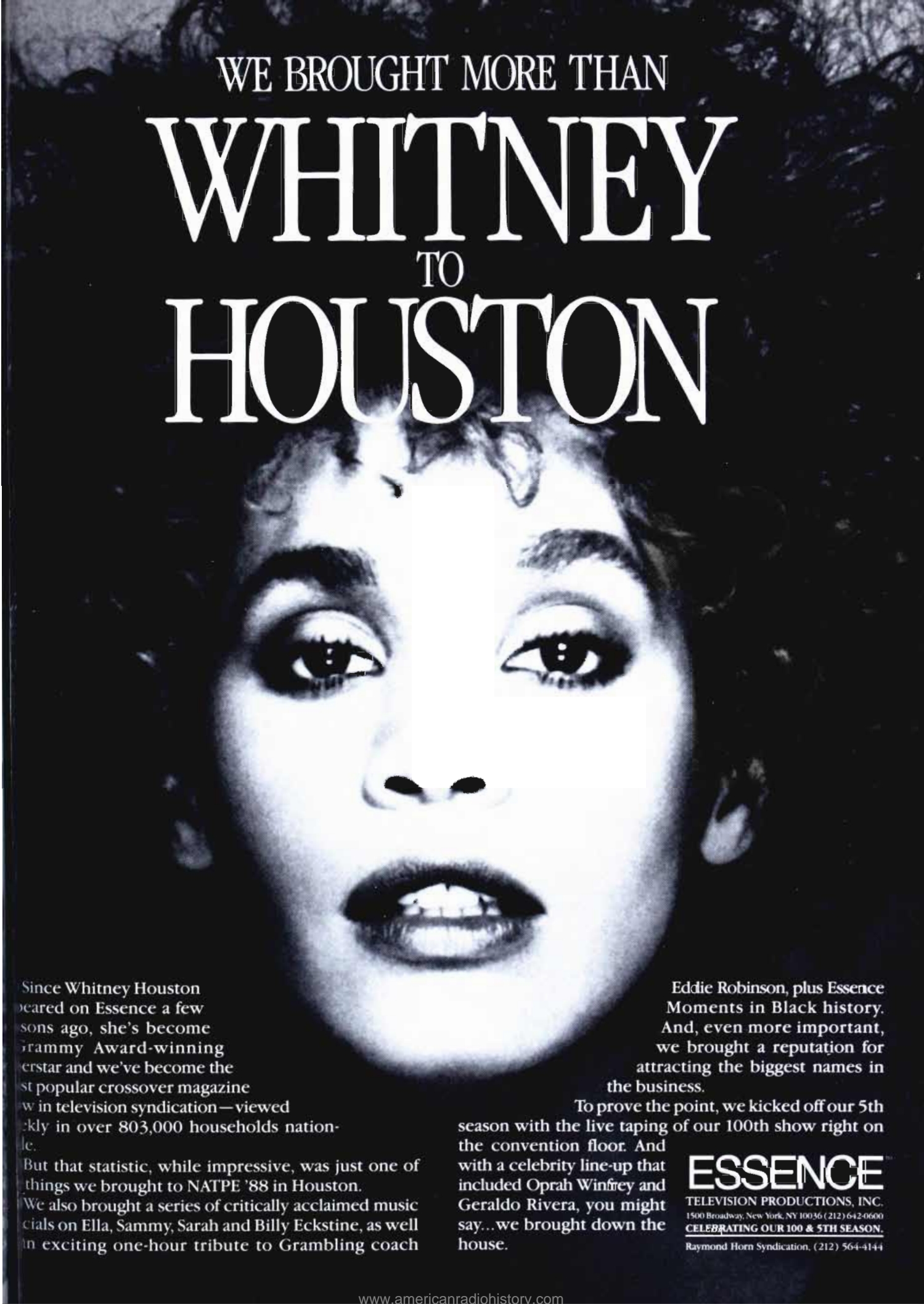
Turning to automotive, Franklin observes, "Two kinds of vehicles have been gaining in popularity—the power, four-wheel-drive vehicle like Bronco and the small car as a second car in the two-wage-earner family." He adds, "Of course many people would actually prefer a larger luxury model, but when they walk into the showroom and get hit with that price tag, most wind up settling for the smaller car. And for those looking for more impressive and stylish transportation for good value, the choice is increasingly the four-wheel drive vehicle."

Ron Franklin, Burrell Advertising

*Greater response by blacks to coupon promotions punches holes in the long-standing myth that they do not redeem coupons*







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## Trends in family income distribution, by race, 1970-1985

	1970	1975	1980	1985
<b>Blacks</b>				
Percent of families with income:				
Under \$10,000	73.5	56.1	40.4	30.6
\$10,000-\$19,999	23.4	32.8	29.6	27.3
\$20,000-\$49,999	3.0	11.0	28.3	35.1
\$50,000 and over	0.1	0.1	1.7	7.0
<b>Whites</b>				
Percent of families with income:				
Under \$10,000	48.4	30.6	16.2	11.2
\$10,000-\$19,999	41.4	42.1	28.0	20.2
\$20,000-\$49,999	9.6	25.8	48.6	49.3
\$50,000 and over	0.6	1.5	7.2	19.6

Calculated from Money Income and Poverty Status of Families and Persons in the United States, 1985.

And in the alcoholic beverage category, notes Franklin, "Black consumers are going back to basics. For a while there had been movement to a wider variety of trendy, more exotic drinks, from cognacs to coolers to cordials. But now we're seeing a return to the tried and true—the scotches, bourbons, vodkas and gins."

Meanwhile the National Urban League's new 1988 edition of *The State of Black America* reports that although the number of black families enjoying higher incomes has increased during the '80s, the proportion of black families with incomes under \$5,000 grew from 8.9% in 1978 to 14% in 1986, with the 14% adding up to 993,000 black families.

Dr. David H. Swinton, dean, School of Business at Jackson State University, writing in *The State of Black America*, notes that the net result of the divergent trends between black haves and have-nots "has been an overall increase in income inequality accompanying the general decline in average income levels—an outcome illustrated by the increasing shares of income going to the richest 20% of blacks and the declining shares going to the poorest 20%."

He reports that between 1970 and 1986 the share of total black family income received by the richest 20% of black families grew from 43.4% to 46.9%, while the share going to the poorest 20% of the nonwhite population dropped from 4.5% to 3.5% of aggregate income.

Starting from a more recent small base also makes progress in percentage terms look good for the wealthier segment of upwardly mobile blacks when

stacked up against the comparatively steadier and gradual upward movement of a much larger base of middle class whites.

The figures Alexander supplies to Interep thus show that while the percentage of white middle class families remained about the same in 1980 (48.6%) and 1985 (49.3%), the percentage of black middle class families increased from 28.3% to 35.1%. Similarly the percentage of upper class white families (earning over \$50,000) increased 272% between 1980 and 1985, and the percentage of upper class black families increased 411%.

By 1985, reports Alexander, 42.1% of black families had incomes of \$20,000 or higher. And in 1982, "Almost two million black households were reported to have average annual spendable discretionary income of \$8,555 each, or an aggregate of \$14.6 billion to spend on luxury items." That compared to average spendable discretionary income for

white households of \$10,661 each, according to *Statistical Abstract of the United States: 1987*.

At the same time, though, in *The State of Black America*, Dr. Swinton explains the factors dragging down blacks on the low end of the economic scale. He says big contributors to the tough time blue collar male workers have been having either hanging on to their jobs, or, failing that, finding new jobs at comparable wage levels, have been the maturation of the baby boomers, which increased the U.S. working age population by over 23% between 1970 and 1980, and the growing rate of female participation in the work force. The latter, notes Swinton, continued to grow between 1980 and '86, when it reached to 55.3%.

The resultant rapid growth in the labor force, he says, led to an upward drift in the rate of unemployment and a decline in male participation rates. These circumstances, says Swinton,

### Blacks' median weekly earnings of fulltime wage and salary workers as a percent of whites', 1970-1984

Year	Both Sexes	Men	Women
1970	74%	72%	85%
1973	80	77	92
1976	80	78	94
1979	82	76	93
1980*	79	77	92
1984	80	76	90
1986	79	73	90

Calculated from Statistical Abstract of the United States, 1980 and 1987, and Employment and Earnings, January 1987. \* Data prior to 1979 is for "black and others."

"undoubtedly increased the competition between workers for relatively scarce employment opportunities and added to the difficulties blacks experienced in gaining employment."

He also cites such recent structural shifts as the job growth in low wage service industries rather than in the high-wage manufacturing industries: "Jobs in manufacturing alone declined by over 1.8 million between 1979 and 1986. In contrast, the service-providing sectors added 11.9 million jobs. Retail trade alone added almost 3 million jobs while the service sector added nearly 6 million new jobs." And he compares weekly wages of \$426 in the slow growth durable manufacturing industry to the \$176 for jobs in the fast growing retail trade. Clearly, he concludes, "There is obviously a growing shortage of good-paying jobs."

There have also been both pluses and minuses for young blacks on the education front. Alexander & Associates' report for the Interep companies observes, "Relative educational gains of blacks between 1960 and 1980 have been significant. In 1960 blacks trailed whites by three years in terms of median amounts of schooling. By 1985 blacks had attained a median level of

schooling of high school graduation, and trailed whites by only 0.4 years. Blacks increased their median level of schooling by four full years between 1960 and 1985, almost eliminating any overall differences from the educational attainment of whites."

Most significant, continues the report, "is the educational progress among younger blacks aged 25 to 29. In 1960 37.7% of all blacks in this age group had graduated from high school. In 1970, 55.4% of this group had graduated from high school. By 1985 it had reached 80.6%. Blacks aged 25 to 29 have completed a median of 12.7 years of school, compared to the 12.3 years completion rate for all blacks."

### College graduates

Alexander also reports gains in the proportion of black college graduates in this 25-29 group: Six percent of black persons aged 25 to 29 were college graduates in 1970. In 1985, 11.5% of this group had completed at least four years of college."

However, in citing the high school statistics, the report concentrates on number of years attended. There is no comparison of the quality of education

## Black media firms outpace 'Fortune 500' in growth

In reporting on the "haves" of black-owned business, the editors of *Black Enterprise* magazine document an impressive lineup of success stories that show the "BE 100" companies racking up a collective annual growth rate of 11.2%, against the 5% contraction suffered by the Fortune 500, though, of course, starting from a much smaller base.

And for the first time in its 15-year history, collective sales of the BE 100 surpassed the \$3 billion plateau, "reaching a solid \$3.3 billion."

By category the BE 100 is led by black-owned auto dealerships, represented by 53 firms that achieved gross sales of \$1.3 billion in 1986, or 41% of the BE 100 total.

Five black-owned media companies showed gross sales of nearly \$265 million to make up the fifth largest category, led, in order, only by the auto dealers, food and beverage companies and construction firms.

The media companies included the top company on the BE 100, Johnson Publishing Co., and *Essence* Communications, both of which produce syndicated television shows as well as their magazines, *Ebony*, *Jet* and *Essence*.

Also making the media list were Percy Sutton's Inner City Broadcasting Corp., owner of major market radio stations, and Earl G. Graves, Ltd., publisher of *Black Enterprise* itself.

Number 2 on the list is recording company Motown Industries whose television interests included *Sidekicks* on ABC and David Brenner's late night talk show, *Nightlife*.

Number 61 is Queen City Broadcasting, parent company of ABC affiliate WKBW-TV Buffalo, N.Y. Altogether, *Black Enterprise* counts 130 black-owned radio stations and 11 black-controlled television stations in the U.S.

provided by inner city schools in the larger urban markets and the education provided to middle and upper class blacks and whites in schools beyond the inner cities.

And in *The State of Black America*, Dr. Niara Sudarkasa, president of Lincoln University writes: "A decade ago, in 1976, black undergraduate enrollment in colleges and universities reached a high point of 10.5% of the national total, up from 6% in 1968. By 1980 it had declined to 10.1%, and by 1984, the last year included in the American Council on Education's 1986

Caroline Jones



*"Instead of the luxury of image building over time, we have to hit the ground running and tell our customers what's in it for them now."*

*Report on Minorities in Higher Education*, it was down to 9.5%. Between 1980 and 1984, the decline in numbers was from 932,254 to 897,185, representing a net loss of 3.8%. Blacks were the only major racial or ethnic group whose undergraduate enrollments declined between 1980 and 1984; other minorities and whites experienced an increase."

Dr. Sudarkasa also reports that since 1976 the proportion of black high school graduates who go on to college had declined from 33.5% to 26.1%. In terms of absolute numbers, "There were 15,000 fewer black high school graduates entering college in 1985 than there were in 1976. According to Alexander Astin's estimate, only 42% of black students who enter college continue through graduation."

She considers this downturn in college enrollment "particularly disturbing because it has been occurring at a time when black high school graduation rates have been going up. The proportion of blacks graduating from high school rose from 67.5% in 1976 to 75.6% in 1985. The result of these two opposite trends has been to negate much of the ground blacks gained in higher education in the late '60s and early '70s."

And as the Alexander report observes, "The proportion of blacks completing high school and college is a good indicator of economic progress. Median income for a black family with no working member who has finished high school is \$12,757 a year. When a family member has completed high school,

## Characteristics of urban households, by race, 1984

Characteristics	White and other	Black
Income before taxes	\$25,566	\$16,046
Size of consumer unit	2.6	2.9
Numbers of earners in household	1.4	1.3
Number of Children under 18	.7	1.0
Number of Persons 65 and over	.3	.2
Percent of homeowners	63%	42%
Percent owning at least one vehicle	86%	64%

Source: U.S. Bureau of Labor Statistics. *Consumer Expenditure Survey, Interview Survey, 1984.*

median income rises to \$17,779. Median family income jumps to \$32,270 when a family member is a college graduate."

This is due to the kinds of jobs that education qualifies its successful graduates for. Thus, observes the Alexander report, "Since 1970, a considerably larger proportion of black workers hold jobs in white collar professions, particularly in technical, sales and administrative support careers. Considerably fewer black workers are employed in lower paying service occupations as unskilled laborers.

"Recent data indicate the percentage of black workers in the relatively well-paying occupations of manager,

professional, and skilled craftsperson is growing. The proportion of whites employed in these occupations has actually decreased from 1970 to 1986."

In 1986, continues the Alexander report to Interep, almost 15% of black workers held executive, managerial or professional jobs. Another 9% worked as skilled craftsmen. And nearly one quarter of the black labor force, or 2.6 million employees, worked in these three well-paying categories of professional, manager or skilled craftsperson in 1986.

This, says the report, "represents an increase of 1.3% of black Americans in these three categories in the one year from 1985 to 1986." □

## Distribution of employed population by major occupational categories by race and sex for 1986

	Male		Female	
	Black	White	Black	White
Executives, administrators & managers	6.2	13.9	6.0	10.0
Professional speciality	6.6	11.9	10.7	14.6
Technician and related support	2.0	3.0	3.1	3.2
Sales occupations	5.2	11.9	8.7	13.7
Administrative support incl. clerical	8.6	5.4	26.5	29.8
Precision, craft & repair	16.0	20.7	2.6	2.3
Operatives, assemblers & inspectors	11.0	7.4	10.6	5.9
Transport operatives & matrl. movers	10.8	6.5	0.1	0.8
Handlers, cleaners, helpers, laborers	12.2	5.9	2.1	1.5
Private household workers	0.1	0.1	4.3	1.6
Protective service workers	4.2	2.4	0.8	0.4
All other service workers	13.4	6.0	23.2	14.9
Farming, forestry, & fishing	3.7	4.9	0.4	1.2

Source: U.S. Dept. of Labor, Bureau of Labor Statistics. "Employment and Earnings" January 1987.

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**FIRST** Urban formatted station in Cleveland. WJMO's strong reputation, built on 27 years of service in the black community has created Cleveland's most loyal audience.

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If you're looking for a strong buy in San Francisco, Washington, D.C. or Cleveland, look to us first.

\*Average Persons, Fall Arbitron 1987, Mon-Sun 6A-12 Mid  
\*\*Exclusive Cume, Urban Contemporary format, Fall Arbitron 1987, Mon-Sun 6A-12 Mid



KSOL and WJMO represented nationally by Major Market Radio. WDJY represented nationally by McGavren Guild.  
Cities of License: WJMO/Cleveland Heights; KSOL/San Mateo.

Successful urban stations appeal to different audiences in each daypart

# Black music formats found good as gold in pulling audiences

If one measure of success is imitation, black musical styles have picked up a lot of gold on radio, in television commercials and in the record business. In radio, not only have more stations adopted urban contemporary formats, but more music heard on urban contemporary stations is also heard on more general market stations.

At the same time some of the most successful urban contemporary stations have reserved their evenings for the calmer Quiet Storm or Love Hour sound, which attracts older listeners, and some of their mornings to gospel and inspirational music.

Frank Mingo, chairman of The Mingo Group, sees this as a plus for both advertisers and the radio stations, "because these daypart variations and the different audiences they attract gives these stations an opening to sell a much broader range of demographics to a wider variety of advertiser categories."

## It's all in timing

At Burrell Advertising in Chicago, vice president, media director Nick Howse observes, "The most successful urban contemporary stations are those that know how to time their musical mix most effectively. MRI shows high listener appeal generated by a range of musical styles, with urban contemporary, the Quiet Storm sound under whatever name, gospel/inspirational, jazz and rhythm and blues all indexing well over 100. It's knowing when to switch from one style to the other, day and daypart, that makes the difference between the Number 1 urban contemporary station in a market and Number 2."

Lawrence Cooke, vice president, media director of Lockhart & Pettus, says both the growing popularity and variety of musical styles have added up to "make radio a medium that can provide very targeted advertising environ-

ments with quite effective impact for almost any product category. It's an efficient medium and is one that's highly consumed by black listeners."

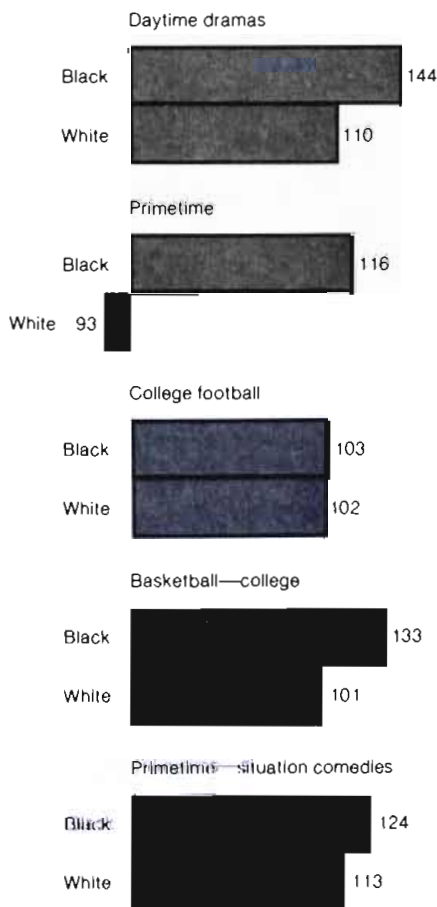
Cooke notes that the number of syndicated properties programmed for blacks "has increased substantially in

the last year. In increasing numbers these programs are being produced by black-owned syndicators, some of them newcomers to the marketplace, and those syndicators who traditionally have been producing general market programming."

Cooke says two black-owned syndicators who have made significant headway in the past year are Bob Dockery's Syndicate It Productions, Inc., represented by the National Black Network sales force, and Al Anderson's Anderson Communications, Inc. And he adds, "Properties produced by these syndicators will be included in the plans of some of our major clients this year."

Cooke also cites "the significant role the unwired radio networks can play in reaching black listeners." He notes, "The primary benefit of such networks is that they may be tailored to serve the client's specific needs. Specific markets and stations may be put together that best meet the objective of the plan. Such reps as NBN II and Internet

## Adults 18-34 television program types, preference by race



Note: All Adults 18+ plus = 100. Source: 1987 Mediabase fall report

# Trendsetters!



*Washington's Superstation doesn't conform to Trends.  
It creates them with a team of air-personalities offering a unique  
blend of music, news and personal style for Washington DC's  
sophisticated listeners.*

*Howard University Radio*

**WHUR** <sup>96.3</sup> **FM**

*Washington's Superstation*

*From the top rated "Quiet Storm" program to the fresh new  
sound of "Softones," WHUR has created the trends Washington  
has loved for over fifteen years.*

maintain excellent rapport with these stations so that very effective promotions may be provided as part of the total package."

