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Television/Radio Age

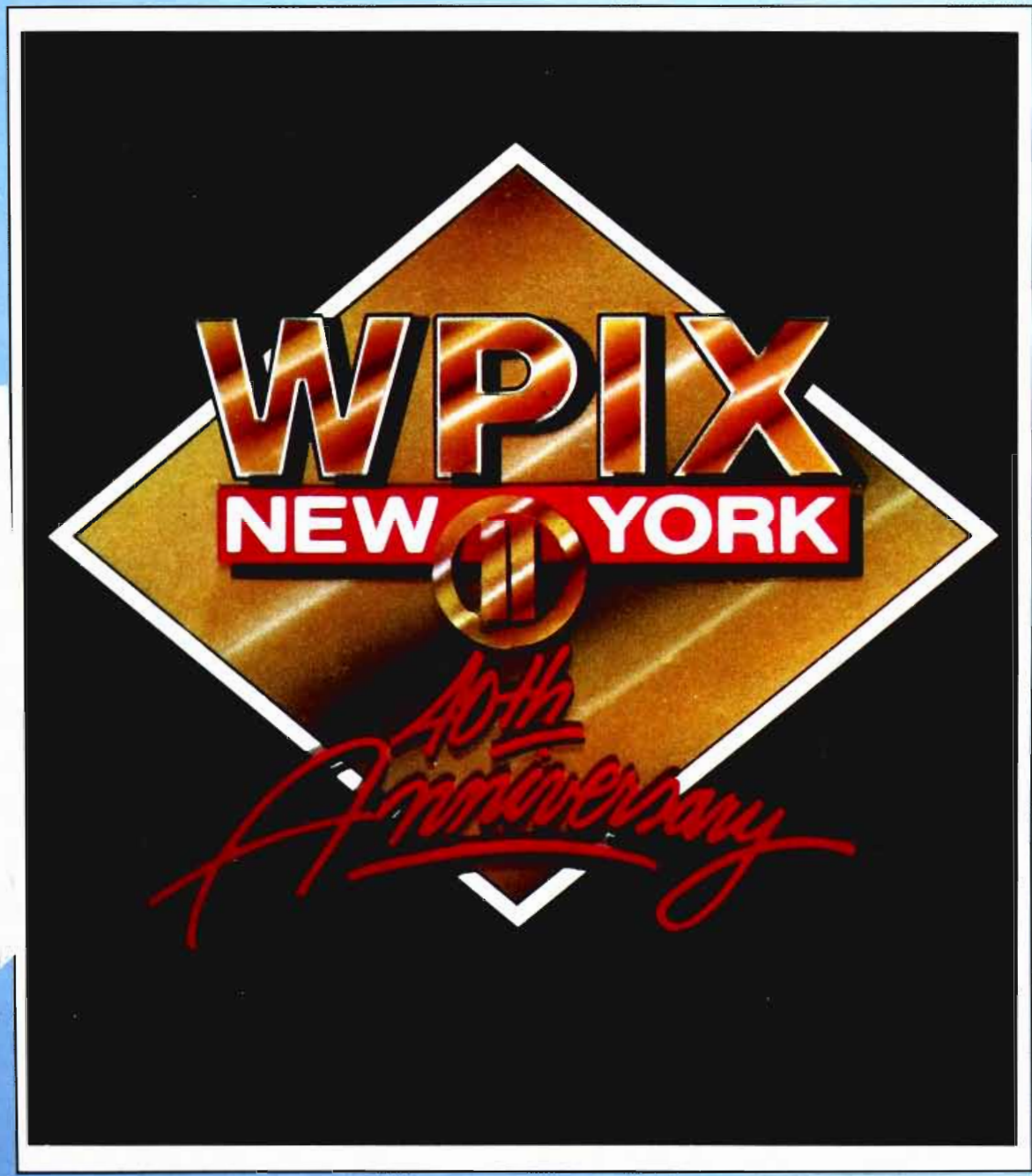
**CONGRESS
AND
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Television/Radio Age

April 4, 1988

Volume XXXV, No. 18

CONGRESS AND THE FCC

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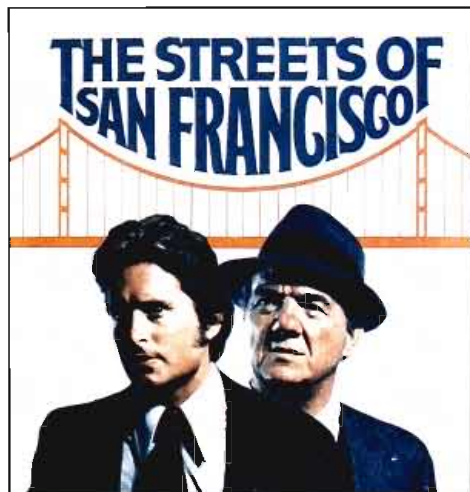
Television/Radio Age (ISSN #0890-0277) (USPS #367160) is published every other Monday for \$60 per year by the Television Editorial Corp., Publication Office, 1270 Avenue of the Americas, New York, NY 10020. Second class postage paid at New York, NY and additional mailing offices. POSTMASTER: Send address changes to Television/Radio Age, 1270 Avenue of the Americas, New York, NY 10020.

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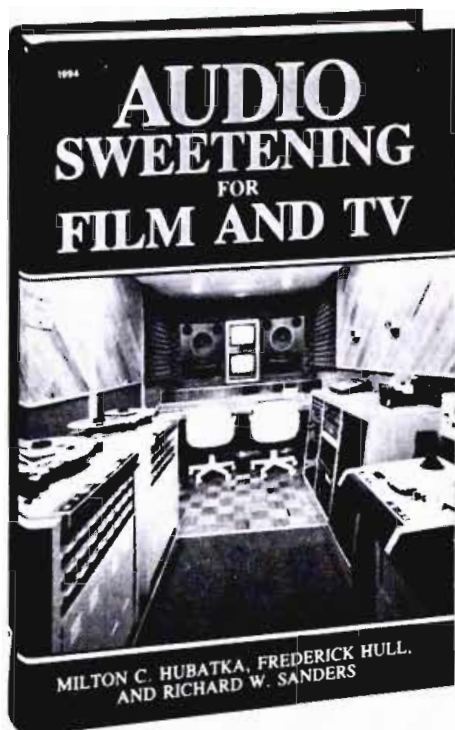


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Editorial, Circulation and Publication Offices

1270 Avenue of the Americas
New York, NY 10020
Phone: 212-757-8400
Telex: TELAGE 421833
Facsimile Number: (212) 247-3402

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Member Business Publications
Audit of Circulations Inc.

TELEVISION/RADIO AGE is published every other Monday by the Television Editorial Corp. Sol. J. Paul, President; Lee C. Sheridan, Executive Vice President; Mort Miller, Vice President; Alfred Jaffe, Vice President. Editorial, advertising and circulation office: 1270 Avenue of the Americas, New York, N.Y. 10020. Phone: (212) 757-8400. Single copy: \$3.50. Yearly subscription in the U.S. and possessions: \$60; elsewhere: \$70 © Television Editorial Corp. 1988. The entire contents of TELEVISION/RADIO AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and the Pan-American Convention.

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The world.



WAR OF THE WORLDS™

Publisher's Letter

Congress & FCC play political football after years of ignoring each other

In this our 35th annual FCC issue, TELEVISION/RADIO AGE focuses on the growing imbalance in communications policy-making between Congress and the FCC, with broadcasting and cable caught right in the middle of a political crossfire.

For the past eight years, the Reagan Administration's "get the government off our backs" philosophy enjoyed the kind of widespread public support that led the FCC on an unobstructed march down the path of deregulation, the Justice Department to virtually shut down its Antitrust Division, while Congress, adept at reading the political climate, simply turned its attention elsewhere.

Then came the Iran-Contra affair, which crippled the Reagan presidency, and the resultant plunge in the public opinion polls. Suddenly all bets were off, and Congress began to come out of its shell. "I hope you weren't overjoyed with all the deregulation that went on over the past few years," said Rep. Al Swift (D-Wash.), lecturing broadcasters in Washington recently. "Because it is that deregulation that has us here today talking about putting into law something that you used to live with without any problems for years and years and years."

Swift was talking about the fairness doctrine, but others on the hill would apply the same thought to a host of other issues covering children's programming, must-carry rules, crossownership, spectrum fees, and so on.

Cover of darkness. After years of inactivity, Sen. Ernest Hollings (D-S.C.) has repeatedly threatened to strike under cover of darkness by attaching things like crossownership riders to other legislation without benefit of hearings. And guess what? He did just that. On the House side, Commerce Committee chairman John Dingell (D-Mich.) has threatened to do the same thing with the fairness doctrine. Meanwhile, Rep. Edward Markey (D-Mass.), obviously more concerned with seeking a Senate seat, has decided that children's programming is politically popular enough to win votes while avoiding anything that even closely resembles planned oversight or communications policy-making.

And let's not overlook Sen. Howard Metzenbaum (D-Ohio), chairman of the Senate Antitrust Subcommittee, who just the other day discovered that the mergers which have so dramatically altered the face of broadcasting over the past eight years have begun to do the same with cable.

Way to go everybody! Where's everyone been for the past eight years?

The solution is not for Congress to keep the FCC hostage with only three sitting members or to threaten the industry with an assortment of ad-hoc legislation or political haymaking. Let's give FCC chairman Dennis Patrick the full commission he needs to do the job Congress created the agency to do in the first place. If Sen. Daniel Inouye (D-Hawaii) wants to be chairman of the Communications Subcommittee in name only while Sen. Hollings runs the show, then let's find a senator with the energy to do the job. And finally, let's find a fulltime chairman of the House Telecommunications Subcommittee. Now there'd be something new.



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Letters

Heading Univision

Although your story on Pedro Sevcec and HBC's newscast was interesting (TV/RADIO AGE, Jan. 11), it may have led your readers to believe that newsman Jacobo Zabłudovsky was hired by Univision to head up the network's news division. In searching for a top news professional, Univision recruited chairman and CEO of United Press International Luis Nogales in 1986 to this post.

As executive vice president of Univision News, Nogales has directed a steady expansion of the network's news programming by adding to the scheduled 6:30 p.m. newscast the nation's only late-evening network news, airing weeknights at 10 p.m., as well as a weekend report, airing Saturdays and Sundays at 6:30 p.m. The addition of domestic and international bureaus; expanded Latin American coverage; an ongoing series of special reports; and a recent operational relocation to brand new, state-of-the-art facilities in Southern California are also accredited to Nogales' direction.