At Uniworld Group Ernie Fossa, vice president, media director, reports using both the National Black Network and the Sheridan Broadcasting Network extensively and says in the major markets, "We buy the top urban contemporary stations and black owned stations," adding, "Actually the big urban contemporary stations reach a large general audience along with all their black listeners who identify strongly with their most popular air personalities."

To reach a somewhat older and upscale black audience, Fossa says, he adds all-news stations, "And in New York there are unique formats like WLIB's news and controversial talk on weekdays and its West Indian music on weekends. And WFAN, with all-sports, does well among black men."

Fossa says black-programmed radio stations in the smaller markets "make excellent promotional vehicles. They'll work with clients to tie in with the community through churches and other community groups. We find this particularly effective in the South."



**Nick Howse, Burrell Advertising**

Consultant Bernie Howard, recently retired from Hillier, Newmark, Wechsler & Howard, says he's always sold black-programmed radio "with a practical approach. I get on an airplane and see black passengers. We land, I get into a car, and I see black people driving cars. I walk into an agency and they want to see a survey 'proving' that black people drive cars and fly the airlines."

One recent survey agency people might profitably study is the national study of 1,773 households in 33 markets conducted by the Austin based Benchmark Co. It found over half—

54% of the urban contemporary listeners surveyed—recalling a commercial heard recently on radio against a national average of 44% across all formats.

Benchmark president Robert Balon warns, "Advertisers skeptical of the buying power and receptivity of black audiences had better look again. Twenty-three per cent of the urban contemporary listeners we surveyed could also recall recently purchasing a product because of advertising they heard on radio, compared to 13% nationally."

Researcher Balon says urban contemporary listeners, more than others,

### **And There's More...**

STRZ All Nite, America's most exciting urban program has been storming across the country. "STRZ", a mixture of the very best of soft urban music, jazz and ballads is now heard in 50 markets around the country. "STRZ" broadcasts seven nights from 12 midnight to 6 AM. Host, Eric Faison, invites you to join him in the STRZ—all Nite. Just call SBN at 1-800-874-3010.

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*Black America*



### **Burger King commercial: Uniworld style**





## TV syndicators do their thing

Black-oriented syndicated fare has become the province of TeleTrib and the publishers of two leading magazines for blacks, *Essence* and *Ebony*.

Johnson Publishing Company's *Ebony/Jet Showcase*, hosted by Deborah Crable and Darryl Dennard, is carried by 90 stations reaching over 73% of U.S. TV households and 92% of black TV households. That's up from 78 markets and 68% of U.S. TV households last year, and only 42 markets in early 1986.

Vice president, TV sales and syndication, Ozzie Bruno says the producers have already done one half-hour special this year on Michael Jackson and are currently planning some one-hour specials, "looking at a variety of possible concepts," such as a tribute to black Olympic athletes, as a possible May entry to coincide with the May sweeps.

*Essence*, syndicated by Raymond Horn Syndication, is currently in 60 markets covering 800,000 TV households and some 70% of black TV households. In addition to the regular half-hour weekly *Essence*, hosted by Susan Taylor, Essence TeleProductions also produces a series of minutes for Black History Month featuring noted black contributors to the arts, sports, business and government and an hour special on Grambling coach Eddie Robinson, who has chalked up more wins than any coach in college football. The *Essence* producers are also lining up artists and groups for a half hour *Music Summer Special* planned for later this year.

TeleTrib reports *Soul Train* in 85 markets reaching 80% of U.S. TV homes. TeleTrib vice president, operations Mary Jane Hastings says the market list is about the same as last year but that since January, *Soul Train's* ratings have run from around 2.9 to 3.2 against the 2.5 to 2.6 averaged last year. In some cases, she says, ratings are higher because the time period was upgraded, "and in other markets the stations are promoting it better."

She adds that the improved ratings "may also reflect the broader base of our audience. Like some of the major urban contemporary radio stations, what used to be considered a show strictly for black viewers has expanded its audience spectrum to include more general market viewers."

*Soul Train* producers Don Cornelius and Tribune Entertainment Company also have the second annual *Soul Train Music Awards* coming up March 30, hosted by Dionne Warwick and Luther Vandross. The awards will honor 1987's best performances in all popular forms of black music and has lined up appearances by such top artists as Stevie Wonder, Smokey Robinson, Patti LaBelle, and Gladys Knight and The Pips.

### "Ebony Jet Showcase," hosted by Deborah Crable



### "Soul Train Music Awards"



"remember commercials because they relate them to a perceived need for that product." He says the study also showed 71% of the urban listeners could specifically mention the brand name featured and that Coca-Cola and McDonald's "are advertisers who had considerably higher market norms among urban contemporary listeners."

Balon describes urban contemporary fans as "active listeners who spend money regularly on a number of products consistently advertised on radio." These, he says, include soft drinks, records and tapes, concerts, hair care products and cars, "all of which index higher than the general market average." Balon adds, "This listener is a loyal listener, more aware of commercial messages than the norm, who tends to lean toward the establishments he hears advertised on his favorite station."

At the Radio Advertising Bureau, Danny Flamberg, senior vice president, communications, tells urban contemporary broadcasters that too many of their stations "earn their bread and butter by stealing clients from another urban station. All this does is winnow down the available pool of dollars. If you are going to make a real sales breakthrough you have to stop stealing

## And There's More...

"Gospel America", nine hours (Sunday, 6AM-3PM) of the most exciting inspirational music programmed on your air today. Every Sunday your host, Nate Hollis, brings you interviews, new music reviews and much, much more. "Gospel America" heard in 44 markets around the USA. Cast your vote for "Gospel America". Call now, 1-800-874-3010.

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# Radio networks, syndicators fill the pipeline

The black-programmed radio networks and syndicators are providing black and urban contemporary stations with a wider variety of programming.

But besides programming, the National Black Network has branched out into related fields. NBN chairman Sydney Small says the Network has been "reassessing our operations. We've entered promising new areas of opportunity to add to our staple network service" (Providing five minutes of news on the hour to 127 affiliates, satellite-linked via SatCom IV).

NBN secured radio broadcast rights to the Mike Tyson-Larry Holmes heavyweight title championship on Jan. 22, feeding the event to both its own affiliates and to some 40 general market stations including KMOX St. Louis, KCMO Kansas City and all-sports WFAN New York. And NBN is currently in negotiation to acquire rights to the upcoming Tyson-Tubbs match scheduled for Tokyo.

NBN also branched out into the radio program syndication area with its joint venture with Robert Dockery's Syndicate It Productions. Under the agreement, NBN's salesforce will also represent Syndicate It's long- and short-form radio programs to stations. These include the five-a-week, two-and-a-half minute daily commentary by John Jacob, president of the National Urban League, on current events affecting civil rights, and, last month, which was Black History Month, a series on the history of blacks in America.

At NBN itself, the network has added Olympics coverage and coverage of the Democratic and Republican political conventions. And in May, NBN plans to add a weekly hour of music programmed for black and urban contemporary formats.

## Sheridan Broadcasting Network

On April 4 Sheridan Broadcasting Network is scheduled to start its two new baseball shows for its 126 affiliates.

One is *Major League Notebook*, a five minute, Monday-Friday commentary on what's going on in the big leagues plus interviews with players and managers, hosted by former Chicago Cubs outfielder Gary Matthews.

Sheridan's second baseball program is *Major League Update*, five minutes of late scores and news from the diamond, compiled and reported by Sheridan's own sports staff. Sheridan's director of sales and marketing, Jay Williams, says these two shows mark the first time nationwide baseball pro-

grams have been available to urban contemporary stations.

Other Sheridan programs this year include its *Black History Salute* during February, and in June the network is planning a *Salute to Black Music Month*, featuring the diversity of music created by blacks and how it's shaped the entire American music scene.

Also this year, reports Williams, Sheridan "will be adding revenue both for our Olympic coverage and our two pre-Olympic programs starting in May, leading up to our coverage of the summer Olympics in Seoul. The pre-game series will be *Great Moments in Olympic History* and *Olympic Sports Challenge*."

Williams also expects more political revenue leading up to this year's elections than ever before. He says "More candidates—presidential candidates especially in the big electoral vote states, and more state, city and county candidates in every state will be wooing the black voter more seriously than ever before. All this will boost revenues for black and urban contemporary stations."

Williams also reports that a number of urban stations have become active in both urging listeners to register and vote in their on-the-air PSAs, "and in using their own premises as official locations for voter registration. The stations see these activities as part of their community service obligations."

Williams reports Sheridan's "bookings up significantly over last year. January was fantastic. Rates are up, too, and we've already had more new advertisers this year than ever before, as more marketing decisionmakers have come to recognize the growing buying power of more black consumers. All this follows a 1987 that saw our number of advertising clients double over 1986."

NBN's Small reports that although advertising revenues on National Black Network itself have remained relatively flat so far this year, "Our company has increased its total revenues, thanks to our additional new ventures in boxing and in sales representation for the programs produced by Syndicate It."

Besides Syndicate It, Westwood One, United Stations and Starstream Communications offer programming to black and urban stations. And in February, Black History Month, Mutual Broadcasting System presented *Portraits From Black America*, a series of 20 profiles of famous blacks. Narrated by journalist and author (*Bloods*) Wallace Terry, the series saluted such noted blacks as freedom crusader Harriet

Tubman, jazz great Duke Ellington and Daniel Hale Williams, who performed the first successful open heart surgery.

Also last month United Stations Programming offered *Motor City Beat*, a three-hour show hosted by Bill Rock and focusing on Detroit music and artists such as Wilson Pickett, Diana Ross, Lionel Richie and Marvin Gaye.

Starstream signed both urban contemporary and CHR stations for *Super Mix Dance Party*, three hours of "the hottest dance hits" hosted by Chicago dance mix star Marco Spoon. And set to premiere this month is *The Rafer Johnson Report*, a Monday-Friday series on the training and trials of U.S. Olympic hopefuls getting set for Seoul.

And Westwood One offers a menu that includes *Shootin' the Breeze*, a short-form daily feature hosted by Jack Patterson in conversations with urban contemporary artists, and the weekly hour, *Special Edition*, with host Sid McCoy emceeding music and interviews with top black stars.

Other Westwood One offerings are *The Countdown*, two hours of the top 25 hits on urban radio hosted by Walt Love; and *Night Scene*, an every-other week one-hour concert emceed by Jim Maddox, B. K. Kirkland or Jewel McGowan. And McGowan is also the hostess of *In the Spotlight*, a monthly hour of music and interviews. □

Vince Sanders, l., of NBN greets Mike Tyson before broadcast of fight.





**Ernest Fossa, Uniworld**

*Black-programmed radio stations in the smaller markets "make excellent promotional vehicles. They'll work with clients to tie in with the community through churches and other community groups."*

clients already in the urban contemporary marketplace and develop new business in competition with general market stations."

How? Says Flamberg: "The listeners in your own station's audience are excellent customers for certain products. Your job is to figure out who your listeners are, what they buy, and link the two."

He advises, "Start with a known fact, such as the black birth rate, which is increasing faster than that of the white population. This establishes a need for baby products. Add to that proof of the propensity to buy. MRI reports blacks more likely than total female homemakers to buy baby products. Blacks are more likely to buy baby furniture. They are 28% more likely to buy baby food than whites. But less likely to buy rattles or stuffed toys. Blacks buy functional items rather than amusement oriented items."

Mike Hilber, vice president, sales for Zapis Communications—WZAK (FM) Cleveland and WEKS AM-FM Atlanta—says he's heard every objection to buying black radio that exists, "But they boil down to just three. One is rates and ratings, but this is true of any radio station, regardless of format. Two, those advertisers who don't realize how many black consumers there

are and don't believe they 'have enough money to buy my product.' This is largely a matter of simple ignorance—not knowing the facts, and this is something any good salesman can do something about.

"Three is the tough nut. It may be the real reason, and the one reason they won't tell you about. They may be afraid radio will work too well. This may be the reason we can get every store in a mall on our station, yet the mall itself won't advertise. They may worry about white flight if their white

shoppers see 'too many' black shoppers crowding the mall."

Hilber has worked up a multi point presentation to counter these objections. Item One is the market's population figures, which, says Hilber "usually run from 15% to 50% of a market. The sheer numbers of black consumers make it worth the advertiser's effort to sell this many people."

Hilber's second point is black radio's lack of audience duplication with general market stations. This, says Hilber, "makes black radio net reach heaven

### **And There's More...**

"SBN Money Smarts", a ninety second financial feature, now heard in 46 markets. This entertaining, yet informative feature, is broadcast twice daily at 8:05 AM and 4:05 PM, Monday thru Saturday. "SBN Money Smarts", can save you money. Just call 1-800-874-3010.

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## Urban Contemporary vs. black radio: how they differ

The question asked more and more often is: "What are the differences between listeners to black radio and urban contemporary radio?" We believe there are "images" which have been conjured up for both formats. We have Mediamark Research from spring 1987, which profiles all radio formats in the U.S., versus all other media—an excellent multimedia study based on total adults 18-plus in the U.S. We do offer a note of caution when looking at black radio and urban contemporary radio compiled on a national basis.

Stacking black and urban adult radio listeners up against the total U.S. population, total number of radio stations and formats serves to minimize the impact of black and urban radio in the top markets. In top urban metropolitan areas, black and urban stations are taking the Number 1 spot or at least rank among the top three stations in major demographics according to local syndicated radio research.

The enormous achievements of black and urban radio tend to get "lost" or at best "watered down" in a national multimedia study. To attempt to compare black and urban to the total U.S. comes close to an exercise in futility. However, we do feel the data gives us an adequate answer to the question, "What

are the differences between black and urban contemporary radio?"

Adults 18-plus listening to black radio versus urban contemporary radio profile in a slightly different way for one main reason. Urban contemporary listeners are younger with a heavy concentration of audience in the 25-44 age group. Thus, more urban listeners have college degrees than black listeners—12.5% vs. 10.1%. Both formats generate listeners who work full or part time. Household incomes are higher for urban, most likely due to better education levels. Both listeners come primarily from households of 3-4 persons, but black radio listeners have a higher percentage of home ownership than urban contemporary—51.8% vs. 50.9%.

Female homemakers listening to black radio are again slightly older than urban. Urban female homemakers have higher income and education levels. Again, age plays an important part in these areas. Working women 18-plus listening to urban contemporary, again, have higher percentages of college degrees and thus higher income levels than black radio listeners. The presence of children six-11 years of age for black radio is higher than urban and 12-17 year olds are just about equal.

Urban working women have a higher



**Elaine Pappas**

percentage of "singles." It is probably safe to assume they still live at home and have a younger brother or sister. All in all, the differences are not enormous based on 18-plus female homemakers and working women.

Black and urban contemporary stations continue to work hard to maintain their place among the top stations in their local markets. They are proud of their achievements and so are we.—**Elaine Pappas**, Vice president and research director, Hillier, Newmark, Wechsler & Howard

for our advertisers."

Third point is location. To spotlight this, Hilber shows prospects a map plotting the proximity of their store locations to the market's high-density black neighborhoods.

The final point is qualitative data: MRI or Simmons indices showing prospects "the many categories where black listeners are 'over-consumers' compared to the general market."

Consultant Howard notes that NABOB, the National Association of Black Owned Broadcasters, "is also taking a practical approach to major advertisers, starting with Procter & Gamble. If black consumers use 30% or 50% or more of a brand, NABOB figures it only makes sense for that brand to place 30% or 50% of its ad dollars in media programmed for black consumers. This would be an advertising investment proportionate to consumption of the brand by black consumers."

James Hutchinson, executive vice president, general manager of WYLD AM-FM New Orleans and chairman of NABOB, says he's encouraged by his delegation's discussions with Procter & Gamble. He says, "We've met with them at least three times, they've made some significant movement in the right direction since our first meeting, and at

this point we anticipate another meeting with their top officials to complete our dialog and hopefully reach a resolution of the issue by March, or perhaps April."

Meanwhile, Ron Hartenbaum, Chairman of MediaAmerica reports Colgate Palmolive, "based on its own market research, has increased its use of black radio because it's a productive marketing move. Once two giants like Colgate and P&G are in, we'd expect most of the other major advertisers who aren't already targeting black consumers to fall like dominoes."

Hartenbaum is also convinced that "Not only has the tremendous success of black TV superstars like Bill Cosby and Oprah Winfrey not taken dollars away from black radio—to the contrary, these superstars have made everyone from the average viewer and listener to members of top corporate management at every one of the Fortune 500 sit up, take notice, and realize the growing importance of not just great black talent, but of the whole black consumer market."

But locally, not every advertiser seems to be quite so enthusiastic. Zapis Communications' Hilber reports business up in both Cleveland and Atlanta, "But we still have our holdout categor-

ies."

He says in Cleveland, where WDMT used to be a competitor of WZAK(FM), WDMT "switched to CHR and our ratings went up. Advertisers started to see us come up in the rankers (computerized lists of stations in order of audience size) and started paying attention. Then, once you get that first order, the rest is easy. They see how well black radio works, come back for more, then their competitors starting coming on board."

But Hilber adds that while most of the airlines "have come around, the hospitals haven't. The hospitals use the general market stations just like the HMOs. We get the HMOs because Cleveland is a heavily blue collar town and a big government services center. Federal and state workers and the steel and auto industries all have strong health insurance plans, so we get our share of the HMO advertising. But the hospitals won't even listen to our pitch—not even hospitals serving the high-density black neighborhoods and who do use general market radio. Neither will the substance abuse centers, even though they freely admit half their patients are black."

Nevertheless, Hilber says business is ahead in Cleveland despite the hold-

# Great attention paid to targeting blacks on TV

**M**ore major agencies are acknowledging that separate or complementary black-targeted efforts can be beneficial and are subcontracting the responsibility to specialized shops such as ours, or establishing their own internal departments with such expertise," reports Lawrence Cooke, vice president, media director at Lockhart & Pettus.

He explains that one way television advertisers are using the medium more effectively to target black consumers is to rotate the black-targeted commercial executions into the total market commercial pool for the network schedules. He notes, "Programs which, according to Nielsen have a greater black audience composition may receive the black creative executions. This is a strategy we recommend as a complement to a black targeted plan rather than as a substitution."

This is how the new Burger King campaign is being handled. N W Ayer did the general market spots and Uniworld Group created the special black executions. Herb Kemp, Uniworld president, explains that the same theme of great flame-broiled taste, "the way you'd do it," remains the basis of the black targeted spots, but that "We do it in a way that uses the already familiar Kadeem Hardison, featured in his Duane Wayne role of would-be ladies' man that he plays in *A Different World*."

In the commercial, Hardison explains how "the thinking man" serves Burger King's flame-broiled Whoppers to his girl friends at the campus picnic so he won't have to bother cleaning his sparkling new grill. In this spot, says Kemp, Hardison "reflects some of the differences in cultural attitudes and some of the unique ways black students might express themselves in an outdoor cookout situation."

Ernie Fossa, vice president, media director at Uniworld, notes that while it's no longer unusual for clients to set aside 15% of their network TV commercial rotations for their black oriented spots, "We've successfully pointed out the advantages of 30% rotation in regional network feeds in the urban markets of highest black population concentration, where it makes the most sense for a client."

Fossa notes, "Black viewers watch a lot more television than the general market and particularly daytime TV. Blacks are heavy viewers of the soaps and game shows, and in late afternoons, *Oprah* is the Number 1 show among black women."

Caroline Jones, head of Caroline Jones Advertising, reports clients such

as Anheuser Busch "who have put a lot back into the market by doing things like supporting the United Negro College Fund, are now using the impact of television to let people know what they're doing. They're letting viewers know the value they're getting from the company over and above the enjoyment of the products themselves. These companies are letting people know what the company is doing for the public and not just for itself."

Jones also says, "Just as many consumers whose incomes haven't kept up with all this prosperity we keep hearing about have become more selective about the products they buy, our agencies has become more selective about the radio markets and TV programs we buy for clients."

Jones says her computer programs include cross tabs of sales in her clients' "developed markets and underdeveloped markets against an overlay of each market's demos so we can concentrate our radio spending where a client's greatest sales potential lies and fill in any key coverage gaps."

For television, Jones says her agency has "created what in effect is a 'black network' reaching over 90% of black households, with minimum waste general market coverage, by plugging in the black viewer numbers for the top black-rated network and syndicated shows, plus spot, again where we need to fill in the gaps."

At Lockhart & Pettus, Cooke says when it comes to television and the black advertising arena, "The vehicle that comes to mind first is cable, specifically Black Entertainment Television. This network has been providing targeted, entertaining and informative programming to households across the U.S. since 1979 and in the last year its total subscriber base has increased 16%."

Cooke adds, "To provide pertinent

demographic data to both black and general market advertisers, BET has placed a lot of emphasis on securing more audience information from both Nielsen and MRI. An excellent environment providing an opportunity to reach black viewers efficiently and providing substantial research are major benefits of including BET in a television plan—something we'll be doing for several of our clients this year."

Today, BET reports a subscriber base of 17.5 million in 1,000 markets. The network's president, Robert L. Johnson, also reports BET just added 39 new cable system affiliates in January including three in major markets—Cincinnati, Columbus and Cleveland. He says the 39 new affiliates bring 322,082 new subscribers with them.

James Ebron, vice president, network sales, says BET's growing audience, "plus our aggressive programming, plus our new metered Nielsen numbers, plus our MRI data means we can now show advertisers the audiences they're buying."

He explains, for instance, that MRI shows the concentration of BET's audience: "We don't deliver *more* black women 18-49 than, say *Cosby*. But our concentration of audience among that group is much greater than that of anything else on network or syndicated over-the-air television. Against an MRI index of 167 for black women 18 to 49 delivered by *Cosby*, NBC's *Amen* achieves an index of 371, *Solid Gold* draws a 299 and BET primetime shows an index of 759."

Ebron also reports BET plans to "break ground soon on one of the largest black-owned video production facilities in the U.S." This, he says, will be built in Washington with a target completion date of December 1988. He adds that its 90,000 square feet "will be geared up to make commercials for our clients as well as producing programs."

## And There's More...

"On the Beat with the Stars", a ninety second entertainment magazine of the air. A fast paced, exciting look at and about the hottest urban oriented stars of today. You can look for interviews and the latest music news Monday thru Friday, three times daily at 7:05 AM, 5:05PM and 8:05PM. Get "On the Beat with the Stars". Call 1-800-874-3010.

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outs, and it's up on Zapis' WEKS AM-FM Atlanta: "Billings have doubled in Atlanta in the face of the very tough competition we get from WAOK and WVEE(FM)."

At WYLD AM-FM New Orleans, James Hutchinson, executive vice president and general manager, observes, "National business leaves much to be desired but local business is holding up. While I expect only minimal increases this year, at least our local activity remains stable."

Len Chapman, local sales manager for WHUR(FM) Washington, reports, "Fourth quarter was down slightly, but January came back with a real boom." He says the new advertisers who came in in January were mostly small retail shops "because we've put more people on the street to sell them." He adds that he's only guessing about other possible reasons January turned out so well, "But that guess is that January followed the period of uncertainty generated by the stock market scare that may have caused some advertisers to hold back during fourth quarter."

Bill Parris, executive vice president of United Broadcasting Co., three of whose nine radio stations—WDJY(FM) Washington, D.C., KSOL(FM) San Francisco and WJMO

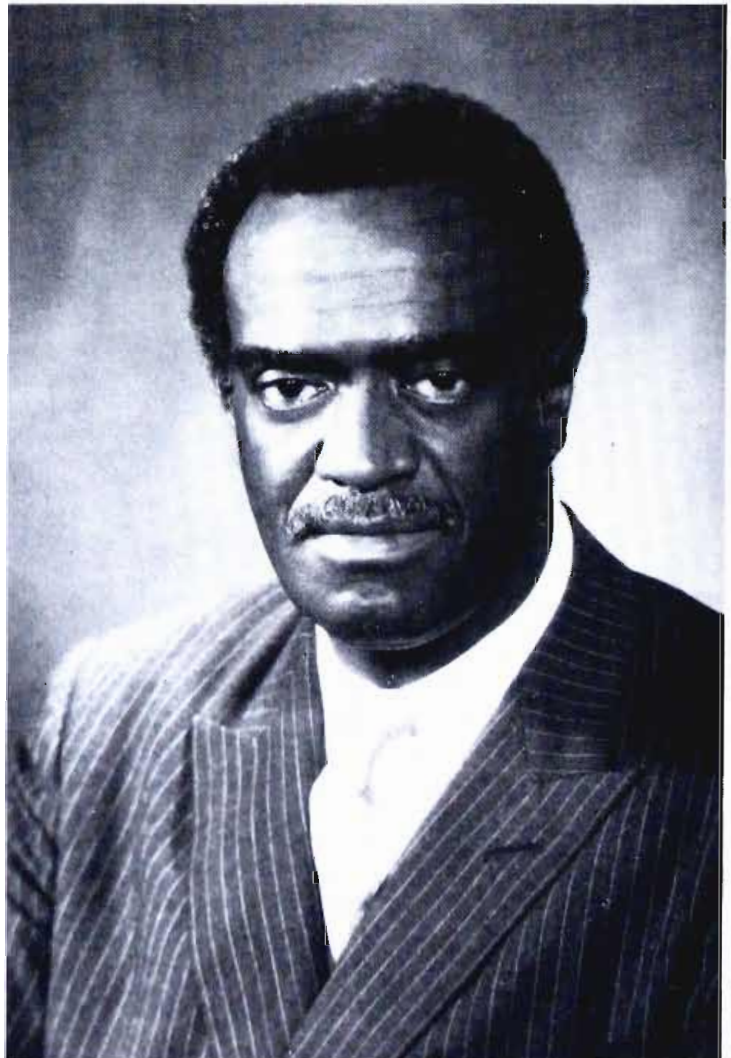
Cleveland—are black or urban formatted, reports a good first quarter with sales ahead of last year. He adds, "At least some of our increases are due to changing positions in San Francisco and Washington. For the first time WDJY reached Number 1 this summer, though we dropped back a bit in the fall book. And KSOL had a strong

San Francisco book."

Parris says the gains "are less from new advertisers than from larger budget shares from most of the same advertisers who were with us last year. Most urban contemporary stations attract large numbers of general market listeners along with their black audience. When we do that we'll generally get

*"We've seen more innovation in black radio, and we've seen more interest on the part of the 35-plus listener in nonmusical programming..."*

**Frank Mingo**



### ***And There's More...***

Sheridan Broadcasting, the news, sports and entertainment network, will be bringing you more for 1988, like:

- "The Major League Baseball Notebook"
- A Countdown Show
- Concerts

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Published Spring & Fall by Television/Radio Age

Spring 1988

# Television Sourcebook

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Station  
Personnel**

**Index of  
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larger shares of our sponsors' general market radio budgets."

Meanwhile, consultant Howard reports Arbitron "working hard to recruit more black diary cooperators. They've put more of their best interviewers and supervisors on this to improve their measurements of black listening."

Kernie Anderson, formerly general manager of WBMX(FM) Chicago, who represents black and urban contemporary stations on Arbitron's Radio Advisory Council, explains, "Arbitron is consistently trying to increase diary cooperation among all audience segments and keeps striving for proper proportionality in its samples, so I remain optimistic as long as we keep the pressure on Arbitron. We've already seen improvements in some markets. Success is often a matter of how Arbitron approaches prospective respondents, and then the persistence of their followup with letters and phone calls."

Meanwhile agency head Frank Mingo sees additional opportunities

black radio hasn't reached out for yet: "We've seen more innovation in black radio, and we've seen more interest on the part of the 35-plus listener in non-musical programming—drama as well as news and discussion of current affairs. As an agency, we'd like to hear more of this nonmusical programming to buy for our clients."

Mingo believes, "Radio could do a fine job presenting drama on topical subjects. Radio is in a good position to take on the role of dramatic laboratory and present short stories or musical drama—a kind of modern opera based on subjects relevant to today's listeners and today's problems and opportunities."

He adds, "When those who do do innovative things do it, we'd like to see them promote it and build bigger audiences for it. That would make their new programming even more attractive for our clients. And it would certainly make it easier for us to sell more radio to our clients." □

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## Advertisers go beyond the pitch

John Jacob, president of the National Urban League, points to the many local church and community efforts underway to help black families lift themselves up by the bootstraps. Advertisers and broadcasters can also help, and do, sponsoring everything from talent searches to competitions whose prizes are scholarships.

Anheuser-Busch, Chevrolet, Xerox, Toyota, Pepsi-Cola and Coca-Cola are among advertisers prominent in such efforts.

This is the sixth year Coca-Cola has sponsored its *Black History Month Sweepstakes*, with a scholarship as the prize. And Pepsi used the press conference unveiling its new "cliffhanger" series of commercials as the occasion for Michael Jackson, the star of the spots, to present a check for \$600,000 to the United Negro College Fund.

Last fall Black Entertainment Television teamed up with Toyota to honor black scholar-athletes, and this year, with Xerox Corp., to sponsor the second annual Black College Essay Awards. This contest for students at black colleges offers three winners awards of \$1,500 and the chance to appear on BET's *On the Line*. An additional \$1,500 goes to each school represented by a winner. The latter award is applied by the colleges to support a scholarship fund for students who demonstrate financial need. Subject of this year's 1,000 word essay is "What Should the Black Middle Class Do To Improve the Social and Economic Conditions of the Black Underclass?"

The Grambling scholar-athlete selected for the BET-Toyota scholarship not only played winning football and maintained a high grade-point average but also tutored classmates between football practice and his own studying.

Sheridan Broadcasting Network has sponsored The Sheridan Black College All-American awards for 10 years, with Buick supporting the annual banquet. Then last year, Chevrolet stepped in as first sponsor of Sheridan's weekly *Black College Football Review*. This show runs down highlights of that week-end's black college games and, over the season, leads up to the Top 10 Black College Poll to select the Black College All-Americans. A \$5,000 scholarship is awarded to three schools; the college with the Coach of the Year, the one with the top offensive player of the year, and the school with the top defensive player of the year.

For Anheuser-Busch, this is the sixth year of the brewer's annual *Budweiser Showdown*, which works with local radio stations to find the best amateur musical talent. It's produced by Houston-based Starstream Communications Group, and the participating stations across the country are predominantly urban contemporary outlets.

Amateur musical groups and individuals compete in over 40 cities, and the local winners advance to regional competition, from which five groups are selected for the national *Budweiser Showdown* finals. At each level of competition, winners are awarded musical equipment, cash, and the chance to go for a national recording contract.

**Promoting upward mobility**, product spokesman Michael Jackson, c., participates in presentation of \$600,000 check to Christopher Edley of United Negro College Fund, r., by PepsiCo Worldwide's Roger Enrico.



# CONTINUING TO GROW

Communications—advertising, radio, newspapers, and television—are at the hub of American society. Billions of dollars are spent each year on projecting messages to the American people.

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For the past eleven years, The World Institute of Black Communications has honored those agencies, advertisers and individuals whose work combined excellence, with sensitivity and relevance to the Black consumer, while recognizing basic human dignity, cultural differences and ethnic pride, with the presentation of the stunning CEBA statuette.

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award has grown in prestige and proudly takes its place alongside other coveted awards today. And, like the television, radio and print industries, advertising supports the annual CEBA awards night which shines by the light of its stars. They are the image makers, the information bearers, and the griots of contemporary African-American culture.

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# Programming/Production

## Syndicators may shift barter alliance; expansion seen, but small guys in cold

Two major syndicators are exploring the prospect of shifting their barter links with other distributors handling the national advertising on some of their first-run syndicated product, according to an authoritative industry source.

MGM/UA Telecommunications, which had been "farming out the barter-selling of *We Got it Made* and *Sea Hunt* until the end of the current season to Camelot Entertainment Sales, barter division of King World, is shopping for a similar arrangement on *Group One/Medical* and *Twilight Zone*, two first-run shows being offered for the fall. While Camelot which also has *Win, Lose or Draw* via Buena Vista, is being considered as one candidate, MGM/UA is keeping its options open for others in the field.

Norman Horowitz, president of MGM/UA Telecommunications, says the company hasn't as yet made a decision on which outside distributor will handle both the newcomers, which have received "go's" based on their large presale station clearances. "Our barter time has not yet been committed



"Bustin' Loose"

for the 1988-89 season."

And one syndicator that is understood to be wanting "out" from a current barter consolidation deal is Columbia Pictures Television which, as Coca-Cola Telecommunications, with Paramount Pictures Domestic Distribution, set up International Advertiser Sales more than a year ago. IAS operates as a barter subsidiary of Orbis Communications. Phone calls placed to Brian Byrne, executive vice president of ad sales at Orbis and to Robert Turner, president, went unreturned.

However, the CPT departure from IAS appears to be a certainty, according to a knowledgeable source. He says

it makes sense for Columbia to get out for two reasons. "First, because they don't have any barter product, except for *Embassy Night at the Movies*, which is handled by TeleTrib. And, two, because the new overall Coke management doesn't see it serving any purpose."

However, IAS may lose one but gain one, although a similar co-op situation may not be involved. It's understood, but unconfirmed, that MCA Television Enterprises may turn over its barter sales on future first-run product, to IAS. The barter sales of two series, *Bustin' Loose* and *Charles in Charge*, is shared by MCA and TeleTrib, with MCA handling the station clearances. Shelly Schwab, president of MCA Television Enterprises, wouldn't comment on a possible deal with IAS. "We are keeping our options open. Right now it works for us to be independent. But it doesn't mean we won't continue to look at what's best for this company.

"We feel if you're big enough, you can remain independent. On the other hand, we've been approached by every consortium. They are all professional, and the people who head up their sales operations are very competitive and knowledgeable. They represent their clients well."

The newest shifts and switches point to an increasing trend in which four or five majors appear to be getting stronger when it comes to controlling barter inventory in the industry, while the smaller companies are fighting over the remains. Indeed, the top four major syndicators heavily programmed to sell barter—TeleTrib, Camelot, LBS Communications, and IAS—are said to have more than 75% of the ad sales on programs already locked up. TeleTrib, the kingpin, expects to do about \$180 million in barter business this year, according to Philbin S. Flanagan, president and general manager. The barter subsidiary was formed by Tribune Entertainment and Television Program Enterprises, a programming unit of Cox Entertainment. Revenues come from a long list of shows from TeleRep Productions, as well as from many outside distributors, most notably Tribune Entertainment, Viacom and Orion Television.

The other three majors with alliances are said to be doing at least \$100 million each in barter. Lorimar Telepictures, whose barter business puts it

in the Number 5 spot with about \$75 million in revenues, is the only other major company not tied to a consortium on barter sales.

But while the majors have taken a hold on determining the fate of shows in terms of advertising, other smaller entities have been cropping up and are seen as the next important development in the industry in terms of barter marketing. These second-plateau alliances have recently included Syndicast, and Group W Productions is making a pitch to funnel outside syndicators' first-run shows, as well as its own. Just recently, Multimedia Entertainment announced a co-op venture with GTG East, the Grant Tinker-owned firm, on first-run syndicated product, with *USA Today* as its first barter client.

According to Peter Lund, president of ME, although the new division was not designed to take on outside syndicators, it is, nonetheless, open to doing so.

If these surfacing developments take realistic shape and mushroom, as appears to be the case, a syndicator with just one show or two will first have to knock on the door of these alliances before getting advertiser interest.



"Win, Lose or Draw"

If there is one negative or affirmative, depending how it's looked upon, it's that there is only limited inventory available for dayparts such as access and early fringe, the most demanded dayparts for first-run product. This, according to conventional wisdom, will help keep the major alliances from becoming an octopus, eating up every program alive.

"It really won't matter at some time," says one observer. "They can't get immensely big. They will wind up having too many programs to sell. And with stations tight in at least two of the dayparts, access especially, there will be a lot of scrambling by these syndicators to try to get all their shows on at these times. Many shows won't get a shot, and the product may wind up back with the original syndicator, who will be back where he started."—Robert Sobel

## NATPE first-run syndicated shows: Go, no-go or up in air?

Of the 100 or so new first-run syndicated entries introduced at this year's NATPE, a surprisingly high number—about 35, representing about 33% of the total—have been announced as “go’s” for the fall or before or for 1989, according to a TV/RADIO AGE survey of syndicators. About 25 are still in the question-mark status, while the rest have fallen by the wayside—cancelled

outright or held up for one reason or another.

Of the announced go's, some have less than the required traditional number of clearances for the show to make it to the tube, somewhere between 65–70%. This, in turn, puts the announced go's, in a somewhat fact-or-fiction category. TV/RADIO AGE, in a story Aug. 3, 1987, pointed out that syndicators

are becoming quick to push the go button regardless of clearance levels.

The following table illustrates the go, no-go or other status of most first-run programs introduced by syndicators at NATPE. Also indicated are the percentage of U.S. households covered and stations cleared in the top 10 markets. Updates on these programs will be reported in following issues.

### First-run half-hour strips (fall 1988)

Program	Distributor	Terms	Stations	Top 10	% of U.S.	Go/No Go
Body by Jake	Samuel Goldwyn	B(3/4)	30	7	40	Go
Brothers*	Paramount	C	N.A.			?
Family Feud	LBS	C++	63	8	60	Go
Family Medical Center	Lorimar	C++	64	3	52	?
Gong Show	Barris Program Sales	C++	N.A.	6	54	?
Group I Medical	MGM/UA	C+	50	7	45	Go
Improv Tonight	Peregrine	B(2+/4)	N.A.	8	30%	?
It's a Living	Lorimar	C	109	8	68	Go
Larry King Show	Turner	B(3/4)	N.A.			hold
Leave It To Beaver (new)	Hal Roach	C	27	2		?
Liars Club	Four Star	B	52	5	40	?
Lotto Live	ITF	C++	0			No-Go
Love Court	Orbis	C++	N.A.			?
Mama's Family*	Lorimar	C	117	8	71	Go
On Trial	Republic	C++	44	10	53	Go
Puttin' on Hits	MCA	C	N.A.	N.A.	N.A.	?
Puzzle Picks	M&M Synd.	C	16	0		?
Queen for a Day	Fries	C++	30	8	35	Go
Relatively Speaking	Select Media	C++	30	6	35	Go
Small Wonder*	20th Fox	C	125	10	82	Go
Sweethearts	Multimedia	C++	35	3	43	Go
StarTalk	Multimedia	B	N.A.	1	N.A.	?
The Street	MCA	C++	N.A.	4	N.A.	?
Triple Threat	TeleTrib	C++	24	3	30	?
Trivial Pursuit	Worldvision	C+	N.A.	1	N.A.	?
USA Today	GTG	C++	114	9	84	Go
Who's Baby?	Taffner	C++	N.A.			?
Wipeout	Paramount	C++	46	4	45	Go

\* = fall 1989

### First-run hour strips (fall '88)

Program	Distributor	Terms	Stations	Top 10	% of U.S.	Go/No Go
Good Company	Group W	C++++	23	0	13	?
Liddy	All American	C	12		25	?
Live with Regis & Kathie Lee	Buena Vista	C++++	98	6	70	Go
Morton Downey Jr.	MCA	C++	N.A.	2	N.A.	?
Rita Davenport Show	Harmony Gold	C++++	—			No-Go
Star Trek	Paramount	C	115	10	91	Go
The Daytime Show	Paramount	C++++	—			No-Go

(Continued on page 70)

## First-run half-hour weekly (fall '88)

Program	Distributor	Terms	Stations	Top 10	% of U.S.	Go/No Go
Campbells	ITF/Paragon	B(2/4)	17	3	23	?
Candid Camera	Blair	B(3.5/3)	N.A.	—	20	?
Celebrity Bowling	USTV	B(3/3+)	—			No-Go
Charles in Charge**	MCA	B(3/4)	N.A.			Go
Crimes of the Century	Casablanca IV	B(3/4)	N.A.			Go
Gary Coleman, Private Eye	Fries	C++	0			No-Go
Golden Greats	TeleTrib	B(3+/3+)	N.A.			?
Great Escape	Genesis	B(3/3.5)	N.A.			?
Hollywood Countdown	All American	B(2.5/3.5)	15	N.A.	30%	No-Go
Learning Ropes	Action Media	B(3/3+)	185	7	49	Go
Life's Embarrassing Moments	Group W	B(2.5/4)	N.A.	N.A.	N.A.	?
Monsters	TeleTrib	B(3+/3+)	N.A.			Go
Mr. Belvedere*	20th Fox	C	70	9	62	Go
Munsters Today	MCA	B(3/4)	N.A.	9	70	Go
My Secret Identity	MCA	C+++	N.A.	7	55	?
New Generation	Fries	C++	26	7	40	Go
Punky Brewster**	Columbia	B(3/4)	N.A.			Go
Secret World	Turner	C	N.A.			?
Starting From Scratch	Worldvision	B(3/3+)	50	8	60	Go
The Way It Was	All American	C	Cable	—	—	Go
Tiko, Pride of Rockies	ITC	B(3/3+)	25	4	35	?
Twilight Zone	MGM/UA	B(3/3+)	23	7	45	Go
Webster**	Paramount	C	134	10	88	Go
World Class Women	Select Media	B(2+/4)	60	7	55	Go
World of Guinness Records**	Peregrine	B(2+/4)	N.A.			Go

\* = fall 1989. \*\* = new episodes.