Thank you for allowing us to clarify the leadership of Univision News.
CLAUDIA G. COPQUIN
*General executive/public relations
Univision*

Hispanic research

In your recent article on the syndicated Spanish radio "saga" (TV/RADIO AGE, Feb. 22), there were several statements made by Richard Tobin, president of Strategy Research Corp., which I believe need to be questioned. According to the article, "[Tobin] argues that tight family ties among Hispanics make the group personal interview in the home preferable . . . he also insists that [door-to-door interviewing] costs are as low as a first class phone survey."

The group personal interview is a research technique which is extremely likely to bias the results. First of all, many young Hispanic household members would probably be reluctant to report their Anglo listening in the presence of their parents, particularly in traditional Spanish families in which their Spanish heritage is emphasized. Obviously, the telephone interview is more private, and Hispanics would be less reluctant to report their Anglo listening by phone.

The Spanish Radio Advisory Council (SRAC) pilot study tends to support this theory. The biggest discrep-

ancies in the share of audience to Spanish stations obtained by the two methodologies (door-to-door and telephone) occurred among teenagers.

Secondly there appears to be intra-household bias when more than one person per household is interviewed. According to the SRAC study, PUR levels were somewhat higher when multiple household members were included in the tabulations than when the data from one randomly selected member per household was tabbed. Based on these findings, SRAC recommends that only one respondent per household be interviewed to minimize any possible household bias.

Finally, costs-per-interview for a telephone study would inevitably be lower than for a *comparable* door-to-door study because there are obviously no interviewer travel costs in a telephone survey.

As a result of the above reasons (and others), advertisers and agencies have and will continue to question the credibility of audience measurement of Hispanics obtained by door-to-door methodology. SRAC has now finalized a specific telephone methodology and questionnaire which it believes overcomes the problems inherent in door-to-door interviewing.

Thanks for the continued and thorough coverage of the SRAC's important work.

HARVEY MORROW
*Vice president and general manager,
AGB/Information & Analysis,
Hicksville, N.Y.*

NATPE's hero

Having just returned from the NATPE convention in Houston, I would like to take this opportunity to share a few thoughts about this meeting. Unusual ones.

As with a large majority of new convention centers, this one had many problems. We've talked about them, screamed, and even threatened. What is not talked about is the people that still make it happen. The people with no excuses, just action.

I am taking about one individual particularly—Nick Orfanopoulos and his NATPE staff.

He contained the smoke before the fire spread and took care of the casualties first—then helped the survivors. Never excuses, just action and solutions. Some fail to realize the complexity of such a mass organization. I for one, am well aware of what it takes. Before opening CCI, I organized and worked meetings such as these all over the world. We had massive problems. But not Nick. I should have been long gone with smoke inhalation

by now. No one cared about our fires.

Should TV/RADIO AGE find the time or space for a short salute to the "people that make it happen," I believe Mr. Orfanopoulos deserves a mention. Thank you for your time. It was a good convention.

SANDRA SHUTAK
*President,
CCI Communications,
New York*

That's the opinion

Both Neil Faber and I would like to thank you for the wonderful story you ran in (*One Buyer's Opinion*, Jan. 25).

Our first concerns were that you wouldn't like the piece. Our next fears were that you would edit it down as to lose what we were trying to say. When we saw the issue on Monday, we were happy to be proven wrong on both counts.

We very much appreciate your interest in us, even though we've been somewhat slow, to say the least, over the past few years. We welcome your continued interest and look forward to working with you again. Please feel free to call upon Neil should you need a quote or opinion.

BAMBE LEVINE
Bambe Levine Public Relations

Corrected Score

It was very good to see Owens Cablemetrics' Score survey referenced as the source of the research discussing the success of "News 12" on Long Island in your March 7 issue (page 29).

In paragraph two, the mixing of two types of percentages becomes quite confusing since they are not properly defined. The various channel performance percentages are based on the Cable *households* polled. All other estimates quoted are for persons 18-plus in the Nassau-Suffolk cable area.

This should keep the record straight.

RIP RIDGEWAY
*President,
Owens Cablemetrics,
Westport, Conn.*

Taking a stand

Congratulations on your NATPE preview issue of Feb. 22, 1988. Also you are to be commended for your editorial on this organization.

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1974



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1986-



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1981-88



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1981-88



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1981-1985



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1979-1983



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1977-1981



Robert Emmett Lee
1953-1981



Tyrone Brown
1977-1981



Margita White
1976-1979



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1972-1977



Benjamin L. Hooks
1973-1977



Glen D. Robinson
1974-1976



Charlotte T. Reid
1971-1976



*Dean Burch
1969-1974



H. Rex Lee
1968-1973



Nicholas Johnson
1966-1973



Robert Taylor Bartley
1952-1972



Robert Wells
1969-1971



Thomas J. Houser
1970-1971



Kenneth A. Cox
1963-1970



*Rosel Herschel Hyde
1946-1969



James J. Wadsworth
1965-1969**



Lee Loevinger
1963-1968



*E. William Henry
1962-1966



*Frederick W. Ford
1957-1964



*Newton N. Minow
1961-1963



I. A. M. Craven
1937-1944/1956-1963



John S. Cross
1958-1967**



Charles Henry King
1960-1961



*John C. Doerfler
1953-1960



Richard A. Mack
1955-1958**



*George C. McConaughy
1954-1957**



Edward Mount Webster
1947-1956**



Frieda Barkin Henock
1948-1955**



George Edward Sterling
1948-1954



*Paul Atlee Walker
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1957-1953



Robert Franklin Jones
1947-1952**



*Albert Wayne Coy
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Clifford J. Durr
1941-1948**



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*Ewell K. Jett
1944-1947**



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Irvin Stewart
1934-1937



*Anning S. Prall
1935-1937**



Hamson Gary
1934**

*Served as Chairman **Deceased

Final Edition

Columbia TV gets mucho responses to 'Trial & Error' Spanish radio feed

Columbia Pictures Television's experiment in offering a Spanish language translation for its new *Trial and Error* half-hour TV comedy to Hispanic radio stations, drew queries from other production companies and advertisers apparently curious about this form of simulcasting to the nation's Spanish-speaking TV viewers.

Eduardo Cervantes, Columbia's vice president for current programs, says, after the initial broadcast on CBS March 15, he fielded calls from Paramount TV asking about the process of feeding a second language track to se-



Gary Lieberthal

lect radio stations. "They seemed interested in the process for possibly *Entertainment Tonight*," he says.

Cervantes says he received a call from a friend of Cheech Marin, star of the new NBC series, *The Cheech Show*, who told the executive Marin was personally interested in finding out about offering his show in Spanish.

"We also got calls from advertisers and public relations people wanting to know about the process," Cervantes

The idea for the Spanish feed belongs to Gary Lieberthal.

adds.

Although the program's initial Nielsen rating for the story starring Paul Rodriguez and Eddie Velez about two pals in Los Angeles was a poor 5.2/8, Cervantes says Columbia "will have learned a great lesson" after it completes providing and paying for the second language transmission for all eight of the show's half-hours.

Ironically *Trial and Error* was beaten in the ratings by Columbia's popular *Who's the Boss* on ABC, which earned a 23/35.

They got four. Columbia initially sought six Latin radio outlets for the experiment, notes Don DeMesquite, vice president for corporate communications, who set up the simulcast deals. "We got four but weren't able to strike deals in New York and Miami where the stations turned us down because CBS said they had to carry the commercials in English and they didn't want to mix English with their Spanish programming."

AM stations broadcasting the Spanish version of the script included KTNQ Los Angeles, KLAT Houston, WIND Chicago, KCOR San Antonio, KABQ Albuquerque, WQBN Tampa, KXEW Tucson, and KWAC Bakersfield. The latter four joined the experiment after receiving a solicitation from the CBS affiliate in their market.

Columbia has bought time on all the radio stations to air the Spanish dialog, which is fed along with the English track by CBS from New York. In each city, the CBS station feeds the Spanish language signal via phone lines to the radio station for simultaneous airing.

Columbia acknowledges its cost to be close to \$200,000 for the airtime, phone lines and the fees to the actors, including Rodriguez, who are recording the script in Spanish at Intersound Studios in L.A.

Gary's idea. The idea for offering a Spanish translation for a network comedy (with a Latin flavor and cast) belongs to Gary Lieberthal, chief executive officer of Columbia Pictures TV.

Since this was a broadcasting first—the first network situation comedy to be simulcast in Spanish—Group W's Entertainment Report covered the debut for its 100 station customers.

In L.A. producer Bonnie Tiegel and a

Columbia wants to do it again, but needs some financial help.

cameraman went to the home of the Lopez family to tape its reaction to watching the program on KCBS while listening to the sound on KTNQ, which broke into a soccer match between Mexico and Honduras to air *Trial and Error*. Teenager Mirabelle Lopez said she'd rather hear the commercials in Spanish, not English, while her mother, Anjela, said she enjoyed having the story broadcast in Spanish. A friend of the family indicated he thought the show played funnier in Spanish. "In English it sounds too serious."

Bill Beadles, marketing director for KTNQ and KLVE-FM, said the station promoted the simulcast and had comic Rodriguez appear on Huemero Luna's popular morning show to also plug the program. But there was not a great amount of feedback the next morning from listeners, Beadles admitted. Once the show ended at 8:30 p.m. KTNQ returned to the soccer game.

Columbia's Cervantes feels the show "doubled, even tripled the promotional level for the series."

Cervantes says he received calls from the National Hispanic Media Coalition saying they were upset that radio stations had to carry the English language commercials.

Cervantes says Columbia would like to do another show with a Spanish translation. "But we can't afford to do it without financial help from the network or another source."

KCBS no stranger to Latin link

When KCBS-TV Los Angeles fed the Spanish language translation for *Trial and Error* to KTNQ-AM March 15, it was just another Spanish simulcast for this CBS-owned station.

Last year KCBS participated in three simulcast projects with two Hispanic radio stations, KALI(AM) and KLVE-FM, the sister station with KTNQ.

Last February KCBS simulcast a five-part special on the 1986 Immigration and Reform Control Act with KALI. In May it fed KALI another half-hour on the immigration bill, and in October it preempted three hours of primetime programming for its own internally produced special on earthquakes, with KLVE broadcasting the information in Spanish. In each instance KCBS provided the Spanish language for its radio associate.

With *Trial and Error*, KCBS received the dual channel signal from New York and fed the second channel via phone lines to KTNQ for its simultaneous airing.

Sen. Ted Stevens favors a limited must-carry rule

"There ought to be a concept of must-carry depending on the size of the market. It's a question of how you make these fine-line judgements."

That's the assessment of Sen. Ted Stevens (R-Alaska), who's apparently done right by the broadcast industry in recent years. He is this year's recipient of the National Association of Broadcasters' Grover C. Cobb Memorial Award, given annually to "a broadcaster or public servant who demonstrates unusual dedication to improving broadcasting's relationship to the federal government."

In an interview with TV/RADIO AGE, the member of four senate committees including the Communications Subcommittee, refers to the U.S. Supreme Court's potential action toward reversing an Appeals Court decision declaring must-carry unconstitutional. He's concerned that deciding which markets deserve must-carry is like "playing God," but adds, "We ought not have a situation where the growth of one interest automatically brings about the demise of others. There's a balancing act there, and it's best that the FCC is the one to do it."

Stevens follows other legislators considered friendly to the industry in winning the award. In 1986, the award was given jointly to Rep. Tom Tauke (R-Iowa) and Rep. Billy Tauzin (D-La.) Stevens notes his first close acquaintance with the broadcast industry was in the early '60s, when, as an attorney, he represented the broadcast industry in Alaska during its formative period and helped organize the Alaska Broadcasters Association.



Sen. Ted Stevens (R-Alaska)

Having been a member of the Senate since December, 1968, Stevens served as whip from 1977 to 1985. He now serves on four full committees—Rules, where he is ranking Republican; Appropriations, Commerce and Governmental Affairs.

Transfer fee. With talk in the Communications Subcommittee about instituting a license transfer fee, Stevens is strongly opposed: "I don't believe that's an area for revenue-raising. It's a disincentive for someone who has to sell because of financial difficulties and puts a burden on the broadcast community." He contends more licenses are transferred because of financial difficulties, poor health and death than for reasons of speculation.

On the move to codify the fairness doctrine, Stevens asserts, "It worked at

a time when there was not that much competition in the industry. Now there is competition, and it has proliferated to the point where the fairness doctrine is no longer necessary. In particular, cable's proliferation answers that question." He adds, "Most broadcasters follow a fairness policy."

While some in Congress now think the Cable Communications Policy Act of 1984 was too soft for today's realities, Stevens is yet to take a hard line on the matter: "We tried to ensure that

*The transfer fee
"is a disincentive
for someone who has
to sell because of
financial difficulties."*

the forces in the marketplace maintain a balance. But it's much too soon to make a judgement."

Just politics. The senator takes a resigned attitude toward the prospect of his subcommittee holding up the appointments of a fourth and fifth commissioner to the FCC. He observes that Sen. Ernest F. Hollings (D-S.C.) has been "making some statements," but it all boils down to which party is in power where at any given time. "By this time of the year," he notes, "there are all kinds of reasons for slowing down nominees. The bottom line is political."

On the broad issue of the broadcaster's public responsibility, Stevens observes, "Whether they like it or not, they have it as a circumstance of the broadcaster's life. They need the use of the airwaves, so they're subject to regulation, not only from Congress but from the FCC. I advocate that they recognize it."—Ed Rosenthal

Detective series

Consolidated Productions will begin shooting an eight-hour detective series, *Campion*, in April. The programs, co-produced with WGBH(TV) Boston and the BBC, will be aired on the PBS network in 1990 following broadcast next year in the U.K. They are based on the exploits of Albert Campion, the hero of Margery Allingham's 1930s novels.

**(Final Edition
continued on page 16)**

New Jersey endorses WWOR-TV

In what WWOR-TV calls "an unprecedented move," New Jersey Attorney General Cary Edwards has sent a letter to the FCC strongly endorsing the station's license renewal.

"In reviewing the station's performance... we found particularly impressive the extent to which the station is producing its own programs from its... broadcast facility in Secaucus, the degree to which it emphasizes the impact upon New Jersey... and the efforts it has made to involve itself in community activities through innovative projects," wrote Edwards.

The letter, which gives the state's blessing to the renewal, is N.J.'s first official comment on WWOR's performance since MCA bought the station from RKO last year.

Soon after MCA took over, MCA Broadcasting president Larry Fraiberg and station manager Jane Hartley paid a call to governor Tom Kean to brief him on the company's new plans for the station. Since then Fraiberg has kept in close contact with Kean while Hartley has kept other state officials updated.

The state's endorsement was prompted by an April 21 deadline for comments on the renewal. So far there is only one competing application, that from an outfit called The Garden State Broadcasting Limited Partnership.

New World makes major staff cuts

Financially troubled New World Entertainment began trimming personnel in its television department last week as all areas of the company were hit with staff reductions. Upward of 70 people have been let go as part of what company cochairman Robert Rehme calls a belt-tightening phase.

The company had posted a \$6.4 million loss in its third quarter. Cochairman Harry Evans Sloan has stated the company has a cash flow problem, with \$100 million in cash and \$150 million in receivables.

It has been producing *Crime Story* for NBC, *Tour of Duty* for CBS, *Sledge Hammer* for ABC and *Wonder Years* for ABC. It currently is filming nine network pilots.

New World is reported seeking additional lines of credit from both domestic and foreign banks.

Battle of the meters: next chapter; now it's over installation methods

Charges that Arbitron meters distort household tuning habits—charges said to have originated with Nielsen—have been widened to embrace Nielsen itself, whose meter installation methods are said to potentially depress cooperation rates. A “battle of the meters” appears to be in the offing with each of the rating services attacking the other and defending its own system.

The dispute apparently began with the accusation that the Arbitron meter installation, which replaces or “overrides” the existing TV set tuner, can change the reception characteristics of the set and thus affect viewing. Since, it

media research, at Saatchi & Saatchi DFS Compton and chairman of the 4As committee, noted that one of the issues discussed by the committee at its meeting March 14 was the effect of meter installation methods on the cooperation rate. “The less intrusive the installation, the higher the cooperation rate,” according to Sotiriou's theory.

They demonstrated. Both Arbitron and Nielsen demonstrated at the March 14 meeting their methods of installing meters in sample households. The Saatchi & Saatchi executive said it looked to him as if Nielsen field men



Roy Anderson

is claimed, the replacement tuner cannot exactly replicate the station-by-station reception, some stations may come in worse, and some better.

Arbitron denies this is the case and maintains, on the other hand, that the Nielsen practice of hard-wiring a meter directly to the set tuner could discourage cooperation by designated sample households. In this Arbitron has some support from at least two members of the 4As Media Research Committee.

Sam Sotiriou, senior vice president,



Sam Sotiriou

had to strip down the TV set in order to solder the meter to the tuner. His impression of the Arbitron installation was that it was a simple “plug-in.”

Helen Johnston, director of media research at Grey Advertising, noted that the issues of the meters were complex, but she also felt that the Arbitron meter was simpler to install.

She reported that the committee asked both Arbitron and Nielsen “a lot more questions” about matters affecting the cooperation rate.

Nielsen executive vice president Roy Anderson pointed out that his service published the cooperation rates in the metered market reports for all to see. That's a standard of the Electronic Media Rating Council, but I don't see Arbitron doing that,” he claimed.

Anderson said cooperation rates in Nielsen metered markets were as high as 60%. He added, however, that some markets were inherently difficult in getting cooperation, citing New York with a recent rate of 43% and Miami, a little lower than that.

He disputed the idea that wiring a

Can the meter, which overrides the TV tuner, affect reception?

meter to a TV set affected cooperation. Once the family has agreed to let the technician in the household to install the meter, “you don't lose cooperation,” Anderson argued. In any case, he said, “We attach our meter to the tuner. We don't change the tuner.”

Not true. Arbitron has marshalled a number of arguments to deny that its meter installations have affected viewing. Ken Wollenberg, vice president, marketing, advertiser/agency sales for Arbitron, complains, “We've been accused of affecting the picture quality, increasing the number of stations that can be received, adding remote control and placing an antenna on the set.” None of that is true, he said.

Wollenberg noted that Arbitron has been installing the disputed meter, called the all-channel tuning meter (ACTM), since 1982, and that its method of installation is known by interested parties, including the EMRC. The ACTM is connected to the antenna leads or screws and the set tuner is turned to an unused channel (usually 3 or 4), Wollenberg explained. The sample family is thus provided with a separate keypad for tuning.

But the meter is not hard-wired to the innards of the set, the Arbitron executive pointed out. He also explained that the tuner of the ACTM is a regular production model made by Zenith, and that it is used in 47% of the sample households in the metered markets, all households with over-the-air reception. Cable households get the all-channel cable meter (ACCM), which is connected to the cable converter.

Wollenberg maintains that the technician who installs the ACTM measures the quality of signal for each station before putting in the meter to

New independent TV networks delays satellite start to fall

Veteran broadcaster Walter Windsor, one of the principals in the proposed Star Television Network, aimed at indies, says he is close to getting his financing but has delayed the scheduled start of the web from spring until fall.

STN proposes a satellite-delivered service beginning with low-cost, golden oldies programming and offering efficient ad rates.

Windsor says he has signed "letters of interest" from 56 stations, with another 30 "looking good." About half of the total are CP holders.

Windsor can't lease any programs until he has the money, but he has had discussions with about a dozen syndicators "leading to the probable acquisition" of programs. The distributor list includes such entities as Viacom and Republic.

From the former he is talking about acquiring *What's My Line*, *To Tell the Truth*, *Our Miss Brooks*, *My Three Sons*, *Marshall Dillon*, *Whirlybirds*, *You Are There*, *U.S. Border Patrol*, *San Francisco Beat* and others. From Republic he has put his finger on *African Patrol*, *Commando Cody*, *Fireside Theatre*, *How to Marry a Millionaire*, *Lilli Palmer*, *Man Without a Gun*, *Sheriff of Cochise* and *Pony Express*.

Plans for the service envision transmission of programming for 18 hours a day, though affiliates would be permitted to carry as little or as much as they want. And they would be allowed to

Star Network offers stations low-cost programs.

schedule programs when they want, with delays permitted up to a week.

However, affiliates would be required to air two minutes of national commercial announcements per hour, starting at two minutes before the hour (at 57:55, actually). Each affiliate would be allowed up to 10 minutes per hour for local commercials. Local commercial spots would be backed up with program inserts transmitted by STN in the event a station cannot sell all its time within the STN programs.

Those in need. Windsor is concentrating on roundup of affiliates in the major markets. Those contacted are typically in need of low-cost programming, often being new to the business or those struggling with low ratings.

An example of the latter is WGPR-TV Detroit, which programs religious fare and "would like to be more competitive," in the words of George Matthews, president of the station. WGPR-TV channel 62, has been on the air for 12 years but rarely gets recorded viewing in the Arbitron books. The station pays a fee of \$125,000 to the International Masons, a nonprofit organization, for the operational rights, and

Matthews says the station is currently in the black. All the major TV ministries buy time on WGPR-TV, he says.

An example of a new station is WMFP(TV) Lawrence-Boston, also channel 62, which went on the air in October and is currently running home shopping type programs 18 hours a day via America's Value Network, though there is a Home Shopping Network affiliate in the market. Avi Nelson, station president, finds the low-cost aspect of STN attractive but isn't sure how much programming he'd carry until he sees what's offered.