## Childrens—Live Action (fall '88)

Program	Distributor	Terms	Stations	Top 10	% of U.S.	Go/No Go
Capt. Power	Mattel	B(2+/4)	0			hold
Double Dare	Viacom	B(2+/4)	107	10	87	Go
Dr. Fad	Fox/Lorber	B(2/4)	14	6	30	Go
Finders, Keepers	Viacom	B(5/1.5)	25	8	41	Go
Footlight Follies	Peregrine	B(2+/4)				?
Fun House	Lorimar	B(2+/4)	82	9	77	Go
Kids Crosswits	Syndicast	B(2+/4+)	0			hold
Slime Time/Treasure Hall	Access Synd.	N.A.	35	8	45	?
Superboy	Viacom	B(3/3+)	14	4	19	Go

## First-run cartoons (fall '88 & '89)

Program	Distributor	Terms	Stations	Top 10	% of U.S.	Go/No Go
Alvin & the Chipmunks	Lorimar	B(2+/3+)	112	10	84	Go
Animated Classics	Taffner	C	N.A.			?
Bionic 6**	MCA	B(?)	N.A.			Go
Bugsburg*	Group W	B(2+/3+)	40	4	34	?
Camp Malibu	Access	B(2+/4)	40	9	60	Go
Care Bears	SFM	B(2.5/4.5)	71	9	65	Go
Chip-N-Dale*	Buena Vista	B(3/3)	85	9	75	Go
Cops	Claster	B(2/)	75	10	81.5	Go
Denver the Last Dinosaur	World Events	B(2+/3+)	35	9	50%	Go
Gumby	Lorimar	B(2/4)	82	10	70	Go
Heathcliff	LBS	C	Cable	—	—	Go

\* = fall 1989. \*\* = new episodes.

## First-run cartoons (fall '88 & '89)

Program	Distributor	Terms	Stations	Top 10	% of U.S.	Go/No Go
Karate Kid	Col. TV	B(2+/4)	—			No-Go
Marvel Universe	New World	B(2/4+)	N.A.			?
Mighty Mouse***	Viacom	C	N.A.	N.A.	N.A.	Go
Police Academy*	LBS/Warner Bros.	B	15			?
Small Wonder	20th Fox		—			No-Go
Snorks	Worldvision	B(2+/4)	70	10	65	Go
Solar Man	Orbis	B(2/4+)	N.A.			?
Teddy Ruxpin	LBS	C	100	9	85	Go
Vytor*	World Events	B(2+/3+)	N.A.			?
Yogi Bear	Worldvision	B(2/4)	70	10	65	?

\* = fall 1989. \*\* = new episodes. \*\*\* = April start.

## First-run hour weekly (fall '88)

Program	Distributor	Terms	Stations	Top 10	% of U.S.	Go/No Go
Fairie Tale Theatre	Silverbach/Lazarus	C	N.A.			?
Freddy's Nightmares	Lorimar	B(6/6)	100	8	68	Go
Original Vaudeville Game	Firestone-Cohen	B(6/7)	12	3	25	?
Portrait of Soviet Union	Turner	B(6/6)	N.A.			?
Public People, Private Lives	Orbis	B(5/7)	N.A.			?
Redeye Express	Syndicast	B(5/7)	N.A.	N.A.	N.A.	?
USA Today	GTG	B(5/7)(?)	114	9	84	Go
War of the Worlds	Paramount	B(6+/5+)	131	10	87	Go

## KCOP-TV marathon runs a hot ratings race

The third annual Los Angeles Marathon Sunday March 7 was the highest-rated sports event on TV that weekend, according to KCOP(TV) which televised the 26.2 mile event.

The Chris/Craft station drew a Nielsen rating of 12.5 with a 33 share, up from the previous year's 9.6/26. KCOP claims the L.A. Marathon, which drew 17,000 participants, surpassed the New York Marathon, which drew a 10/30 for its ABC-TV coverage several weeks earlier.

The all-morning coverage from 8-noon ran up against NCAA and college basketball, golf, skiing and Dodger baseball on competing stations. NCAA basketball on KCBS-TV from 11 a.m.-1:30 p.m. drew a 9.5/24; Chrysler Golf Tournament on KABC-TV from 11 a.m.-1 p.m. drew a 3.8/10, while Dodger baseball on KTTV from 11 a.m.-1:45 p.m. drew a 6.6/17.

The Marathon also outdrew sporting events during the same morning time periods on Saturday as well.

KCOP, which only televised the event to Southern California, utilized 32 cameras, five helicopters with cameras and more than 100 technical people.

## Radio syndication

*Everybody's Money*, 60-second financial series, is being aired on more than 200 stations. Frank Blair, veteran newscaster of NBC's *Today* show for many years, is host. Programs cover a wide range of consumer topics. Content of the inserts is derived from *Everybody's Money*, consumer magazine for credit union members.

WXDJ-FM Miami has signed with **Satellite Music Network** to become an affiliate of The Wave format. Miami is one of eight major markets in the Wave network. The other seven are Kansas City, Dallas, Seattle, San Diego, Chicago, Cleveland and Detroit. Wave music blends soft rock, light jazz and melodic new age.

**Paul Goldstein** has been promoted to vice president and director of program operations for The Wave Network, distributed by Satellite Music Network and Metropolitan Broadcasting Corp.

He was production director at KTWV-FM, Wave producer in Los Angeles, when it was KEMT.

Before that, Goldstein was production administrator at WNBC.

**Charles Michelson Inc.** will distribute **MCA Entertainment/Universal** radio dramas *Dragnet* and *The Six Shooter*. The new agreement marks the 12th year that Michelson will handle both syndicated shows. Both shows will run 52 weeks in three major markets: CBS-owned stations KNX Los Angeles, WBBM Chicago and WCAU Philadelphia, as well as 118 additional independent stations in major markets. Outside of the U.S., *Dragnet* and *The Six Shooter*, are heard by the Armed Forces Radio Network.

**The Westwood One Radio Networks** has premiered *The Lost Lennon Tapes* with a three-hour preview. The show will continue to air in one-hour editions each week throughout 1988. The radio series features hundreds of hours of never-heard-before interviews, music and other material chronicling the life and career of John Lennon. Elliot Mintz is host.

For this year, 52 new *Du Pont American Fisherman* radio shows have been produced by Du Pont and distributed free to stations. The show, in its seventh season, provides fishing information and hints by hosts Roland Martin and Bill Dance.

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## Programming/Production

(continued)

### 'Jeffersons' hits 91% with 151 markets

New sales and renewals for *The Jeffersons* reruns have reached 151 markets, representing more than 91% of the U.S. TV households, according to Columbia Pictures Television, the sitcom's distributor. Thirteen new licensees put *Jeffersons* over the 90% mark. These are eight network affiliates and five indies: WPIX(TV) New York, KTVU-TV San Francisco, KTVI-TV St. Louis, KRBK-TV Sacramento, WVTM-TV Birmingham, WAPT-TV Jackson, WKAB-TV Montgomery, WITN-TV Greenville-New Bern, KGBT-TV Harlingen-McAllen-Brownsville, WPDE-TV Florence, S.C., KYNA-TV Yuma, WRBZ-TV Baton Rouge and WFLX-TV West Palm Beach.

The reruns of *Jeffersons* have been running in three key time periods—early fringe, access and late-night. According to the November Cassandra report of syndicated programs, the show registered a 4.3 rating and 11 share nationally on 82 stations, ranking it Number 42. In late night it was Number 9 (tied), with a 3/10 in 23 markets; in access, a 6/9 in 12 markets; and in early fringe, a 5/10 in 19 markets.

### CBS primetime early; ABC, NBC mum

The other two television networks are playing it close to the vest on the fall primetime schedule in the wake of CBS's announcement that it will go with new shows two weeks earlier than the traditional opening week. At ABC, a spokesperson said simply, "We have not announced our fall schedule as yet. We will wait until May before we do so." NBC's comment was no comment at this time.

As for CBS, it will introduce the primetime season schedule beginning Sept. 5, two-weeks earlier than the usual time. The reason, according to Gene Jankowski, president of the CBS/Broadcast Group, is that, by starting two weeks before the opening of the Summer Olympics, the network believes people will be receptive to new programming for Labor Day, and it will be much easier for them to sample our new schedule then.

"The early start offers them a real benefit, gives CBS a stronger competitive position and, we believe, will also be attractive to our advertisers." CBS research according to the network, indicates that the higher levels of homes using TV plus higher program audi-

ences and network shares characteristic of the normal season start will be present after Labor Day as a result of this earlier premiere strategy.



*LBS Communications marked the distribution of "Police Academy," animated series, with a bash in Houston during NATPE. L.-r., Paul Siegel, president of LBS Entertainment; Bubba Smith; and Henry Siegel, chairman and president, LBS Communications.*

### Zooming in on people

**Glenda Grant** has been named vice president of television at **ITC Productions**. Grant joined the company in 1976, and after a series of promotions became vice president, administration, for a number of years before becoming development vice president in 1986.

**Bernie Brillstein**, chairman and chief executive officer, **Lorimar Film Entertainment**, has been elected to the board of directors and the executive committee of Lorimar Telepictures.

**BBC/Lionheart Television** has made several executive appointments. **Raymond Krafft**, vice president, public broadcasting sales, has been promoted to executive vice president, sales. **Richard Golden**, vice president, general sales manager, commercial television, becomes senior vice president, domestic sales. **Mac Jawed** has been named senior vice president, finance and administration, assuming further responsibilities, in addition to being chief financial officer. **Brian Sloman** director of special projects, becomes director of publicity and promotion.

**Jonathan Birkhahn** has been named vice president, legal and business affairs at **King World**, a new position.

**Owen Simon**, vice president, creative services at **Group W Productions**, has marked his 30th year with the company. He began as promotion/publicity manager at **KDKA(AM) Pittsburgh**. He joined the production company in 1967 in New York.

**Michael Hannibal** has been promoted to manager of media sales and research



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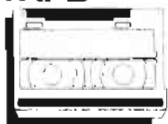
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at Raymond Horn Syndication. He joined RHS last year as an account executive and before that was in the research department at Katz Television.



**Michael Hannibal**

**Ronald Lightstone** has been named executive vice president at **Aaron Spelling Productions**. He joins Spelling from Viacom International, where he most recently was senior vice president of corporate and legal affairs.

## PBS to begin stereo shows

PBS will begin distributing stereo programming in April using General Instrument's videocipher technology to accommodate the estimated 10.8% of the nation's households with stereo sets.

The network says the VC-II stereo system allows it to inexpensively encode digital sound in the broadcast signal. Cost of the receiving units which stations must buy is around \$500, according to PBS, which notes an earlier stereo system called DATE (Digital Audio for Television), cost \$11,000 per decoder.

In a related boost for stereo, CBS has announced it will air its entire fall schedule in two-channel sound. CBS initiated limited stereo broadcasting two years ago.

PBS has been delivering stereo shows since 1984, when WTTW(TV) Washington, produced its first two-channel program. Today around 40 PBS stations offer stereo programming.

In order to receive stereo, the home viewer needs to either have a stereo TV or purchase a separate signal decoder unit. The VC-II model, for receiving PBS programs, costs around \$400.

And in a separate move to ensure that rural areas of the nation, especially satellite dish owners, receive PBS programs, the network will continue transmitting a non-scrambled signal for shows in its national program service.

These include: *Sesame Street*, *Mastertierce Theatre*, *Nova*, *Frontline* and *Great Performances*.

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# Rivera maps moves to make show mobile, responsive to news events

Geraldo Rivera will be originating his syndicated weekday talk show *Geraldo*, from Los Angeles two months this year as part of the strategy to make the program mobile. Rivera also wants the program to become more "reactive" to news events, going on-location to the scene of that day's hot news topic.

These are steps Rivera envisions as means of further separating his program from his two main chat-show rivals, Oprah Winfrey and Phil Donahue.

During a recent taping of the first five shows for KCBS-TV, the CBS-owned outlet (the show had been on KLTA(TV)), Rivera said his hard-news background while at ABC from 1974-85, is what makes his program different from the others.

In order to build the daily strip, Rivera says, he's cutting down the number of specials he's doing for Tribune Broadcasting. He's done five, with two slated for this year. "I'd like to do one every six months. They've become too difficult and time-consuming for me. I don't want my series to be an absentee program. I want to keep the program a reflection of who I am. I don't want the quality to suffer because of the quantity of hours on the air."

The emphasis on getting *Geraldo* on par with *Oprah* and *Donahue* will not affect Rivera's deal with *Entertainment Tonight*, where he's been doing a multipart report each month since April 1987.

Because Rivera tapes his daily show Monday through Thursday at the Times Square Studios in Manhattan, he is free to do his other projects on Fridays and weekends.

**Relocating.** But he's considering relocating to L.A., where he's lived on and off since 1963 and where his son Gabriel, nine resides. "Los Angeles," he says, "is the only city that doesn't have a national talk show originating here."

And while he taped his initial shows at the Aquarius Theater across the street from KCBS-TV, Rivera says he would look to having his own location to accommodate his studio audience if he relocates to the Coast.

*Geraldo* is seen on 130 stations, up from the initial 70 charter members. L.A., where the show now airs at 4 p.m., is the only market where it is seen on a CBS O&O. "Most of the stations are now network affiliates, of which the majority are ABC. That does give me a chuckle, I must admit," Rivera says.

Airing from 9 a.m. until midnight around the nation prohibits Rivera from satelliting the show day-and-date

with its airing. The programs are taped live 48 hours before airtime. Being scattered around the schedule doesn't bother Rivera. "I play the hand I'm dealt with," he replies.

**Markets.** In two markets Rivera goes against *Oprah* at the same hour. At 9 a.m. in Seattle he's on KOMO while she's on KIRO. In recent Nielsens, according to Jack Devlin of Tribune Broadcasting, one day Rivera had a 8.2 to *Oprah*'s 6.2, while on another day she beat him 6.0 to his 4.4.

And in Dallas, where he's on KDFW and she's on WFAA, they've tied with 9.8s, and are according to Devlin, "very close."

In order to open the 4 p.m. slot for Rivera in Los Angeles, KCBS-TV shifted *Simon and Simon* back one hour. Now he's up against the 4 p.m. news on KABC-TV and KNBC-TV.



**Geraldo Rivera**

Rivera's aphorism "is to have the program be as reactive to events as what I did on *20/20*. How do people survive a national calamity? I want to go to the location; I want to be reactive in that sense."

Notes Rivera, "Television can be an instrument for positive social change. TV shouldn't be embarrassed about effecting reality. We're players in society. We're there to help mold consensus and opinions."

Rivera says by opening his daily show with an on-location taped segment, it allows him to remain in the news business, and utilizing satellite interviews provides for "a richer mix of guests." He admits there are days when the subject is a soft topic or when the theme is something suggested by executive producer Bonnie Kaplan or other producers that he would not have thought of himself. "You can't bash people every morning with hard news. You can't give people bad news every day." He feels it's wrong to "invite me into your living room and I'm going to make you depressed."—**Eliot Tiegel**

## Syndication shorts

**Viacom Enterprises** is taking 130 half-hours of *Mighty Mouse and Friends* from its cartoon library and selling them via a cash package. In addition *Mouse*, the package includes *Heckle & Jeckle*, *Deputy Dawg* and *Alvin the Chipmunk*. Also, Viacom will distribute three two-hour specials, *The Best of Gleason*, this year and next. In addition, 26 half-hours of material from these specials will be offered via cash.

**Syndicast** will distribute *The Gallant Breed*, two hour special celebrating the Marines, beginning for the fall. E. G. Marshall hosts the show, executive-produced by Lou Reda.

Group *W's Hour Magazine* has been renewed by WNYW-TV New York and KTTV(TV) Los Angeles, and two other Fox stations, WFLD-TV Chicago and KRIV-TV Houston, will begin airing the show in September.

**King World's** *Wheel of Fortune* and *Jeopardy* have been renewed by 37 stations, 26 of the top 50, through the 1991-92 season. New markets added are KSTP-TV Phoenix, WVEC-TV Norfolk, WTNH-TV Hartford, WFTV(TV) Orlando and WBNS-TV Columbus.

A pilot on a Linda Ellerbee strip series will be ready about May 1. The series start date is January 1989, and it is a coventure of **King Features Entertainment** and the six Hearst Broadcasting stations. The program is geared for late-night.

**Lorimar Syndication's** *Fun House* has been purchased by KCOP-TV Los Angeles, for a total clearance of 65 stations representing 62% of the country.

**Viacom Enterprises' Business This Morning**, produced by Financial News Network, began airing in 90 markets, including 16 of the top 20. These include four of the five CBS-owned stations, WCBS-TV New York, KCBS-TV Los Angeles, WBBM-TV Chicago and WCAU-TV Philadelphia.

**Tribune Entertainment** has cleared the new Geraldo Rivera special, *Murder: Life in Death Row*, on 125 stations. The two-hour special is due for a June airing.

Switching from cash/barter to barter has paid off for **Four Star International** regarding *The New Liar's Club*. Four Star has added 30 markets since the switch. The comedy game strip will go into production soon for airing in the fall.

## LIKE IT IS

Black agency execs tell their story to Chicago station/77

## BUYER'S OPINION

Media service exec sees services placing more spot dollars/79

## MEDIA PROS

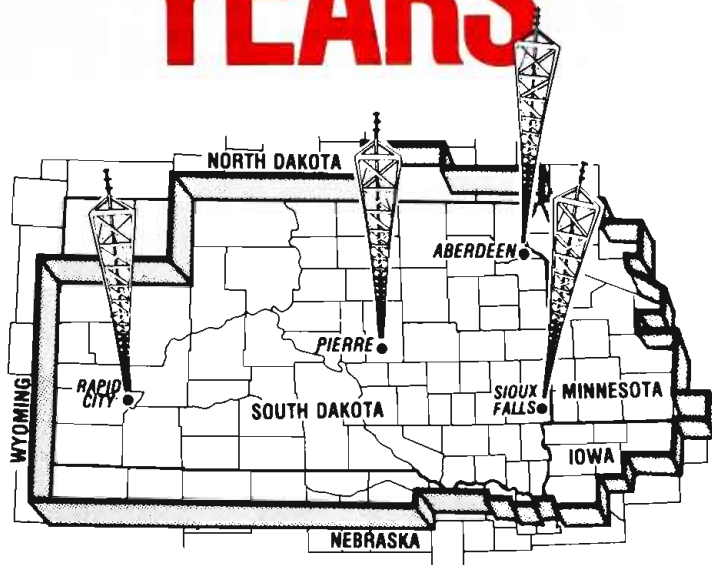
Local personalities effective pitchers for advertisers/81

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# Spot Report

March 21, 1988

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# Spot Report

March 21, 1988

## Black agency execs tell it to WLS-TV Chicago, and the city listens in

Gene Morris and Joseph Randall of Morris/Randall Advertising, Chicago point to a few of "the subtleties" of being one of the almost 30 million blacks in the U.S.: "The way we move, the way we see things, even the way we shake our heads, can communicate things to other blacks in ways that most general market agency creative people aren't even aware exist."

That, says Tom Burrell, head of Burrell Advertising, is one of the reasons the advertising industry as a whole should encourage, develop and hire young black talent—"not for altruistic reasons but for selfish reasons, if it hopes to sell to black consumers more effectively."