Windsor expects a minimum cover-

Stations remain cautious until they see what's offered.

age of 40% by fall and believes he can boost that eventually to 70%. While there may be a question as to whether a national advertiser would go for 40% coverage, Windsor notes that STN expects to sell time at \$2.75-per-1,000 homes. This compares, according to the broadcaster, to an average of \$4.05 for the conventional networks and between \$3 and \$4 for the barter and cable networks.

STN has already surveyed a number of network "tonnage" buyers, the type of client STN is seeking to attract. The expressions of support that were gathered, says Windsor, will help STN get its financing.

Battle of the meters erupts over installation

make sure there is no change after the ACTM is installed. "If he sees the quality of signal is improved—say a fringe UHF station—he will reduce he quality."

As for the charge that the number of stations which can be received is increased, Wollenberg answered, "That doesn't happen." Also, he said, the keypad is not a remote control. If the viewer had to step up to the set for tuning before the meter was installed, he has to step up to the set afterwards, also, said Wollenberg. Finally, the ACTM connection does not add an antenna to the set, he concluded.

Cooperation data. Arbitron has also collected some figures on what's happened to viewing, to in-tab totals and to cooperation rates between 1982, when the ACTM was first installed, up to the present, or near present. In the earlier year, pre-ACTM, the cooperation rates in the top three markets ranged between 40 and 50%. By 1987,

New York's rate was 51%, Chicago's 59% and L.A.'s 71%.

As for in-tab totals, the Big Three markets ranged between 80 and 84% in 1982, but averaged 93% this year. During the past November, the 13 metered

Nielsen & Arbitron demonstrated their installation methods at a 4As meeting.

markets averaged 92%, compared, said Wollenberg, to 88% for Nielsen.

Arbitron also examined its audience figures in the major metered markets to check the effects on UHF viewing. In New York, sign-on to sign-off viewing went from a 0.3 rating in November 1982 to a 0.5 in November 1987. The difference can be explained, said Wollenberg, by more Hispanics and more Hispanic UHF stations on cable. Comparable figures in Chicago were 0.4 and

0.8 ratings and in Los Angeles, 0.5 and 1.2 ratings.

While raising a question about the statistical significance of these figures, Arbitron says there are factors which could explain them: increased cable penetration, increased Hispanic population, increased availability of syndicated programming and a switch in format for STV stations.

Nielsen's Anderson takes exception with the Arbitron description of technicians checking each channel before and after installing the meters to make sure that there is no change in the reception of each station. "That would take hours," he maintains. "It would obviate the whole technique. That's a laborious procedure."

He also dismisses the argument that people have known about the Arbitron premetered tuning for years. "They may have but they didn't realize the significance. It's like the X-rays shoe stores used to take of people's feet. They didn't realize the implications."

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...

NBC News alumni on the bandwagon offering independent news feeds

"A lot of folks jumped on the bandwagon this year," says Dick Wirth, president of The Network Group, referring to startup businesses handling remote teleproduction and satellite transmission of news and other programming. The reason, he says, is election year and all the extra business that is expected to generate.

The Network Group is one of those that jumped on the bandwagon, and Wirth says it's doing pretty well transmitting news, weather and sports segments with its one modest-size truck.

Actually, The Network Group started up in November, and Wirth says it might even break even during its first calendar year, which is a pretty good accomplishment in this business, he feels.

The Network Group is made up of four principals, all alumni of NBC News, who, together with a few "passive investors," put up the money for the \$400,000 truck, as equipped, and other necessities for a business of this kind. The initial investment was a little over \$100,000, which, Wirth says, means operating on a tight budget. "You really need \$120,000 to \$140,000 to start off right."

Out of Atlanta. The company operates out of Atlanta, and the Cuban prison riots in their backyard provided it with one of its first pieces of business. It provided the facilities for covering the

riots and its aftermath for two weeks for the NBC O&Os.

But it operates all over the country. It went up to Washington for CBS during the Gorbachev summit, providing local color by carting Mark McEwen, weathercaster for *CBS This Morning*, around to various spots, such as the Space Museum and a Russian restau-

With \$100,000 in seed money the news on wheels company was born.

rant. It also had McEwen along when it provided facilities for CBS at the Iowa caucuses and New Hampshire primary.

In addition, it's been handling production requirements in the Southeast for weather remotes for *Great Weekend*, produced and distributed by USTV, Hubbard Broadcasting's syndication arm. And it's supplied transmissions for ESPN sporting events, primarily basketball games.

It's a very competitive field, says Wirth, and next year, without the political stuff, it'll be even more so. But it's friendly competition, he points out.

Wirth states that his company is not actively seeking political work, but wants to expand its sports activities into business videoconferencing.

KGTV tries hybrid hour local news

KGTV San Diego is changing its 11:30 a.m. half-hour newscast into a hybrid hour offering features produced by programming and news supplied by the news department. Starting in mid-June, *Inside San Diego* will attempt to lure viewers at 11 a.m.

Program director Don Lundy says the mix of two departments handling separate segments is similar to the way *Good Morning America* is fashioned.

When launched, *Inside San Diego* will replace *Hollywood Squares* in the 11 a.m. slot. The two coanchors of the 11:30 news, Jack White and Marti Emerald, will appear on the new show, but not necessarily as anchors. Bill Griffith is the first anchor named, with a female cohost being sought. Emerald is among those being considered.

The show will be a combination of studio and remote segments when appropriate. Lundy says the features will be sidebars to the main news and also cover health topics, entertainment and personality interviews.

Deborah Lechner of KUSI-TV San Diego will join the show as supervising producer. Channel 10 director Patrick Mettes will be coordinating producer.

Inside San Diego will compete against *The Young and the Restless* on KFMB-TV (CBS) and *Super Password* and *Scrabble* on KCST (NBC).

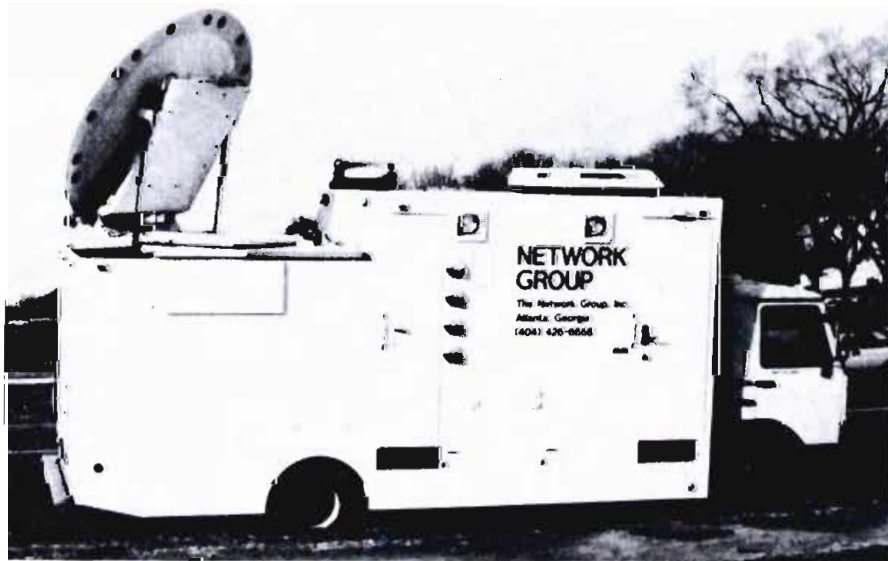
According to Lundy, *Restless* earned a 6/34 in the Nielsen February book, while KGTV's midday news received a 6/29. "The challenge is to give *Restless* a run for the money and be competitive," says Lundy.

Other than KGTV's midday news, the only other newscast in the market is KFMB's noon half-hour.

All of KGTV's other live weekday programs are news: 6:45-7 a.m.; 5-6 p.m., 6:30-7 p.m. and 11-11:30 p.m. News is offered on weekends from 5-5:30 p.m. and 11-11:30 p.m.


H&C stations open D.C. bureau


H&C Communications will open a Washington news bureau in mid-March to provide local angles for its Houston (KPRC-TV), Orlando/Dayton (WESH-TV), Nashville (WTCF-TV), Tucson (KVOA-TV), Des Moines (KCCI-TV) and San Antonio (KSAT-TV) stations.



Network Group's production and satellite-relay truck

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computer, you can have at your fingertips all the information you need for decisions that pay off.

 Join the 318 television stations already using Arbitron PC applications. Call your Arbitron representative today. Let us show you how our PC applications save you money so you can make more money every day. *Quick as you can say Arbitron.*



ARBITRON RATINGS

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KNX traffic hotline

It could be the Archbishop or Alpine Mike!

KNX-AM, the all-news station, has found a way to connect with car-driving listeners in southern California who just happen to have car phones and a sense of public service.

Bill Keene, the market's dean of traffic and weather reporting, broadcasts

the on-site reports phoned in to his tipster line during his six hourly segments of the CBS station's 6-9:30 a.m. and 3-6:30 p.m. featured newscasts. He receives between 200-300 tipster calls each day.

Keene, heard every 10 minutes, re-

ceives calls from average citizens as well as people in the public eye, the majority who don't want to be identified.

Then there is the exceptional case of Archbishop Roger Mahony of the Los Angeles Catholic Diocese who called one afternoon to report a serious accident he had just observed on a freeway.

Keene, 60, has been reporting traffic news (along with humorous one-liners) on KNX for 13 years and admits he was stunned when he recognized the church leader.

"A lot of well-known people call in on their car phones, but they swear me to secrecy," Keene says. When the Archbishop called, Keene says, "He told me

Since car phones became the craze, Keene has been taking traffic tips from listeners.

he had a traffic tip. He had just seen a car on its side on the Golden State Freeway. It was blocking two lanes, and traffic was starting to back up. I asked who this was, and he said, 'Roger Mahony.' I said 'Archbishop Roger Mahony?' And he said 'yes,' and I certainly could tell listeners I got the tip from him. "I have heard him speak too many times not to know that it *was* him."

Cellular tips. For the past year-and-a-half, or since cellular car phones became the craze in car crazy southern California, Keene has been accepting traffic tips from morning and afternoon drivetime listeners.

He estimates he's received between 10,000-20,000 calls from listeners in Los Angeles, Ventura and Orange Counties, with between 4,000-5,000 calls alone coming from Orange County to the south of L.A.

In each one-minute traffic-weather report, Keene announces all sorts of tieups or accidents from both official sources and his tipster corps. "I've had Angie Dickinson and Chevy Chase call in. Then you get calls from people in and out of show business who only want to use their handles. But I know who they really are."

Roman Roman, Tax Way, Alpine



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Television/Radio Age

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

Mike, Joel of ABC Communications, Tim from Newport Beach, Don Keller, Big Cheese, Mike from Irvine, Donny and Ventura Frank—they are some of the members of this informal club which keeps growing. In fact, Keene is planning a reception for Tipster Team members, inviting everyone who's called in during the last year.

He says he stopped writing down their names after he hit 2,000. Without a computer, it's getting too unwieldy, he admits.

"There's a guy who is one of the world's most famous plastic surgeons who calls me every day. There's a well-known attorney from Carlsbad who comes up to L.A. every other day, and he calls in. There's one guy from Redlands who runs up a bill each month of \$300-\$400.

"People who call are concerned with telling other people what's going on. It costs Joe Blow 47 cents a minute, and it comes out of their pockets. There's no way to reverse the charges."

Be alert? Keene answers every call personally, so he's gotten to know his Tipster Team members. People appreciate his lighthearted attitude and his famous rejoinder: "Be alert and you won't get hurt."

It used to be in years past "that I



KNX traffic reporter Bill Keene at traffic central.

could have a lot of fun with this job. But now the traffic's gotten so heavy, it's all business." While Keene has the technical capability of putting a listener at the scene of some major disaster

on line, he switches them over to the newsroom. "There's no way I can squeeze in an actuality," he explains. The newsroom crew will talk to the caller live or call them back and tape it.

KOMO RADIO AM 1000 RECIPIENT OF THE GOLDEN MIKE AWARD



The Broadcast Pioneers' "Golden Mike" Award honors the one station in the country that has consistently served the community and enhanced the broadcast industry.

KOMO Radio, owned by Fisher Broadcasting Inc., has been part of the Seattle community for 62 years and is proud to be the recipient of the 1988 "Golden Mike" Award.

Represented nationally by KATZ Radio
Affiliated with ABC Radio



TV Business Barometer

Local biz rose 12.9% in January

Local TV time sales performed almost as well as spot in January, which, in itself, doesn't have any significance but may be a good augury since local billings were up in the double-digit zone. The question about whether one can predict the rest of the year from a reading of January is a natural one at this time. While it doesn't seem to work with spot (see *TV Business Barometer*, March 21), there is evidence that it may work with local.

As for the double-digit increase in local billings, as was indicated in the last issue a small part of the rise may be due to the fact that this past January was a five-week Standard Broadcast Month, while January of '87 was four weeks.

Whatever the case may be, local

time sales were up 12.9% in January, compared with 14.9% for spot. Volume for local business was \$361.8 million vs. \$320.5 million the year before. The comparable spot figures were \$419.0 million and \$364.7 million.

As to the issue of whether local billings for the year can be forecast from the January results, recent data at least suggest that it can. Last year, local time sales totaled \$5,616.0 million, up 6.5% over the previous year. January of '87 was up 6.1%. In 1986, local time sales of \$5,274.5 million topped the year before by 13.1%. January of '86 was up 13.7%.

Coincidence? The two years previous to 1986 showed figures that were not quite so close, but were roughly comparable. In 1985, local billings were up 10.7%. The January increase came to 12.6%. The year before, local billings climbed 16.8%, while the January

increase was 17.1%.

One thing that seems definite is that the smaller stations are doing better than the larger stations in local rate of growth. Last year, stations in the under-\$7 million annual revenue bracket had the highest percentage increases during 11 of the 12 months.

The same pattern occurred in January of this year. The under-\$7 million outlets averaged a rise of 19.5% vs. 15.9% for stations in the \$7-15 million category and 10.9% in \$15-million-plus group. Network compensation did not follow the spot and local pattern in January. Payments to stations actually declined on the average vs. the previous January, the drop amounting to 2.2%. Network comp went down from \$34.8 to \$34.0 million.

Thus network comp amounted to 4.2% of the combined total of spot and local time sales and network comp, with spot television having a 51.4 share and local a 44.4 share.

January

Local business **+12.9%**

(millions)

1987: \$320.5 **1988: \$361.8**

Changes by annual station revenue

Under \$7 million	.....	+19.5%
\$7-15 million	.....	+15.9%
\$15 million up	.....	+10.9%

Network compensation **-2.2%**

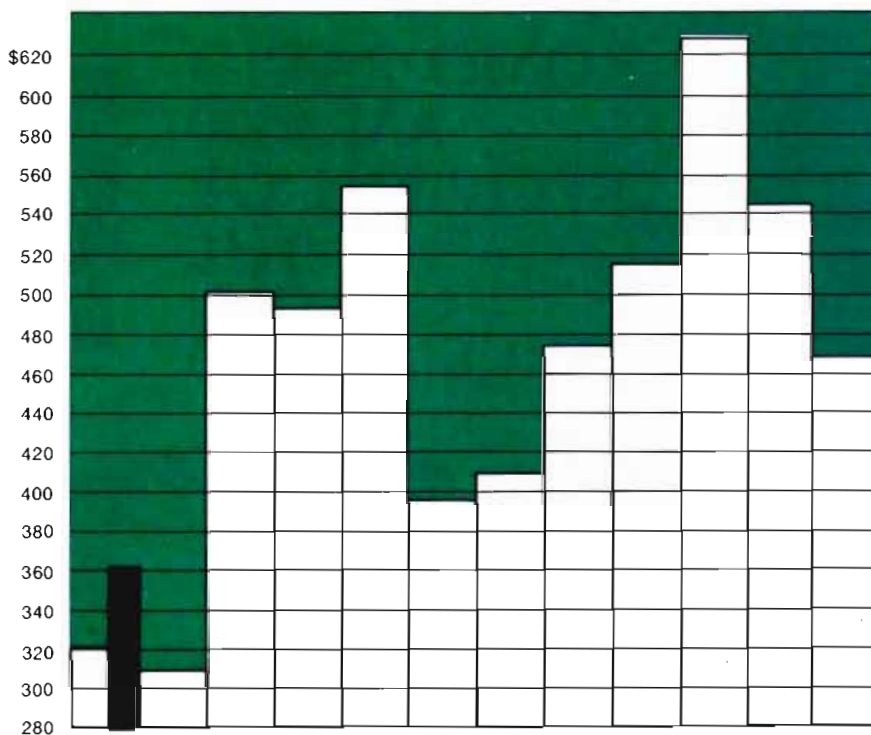
(millions)

1987: \$34.8 **1988: \$34.0**

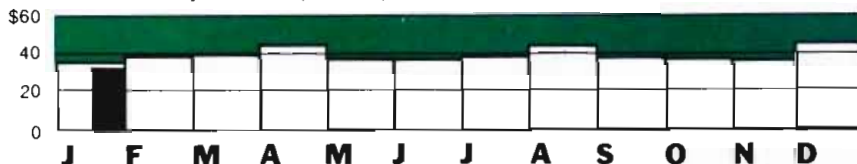
Changes by annual station revenue

Under \$7 million	.....	+2.8%
\$7-15 million	.....	+4.8%
\$15 million up	.....	-5.3%

Local (millions)



Network compensation (millions)



We're Moving Up to VHF and into 30% More Households.

WVAH-TV is already established as *one of the country's top-performing independents*. Now we're ready to make our move up to VHF.

WVAH-TV's *technical excellence* will be further improved by the market's first circular polarized VHF signal, which will increase coverage to many non-cable households. From the market's tallest broadcast tower (1722 ft.), WVAH-TV will provide the finest signal in stereo to viewers in West Virginia, Kentucky and Ohio.

Non-cable viewers will find WVAH-TV a fresh

alternative. Our top of the dial placement lands us midway between the market's network affiliates. And of the 325 cable systems that offer *America's newest station*, most will carry it on *Channel 11*.

To ensure awareness, WVAH-TV is staging an *extensive \$350,000 media campaign*, including outdoor, radio, newspaper, TV Guide, cable and on-air promotion.

So when you're buying Charleston/Huntington, West Virginia, remember the one that's moving up into more households than ever before — is Lucky 11, WVAH-TV.



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Television/Radio Age



F INFLUENCE

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Viacom Inc.

(formerly known as Arsenal Holdings, Inc.)

A corporation formed by

National Amusements, Inc.

has acquired through merger

VIACOM INTERNATIONAL INC.

We acted as financial advisor to National Amusements, Inc. in this transaction, provided a forward underwriting commitment for the Senior Subordinated Discount Debentures, advised on and executed a \$1.5 billion hedging program as to the senior bank debt and assisted in the negotiations.

Merrill Lynch Capital Markets

Westwood One, Inc.

has acquired the Common Stock of

National Radio Network, Inc.,

The Source, Inc.

and

Talknet, Inc.

together constituting the NBC Radio Network from

National Broadcasting Company, Inc.

We acted as financial advisor to Westwood One, Inc. in this transaction and assisted in the negotiations.

Merrill Lynch Capital Markets

ML Media Partners, L.P.

has acquired the assets of

WREX-TV Rockford, Illinois

from

Gilmore Broadcasting, Inc.

We acted as financial advisor to ML Media Partners, L.P. in this transaction.

Merrill Lynch Capital Markets

ML Media Partners, L.P.

has acquired the assets of

KATC-TV Lafayette, Louisiana

from

Loyola University

We acted as financial advisor to ML Media Partners, L.P. in this transaction.

Merrill Lynch Capital Markets

medium acquisitions.

Panavision, Incorporated

has been acquired by

Lee International PLC

*We acted as financial advisor to
Panavision, Incorporated in this transaction
and assisted in the negotiations.*

Merrill Lynch Capital Markets

Certain Shareholders of
StarGroup Communications, Inc.

*have sold Common Stock of the Company
in a Private Transaction to*

TranSales, Inc.

an affiliate of

The United Stations Companies

*We acted as financial advisor to
StarGroup Communications, Inc. in this
transaction and assisted in the negotiations.*

Merrill Lynch Capital Markets

ML Media Partners, L.P.

has acquired the assets of

WEBE-FM, Westport, CT

from

108 Radio Company Limited Partnership

*We acted as financial advisor to
ML Media Partners, L.P.
in this transaction.*

Merrill Lynch Capital Markets

Tri-Star Pictures, Inc.

*has issued approximately 75 million new common shares in order to
effect a combination with the entertainment business of*

The Coca-Cola Company

The combined corporation will be known as

Columbia Pictures Entertainment, Inc.

*We acted as financial advisor to
Tri-Star Pictures, Inc.
in this transaction.*

Merrill Lynch Capital Markets



Merrill Lynch

Cable Report

NBC's Rogers charts net's future with one eye on cable and other on the heavens

His mission: to boldly go where no network has gone before. No, interstellar travel is not in NBC vice president of policy planning/business development Tom Rogers' job description, and he takes his orders from Bob Wright, not Captain Kirk. But Rogers *does* have a lot of ground to cover—though most likely less than five years to do it in.