Terry Gardner, founder of Brainstorm Communications, believes that among the things black owned agencies must do to "remain tapped into the community" is to "create an environment where young, talented blacks would want to come to work. We also believe it's our obligation to seek out minority owned vendors and suppliers. I'd never place my own agency in jeopardy by buying from a supplier who couldn't meet our standards, but where the minority vendor runs a business as sound and as conscientiously as we run ours, we believe it's part of our responsibility to other black businesses."

**On the air.** These were among the insights on their business offered by the chief executive officers of Chicago's leading black owned agencies in *Blacks in Advertising . . . Still Pushing Forward*, recently presented by WLS-TV Chicago.

Leading off this behind the scenes look at advertising and how it's created, Vince Cullers, credited with starting the first black owned agency, explained how he built it "on the basis of the special sensitivity to the black consumer we can deliver to clients." Said Cullers, "In a truly open society there would probably be no need for special advertising to black people, but the need does exist because, unfortunately, this society has never been completely open. This is why specialized agencies like ours can prosper."

Another reason, it was pointed out, is that the black consumer market can be the margin of profit for as many as 80 to 90% of major corporations. If black consumers stopped buying, many companies, it was said, "would either go out of business or stop growing." It was also observed that black agencies have an opportunity to go beyond selling to black consumers alone, because going in the black agency has to learn a new client's entire business.

## AC tops in buyers' eyes, says survey for MMR

"Adult contemporary's versatility is the format's strong suit. It should be presented as a 'must' buy since this is how buyers perceive the format."

But versatility is only one area in which AC scored well in a comparison of radio formats, the way media buyers see them, conducted for Interep's Major Market Radio by Coleman Research and presented to MMR repped stations at the rep's ninth annual "Fly-In" conference in Carlsbad, Calif.

AC, in fact, indexed above 100 in nine of 12 format attributes buyers were asked about, compared with formats in general. Results were based on buyer interviews in 10 cities, with the buyers given eight formats from which to choose "the one they buy over the others." On an overall basis, 60% named AC, 14% picked contemporary hits, 7% said easy listening and no other format pulled above 6%.

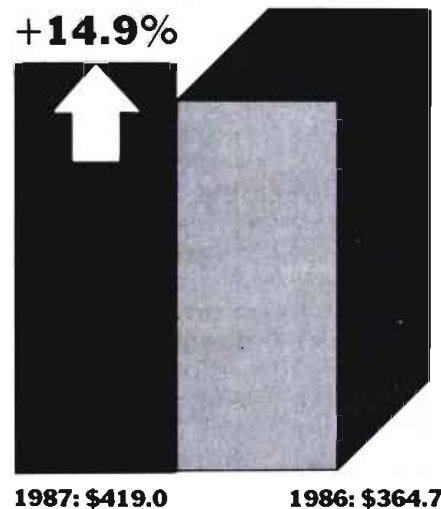
However, contemporary hits was named by 42% as the first choice to reach teens and the 18-34 bracket. Both CHR and AC are credited by buyers with offering a good commercial environment for most products as well as cost efficiency. CHR differed from AC in the buyers' opinions, in that buyers think of CHR less often as a good "all around" format and believe CHR's strongest suit is the promotional opportunities it offers.

Easy listening gets good marks in terms of providing an upscale audience, coming in second behind classical music in this department. But easy listening was deemed weakest in terms of cost efficiency. Coleman found buying belief that easy listening's best opportunity lies in promoting its upscale audience.

And country music, the format that got the 6%, is considered comparable to classical or urban contemporary in its ability to reach "a unique audience."

## January

### National spot business



Complete TV Business Barometer details p. 26



**Michael E. Spitalnik** has been elevated to senior vice president/general sales manager for Independent Television Sales. He joined the company at its founding in 1984 and now steps up from vice president/East Coast manager.

## Stations

**Vicki Street** has been named general manager of WMTV(TV) Madison, Wisc., recently acquired by Adams Communications Corp. from Forward Communications. Street had been general manager of KSTU-TV Salt Lake City.

**Larry Spero** has been appointed director of sales at WRC-TV Washington, D.C. He joined the station 17 years ago as an account executive and now advances from sales manager.

**Barry Margolis** is now sales manager for WNBC-TV New York. He joined NBC-TV in 1980 as an account executive with NBC Spot Sales and has been an account executive at WNBC-TV since 1984.

## Country Radio elects

Charlie Douglas of Music Country Radio Network has been elected to succeed Mike Oatman of Great Empire Broadcasting as president of Country Radio Broadcasters, who organize and stage the industry's annual Country Radio Seminar. Bob Saporiti of Warner Brothers was reelected to a second term as vice president and Jeff Walker of Aristo Music Associates was reelected treasurer. And Mac Allen of SESAC is again secretary for a second term. Succeeding Erica Farber of Interep as agenda committee chairperson is Johnny Biggs. Reelected to three year terms on the association's board were David Parnigoni of the National Association of Broadcasters; Ed Salamon of The United Stations; Gerrie McDowell of Capitol Records; Jack Lameier of Columbia Records, Larry Daniels of KNIX Tempe, Ariz., and new president Charlie Douglas.

**Robert F. Russell** is the new general manager of Stauffer Communications' KGNC AM-FM Amarillo, Texas. The past president of the Kansas Association of Broadcasters had been owner and general manager of KOZA Odesa-Midland.



**Joe Davidman** has returned to WSHE(FM) Fort Lauderdale as vice president and general manager. He had been general manager from 1980 through 1984 and now comes back from WXDJ(FM) Miami-Fort Lauderdale where he had been president.

**Cheryl Craigie-Parker** has returned to KMBC-TV Kansas City as general sales manager. She had been national sales manager for the station before moving to her most recent previous post as local sales manager of WFLD-TV Chicago.

**Clint Sly** is now general sales manager of KEX Portland, Ore. He came to the station in 1986 as an account executive and now moves up from local sales manager.

**Ron Jones** has been named general sales manager of WVUE-TV New Orleans. He was formerly local sales manager of KPRC-TV Houston and before that had been general sales manager of KLTW(TV) Tyler, Texas.

**John Harker** has been tapped for the new post of director of station operations at Meredith Corp.'s KVVU-TV Las Vegas. He was formerly production manager for KLVX-TV, also Las Vegas.

**Andrew Capone** has been appointed national sales manager at WXFL-TV Tampa-St. Petersburg. He moves in from New York where he had been director of sales training and employee development for MMT Sales.

**Kirk Gregory** has joined KESQ-TV Palm Springs, Calif. as national sales manager. He comes to the ABC affiliate following sales posts with NBC

Spot Sales, ABC Spot Sales and KABC-TV Los Angeles.



**Mike Wach** has been appointed vice president of sales at WNEV-TV Boston. The former group sales manager at Petry Television joined WNEV-TV in 1985 and now moves up from national sales manager.

**John Hysler** has been named general manager of Adams Communications' WHOI-TV Peoria, recently acquired from Forward Communications. Hysler had been vice president, general manager of KAUZ-TV Wichita Falls, Texas.

**Jane Sherwin** has been appointed general sales manager of WEWS-TV Cleveland. She came to the station in 1977 as a local account executive and replaces **Clint Pace** who now devotes full time to heading television sales for all Scripps Howard television stations.

## New Stations

### On the Air

**WAWA-TV Rome, Ga.**; Channel 14; ADI On the dividing line between the Atlanta and Chattanooga ADIs. Licensee, Sudbrink Broadcasting Co. of Georgia, 713 Shorter Ave., Rome, Ga., 30161. Telephone (404) 291-9292. Doug Koontz, general manager; Barry Davis, news director. Air date was February 29, 1988.

## Buyer's Checklist

### New Representatives

**Banner Radio** is now the national sales representative for WLOQ(FM) Orlando, WDCQ Fort Myers, Fla. and WQBZ(FM) Macon, Ga. WQBZ programs an album rock/mass appeal rock 'n roll format, WLOQ offers jazz and soft rock, and WDCQ airs Solid Gold.

## Media Professionals

### Local radio personalities can sell well for advertisers



**Jack Caplan**

*Senior vice president,  
Planning  
Time Buying Services, Inc.  
New York*

**R**esearchers at the radio representatives don't need a lot of encouragement to persuade them to calculate reach and frequency formulas to show how much more audience can be reached by adding a proposed radio schedule to, say, a newspaper or television campaign. What they come up with can be some quite impressive numbers. But for an even more impressive demonstration of "value added," by radio, never underestimate the additional impact that popular air personalities can deliver for a client by talking to their audiences of loyal listening fans.

Jack Caplan, senior vice president at Time Buying Services, recalls the case history of a particularly successful campaign that made use of this kind of impact for a diet product. This, he explains, was a product produced by a major pharmaceutical company that wanted to increase the brand's sales beyond what was already being achieved through use of "major network television, cable network and spot television in selected markets across the country."

Caplan says Time Buying Services' assignment was "to develop heightened national awareness in an additional medium," and that the solution that worked involved use of local market radio on a nationwide basis, "but with no advertising budget initially allotted to this objective."

He says the idea that TBS came up with called for use of popular radio air personalities to "actually try out the weight loss program, using the client's product. Over a six week period, on live radio, the participating personalities used the brand and talked about it on the air to their listeners, describing how 'It works for me, and it'll work for you, too.'"

Caplan reports that these cross-promotional efforts "gained more listeners for the radio stations we selected, and increased sales of the client's diet product in each of the 10 original test markets." He says the brand is currently being promoted in 50 markets across the country, as a regular component of the company's advertising plans, and that "Its sales have more than tripled during the course of this campaign."

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KAER and KFBK (AM), Sacramento KFWB, Los Angeles KJQY, San Diego

**Westinghouse Broadcasting Company**

**Caballero Spanish Media** has added KEYH Houston. The station has carried Spanish language programming since 1979.

**Christal Radio** is the new national sales representative for WQRC(FM) Barnstable, Mass. and for KKAA/KQAA(FM) Aberdeen, S.D. KQAA has an adult contemporary format and KKAA programs country music. WQRC broadcasts news, information and easy listening music.

**CBS Radio Representatives** has been named exclusive national sales representative for KWOD Sacramento. The Royce International station features contemporary hits.

**Eastman Radio** has been appointed national sales representative of KOA/KOAQ(FM) Denver and WJJR(FM) Rutland, Vt. WJJR is an easy listening station and KOA carries news, talk and sports, while KOAQ programs adult contemporary music.

**Hillier, Newmark, Wechsler & Howard** has assumed national sales representation of WHVE(FM) Tampa and WRXR(FM) Augusta, Ga. WRXR airs classic rock and WHVE programs a "New Age" sound blending soft rock, jazz and new age music.

**Katz Radio** is now the national sales representative for KKOJ Jackson, Minn. The station is owned by Kleven Broadcasting Co. and offers a modern country/farm format.

**Republic Radio** is the new national sales representative for KEZX AM-FM Seattle and KIXL/KHFI(FM) Austin, Texas. KHFI is a CHR station, KIXL broadcasts a religious format and both Seattle stations carry adult oriented rock.

**Savalli Broadcast Sales** has been appointed national sales representative for WRIV Riverhead, N.Y. The station is owned by Bruce Tria and programs a middle of the road format.



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## Television/Radio Age

1270 Avenue of the Americas New York, N.Y. 10020

### New Call Letters

**WRHP(FM)** is the new call designation of Park Communications' WRRB Syracuse. The station has also introduced its new format, "The Most Beautiful Music in the World."

### New Affiliates

**NBC Radio Network** has added WNNJ Newton N.J. The station is owned by Group M Communications.

### Transactions

**Metropolitan Broadcasting Corp.** has agreed to sell WOMC(FM) Detroit to **Infinity Broadcasting**, the largest publicly-owned, radio-only group broadcaster, for \$23 million, subject to FCC approval. Carl C. Brazell, Jr. is president of Metropolitan.

**Jacor Communications** has acquired WFLA/WFLZ(FM) Tampa from **Sconnix Broadcasting** for \$20 million. Broker in the transaction is Gary Stevens & Co.

**Pollack Broadcasting Co.** is selling KWLN(FM) Osceola-Memphis to **WABB/FM, Inc.** for \$5.2 million. WABB is headed by Bernard Dittman and William Pollack is president of Pollack Broadcasting. Broker for this sale is Americom Radio Brokers.



## Bank of Boston's top broadcast dealer tells what lenders look for

The Marines may be looking for a few good men, but who does the Bank of Boston see as an attractive candidate for acquisition financing? According to Elizabeth Mercurio, vice president and senior broadcast lender for the bank, it's not the size of the company or the medium itself. Of all the factors to be considered in this kind of transaction, "the most important is management," she says.

Since broadcasting has evolved into such a management-intensive business, the "track record" emphasis is well-founded, just as Bank of Boston's \$725 million television and radio portfolio commitments make its expertise in this area equally well-established. A \$10 million preferred minimum transaction focuses the broadcast department's business on TV/radio acquisitions and mergers, with programming, cable and film financing handled elsewhere within the establishment.

While Mercurio understandably views groups as preferred customers, "because of the diversity of risk," client generalizations are, as a rule, difficult. "Our portfolio ranges in size from large, established groups owning several properties in different markets, to smaller entrepreneurial companies," she says. But while rules are difficult in assessing transactions of this size, risk management parameters are fairly standard.

**Cash-flow standards.** In evaluating assets, most banks use cash flow as the basis for financing broadcast transactions. And, Mercurio continues, "there are standard cash-flow multiples that have arisen over the years. We would look for cash-flowing deals that, in general terms, have senior bank debts not exceeding six times the property's trailing cash flow."

Not exactly fodder for junk bond financing. But this, too, is how Mercurio likes it. Regarding the Federal Communications Commission's plan to impose a three-year ownership limitation before a broadcast property can be resold, she explains, "Considering that our portfolio is really focused on broadcasters who are in the business for the long term and not to turn a profit in a short period of time, [this] really doesn't affect us."

Other considerations that do affect a bank's decision, Mercurio offers, are "A realistic marketing plan, including reasonable projections for the station, that show a capacity to fully repay bank debt in a range of eight-nine years, with sufficient cash that also would be able to cover the company's contractual debt service requirements, plus any capital expenditures."

While Mercurio may be hard on firms with demonstrably less financial promise, she admits that multiples used for property assessment have risen along with the demand for "good, cash-flowing properties

in good growth markets. That has had an effect on pushing up and strengthening prices."

Finally, broadcasters with bright plans and dimmer financial statements need not despair, for Mercurio assures, "We evaluate each deal on the basis of its own merit and on very specific financial parameters, regardless of price."—**Joe Terranova**

## Bullish on Warner Communications

Wall Street analysts are generally upbeat over the possibility of a merger between Lorimar and Warner Communications. Lorimar's financial woes have been compounded by its lackluster foray into the feature film business, and analysts have been generally downbeat on the company's performance. But comments on Warner's performance have been impressive.

In his update on WCI, Dennis McAlpine, an analyst for Oppenheimer & Co., was recommending the stock long before the Lorimar talks surfaced. McAlpine sees the company's strong financial performance more in terms of its CD music business.

Raymond L. Katz, an analyst for Mabon, Nugent & Co., wrote in his report prior to the Lorimar talks that WCI "represents the strongest pure entertainment play available to investors."

While Katz agrees that WCI's strong 1987 performance was driven largely by the recorded music division [which provided almost 65% of the year-to-year increase in operating income], Warner Cable provided almost 31% of the operating income gain. Looking into his 1988-89 crystal ball, Katz sees WCI this way:

**Warner Bros. outlook.** Looking at Warner Bros., WCI's film and television entertainment division, Katz predicts earnings will rise nearly 28% in 1988, mostly on the basis of off-network syndication profits, particularly *Night Court*, which will be available next September and will add an estimated \$45 million in profits to the third quarter of '88.

By 1989 Warner Bros. will show a \$10 million increase in operating income fueled by the expansion of the international business, as Disney theatrical product fills the pipeline under the newly signed distribution agreement. Also giving a boost to the division will be the addition of *Growing Pains* (88 episodes) and one more season of *Night Court* (22 episodes).

What about CD sales? Will they continue to turn out such strong profits? Katz is cautious, predicting only a 16.8% increase for the Music Division in '88, and 15.2% for '89.

Katz is just as bullish on WCI's cable operations, seeing Warner Cable increasing its base with moves into Queens and Brooklyn, N.Y., and the addition of 100,000 subscribing households. While Warner Cable ended 1987 with an average annual 35% operating margin, Katz sees this going up to 37% in 1988 and 38% in 1989.

Looking at WCI overall, Katz estimates that in 1988, EPS from continuing operations will rise almost 21%, and almost 16% in 1989. Operating income should increase almost 23% in 1988; 12% in 1989.



**"Footlight Follies"**



**"Improv Tonite"**

*Pitched at NATPE were a show for children seven to 11 and a new entry for late night.*

**Brown raps 'Wall St. mentality'** (from page 39)

founder Budd Friedman as executive producer with Larry O'Daly the producer.

Notes Dick Block, Peregrine's consultant: "Stand-up comedy is the jazz of the '80s. Clubs are springing up all over the country... The humor has a lot of social commentary and it attracts young people. Budd knows the people on the A list of up-and-coming talents."

One of those comics, John Mulrooney, was seen on the first night at the Improv set up at NATPE in Houston by Fox executives Barry Diller and Jamie Kellner, and hired on the spot to host Fox Broadcasting's *The Late Show* on Monday and Tuesday nights

beginning March 14. This is the interim period before a permanent host is named.

Peregrine will offer 130 new episodes of *Improv*, if the show is a "go." In addition, 65 shows were shot in 1984 for the Arts & Entertainment cable network are included in the package.

Notes Brown: "Late night has become a much more important market for networks, syndicators and advertisers." If launched, this show "will let you go to bed with a smile on your face." Each show will feature three comics plus a guest host and is designed as counterprogramming to the late news and even *Johnny Carson* and *David Letterman*.

Peregrine has budgeted \$75,000 for each *Follies* show; \$150,000 for each week's worth of *Improv* and \$120,000 per *Guinness* episode, which averages between a 4.5 and 4.8 rating and 16/17 shares, according to Brown.

Peregrine Film Distribution, a subsidiary of Peregrine Entertainment, has a staff of 40 in Los Angeles, with sales reps in New York, Chicago, New Orleans and L.A., and an accounting/shipping office in Salt Lake City. "You don't sell with your feet under your desk," jokes Brown, who started selling *Romper Room* for Claster Enterprises and then moved to ZIV Television, Wes Hampton Films, American International Pictures TV division (as president), Filmways TV Distribution (as president) and UPA Productions (executive vice president) before coming to Peregrine in '84.

Peregrine distributes more than 300 film titles internationally as well as offering four first-run syndicated cash movie packages: *Adventure World*, *Alien Encounters*, *Terror Zone* and *Vanguard*. These 64 films are broken down into 15 family-flavored animated and live action stories for *Adventure World*; 19 science fiction stories for *Encounters*; 15 horror stories for *Terror Zone* and 15 true life stories for *Vanguard*. —**Eliot Tiegel**

**Carol Rosenstein**



*Peregrine finances the efforts of Together Again but maintains an open-door distribution policy for other creative shops.*

## Radio Express steams ahead *(from page 42)*

chelle Phillips of the Mamas and Papas, Grace Slick of Jefferson Airplane, Johnny Rivers and Tommy Smothers of the Smothers Brothers comedy duo, which was overshadowed by the psychedelic rock and blues-tinged performers which drew the most attention at the time.

The Monterey rock gathering was the west coast's first taste of the emerging blending of drugs and rock music; it was also an outgrowth of the emergence of San Francisco as a musical center for psychedelic rock by unknown Bay Area bands who were being nurtured by a growing legion of loyal fans and presented by the likes of show producers Bill Graham at the Fillmore and Chet Helms at the Avalon.

### Spotting the trend

Rounds saw San Francisco's musical explosion while at RKO's KFRC, and he helped create the KFRC Magic Mountain Music Festival in nearby Marin County featuring Jefferson Airplane, the Grateful Dead, the Doors and the Byrds, among others. This two-day event drew upward of 50,000 people and was a major promotional achievement for the station.

While *Monterey Pop* will offer the most complete sonic coverage, an earlier film by D. A. Pennebaker documented the historic event overall but could not capture all the onstage performances.

So, Rounds enthusiastically points out, radio's coverage is both exclusive and extensive. "The potential audience for this series is much larger now than in 1967," he says.

The market for syndicated radio programming has become not only competitive but also lucrative—if one has the right shows—and Radio Express reports servicing 500 stations in 50 countries worldwide.

Its best-known show, *American Top 40*, is presently facing renewal problems with host Kasem, whose contract will be up shortly and who has indicated he wants to move on. Waiting in the wings is Westwood One, the nation's leading program syndicator, which has its own rock countdown shows, but nothing of the stature of *American Top 40*.

Rounds apparently has no problems with the four-hour *American Country Countdown*, which has been on the air since 1974; the two-hour *Jazz Show*, created by NBC Radio in '87; the three-hour *Musical*, in its seventh year and the three-hour *Reelin In the Years*, in its first year of showcasing classic hits of the '60s.

In the area of one-time specials, the

company has distributed *The Giants of Rock and Roll*, a probing of the 40 most influential artists in this genre of music; *Light My Fire—The Doors' 20th Anniversary Special*; and *The Ballad of John and Yoko*.

The company's production library offers stations 25 CDs with 2,000 selections of top tunes in pop music. One series is called *Goldmine* and features 100 classic oldies; another, *Gold Picks* offers 2,000 pop hits of the past 35 years. Rounds, in radio since the mid-'50s, has witnessed the evolution of pop music. After working at several small New England stations, he joined WINS

(AM) New York as a news producer, which was a waystation enroute to Honolulu where he started as news director at KPOI(AM), the city's leading Top 40 outlet, and wound up as its afternoon drive DJ.

By 1962 Rounds was back on the mainland at KFRC, where he stayed for several years before joining Charlatan Productions, which produced the South's leading pop event, the Miami Pop Festival. In 1970 he formed Watermark and helped launch *American Top 40* for an international audience. He stayed through its ownership evolution with ABC until 1985, when as president and CEO of ABC Watermark he left and opened Radio Express. □

Jefferson Airplane



*The Monterey rock gathering was the west coast's first taste of the emerging blend of drugs and rock music.*

Otis Redding



## FEEDBACK

### Have the Jim Bakker and Jimmy Swaggart scandals affected your station's willingness to accept paid religious programming?



**"I wouldn't buy any program by Swaggart or Bakker. As for any others, it would depend on the individual. A few bad apples have marred the name of all. In the Bible Belt people are still anxious to get as much religion as they can. We are leaning toward more local shows rather than the big buck, mansion-type people. So we're doing several local religious programs, and people aren't afraid of those folks."**

*Bill Christian  
Vice president/general manager  
WPDE-TV Florence, S.C.*



**"No not really. You can't judge any segment of the business by one or two failures, and TV ministries are a segment of the business. You can't make sweeping judgments. Granted they've gotten a black eye, but as a broadcaster, where do you draw the line on censorship? We don't do it with other forms of programming like movies. So it's not fair and equitable to judge all religious programs based on those kinds of mistakes."**

*Michael Caldwell  
General manager  
WDBD-TV Jackson, Miss.*



**"We do not take paid religious programming, and that has been the station's policy... I think [the scandals] should make us all a bit more careful about what we put on the air, to spend a bit more time doing research and being more selective... I remember the quiz show scandals and how that made us more observant. The same should prevail in this case."**

*Tony Twibell  
General manager  
WSPA-TV Greenville-  
Spartanburg-Asheville*



**"Yes we have been affected in our buying attitude by the scandals. But I don't automatically judge all religious broadcasters. I take them one on one, and I take a long look at each one who wishes to purchase time. We added Jerry Falwell Jan. 1, and we've had Robert Tilton, Richard Roberts and Dr. Gene Scott for a while."**

*John A. McKay  
President/general manager  
KDFI-TV Dallas-Ft. Worth*



**"There has been a shakeout in religious broadcasting because of the scandals. You've got to include Oral Roberts going to the prayer tower and coming back with eight mil. In the small markets like ours, religion is a big chunk of our revenue, and it's dwindling away. We've lost a significant percent of our revenue from those religious guys cancelling themselves—like Richard Roberts, James Robison and Jerry Falwell."**

*Brad Moran  
General manager  
KJTV Lubbock, Texas*



**"The scandals haven't affected us. We did cancel Jerry Falwell's Sunday program because he was running behind in his payments. We're just not going to be carrying them... I would say that those who survive will be all the stronger."**

*Robert Muñoz  
President/general manager  
KCIK-TV El Paso*



**"My biggest concern is are they paying their bills? And as long as they pay their bills I'll keep them on the air. We've had PTL on the air for more than two years, but if I don't get a check in the next two weeks they're out of here."**

*David Godbout  
Vice president/general manager  
WDKY-TV Lexington, Ky.*



**"It hasn't had any effect on us. I'll continue to take paid religious programming as long as they pay their bills. Look, I'm a businessman and they are business-people, and as long as they conduct themselves that way, as a business, it's OK."**

*Gary R. Halavacek  
General manager  
WXTX-TV Columbus, Ga.*

## Stations playing hit & run game (from page 38)

### WSBK-TV BOSTON

Mostly because the Red Sox have potential to go onto winning ways this season, Tom Warner, sales manager at the station, is bullish for 1988.

"The expectations for the team are excellent, based on the second half of the past season, when the Red Sox brought up some of the younger players to replace the veterans," says Warner. "There's a lot of excitement out there for a very good season, and that's being translated to some terrific upfront ad dollars."

Hopping aboard the ad train, according to Warner, are Bay Banks (new), New England Ford, Pepsi-Cola, McDonald's (new) and Delta.

"While ratings in 1987 weren't as good as 1986's they were not as bad as a lot of people think. They got off to a bad start, but as the season progressed, viewers showed excitement. Also, Roger Clemens, winning the Cy Young award the second year in a row provided exciting television. In primetime, especially, the games transcended the ratings of the network affiliates."

This season about 35 games will broadcast in primetime, approximately the same as in 1987.

### WFLD-TV CHICAGO

The station took over selling ad time on the White Sox last year after acquiring the rights in a longterm deal with the Sox, which had been selling the telecasts. And, according to Rich Engberg general sales manager at the station, sales did very well.

As for this season, Engberg is ahead of last year's pace. "We are doing great," he says, although the telecasts ratings were down a point last season from 1986's. However, he adds, the White Sox had a "tremendous" second half on the field, which proved to be a benefit for selling this season.

Back as sponsors are Miller beer, Dodge dealers, Taco Bell, McDonald's, Commonwealth Edison, among others. Coca-Cola is a major new sponsor and Engberg says he expects to get several more new advertisers by the time the season gets underway. "As we get close to the season, that's the time we wrap up everything." The White Sox "are a very important base to us," he continues, "so we put a lot of emphasis on merchandising, which is an important ingredient of our sales success."

For Coca-Cola, for example, Engberg is working with the company regarding merchandising. However, he doesn't want to reveal details because the mer-

chandising plan has not been completed and involves other programs in the station's schedule.

### WGN-TV CHICAGO

A lighted Wrigley Field will not affect sales on the station celebrating its 40th year of Cubs broadcasting. The move from early access to prime of "seven or eight games . . . might mean a few dollars from spot people," says WGN sales director Jake Fendley, "but for our regular season sponsors who buy 150 games, we're not going to change."

Like WTBS Atlanta, WGN shares a parent company (Tribune) with its team, and as a result, broadcast rights for the next 40 years and team/station relationship are not an issue. However, WGN does not sell the satellite signal, though Tribune Co. will provide broadcast rights this year in up to 14 markets outside Chicago.

Cubs fans, anxious for a winner, tuned in last season in good numbers, according to Finley, with household ratings up an average of 18% per game. Perhaps as a result, sales this year are running 24% ahead of last year.

As for other reasons behind the increases, Fendley cites fan and advertiser excitement generated by Andre Dawson and the Cubs' new director of baseball operations Jim Fry.

Advertiser-sponsored promotions are frequently done in conjunction with Cubs Care, the cancer charity of the Cubs. For example, True Value Hardware makes a donation for every home run the Cubs hit, and Turtle Wax kicks in for every inning-ending double play. Other local sponsors include Anheuser-Busch, Unocal, a local Buick dealer, Pepsi Cola, United Airlines and *The Chicago Tribune*.

### WLWT(TV) CINCINNATI

Though the Reds have yet to regain their championship-season form, they were, according to WLWT sales director Ned Paddock, "the second-highest rated franchise in the country after St. Louis." Paddock estimates the average rating for a Reds game at 22 vs. a 23 for the St. Louis franchise, and says his station's network affiliation and resulting high profile is chiefly responsible. WLWT is an NBC affiliate, as is the St. Louis station which carried the Cardinals last year (KSDK).

WLWT also has its own highly-evolved "Cincinnati Reds TV Network," a group of 22 stations outside Cincinnati, receiving a minimum of 15 Reds games via satellite. Paddock

explains that the network, "the largest over-the-air network in the country," works on barter, with WLWT retaining 50% of the inventory. Tending to WLWT's share of spots are, besides Paddock, 10 local salesmen, two sales managers, plus the Katz Television for national sales.

As for how that sales force is doing, Paddock reports network time as 85% sold out, while being 80% sold on local product. Network sponsors signed thus far include Anheuser-Busch, Delta Airlines, Long John Silver Restaurants, and Community Mutual Blue Cross/Blue Shield in Ohio.

### WUAB (TV) CLEVELAND

The poor performance by the Indians last year hasn't helped sales at WUAB. According to Ron St. Charles, program director, the team's disappointing season last year has made games harder to sell. "Last year the Indians were a dark-horse pick, so sales were much easier to get. But they had a lot of bad luck last year, and the team wasn't as bad as their record indicated, so we are hoping they will be a stronger team this season than in 1987."

The team has changed ownership since last year, and St. Charles envisions the new owners, the Jacobs brothers, will pump up the finances. The Jacobs brothers are part of a local company that develops shopping centers and

### Series MVP Frank Viola of the Twins



malls around the country.

Three major sponsors are locked in, according to Bill Scaffide, general sales manager, at WUAB: Anheuser-Busch, Taco Bell and the Lincoln-Mercury dealers. Also, the station is talking to All-State, Wendys and Burger King, among others.

### **KTVT(TV) DALLAS**

The station is in the fourth year of a five-year contract with the Rangers, with a five-year option to renew rights, reports Charles Edwards, the station's executive vice president, general manager. The second tier of the contract provides the station with an "either, or situation, so we have a longterm agreement to look forward to." Rights fees does not escalate over the years of the present contract, according to Edwards. "Each year is static, up through the fifth year," he says.

On the sales end, Edwards calls it "outstanding. The accounts that we have, which are mostly those we had last year, are adding up to about a 21% increase in sales. We are really just maturing in how to sell the games. The ratings have been pretty good, although they are not great, allowing us to command a pretty decent dollar.

"Also, each year the young players mature, the better our chances of having a good year become. And we are thinking that 1988 may become that year. We have decent pitching, and our positions are mostly solidified. The Rangers got off to a miserable start last year, losing 10 out of 11 and never really recovered."

Sponsors are Nissan, Dr Pepper (new) and "a big Budweiser deal," he says, among others.

### **WDIV(TV) DETROIT**

The fact that the station, as an NBC affiliate, will carry the summer Olympics and the World Series, is seen as giving a huge push to Tigers' ad sales for the coming season's baseball telecasts. Christopher Rohrs, general sales manager, says the sales strategy is to combine some or all of the sports pieces to be offered by the station.

Rohrs notes that the sales department always has a goal of selling about 85% of the station's inventory up-front, stopping at that point for spot sales.

"We are close to that already and expect to be there soon," says Rohrs, "and then onto spot sales. Last year, sales were not strong because the marketplace was soft, but this year it's different, with the political dollars and Olympics dollars. Also we won the division, and did well in ratings."

Advertisers are Miller beer, the Ford

dealers, Taco Bell, Pepsi Cola, Good-year, Kroeger and Supermarket. Other sponsors include Michigan Lottery, Michigan Bell, Kentucky Fried Chicken and Blue Cross.

Meanwhile, the station has renewed a three-year rights deal with the Tigers one year early, which will go through four more years.

### **KTXH(TV) HOUSTON**

"Our baseball revenue is through the roof, and pacing is well ahead," says general sales manager Julio Bermudez, with 60% of the Astros' time already gone.

To account for the heavy traffic, Bermudez looks to Calgary and Seoul. "Because of the Olympic year, a lot of advertisers are spending a lot of money in sports. And we happen to be fortunate enough to have a good sports franchise."

As for sponsor tie-ins, Goody's Headache Powder "has done real well for us," reports Bermudez, with the advertiser designating the inning and an Astro player batting for a fan picked at random. If the player hits a home run, the fan can win between \$500-10,000.

The station is in its second of a three-year contract with Goody's, while other Astros sponsors include Anheuser-Busch and Kroger Supermarkets.

### **WDAF-TV KANSAS CITY**

The station just signed a five-year contract, through 1992, with the Royals, which according to Bud Turner, manager of the Royals' baseball network at WDAF, gives the station an edge in selling games.

"When you are in the last year of a three-year contract, as we were, it's hard to sell advertising on a long period of time basis," Turner says. "This way we can sell the games, we know what the price is going to be and we can talk to people about long runs."

Rights fees for TV are understood to be about \$2 million in the first year. Turner says the new pact is helping to give the station a sold-out position of about 80% compared to about 75% in the same period last season. He rattles off a large list of advertisers for the coming season, including Miller beer, All-State, Ford dealers, Midas Muffler, Snapper, Suzuki and Valvolene.

In several of the ad-support cases, the station runs contests during the telecasts. "We were successful with some last year and gave away prizes," says Turner. In connection with Miller, for example, "we had a rally inning, in which people sent in their name and address. If the Royals scored in the sixth inning, the card chosen would win

a TV set. This year, the winners will get a VCR. Last year we got in excess of 10,000 cards."

### **KTLA-TV LOS ANGELES**

The flagship station is in the first year of a five-year rights pact signed with the California Angels that adds 10 more telecasts, for a total of 60, to the station's schedule this season.

Tom Arnost, KTLA sales manager, says advertising is batting about the same as last season. "Things are coming in late again, which is indicative of other markets as well, I believe. There are a lot of alternatives available for advertisers, such as cable, making sales longer to come in.

"But we are having a good year, especially because of the political ads, which have helped the marketplace. We see 1988 as coming out very well for us overall. We did very well with baseball sales last year, and expect to at least achieve the same this season. On the field the team performed well until the very end and the ratings were good, reaching parity in the market with the Dodgers in some demos. This indicates that the market can handle two teams in terms of revenue."

Sponsors lined up so far include Anheuser-Busch and Goodyear.

### **KTTV(TV) LOS ANGELES**

This is the station's 30th year of telecasting Dodgers away games, but the first time KTTV—and not the team—is handling sales. Heading up that sales force is station manager Donna Zapata, who says, "Sales look very bright this year because the team's prospects look bright, and in this town, they go hand in hand." Major advertisers include Unocal, Anheuser-Busch, Nissan and Coca-Cola.

Despite the Dodgers' dismal finish last year, stadium attendance and television ratings were strong. The station anticipates the Dodger Blue movement will maintain these high levels of loyalty since Los Angeles is Dodgertown. And the team has been winning in the Grapefruit League's preseason season.

### **WVTV(TV) MILWAUKEE**

Brewers sales are very active, according to Lyle Schulze, operations manager and executive producer of sports, mostly as a result of the Brewers' showing on the field last season.

"We're not by any means sold out, but the activity is ahead of last year at this time, but it's there and we are getting our rates," says Schulze.

As far as sponsors are concerned, the

## Baseball official scoffs at stations' complaints over scrambling issue

Major League Baseball's scrambling of its "backhaul signals," the private point-to-point satellite transmission of games which begins April 4, is the first step in thwarting pirating of its copyrighted material.

"People are using our footage for commercial gain," says Bryan Burns, executive vice president of Major League Baseball. "It's up in the air and floating around. Scrambling is a first step; you have to walk before you can run."

Burns says comments by some Los Angeles sportscasters, upset over the prospect of their stations having to purchase a \$3,500 decoder, are miscast (TV/RADIO AGE, Feb. 8).

He charges their comments about having to also pay for the sports news which they've traditionally received for free also are offbase.

Burns points to a recent court case in Minneapolis in which several bars which carry a lot of sports paid major league baseball \$20,000 for infringing on its copyrighted material. "Businesses are taking baseball's signal off a private transmission, which is against federal law," Burns says, adding, "It's happening everywhere, not only with baseball, but with professional football, which has also brought a number of similar cases to court."

**Overreacting?** Burns indicates baseball broadcasters are overreacting by not understanding the "total picture" as it relates to the new scrambling policy. According to Burns, "there'll be plenty of free baseball" available to TV stations for their newscasts.

"On a normal night 26 teams play 13 games. Of these 13, 11 are on television with nine being satellited someplace. Of the 2,106 games in the season, 1,800 are on TV. A half-dozen of the 11 games each night are satellite delivered by regional sports networks, and they are unaffected by our scrambling policy. Fourteen teams on satellite-delivered networks are not required to scramble their signal. That's not part of our first-step scrambling policy."

Burns says 1,000 of the 1,800 games on free TV will not be scrambled. Only one satellite network, Home Sports Entertainment of Texas, which offers the Rangers and Astros, will scramble its signal, "and that's an independent decision," Burns points out.

"Most TV stations receive cable transmissions, so they get WTBS and other superstations. They can use those signals if the stations are given proper credit."

Burns says the stations which choose to obtain the "backhaul" raw footage from the Hughes Television Network hired by Major League Baseball to operate the scrambling system will pay Hughes a \$250 monthly authorization fee and General Instrument \$3,500 for the descrambler.

Burns says the scrambling system, which involves addressable technology, "is one of the most intricate high-tech systems available today. It allows baseball to input a station's code every day, and thus control who receives the scrambled signal."

Burns notes the \$250 fee breaks down to about \$8 a day, or 88 cents per game transmission, not the \$50 per game the L.A. sports personnel were led to believe several weeks ago.

With enough free baseball available, "do you think any station will need to buy 13 decoders?" Burns asks. Why are some sports broadcasters so upset with this scrambling policy, the first in organized sports?

Responds Burns: "Because it's new, technology is moving along and change is hard for some people."

**Blames the courts.** Burns charges the country's legislative and judicial systems in the U.S. "have been a dismal failure for baseball and other copyright owners in the last decade. We had to go to the first step of self-help.

"At some point you have to do what you have to do to protect what belongs to you. Scrambling is only the start."

As for comments baseball will be managing the news by charging for its signal, Burns asks, "Is the news that someone won a game 5-3, or is the news copyrighted footage? We think news is who won or lost."

Burns says TV stations remain welcome to go to the ballpark and tape their own reports, therefore, so baseball is not managing the news. He wonders why sportscasters are concerned about having to now pay for an occasional game in light of their stations already paying a fee to subscribe to some news service like CNN or any of the other supplemental news agencies.

Baseball has an agreement with the major news services, which can pickup free "our stuff and send it down the line to their affiliates," Burns says.

"Is there going to be an occasional game a station won't get? I guess so. If it's that important to the station, they can buy the decoder from General Instrument."

Burns feels select scrambling may provide an incentive for the 18 teams

that have some relationship with pay TV "to take a look at their own business in their regions to create a better situation with residential and commercial earth station owners."

station is getting its traditional beer—Miller—plus True Value Hardware. Hardees is back as well. A new buy is Chevrolet Dealers.

In marketing, the station is capitalizing on the Brewers' fine field performance in 1987, including a 13-game winning streak during the opening weeks, the first no-hit game in the Brewers' history, and Paul Molitor's 39-game hitting streak. "We used all of these things to generate an exciting video presentation that starts off our sales presentation," says Schulze. "This season, it's the key to our selling."

Schulze is optimistic on the ratings this coming season, noting the Brewers are the swing team this year. "This season, in May and July, the ratings periods, we play Eastern division teams, so our telecasts fall in at 6:30 and 7:30 in the evening. Last year, those games were out West, so the airings weren't until 9:30 which hurt us."