Operating under what he calls "a mandate" from boss Wright to diversify the network's core business, the former senior counsel to the House Subcommittee on Telecommunications for five years and principal architect of the Cable Act would appear to have chosen Turner Broadcasting for his maiden voyage. But not so, says Rogers, who claims the NBC-Turner talks were only one—admittedly the most publicized—of several proposals for the network to partner a cable service.

Rogers' singling out cable has less to do with his and Wright's former lives than current network regulation. "No doubt about it," he says, "network television is more heavily regulated than any other aspect of the communications industry, with the possible exception of the local telephone company."

Cable service "can." It was actually from down the list of network can'ts—syndication, starting another network, primetime production, station ownership and ad rep limitations—that Rogers came up with a cable programming service for NBC as "one of the



Rogers finds office of future not paperless.

few areas [which] a regulatory regime doesn't undermine." And equally important to him, a cable joint venture is "something that might allow both [network and a cable programmer] to strengthen our positions in our core businesses."

While rejecting the notion that diversification equals dilution, Rogers admits the National Broadcasting Co. may have traditionally been less interested in outside interests than its competition. But, he

says, the shrinking network audience is "news to no one" and, while his company's "core business is a great business right now," it may not be too soon to start saving for a rainy day.

And, no, he is not worried about the prospect of affiliate jealousy over an NBC-produced hit cable series. He says the parent companies of many affiliates are already in cable and "understand its growth prospects." But it doesn't require an uncle in the cable business for an affiliate to want "NBC, longterm, as strong a company as possible."

As for the cable industry "getting extremely defensive about its control over programming" (i.e., the flak over Viacom's sale of Showtime staple *It's Garry Shandling's Show* to Fox), Rogers has "some basic economic questions." For one, "How realistic is it to think that you can develop high quality programming



"We are the most watched service on cable today"

Thomas Rogers

and deny the distribution to other windows?" He is also quick to point out the converse of the cable trend: "Hasn't the cable industry greatly benefited from denying exclusivity to broadcast product?"

HDTV. Aside from his legal skills, communications experience and business acumen, Rogers possesses a trait which must serve him at least as well in the performance of his job. That is: the adroitness with which he juxtaposes almost certain broadcast liabilities into opportunities-from-out-of-nowhere. HDTV is a good example.

According to Rogers, broadcasters aren't necessarily at a disadvantage so far as developing a better picture. In fact, he says, if they move quickly enough on his Advanced Compatible Television (ACTV) system, broadcasters—as well as their telecasts—could be sitting pretty, right through to channel reallocation and the implementation of ACTV-2.

ACTV and ACTV-2 are being developed jointly by NBC, the David Sarnoff Research Center and Thomson Consumer Electronics. The original ACTV is described by Rogers as a 1050 line, 6 MHz single channel system, while the latter system was reported on by TV/RADIO AGE, March 7, as being up to 12 MHz.

Rogers doesn't see cable or direct broadcast satellite (DBS) as necessarily having an HDTV advantage. While neither has the channel allocation problems of broadcast (if the new signal were to exceed the present 6 MHz limit), cable has its own channel capacity worries and "DBS isn't limitless spectrum.

For some of the high definition proposals that are out there, you might need two transponders . . . and that's a very expensive proposition itself." As for telcos being the dark horse in the HDTV race, Rogers is betting against it, saying of fiber optic to the home, "I'm not sure that is a realistic mode of distribution for video."

VCR advantage. The clear leader in this whole HDTV scenario, as he sees it, is the VCR industry, which he predicts is likely to threaten pay cable most. Supposing further, Rogers wonders about the ultimate implications to broadcasters in reaching that already-dwindling audience segment as pay cable interests plan their own high definition counter-offensive.

If you listen to Rogers long enough, you really begin to believe that broadcasters have what may be their only opportunity to lead the HDTV way in ACTV. And while he doesn't say it outright, the implication is there—that it may ultimately come down to a choice between coming in first or last, with no money in the place and show pools.

This is not to paint Rogers as "smooth talking." The confidence portrayed is deeper than delivery; clearly he has done his homework. And his network seems prepared to back him up with some of its good fortune, one example being interactive television. Long seen as the sole domain of cable, NBC's recent investment in the Interactive Game Network could turn those stereotypes on their heads. Another programming area which Rogers sees in NBC's future is international.

But enough of the future for a minute. In retrospect, how does this former man of the Hill view his 15-month-old transition to 30 Rock? The word "irony" never came to his lips while surveying his responsibilities at a "heavily regulated" broadcast network in this age of cable deregulation. Rogers was, however, sure to mention "those phenomenal cash flows" and "that wonderful gift . . . Congress gave the cable industry" on his way to describing his own move as "a nice evolution."

Characterizing his present employer's relationship

Top 10 cable TV clients for '87

Company	1987 Expenditures	Percent change from 1986
Procter & Gamble	\$23,713,272	-20.3
Anheuser-Busch	22,943,379	+17.7
Philip Morris	20,581,730	-7.2
General Mills	18,580,934	+19.6
Time, Inc.	16,411,682	+2.3
Mars, Inc.	14,876,662	-15.8
RJR Nabisco	14,688,479	-40.5
Coca Cola	9,796,911	+59.8
Thompson Medical Co.	8,373,684	+360.2
General Motors Corp.	7,967,826	+10.6

Copyright 1988, BAR.

with cable, Rogers considers the No. 1 over-the-air network to have coaxial jurisdiction as well: "We are the most watched service on cable television today." And as for the future—again, speculation is a part of his job description—he sees cable's "cash flow" and need of programming, coupled with NBC's programming expertise and "looking to build our business base," as a match made in Washington, if not heaven.—**Joe Terranova**

P&G's loss cable's gain, but still leads latest BAR

While the latest projections from the Cable Television Advertising Bureau estimate total cable ad reve-



Erica Gruen



Arnie Semskey

nue for '88 at \$1.5 billion—from just over \$1 billion last year, Arbitron's latest Broadcast Advertisers Report shows wider fluctuations in spending among the top advertisers.

Saatchi & Saatchi DFS Compton vice president Erica Gruen suggests looking more to individual brand objectives than crosstrends as the explanation for this. And while BBDO executive vice president of media/program services Arnie Semskey agrees, he also points to P&G's overall drop in network TV spending as further rationale for the Number 1 advertiser's soft BAR showing.

The Arbitron information is based on advertisers' CBN, CNN, ESPN, MTV, USA and WTBS expenditures. As for basic cable network ad buys being used to reach the much-sought-after pay cable viewer, that makes sense to Gruen. She cites Nielsen research data which puts regular and premium subscribers' basic cable viewing time at 25% of total viewing time.

"Just TV." In general, both Gruen and Semskey agree that cable is in the mainstream of most major advertisers' media plans and see the cable buy as, in Semskey's words, "just television." But with that acceptance has come some "flattening out" of the up-scale-cable stereotype which, Semskey adds, is to be expected.

Regarding the old rap there not being enough research to support the national and especially regional cable buy, Semskey assures, "We have more numbers for cable than we'll ever need."

Radio Report

'Event media' offers added value for radio advertisers

"Our clients are action-oriented, meaning they expect action, *now*, at retail. Our agency uses \$100 million worth of radio advertising to help them get it."

So said Mike Drexler, executive vice president, national media director at Bozell, Jacobs, Kenyon & Eckhardt, speaking to station executives at the March breakfast seminar of NYMRAD, the New York Market Radio Broadcasters Association.

One way Bozell's been using radio has been long-form syndicated specials, and Drexler reports "carrying these a step farther by creating the added value of 'event media' in ways that magnify and enhance the impact and visibility of our clients' advertising. And we merchandise this targeted programming through each link of a client's distribution chain."

While some agency people worry about verifying full clearance of such syndicated specials, Drexler expects to see this form grow "because it works well in both the general and minority markets." Referring specifically to black and Hispanic listeners, he observes, "These are listeners who reward their own favorite stations with a loyalty unmatched in most of the rest of the media world. They're less likely than general market listeners to join in the constant dial hunt for something different."

But Drexler offers a warning to the radio executives to "keep the lid on rising rates. It will also help us help you sell more radio if radio moves to eliminate the premium stations charge for 30s."

Listening time varies by format

Further backing for Mike Drexler's comments on the loyalty with which minority listeners "reward their own stations" comes from research by Eastman Radio. The rep's marketing services department reports an analysis of average time spent listening by format for over 800 radio stations and shows Spanish language formats racking up the longest listening period levels at an average of over two hours and 13 minutes a day. Easy listening placed second with an average tune-in of one hour, 33 minutes daily, followed by urban contemporary stations, which average one and a half hours a day.

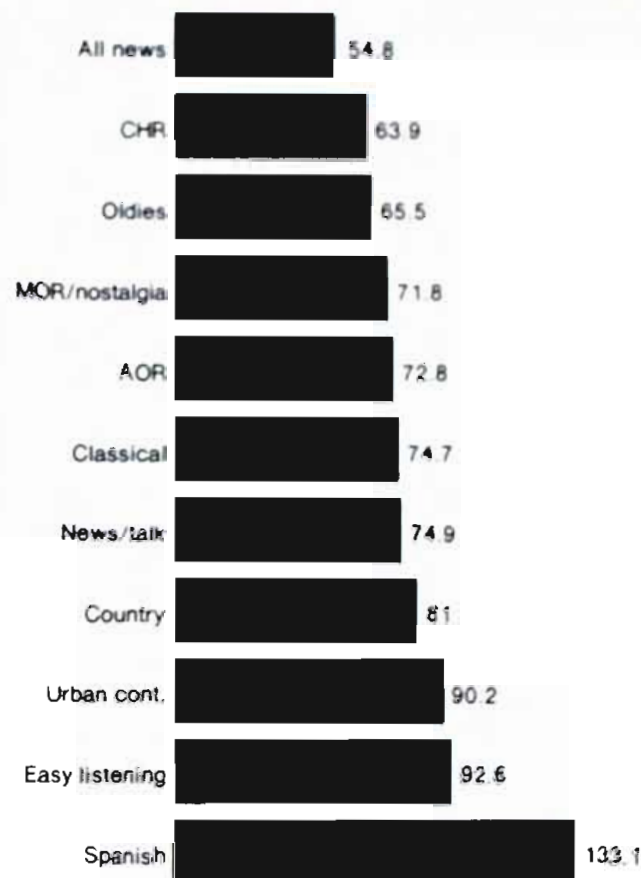
In fourth place is country music, with stations featuring this format coming up with 81 minutes for their average duration of daily listening. News/talk also scored a respectable 74.9 minutes, classical music was right on its heels at 74.7 minutes, and album-oriented rock averaged 72.8 minutes. MOR/Nostalgia averages 71.8 minutes, oldies win 65 minutes, CHR

averages 63.9 minutes and all news averages 54.8 minutes of listening a day.

Eastman's next analysis will look at differences in listening spans for stations in large, medium and small markets.

Time spent listening by format

Average minutes listened per day



Based on top 20 stations | 12+ APM in America's top 50 markets. Fall 1987 Arbitron Report. Eastman Radio, Inc.

L.A. radio outlets flock to Disney

Disneyland's "Blast to the Past" tribute to the "care-free times of the '50s" promotion, attracted 10 radio stations, three TV stations and two TV shows to the Anaheim theme park opening day March 19.

The radio stations all broadcast live, with L.A.'s KRTH-FM planning to air several shows during the run of the promotion which ends May 22. Brian Beirne, KRTH's 10-2 p.m. DJ has been doing his daily show from the park, and also hosted a hoola-hoop contest in which 1,000 entrants sought to break into *The Guinness Book of World Records*.

"Some of the stations broadcast live for four hours," notes Rosemary Matuz of the park's promotions department. "KPSI-AM of Palm Springs broadcast live 12 hours."

Setting standards for longforms

Two years ago the Advertising Research Foundation, with longstanding operating councils for television, magazines and newspapers, had no council or even a subcommittee looking into radio's research problems. This oversight was remedied, however, soon after Larry Stoddard moved in from a top research post with Young & Rubicam as senior vice president, director of media research for the ARF. Today that organization does have a radio committee, headed by Bruce Goerlich, vice president, director of corporate media research at D'Arcy Masius Benton & Bowles, with four busy subcommittees.

One of those subcommittees, the one for longform and special radio programming, met March 22 to look into the problem of setting up standardized guide-

"The first thing we want to do is develop a consensus of what kind of research buyers should ask for from long-form syndicators."—

Gerard Broussard

lines for buying and selling radio's syndicated longform programs.

Gerard Broussard, vice president, media research director at Jordan, McGrath, Case & Taylor, came out of the meeting saying, "At this stage we're just starting to feel our way, laying the groundwork to start educating agencies and syndicators alike. The first thing we want to do is try to develop a consensus of what kind of standardized and comparable research buyers should ask for from the longform syndicators and radio networks—a consensus on how best to assure clearances and measure delivery."

While some networks and syndicators are making a good effort to back up their delivery with valid affidavits, "Others come to us with rather questionable numbers for some very broad time periods, like 6 a.m. to 6 p.m., instead of for the specific dayparts these specials are scheduled to air," says Broussard.

He hopes the subcommittee will approve procedures for agencies to follow in working with the radio syndicators on longform, then invite agencies to comment on the procedures and suggest improvements.

Calendar weighting added

Arbitron will institute calendar weighting to Arbitrends, effective with the first phase of the spring 1988 radio audience survey. Calendar weighting is an adjustment for any bias introduced by an uneven distribution of sample by month over the quarterly period.

The decision, made after much study and a number of meetings with radio industry representatives, will affect only Arbitrends, Arbitron's microcomput-

er-based system based on rolling averages. No changes will be made in the quarterly report.

Says Rhody Bosley, vice president of Arbitron radio sales and marketing: "With calendar weighting, there is an improvement in the effective sample base because less weighting for age and sex will be applied. Now, each three months of sample will be sample balanced as a unit; there will be no averaging. A control for monthly sample distribution will be added. In addition, clients will be able to operate Arbitrends at a much faster rate since the micro will no longer have to average the individual months."

Bosley says it was important to note that this modification will produce little data change, "but will provide an improvement in reliability brought about by an increase in effective sample base."

Group W honors 'President's Club' winners



Group W Radio's "President's Club" awards honor the outstanding account executive from each Group W radio station.

Pictured are winners: Tim O'Sullivan, WINS New York; Bob Kelly, KYW Philadelphia; Carolyn Pritchett, KQZY Dallas; Anna Davis, KQXT San Antonio; Chris Hill-Staffier, WBZ Boston; Frank Costa, KODA Houston; Jill Parker, KFWB Los Angeles; Cathy Hughes, KMEQ Phoenix; special award winner Jim Aberle, president, The Training Works; Jeannie Johnson, KJQY San Diego; Cheri Earl, KDKA Pittsburgh; Larry Nettingham, KOSI/KEZW Denver.

CHR gets represented

Two positions have been added to the Arbitron Radio Advisory Council to represent the contemporary hit radio format. This required a change in the Council's bylaws, which now allow for a total of 12 elected radio broadcasters covering eight formats.

Half of the current formats have two representatives, one for the top 50 markets and one for the 50-plus markets. The four formats with two representatives are easy listening, contemporary, country and MOR/personality. The other four formats, with one representative, are black, news/talk, Spanish and AOR/other.

Radio Business Barometer

February spot increased 6.1%

Spot radio showed another modest increase in February, increases that, while nothing to brag about, are welcome after the doldrums of '87. It's a far different opening for the first two months of '88 than it was for the first two months of '87. Last year January sneaked by with a 1.1% increase, followed by a sudden burst of business in February, which zoomed up 13.2%.

This year, January rose 7.2% (after adjustments to take care of differences in the Standard Broadcast Months for '87 and '88) and now, according to the latest figures from Radio Expenditure Reports, commissionable spot radio business for February shows a rise of 6.1%. This has the earmarks of a stable year—but don't shut the door on the unexpected yet.

Billings for February came to \$60,576,100, says RER, based on reports from all the major reps. This compares to \$57,085,500 for

February '87.

The year-to-date figures for nine weeks (January was a five-week SBM) show a rise of 17.5% to \$113,821,900. This is an unadjusted figure, comparing the nine January/February weeks of '88 against the eight weeks of '87. RER does not make adjustments in year-to-date data. However, March of '88 was a four-week SBM, vs. five weeks for March '87, so this will even out when the quarterly totals from RER are published.

Meanwhile, the February data for the four market groups that RER breaks out show various amounts of time sales rises, but only one in the double-digit realm.

The top 10 markets, which were up an adjusted 13.4% in January, climbed 4.1% to \$22,757,000. The double-digit increase was achieved by the 11-25 market group, which rose 10.7% to \$13,500,400. The smallest increase took place among the 26-50 markets, which increased business 3.6% to \$9,504,700. The 51-plus market

group showed a rise of 6.8% to \$14,814,000.

Year-to-date increases for the four market groups for the nine (unadjusted) weeks are: top 10, up 19.4%, the best increase of the lot; 11-25 market group, up 17.9%; 26-50 group, up 13.3%; 51-plus, up 17.2%.

The Radio Advertising Bureau recently released the top 25 users of spot radio last year, according to data from RER. They are in rank order: Anheuser-Busch, \$43.6 million; General Motors, \$34.8 million; Philip Morris, \$29.5 million; Sears, \$21.2 million; Pepsico, \$19.8 million; Delta, \$19.7 million; Southland, \$18.3 million; Chrysler, \$17.1 million; Pillsbury, \$16.4 million; American Airlines, \$16.1 million; Texas Air, \$15.6 million; Ford, \$14.9 million; Walt Disney, \$14.8 million; Melville, \$13.8 million; BellSouth, \$13.3 million; Coca Cola, \$13.1 million; Bell Atlantic, \$11.3 million; G. Heileman, \$10.8 million; Coors, \$10.1 million; U.S. Government, \$10.0 million; Capital Cities/ABC, \$9.2 million; Greyhound, \$9.1 million; S&P Holding (beer), \$9.0 million; R.J. Reynolds, \$8.8 million, U.S. West, \$8.6 million.

February

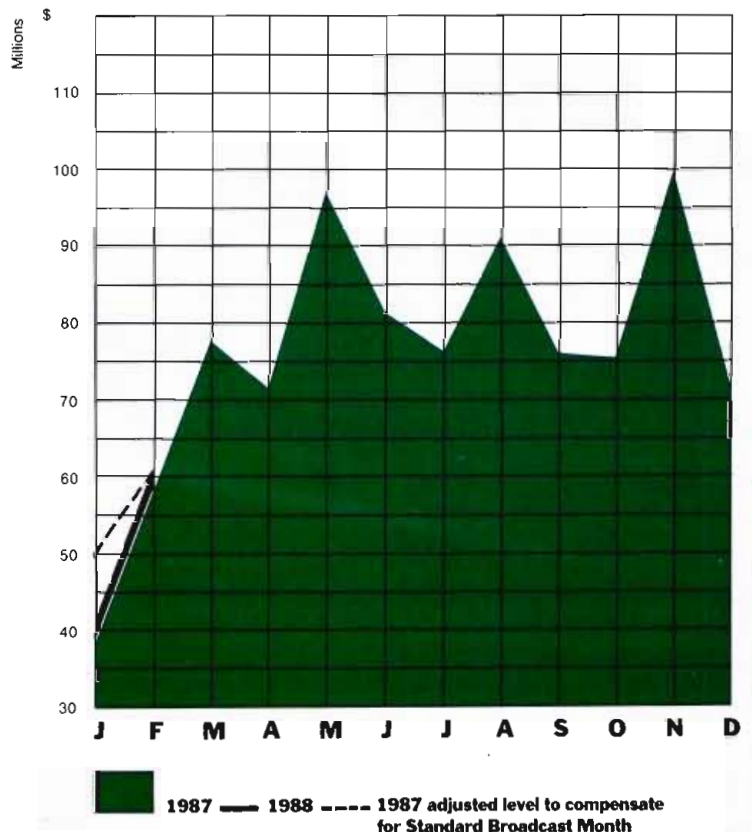
National spot +6.1%

(millions) **1987: \$57.1** **1988: \$60.6**
1987 adjusted: \$57.1

Changes by market group

Market group	Billings (mils.)	% chg. 88-87
1-10	\$22.8	+4.1%
11-25	13.5	+10.7
26-50	9.5	+3.6
51+	14.8	+6.8

Source: Radio Expenditure Reports



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"She Was Always There"

ROB SHARKEY, Producer
"The Babymaker"

GAIL CHOICE, Producer
"Teen Times"

ROB SHARKEY, Producer
"Crimes of Madness"

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Little chance of adding to threesome, and it takes all three of them to move

Commission faces operating in year of the crippled duck

By HOWARD FIELDS

The popular Washington term, "lame duck," has taken on new meaning at the FCC. There is every indication that the agency may have to operate the rest of the year as a "crippled duck."

Not only has the U.S. Postal Service become the primary messenger of public communications policy, there is a real possibility the commission, which just a few years ago had seven members, will have to conduct its business until at least early next year with only three members.