### KMSP-TV MINNEAPOLIS

With the Twins as the reigning world champions, the station's sales are "fantastic," notes Stu Swartz, general manager at the indie. "They've always been good but this year, they are excellent," he emphasizes. "We have great advertising interest and we're dramatically ahead of last year, regarding sales, despite that rates for sponsors are being doubled from 1987."

The station has switched its rep recently to Katz, which has a sports division. "They have added a lot of additional ways of selling than what we have been exposed to in the past," says Swartz. "And we do a lot more merchandising for our advertisers than we have in the past."

Midwest Federal Savings Bank and Miller beer are both returnees, plus newcomers are Subaru, OK Hardware and Burger King.

Also, because of the Twins' fine showing on the field, the station has an option to increase its number of telecasts from the past season, "which we will play by ear," says Swartz.

### WWOR-TV NEW YORK

The station, which paid a hefty increase in its five-year rights renewal contract last year with the Mets, is spurting in terms of sales, according to Robert Kunath, general manager,





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which is to be expected of an ex-champion and still strong contender.

"We are well ahead of last year's sales pace and the rate structure is healthy." Sponsors lined up include Anheuser-Busch, Nissan, Royal Crown Cola and Manufacturers Hanover Trust.

Kunath also is singing about the ratings last season, which showed the telecasts averaged a Nielsen 11, as compared to a 9.6 in 1986. Primetime airings also shone, getting a 12.5 vs. 1986's 10.8. And when it comes to shares, the Mets telecasts in the total season averaged 24%, besting ABC (18%) and CBS (19%) affiliates in May and July, while tying the NBC station during the same two-month period.

## WPIX(TV) NEW YORK

The station will air only 40 Yankees games this season, according to a WPIX spokesman. Last season the indie aired 53 games in the regular season.

SportsChannel also has a pay-TV contract with the Yanks and again will air some 100 contests.

In any case, longterm selling has been hampered at WPIX because of a contract battle with the Yanks, although several major advertisers have signed in the interim. These include the principal sponsor, Anheuser-Busch, along with *The Daily News*, Chrysler Corp., Canon Camera Turtle Wax and The Wiz.

Ratings apparently didn't suffer because of the lack of games on WPIX last season. "In fact," according to the spokesman, "it made them more hungry to see games than even the year before, and our ratings were probably up over 1986."

## WTAF-TV PHILADELPHIA

The Phillies have generated more local interest during the off-season this year than they did on the playing field last year, as WTAF local sales manager Walt DeHaven sees it. But due to some well-publicized trades and a redirected sales effort, he "couldn't be happier with the way things are going with the Phillies. Sales are up. There are different categories involved. And the broadcast itself is just super."

To quantify, sales are pacing 20% ahead of last year, mostly due to an emphasis on nonexclusives within the broadcast.

According to DeHaven, "Other than beer, there are no exclusives. We just went back to basics and covered all the categories." And not only did the station take another look at to whom they were selling, they also reexamined the

product. What DeHaven found is that major league baseball advertisers need not be limited to male-oriented product categories. He puts the male/female split at 60/40 for his market.

As for promotion, DeHaven is most excited about the station's year-old preview show, which "took off" as last season went on.

## KDKA-TV PITTSBURGH

The word from sales manager Sherry Sieving is that this year's sales are nothing short of "excellent." She gives last year's Pirates along with last year's advertisers full credit for this, acknowledging a 100% renewals rate.

Even so, selling a team with as few familiar faces as the Pirates has its drawbacks. In response, KDKA has adopted "a vignette concept" in marketing the team.

These wrap-around spots not only offer advertisers an additional involvement in the game, but also give viewers an opportunity to become acquainted with the players. Sieving is confident in the spots, based on the station's success with last year's "Centennial Minutes," a reference to the Pirate's 100th anniversary.

Perhaps somewhat in response to the Pirates exclusion from any of the networks' games, the station has beefed up production values on their telecasts with six cameras, three replay machines, a fulltime producer and director.

## KPLR(TV) ST. LOUIS

The station that signed on to a Cardinals broadcast 29 years ago will be carrying the games again in St. Louis this season. However, this is not to make the Red Birds sound like homing pigeons.

"The new general manager, Barry Baker, went at it very hard to get [the broadcast rights] back," to hear KPLR's sports sales manager Tim O'Connor tell it. And, asserts O'Connor, "I can tell you this: This station never plans on giving it up."

With all that enthusiasm and selling time on the highest locally-rated baseball broadcasts of the defending National League champs, how can O'Connor lose?

As he outlines it, the station has to get word to the advertising community on its plans for the broadcasts. "Since we're an independent, there's a lot more we can do for the brewery and the team as far as promoting, as well as running more games, since we're not a slave to the network."

One of KPLR's first promotions of the season has been with a local grocer

to sell Fred Bird dolls, the Cardinals mascot.

In terms of sales obstacles, O'Connor must now put his billings where his mouth is. But according to him, the course is well charted, recounting the station's ascendancy through Blues Hockey, Billikens Basketball and Big Eight Football "to what some people have called 'The ESPN of St. Louis,' now especially with the Cardinals."

The KPLR games are produced by Bud Sports, a division of Anheuser-Busch which, not coincidentally, is a prime KPLR sponsor.

## KUSI-TV SAN DIEGO

So maybe 1987 wasn't the year the Padres won the NL West. But off the field, the club was calling the shots. While KUSI-TV remains "the flagship" of the Padres Baseball Network, last season the Padres kept its television and signage rights tucked neatly away in the vault. Along with radio, magazine and in-park promotions, this marked "the first year we really took all of the basic five entities in-house," explains Jim Winters, director of programming for the Padres.

This self-determinism is critical for clubs outside the top six or seven markets, where ticket prices have typically maxed out. "But you're really trying to maximize or optimize, whatever the hell the buzzword is at the time, the best revenue stream that you can," continues Winters. "You control your own destiny. You are able to have the good quality advertisers on. If all of a sudden you feel that a certain promotional date is falling behind your expectations, you can heavy-up on some promos. And it is obviously beautiful for the sponsor because now they're working directly with the ballclub. There's no middle man."

For the Padres, that control has helped sales as well as overall revenues. This year, with Anheuser-Busch and Mitsubishi Motors already signed on, the front office is looking forward to another great season.

Last summer, after a "terrible" start, the Padres put together "the best record in the division" which, according to Winters, made them one of the few clubs to show a July ratings increase. If that's any indication of things to come, the Padres and their ownership may yet get together to toast their mutual success come October.

## KPIX-TV SAN FRANCISCO

The station this season has followed the lines of KIRO-TV in "farming out" many of its Oakland Athletics games (see KIRO story). KLCU-TV, San Jose

"Both financially and in participation, the eighth Banff Television Festival was a spectacular success . . ."

**Variety, June 11, 1987**

"I have travelled extensively and attended such functions in many countries, but never have I felt myself in a situation both thoroughly professional and yet so relaxed and friendly. One of the great successes of the Banff Television Festival is the way it puts creative people and business people together in such a pragmatic way."

**Daniele J. Suissa**  
Television Director, Montreal

"The 8th Banff Television Festival was relaxed and purposeful, conducive to business without being overtly commercial. With no official market encircling the festival in an atmosphere of high pressure sales, it is the television programme makers who dominate the proceedings. Writers, producers, directors, broadcasters and archivists are in workshop sessions and there are continual screenings of the best current international television programmes with a supplementary 'on demand' service, offering up to 400 programmes from 32 countries to fulfill every individual request."

**Screen International, June 27, 1987**

"Banff is now recognized as one of the quality international festivals and one of the most pleasant events to attend. I also very much enjoyed the various seminars I attended, which were of a very high standard."

**Masami Takagishi**  
Production Manager, International Relations,  
NTV Network, Japan

"What happens in Banff is important to television and to television makers . . . I feel enriched by being part of this extraordinary week."

**Larry Bloustein**  
V.P. Public Relations, MTM Enterprises Inc.

"Now in its eighth year the Banff Television Festival has clearly established itself as one of the important dates on the calendars of television people around the world. Quite apart from the fact that the TV awards themselves are among the most prestigious anywhere, the week-long festival has become — to the community of film and TV — significant both from a social and business point of view. And, as this year's delegate list will attest, it is considered so by the full spectrum of that society: government and private broadcasters, writers, students, guild representatives and the international media . . . The whole world of television comes to Banff . . . for a week of shirt-sleeve informality."

**Playback, Editorial comment, June 15, 1987**

"Lovely place, lovely people, and an excellent festival."

**Alan Hart**  
Controller, International Relations, BBC

"In business terms this was probably the most important Banff Festival for me yet. Many of the people I'm now working with on co-productions and co-development deals all happened to be in the same place at the same time, including several I did not know were going to be at Banff when I organized my trip. Banff is obviously the place to be!"

**Paul D. Barron**  
Managing Director, Barron Films, Australia

"Excellent festival! The calibre, quality, scope and interest of participants gets better and better."

**Lorne W. MacPherson**  
President, Alberta Motion Picture Development Corporation

"Banff has become synonymous with a celebration of excellence — and beautiful scenery . . . For many delegates it has become a kind of annual homecoming, an event that rates with Christmas and Hanukkah as a red-circled "must" on the calendar . . . The Banff Festival provides a rare forum, rooted in that Canadian-style pragmatism which mixes business, education, politics, and social concern."

**TV World, August, 1987**

"Let me state categorically that I have not enjoyed any festival more than I enjoyed Banff . . . splendid setting, admirably relaxed and committed atmosphere and — mysteriously — one of the few countries that blends a flavour of its own nation into the mix . . . A huge mark in my diary for next year!"

**Patrick Dromgoole**  
Managing Director, HTV, U.K.

" . . . splendid organization and an interesting event. Banff has become one of the most interesting and vivid festivals in the world. We shall come back next year."

**Dr. Hans Kimmel**  
ZDF, Federal Republic of Germany

"Certainly from an industry standpoint the list of participants is impressive. In addition to the hundreds of producers and would-be producers, writers and directors hoping to 'make a deal', almost every major player in the Canadian industry is present."

**The Globe and Mail, Toronto, June 10, 1987**

"There is an atmosphere at the Banff festival that is very much of the Eighties . . . It's fresh, it's new, and I think it's also representative of the new independent producer. They move around very easily here, and they talk to each other."

**Bill Cotton**  
Managing Director of Television, BBC

"Writers are hustling producers who are hustling networks who are hustling foreign networks. It's non-stop huddling as the groundwork is laid for elaborate deals often involving half a dozen disparate funding sources."

"The Banff Television Festival is a strange brew — an unlikely mix of high art and high finance in a teeny tourist town in the Canadian Rockies . . . It is one of the few places where the innovators and the deal brokers mingle, where there is annual reassurance that artistry and popularity can co-exist."

**The Citizen, Ottawa, June 12 & 15, 1987**

"A great success — it gets better every year, if that's possible!"

**W. D. Marsden**  
Director, Film Industry Section,  
Alberta Economic Development and Trade

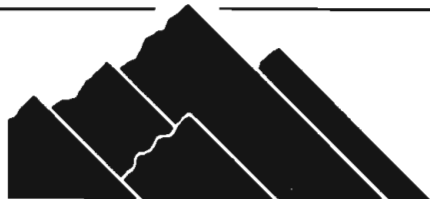
"I was exposed to some of the BEST TV that I've seen in years. Banff opened my eyes to what Canada, the U.K., Australia, and Europe are doing. The U.S. might dominate the international TV market now — but at Banff I saw the future."

**Mel Frohnan**  
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June 5-11, 1988

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## Stations, teams and some advertisers team up when choosing announcers

Several flagship baseball television stations have changed announcers this coming season, with most chosen with approval by the teams' owners.

According to a consensus from station executives, stations as a rule are not free agents in employing Major League Baseball announcers, and hiring must be sanctioned by the club involved.

For example, Charles Edwards, executive vice president, general manager at KTVT(TV) Dallas-Ft. Worth, which airs the Texas Rangers games, says the team owners have an option to reject somebody that's being considered for an announcer's job.

However, KMSP-TV Minneapolis, the flagship outlet of the Twins, says the team is not involved in the choice of announcers.

**New announcers.** WFLD-TV Chicago, which airs the White Sox, has two new announcers. Doing play-by-play this year will be John Rooney, who was the play-by-play man for the Minnesota Twins last year via the flagship station, KMSP-TV Minnesota. Tom Paciorek, former White Sox player, will take over the color chores. The appointments were made in conjunction with the team's approval, says Rich Engberg, general sales manager. "We work closely with the team on this," says Engberg.

At KMSP-TV, Stu Swartz, general manager, reports that Rooney's replacement is Ted Robinson, who was doing the Oakland A's games on TV. In addition, the new color announcer is Jim Katt, taking over from Harmon Killebrew. John Gordon returns as color announcer. Katt and Gordon also do radio stints on WCCO. When it comes to hiring of announcers, Swartz says the decision is made by both the TV station and the radio outlet, with the team not involved in the choices. "They have been very good about that," he says.

The new face in the announcer booth at Dodger Stadium this season is no stranger to the club. The former L.A. pitching great Don Drysdale will be replacing Jerry Doggett, joining veterans Vin Scully and Ross Porter. Scully will again do a pregame interview, with Rick Monday, another former Dodger, hosting the in-studio *Dodgers Central*.

WUAB-TV Cleveland has lost the premiere sports broadcaster in Cleveland, Joe Tate, who has moved to a full-time slot with the Cleveland Cavaliers, the basketball team, as radio voice and will do public relations as well, according to Ron St. Charles, WUAB program

director. Jack Corrigan, WUAB's color announcer, takes over Tate's slot this season in play-by-play, and a new color person has not yet been chosen. The team has the right of approval on announcers, says St. Charles, but there's never been a problem between the two.

**Who's in charge?** In at least one situation, at KPLR-TV St. Louis, three entities are involved in selecting announcers. According to Tim O'Connor, sports sales manager, the decision comes basically from the station's general manager, the producers of the games, Budweiser Sports, and the team. He notes that the station has selected Ken Wilson as announcer for this season, already agreed upon by the others, and Bud Sports has chosen Al Hrabosky.

Jim Winters, director of programming at the San Diego Padres, says selecting announcers is not an issue. "They are paid by the Padres. But I don't see how it ever could be an issue because we, the ballclub, want to have the best quality announcer we can."

Choosing announcers for the Pittsburgh Pirates is a joint effort between the team, cable and the flagship station, KDKA-TV Pittsburgh. Reports Sherry Sieving, sales manager at the station. "Last year everybody had its own announcers. This year there are four who rotate between cable, TV and radio."

Ned Paddock, director of the Cincinnati Reds Network and director of sales at the Reds' flagship station, WLWT(TV), says the station has "complete autonomy in hiring whom we want. We just have to get approval from the Reds." Pete Rose and Johnny Bench, do the pre-game show, and Bench along with Jay Randolph do the play-by-play. Randolph an NBC broadcaster, was grabbed from the St. Louis Cards last season.

**Nothing rash.** According to Jake Fendley, director of sports sales at WGN-TV Chicago, which hosts the Cubs, the station has always had an amiable agreement with the ballclub on announcers. "We wouldn't do anything rash by forcing anyone down their throats," he says. "We always like to have an agreement with the Cubs on everything we do."

In the case of WTAF-TV Philadelphia, broadcast home of the Phillies, the announcers work for the station, says Walt DeHaven, local sales manager. "And our announcer team is one of the best in the league." Harry Callas (of

NFL Films) leads the announcer team along with Richie Ashburn and Andy Musser, from NBC Network.

At the Houston Astros, announcers are employed and selected by the team, according to KTXH(TV) general sales manager, Julio Bermudez.

indie, will telecast 21-25 "mutually exclusive games this year," according to Fred Eppinger, national sales manager at KPIX, under an agreement reached between both stations, KPIX will broadcast 30 A's contests.

The A's wanted more games to be telecast than could be provided by KPIX. As a network affiliate, "It would have been difficult to accommodate them without breaking up our own regular program schedule," Eppinger says. Last season, KPIX broadcast only 33 games.

Sales at this point are doing well, he continues, especially because all the off-season moves the team has made. "It looks as if the local community and the baseball buying community have appreciated those moves," says Eppinger. "Sales so far are pacing a bit ahead of last year, even though ad rates have been hiked in the 10 to 15% range."

As to advertisers, three major companies are back, Toyota, Anheuser-Busch and Unical, and there are three or four still sitting on the sidelines.

*Stations as a rule are not free agents in employing Major League Baseball announcers, and hiring must be sanctioned by the club involved.*

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## KTVU-TV SAN FRANCISCO

Anytime you want something as long as San Francisco has wanted a winning baseball team, you appreciate it more once you get it. And fan appreciation is appreciating the value of KTVU's rights to the Giants. Accentuating that positive, the broadcaster is planning to televise more games and, according to national sales manager Tom Jermain, "has made an overall on-air commitment to show the market that we are 'The Giants Station.'"

As recounted by Jermain, Giants coverage was promoted and featured in virtually every news and production vehicle the station could get its hands on last season, including sending a sports announcer and cameraman on the road with the team for lockerroom interviews in the weeks preceding their clinch of the National League West title.

As for the effort and whether it has paid off in the off-season, Jermain would only say, "Sales are doing very, very well. Better than last year." He declined to identify sponsors.

## KIRO-TV SEATTLE

John Norden, vice president and general sales manager, thinks the Mariners has a far better chance to be a contender than it had in the past, which he says is helping sales.

"We're still waiting for a lot of deals which are still pending, but overall the sales are pretty good," Norden says. "We have closed majors such as Budweiser, True Value, Pacific Northwest Bell and GTE. We are still waiting to close Toyota, but that looks pretty good."

The television station began carrying the Mariners in 1986, and went to a five-year pact with the team last year. In an unusual arrangement, launched last season, KIRO "farmed out" about half of its contests to KTZZ-TV, indie in the market, because affiliate KIRO didn't have the time to air all the contests. This season, of the 76 games to be telecast, 35 will be shown on the affiliate, and 41 will go to the indie, says Norden.

Last season's ratings on KTZZ-TV were fair, Norden notes. "We would like to see bigger ratings, but they are gaining slow but sure." Under its arrangement with KTZZ, KIRO [in addition to selling its own games] sells major sponsorships for KTZZ, while the independent station keeps some spots to sell for itself.

"We have 30 units to sell in their games, and they have 26," says Norden. The production of all the telecasts is controlled by KIRO-TV.

## Expos and Blue Jays play 'Canada ball'

In recent years, the Montreal and Toronto franchises have put together some teams to be reckoned with. And while this is no news to the competition, the S.O.P. of Canadian broadcast rights, its advertising sales and sponsorship for baseball bears mentioning.

In Canada, the breweries generally own the television and cable rights in professional sports. In the case of both the Expos and Blue Jays, it's Labatt Breweries. Labatt also happens to own 40% of the Blue Jays and has held the team's broadcast rights since its inception in 1977; this will be Labatt's third year with the Expos.

There are two commercial, two public and one cable network covering the games.

The largest is cable's The Sporting Network, which works a lot like a regional sports network, only it's national. TSN telecasts, in English, 40 games each of the Expos and Blue Jays as part of a premium service to its 1.2 million subscribers, though they are rumored to be considering a move to basic in the next year or so.

CTV, a commercial network of 16 primary and six part-time affiliates, does 40 Blue Jays broadcasts. And the brewery has put together a network of independents and Big-Three affiliate stations of its own, TV Labatt, which does 20 Expos games.

The two public television networks, CBC-English and CBC-French (Radio Canada), do 15 and 36 Expos games respectively.

As for the quantitative disparity in broadcasts, the Montreal-based CBC-French is less reluctant to broadcast games blacked out in Toronto than, conversely, the Toronto-based CBC-English with broadcasting blacked-out Montreal games. John Hudson, director of media properties for Labatt, attributes this to the more-established Expos having more of a following in Toronto, plus market differences, with Montreal being more "parochial" and Toronto "cosmopolitan."

**On radio.** On the radio side, Telemedia Broadcasting Services, a division of Telemedia Inc., is a longtime holder of the Blue Jays and Expos (French) rights and handles all aspects of radio for its networks, including production, clearance, and sales.

Telemedia's own station in Montreal, (KAC), along with approximately 30 other affiliates, comprise its Expos net-

work; Telemedia's CJCL does flagship honors in Toronto, along with 59 other affiliates which make up the Blue Jays network.

Expos English rights are owned by Montreal station CFCF, which broadcasts the games along with five other national affiliates, with sales handled by Telemedia. Telemedia also carries the playoff and world series games on about 80 stations.

Even though all broadcast games are exclusive, viewers appear to have little difficulty following the play of their favorite team. Last season, CTC broadcasts averaged one million viewers per game and, says Hudson, "In the summer, if you can average over a million in Canada, you've got a tiger by the tail. To put things in perspective, *The Cosby Show*, which would normally do around four million, in the summer will do around two [million]."

The Expos, at 500,000 average viewership, did about half that. As for the difference, CBC-English manager of marketing services Glen Wert contrasts the populations of the two provinces, with "southern Ontario probably representing about 40% of the country, and because the [Blue Jays] are considered a home team in that area, they're obviously doing better."

**Production chores.** In addition to producing its own games, Labatt also handles production chores for CTV and TSN, while CBC English and French split costs and handle their own feeds.

As for ad sales, all games on all networks, including cable, are advertiser-supported. And Wert quickly dispels any PBS comparisons in describing the CBC-English marketing of baseball: "We approach everything as a piece of inventory that we have to move."

While he would remind observers that his network broadcasts a total of 15 games, a new sports sales unit has already sold almost 60% of that inventory, with six major sponsors, as opposed to two last year.

It may work a little differently, but the selling is the same, and is apparently going well across the board.

Telemedia's executive vice president Don Pagnutti puts transactions as "very, very good." CTV is said to be sold out of network time, as is TSN Blue Jays (somewhat less on the Expos), with the CBC-French doing a lot of writing while closing in on the 80% sold mark.

# Portrait of the Great American Investor



Right now, Lisa Kramer is this dog's best friend. As a veterinarian, she spends her days looking after patients with names like Smokey and Snowball and Spot. But she remembers to look after herself, too. Lisa invests in U.S. Savings Bonds, and that makes her one of the Great American Investors.

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## Pre-NAB view

(from page 41)

used for both news and program production, including documentaries.

Both Flanders and Gianquinto see library management systems as one of the big advances in station equipment. The Group W executive calls it "the next breakthrough."

All of the Westinghouse stations now have commercials playback systems via Betacart, which holds 40 cassettes, WBZ-TV Boston just having gone on line. Gianquinto is very much interested in replacing the Betacarts with library management systems, one option being Sony's LMS machine, which will store from 1,000 to 4,000 cassettes. Just as Scripps-Howard's Happel would move his new CCD cameras from programming into news when something better comes along, so does Gianquinto see the Betacarts move into news when a library management system is installed, in both cases moves to forestall obsolescence and, of course, save money.

### What can they do?

The library management systems are expensive, however, with costs ranging from about a quarter to half a million dollars. The big questions are how well they work and what can they do? This is what a number of group engineering vice presidents are waiting to find out.

One of them, Herbert Schubarth, engineering v.p. at Gannett Broadcasting, says he would be interested if the systems would handle a mix of longer (programs) and shorter (commercials) tapes in such a way as to provide a complete automation system. On the plus side, he notes that Beta SP tapes can handle up to 90 minutes of pro-

### Robert Flanders

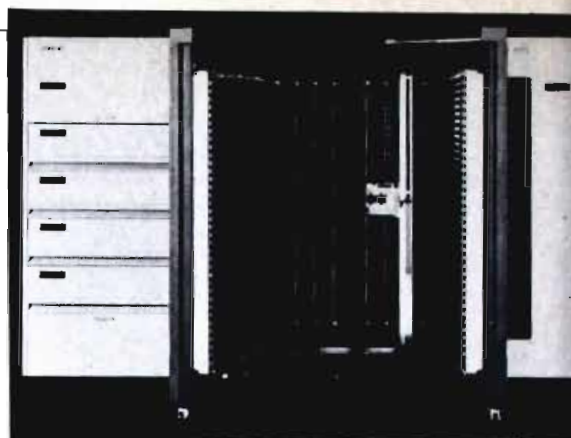


*Sony's Library Management System and NEC's solid state camera will attract more than usual interest at NAB convention.*

gramming.

Knight-Ridder's Bone said he couldn't wait for the library management systems because he had to replace his stations' ageing Ampex ACR-25s and RCA TCR-100s two-inch cart machines. "Nobody has a library system for delivery." So he bought Betacarts for six of his eight stations, three of which are delivered and three of which are scheduled for delivery this month. The other two stations will hang on their ACRs for another year or two.

*McGraw-Hill engineering v.p. believes digital is "great" for production houses but not for his stations.*



LMS



EP-3

Several manufacturers have developed the mechanical side of library management systems, but effective software is still missing, says Bone. He cited Ampex, Asaca, Lake Systems, Panasonic and Sony as among the manufacturers developing library management systems.

As NBC's Sherlock points out, commercials playback systems are among the hottest items around because they can save stations money. He has ordered several Panasonic multi-cassette systems for testing as part of the company's M-II installations. And in line with his automation philosophy, there's his camera robotics.

### Americans like D-2?

Sherlock sees Americans gravitating to the D-2 digital format, though not for spot playback. Significantly, Sony will show a library management system at the NAB that handles either Beta or D-2 transports. D-2 is the Ampex composite digital system, in contrast to D-1, the international component digital standard.

The latter, which carries the imprimatur of the CCIR (International Radio Consultative Committee) as Recommendation 601, provides a superior signal to D-2 by separating the color and black-and-white signals (hence, component). But multi-generational

(Continued on page 100)



# In the Picture

## Kenneth E. Caffrey



*As he adds director of worldwide media to his other top level responsibilities at Ogilvy & Mather Worldwide, Caffrey explains how agencies can do an additional service for both clients and the countries they operate in. This is by providing information to these nations' regulators on how commercial television can contribute both to progress in broadcast technology and to promoting economic progress.*

## Progress in technology and deregulation offers clients more opportunity overseas

When Ogilvy & Mather Worldwide announced the selection of Ken Caffrey as director of worldwide media, in addition to continuing his responsibilities as executive vice president of O&M Worldwide and executive director of agency operations for O&M New York, O&M Worldwide vice chairman Jules Fine pointed to "changes in our industry that dictate the need for someone in a worldwide media role."

Caffrey himself offers an overview of some of these changes that include a broadcast industry overseas improving through better technology "at the same time that what clients can do with it is changing through government deregulation in more countries," and still other changes coming "through consolidation of media ownership and through continuing growth of the business of our international clients."

But at the same time these factors are working to increase advertisers' broadcast advertising opportunities, Caffrey also notes some hurdles still in place. Among these, he says, are differences in language and customs from country to country, and differences in the degree each nation's broadcasting is regulated. There also may be differences in how an advertiser's product is positioned from country to country." He explains, "Depending on consumer lifestyles and attitudes that can vary from one country to the next, a brand might be positioned in one country as one that washes the laundry cleaner, and in a neighboring nation as a product that gets things whiter."

### What agencies can do

Caffrey says that while an agency can't do much about some of the changes taking place, "One thing we can try to influence is the various government commissions now in the process of deciding what changes, if any, they should be making in their regulation of broadcast advertising, in the face of the

changes taking place in broadcast technology. At this crossroads in their decision process I think many of those with the regulatory responsibilities are looking for all the solid information they can get in helping them decide what's best for their own countries. Because of our multinational experience with varied broadcast advertising environments around the world, we feel well qualified to show the regulators what advertising can contribute to the progress of broadcast technology and how commercial television can fit in to the best advantage of technical and economic progress in their countries. At the same time, this advisory role can put us in position to advocate regulatory policies that are in the best interests of our clients in these countries."

### The prestige factor

Caffrey adds, "One thing we believe we have in our favor in our role as advocate of commercial broadcasting is that no nation wants to be considered a second rate country in the technology race, and this is a factor that a country's regulators are in a position to encourage. The decision is in their hands as to where they want their country to be on the technology curve." He also observes, "Some people may think the only way televised programming can work multinationally is to broadcast international events of such universal appeal as the Olympics or World Cup Soccer. These are great one-shots, but we're looking for programming that can maintain broad multinational appeal on a continuing basis."

Caffrey suggests "starting with what we already know from experience: for instance that comedy does not seem to travel as well as action-adventure or variety-entertainment. But as commercial television becomes more universally available, we need to learn how viewers in different countries consume media. Will they spend less time with print as more television becomes available, or is it additive, with people watching more television but continuing to read to the same extent they always have?"

He warns, "Some of us here in the U.S. may be suffering from a degree of false confidence, convinced we have all the answers. But the truth is, there's much we can learn from our partner agencies around the world who have had to deal for such a long time with a much more restricted broadcasting environment."

"As we move toward a less restricted environment with less regulation in more countries, we're fortunate to have so many excellent people in place in our partner agencies around the world. We're also fortunate in already being organized on a worldwide supervisory basis. For instance, although each office handles media operations in its own country, a senior manager with a multi-national overview makes sure the strategy and direction for each client remains as consistent as possible from country to country, given the media available. I'll be working with these senior managers and expect to learn a good deal from them as I go along." He reports that more than 40% of Ogilvy & Mather Worldwide revenue comes from clients it handles in five or more countries and that last year the agency placed almost \$5 billion worth of advertising around the world.

## Pre-NAB view: equipment gains *(from page 98)*

dubs aside, the difference between the two pictures is not very great, engineers say.

Sherlock sees a special significance in the spread of the half-inch formats because of their relatively small size and relatively low price. "Half-inch gear is being brought directly to the user. You don't need a central tape room any more, which you did when machines were expensive. And now you can have two machines instead of one—one for backup."

Most of the engineering v.p.s talked to were not terribly excited about digital recording—not even the less expensive Ampex D-2 format. William Lovelless, vice president of engineering for

Bonneville International, typically responds to the question about digital by saying that its value lies mostly in post-production. "Analog is the most efficient where price is a big factor. Digital recording is hungry for tape. Its big advantage is that you can make many generations without degrading the picture."

Gaylord's Protter considered the Ampex spot player with D-2 transports before buying Betacart and decided the difference to the viewer was nil. Besides, he says, "We do supermarket commercials. They go on for three days. We make \$2,000 commercials, not \$100,000 commercials." Protter converted his entire station to Beta SP

this year "for field cameras, production and post-production."

Speaking about D-1, McGraw-Hill's Flanders comments, "At this stage, our interest is limited, since we've just converted to half-inch. Digital is great for production houses. If we convert to digital, we would have to rewire our control room."

If digital is not in demand among broadcasters, the same cannot be said of production houses. Sony has delivered somewhere between 50 and 75 of its component digital machines to production houses in the U.S. alone. It has orders for about 200, according to a Sony spokesman, and by the time of the NAB convention, about half of these will be delivered.

Meanwhile, preparations are being

# the marketplace

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made by NBC to demonstrate the latest Advanced Compatible Television system (ACTV) developed by the David Sarnoff Research Center, a facility which NBC's parent, GE, turned over to SRI International two years ago.

NBC demonstrated a single-channel, compatible advanced system last year, a system which had been under development by the research center, when it was part of RCA. It was shown in simulated form and NBC made the point of not calling it "true" high definition TV. However, it can be transmitted over a single 6 MHz channel, has a wide aspect ratio and superior picture detail and can be received in NTSC form on existing TV sets.

The latest version is a two-channel system, which the research center calls

*The time frame for ACTV-2 is "years down the road."*

ACTV-2, dubbing the original version ACTV-1. Like a number of other proposed systems, including one worked on by CBS some years ago—as well as the systems developed by William Glenn of the New York Institute of Technology and North American Philips—the second channel is an augmentation channel carrying additional picture detail, while the first channel

transmits a compatible picture for existing home sets.

Sherlock said the additional channel would not require more than 6 MHz of additional bandwidth. However, this is about twice as much as the Glenn system. The NBC engineering chief also made the point that this "next step to getting better definition and better sound" is "as close as you can get to true studio product in a compatible format."

The time frame for ACTV-2 is "years down the road," Sherlock told TV/RADIO AGE and he stressed that the two-channel system emphasized the need to set aside spectrum for HDTV. ACTV-2 will be shown at the Riviera Hotel in Las Vegas during the NAB convention. □

## the marketplace

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# Washington Report

## Newscaster-politician forces ongoing issue of Section 315 validity

The fairness doctrine, the center of a dispute that is tying up government action on numerous broadcast issues, is only one of the content rules of the Communications Act that is getting government attention. The Supreme Court is about to decide an important and timely application of Section 315, often confused in the minds of some people, including politicians, with the fairness doctrine.

Section 315 says, in part, "If any licensee shall permit any person who is a legally qualified candidate for any public office to use a broadcasting station, he shall afford equal opportunities to all other candidates for the office in the use of such broadcasting station."

It goes on to exempt *hona fide* newscasts, interviews, documentaries (in which a candidate's appearance is incidental to the subject), and on-the-spot coverage of news events.

And then the section states that nonetheless, stations are not relieved, "in connection with the presentation of newscasts, news interviews, news documentaries, and on-the-spot coverage of news events, from the obligation imposed upon them under this chapter to operate in the public interest and to afford reasonable opportunity for the discussion of conflicting views on issues of public importance."

### Appearances on newscasts

The exemptions were added by Congress in 1959 to overturn a ruling by the FCC that held in a case involving a colorful Chicago candidate, Lar "America First" Daly, that any appearance by a candidate on a newscast triggered the equal time obligations of section 315.

Now William Branch has contested the section, has lost an appeal in federal court, and finally has brought the case to the U.S. Supreme Court. The court currently is trying to decide whether it will review the case and is expected to announce its decision soon.

Branch is a general assignment reporter at KOVR-TV Sacramento-Stockton. He is unhappy with section 315 because he also would like to be a member of the town council of his community, Loomis, Calif.

Branch opted to run for office in 1984 fully aware, he says, that his appearance on newscasts would trigger the "equal opportunities for all other candidates," as stated in section 315.

Understandably, KOVR did not wish to give equal air time to the other candidates for the Loomis town council every time Branch did a standup of a news event in Sacramento. Judging by the amount of time Branch usually was on the air, the station calculated that his opponents for the Loomis town council would have to be given 33 hours of free air time.

Branch was told he would have to take an unpaid leave of absence during his campaign, and, if he won, his job at the station could be in jeopardy.

Branch then filed for a declaratory ruling from the FCC, but the agency didn't respond fast enough, and he had to drop out of the race. But he carried his fight forward, in case he wanted to hold office in the future. When the FCC finally did respond, it said it had no jurisdiction to rule on the constitutionality of the law, but said it did not believe Branch was discriminated against because of his unique position. It also said the section could not be read to exempt newscaster candidates.

Ironically, just after that response, the FCC released its now-famous report on the fairness doctrine, which included a review of its constitutionality. The report also included a conclusion that section 315 was unconstitutional and should be abandoned.

When Branch took the issue to the U.S. Court of Appeals, the court sided with the FCC, citing the *Red Lion* case that had been reaffirmed by the U.S. Supreme Court earlier that year in a case involving the League of Women Voters of California. Its hands were tied because of higher court's action, the Appeals Court said in a ruling last July.

So Branch appealed to the Supreme Court last October on grounds that the plain language of the section exempts newscaster candidates, and that it is unconstitutional because "content controls chill speech" in violation of the First Amendment.

### FCC in odd position

That placed the FCC in an odd position. As a federal agency, it has to defend the federal laws that apply to it. So, in its brief in response, it says the appeals court "correctly concluded" that the 1959 language added by Congress is not ambiguous on the question.

"The first two exemptions set forth in the 1959 amendment [newscasts and news interviews], viewed in isolation, would appear to exempt a candidate's appearances as a news reporter from the equal time obligation," the FCC says.

It adds, "The third exemption relates the candidate's appearance [on a news documentary] to the subjects covered in the program. If the candidate's appearance has nothing to do with the subjects that are being covered as news—whether because the candidate is a regular employee on all such [documentary] programs or, to take another example, because the candidate is being offered a gratuitous appearance that realistically is unrelated to the news content of the program—then the exemption does not apply." But, it went on to say, "on-the-spot coverage of *bona fide* news events" applies to "acts of gathering and disseminating news."

He says the FCC's own findings "reveal an ongoing abridgement of broadcasters' First Amendment rights. The court should resolve this intolerable situation, as it pledged to do in *Red Lion*."

Even if the Supreme Court accepts the case for review, oral arguments would not be held until the new term starts in the fall, and a decision probably would not be handed down until about this time next year.—Howard Fields

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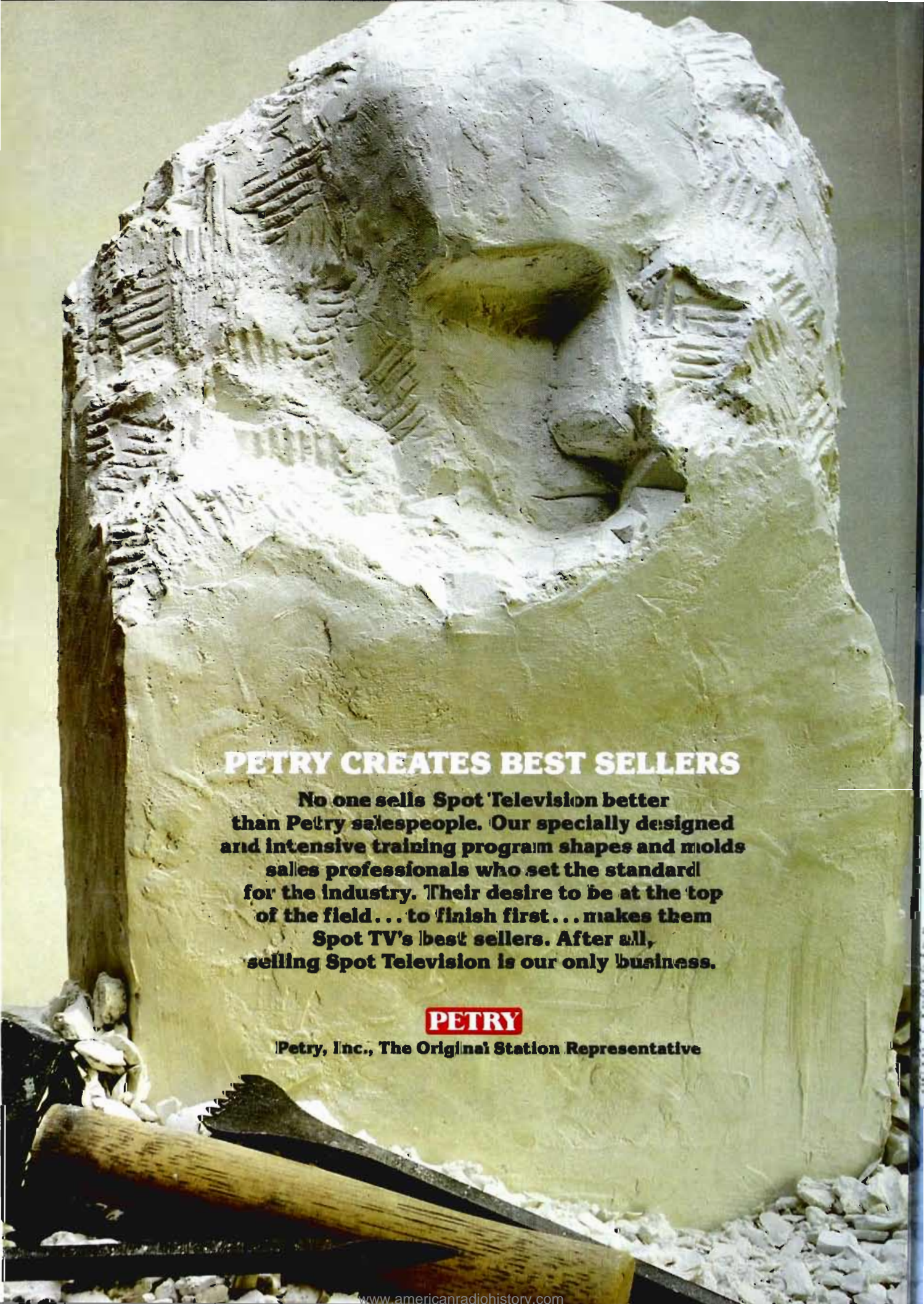
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