That does not mean the FCC is going to be moribund. In fact, it expects to issue within the next few weeks its decision on whether to restore syndicated exclusivity rules for broadcasters.

But the fact that that item has got-

ten this far and stands a good chance of approval without much intragovernment controversy tells a bigger story below the surface than above it.

When asked about his lame-duck status, FCC Chairman Dennis Patrick bristles, then chooses to phrase his own questions. (No lame duck admits he or she is one, because an honest answer would merely serve to reduce their effectiveness while remaining in office.)

"Is it a difficult environment? Yes. Has it been difficult in some regards? Yes. Will we proceed forward? Yes. Have we made progress? I would argue that we've made a great deal of progress already, and we have in play a number of major initiatives. I need not remind you that we've taken a rather significant decision with respect to the First Amendment and content regulation of broadcasters."

Chairman Dennis Patrick



Television/Radio Age

April 4, 1988

"Is it a difficult environment? Yes. Has it been difficult in some regards? Yes. Will we proceed forward? Yes."



Commissioner James Quello

"I don't want to give Patrick any problems per se. In some philosophies, I agree with him."

That's why the second year of Patrick's chairmanship has been one marked by a hamstrung FCC. The content-regulation work he spoke of is the abolition of the Fairness Doctrine last year. That led to a firestorm of reaction from Capitol Hill, and the fallout is still coming down.

As part of that fallout, nominations by President Reagan to fill two vacancies on the agency have not been scheduled for hearing. The nominees, Bradley Holmes and Susan Wing, didn't help themselves by being evasive in their answers to a questionnaire submitted to them by the Senate Communications Subcommittee, whose advice and consent is required.

Ernest F. "Fritz" Hollings (D-S.C.), chairman of the Senate Commerce Committee and de facto chief of his Communications Subcommittee, is keeping his cards close to his chest on the matter. He says he would vote against both nominees, but that doesn't always mean a chairman will deny them confirmation proceedings.

In the foreground

- Agency may have to operate with three for a year.
- Syndex decision on the horizon, outlook favorable.
- Quello, Patrick in open dispute on some issues.
- Congress hamstrings FCC, but no micromangement yet.
- FCC may attack renewal abuses on its own.

In this case, however, he is giving signals that he may not want to consider the nominations at all, as just one of several possible scenarios.

He has his staff checking the legality of appointing Wing to two concurrent terms, one filling out the rest of the term of Mimi Dawson, who took an appointment at the Transportation Department, leaving vacant her commission seat that expires June 30, and the other a full five-year term of Wing's own.

Holmes has been named to fill out the rest of the term of Chairman Mark Fowler, whose term, left vacant by his resignation last year, does not expire until mid-1990.

Wing, a choice of the White House as a partner in the Washington law firm of Hogan & Hartson, had been considered to be more in favor with the subcommittee because of her many connections as a lobbyist and because she had the personal backing of Sen. Alan Dixon (D-Ill.). But Hollings has let it be known that he has no commitment to move even her nomination.

Meanwhile, he has instructed his staff to check into whether the Senate can act on the shorter term and not the longer, in effect giving her a seat for only a few official weeks and possibly letting her serve as a designated commissioner until the next President takes office and offers a new nominee.

Holmes is the personal candidate of Patrick, on whose staff he is now serving, and appears to have less weight than King, although he is black and normally would be expected to gain preference because of his minority status.

Hollings and his Democratic colleagues in Congress, who are unrestrained in their displeasure with the current FCC and its trend toward wholesale deregulation during the Reagan years, fear that approving Wing and Holmes as nominated would allow the Reagan legacy at the FCC to stretch well into what could possibly be a Democratic administration.

Thus the uncertainty about which way to move, coupled with the fact that although two of the three current commissioners are considered only nominal Democrats, they do constitute the majority during a waning Republic administration.

If the current three-commissioner situation is allowed to continue, each of the two Democrats will have enormous potential power. Three commissioners must be present to constitute a quorum. Therefore, nothing can be passed without the consent of each commissioner, because all a commissioner needs to do is not show up or leave the room and the item under consideration will fail.

James Quello and Patricia Dennis are diplomatic when asked about their newfound power.

Dennis: "I suppose I could" walk out of a commission meeting. "I am told there are agencies in which that has

(Continued on page 122)

A few weeks before the expected vote, she was still concerned whether FCC has jurisdiction over syndex.

Commissioner Patricia Dennis



Senate drops 'bag of goodies'

Both broadcast and cable see handcuffs dangling

All of a sudden, just before last Christmas, a distinguished-looking "Scrooge" went from committee rooms to the Senate floor with a bag of "goodies" for the broadcast industry.

The goodies, which the industry viewed as apples containing razor blades were codification of the fairness doctrine, fees assessed on the licensees of the broadcast spectrum, license transfer fees, a ban on UHF-VHF swaps, requirements that women and

Communications Subcommittee in name only. Hollings runs whatever show there is to be run.

What Hollings has revealed about his plans this year is little. Other than to let it be known that he opposes the two nominees to seats on the FCC, he has not said whether he even intends to consider acting on their confirmation, raising the speculation that he may not act at all while President Reagan sits in the White House.

Hollings does plan, however, to hold

the federal budget deficit, and part would be used to establish a trust fund for public broadcasting. And, by the way, it would codify the fairness doctrine.

The National Association of Broadcasters hails the victory in defeating the transfer tax last Christmas as a tribute to the effectiveness and strength of its grass-roots lobbying effort. Local broadcasters succeeded in getting the ear of their constituents and persuading them to turn Hollings back on at least that issue.

Temporarily daunted, Hollings is roaming the Senate corridors seeking support for bringing the proposal back to life this year.

In the foreground

- Agency may have to operate with three for a year.
- Syndex decision on the horizon, outlook favorable.
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- Congress hamstrings FCC, but no micromanagement yet.
- FCC may attack renewal abuses on its own.

minorities be given preference in license transfers, and a ban on waivers for newspaper/broadcast property cross-ownerships.

The last three got attached to the continuing resolution, a last-minute bill funding the federal government through Sept. 30, but the rest were dropped. For the moment.

Like the sword of Damocles, those initiatives by the secretive and quixotic Sen. Ernest F. "Fritz" Hollings (D-S.C.), chairman of the Senate Commerce Committee, hang over the broadcasting industry this year. It knows not when and where the sword will fall.

Cable's bitter pill

Elsewhere in the Senate, other efforts affecting the television industry are more public, if not as concrete. A judiciary subcommittee has begun what is expected to be a major focus of the communications arms of Congress in the next year or two—oversight of the cable industry and review of the 1984 cable policy act that largely freed the industry from regulation.

But no legislation is planned this year in the cable arena, so the broadcast industry is watching warily to see where Hollings chooses to strike next.

It won't get much notice, for even Hollings' committee staff doesn't have the privilege of knowing what, precisely, he wants to do. And Sen. Daniel Inouye (D-Hawaii) is chairman of the

hearings sometime in the next few weeks on S-1935, which largely embodies the key element that he failed to get included in the continuing resolution and in legislation reconciling the various budget plans last year.

That element would provide for assessing a broadcaster who sells a radio or TV station license, or any other entity that owns a license, to use the communications spectrum 2% of the purchase price as a "transfer fee."

Part of the funds would help defray

Fairness in limbo

The idea apparently is to forego the fairness doctrine portion of the bill. Since President Reagan has successfully vetoed the doctrine once and vows to do so again, nothing with the doctrine attached would be expected to survive while he is in office. And the Senate, already strapped for time in an election year in which it faces weeks of summer debate on an international arms treaty, is not likely to approve of anything that would automatically invite a veto and kill whatever legislation does get through.

Also, Hollings' hearings on the matter, expected by the end of May, will

Sen. Howard Metzenbaum (D-Ohio)

If Hollings is secretive and elusive in his approach to broadcast matters, his crusty colleague Sen. Howard Metzenbaum is not.





Sen. Ernest F. Hollings (D-S.C.)

"It is long past the time that we collect the value of the public resource known as the radio spectrum."

come after a deadline imposed by the Senate leadership for legislation to reach the floor. Thus, he is seeking support from his colleagues for the possibility of tacking the transfer fee on as a rider to some other legislation, probably on a budget resolution or on appropriations bills funding the federal government for the 1989 fiscal year beginning Oct. 1. And then, there is the unofficial freeze on all broadcast-related legislation.

His open plea to his colleagues came at the time he introduced S-1935 last December: "It is long past the time that we collect the value of the public resource known as the radio spectrum. For too long, the public airwaves—worth about \$500 billion—have been given away virtually for free."

Hollings added that a transfer fee, at a time when "asset values of these spectrum licenses are increasing so greatly . . . is no more than a minor burden." But he would expect the fee to raise \$300 million a year for the federal coffers.

In his arm-twisting efforts, Hollings has been saying that the common carrier and private radio users of the spectrum have accepted the idea of a transfer fee, and that for many of them 2% would amount to a far greater figure than that the broadcast licensees would suffer.

His argument is that broadcasters should consider the transfer fee far more acceptable than any other spectrum fee that might be imposed. A spectrum fee probably would be an annual assessment, whereas a transfer fee would be a one-time imposition on the

seller at a time when he can pocket the other 98% of a six- to eight-figure price of a station.

Hollings also is seizing on the reasoning given by Senate Republicans in opposing his effort to attach the transfer fee arrangement to the budget bill. He says they told him at the time that they opposed the fee only because of the general agreement among senators that they would not attempt to pile on special projects that might doom an already delicate budget-making process. They told him, he says, the idea has merit and should be pursued.

The broadcast industry is attempting to counter in its lobbying efforts

with a white paper it expects to issue soon comparing the U.S. system with others around the world. It carries the conclusion, NAB president and CEO Eddie Fritts says, "that the United States has the best system of broadcasting in the world and that it is worth preserving and worth protecting."

In that vein, he says, members of Congress should realize that broadcasters already are paying for the spectrum "through service to the public at no cost," something he says other users of the spectrum do not provide.

Aside from his intentions to slip in amendments here and there, Hollings is giving out few other signals. He has, however, joined with his communications colleagues in the House to legislate by letter.

During the past year, much of the communications policy-making of the federal government has been carried out by letters cosigned by the Hollings and Inouye in the Senate and Reps. John Dingell (D-Mich.) and Ed Markey (D-Mass.), their counterparts, respectively, in the House. They generally carry implied instructions to the FCC on how the leaders expect matters under consideration at the agency to emerge.

If Hollings is secretive and elusive in his approach to matters affecting broadcasting, his crusty colleague Sen. Howard Metzenbaum (D-Ohio), chairman of the Judiciary Antitrust Subcommittee, is not.

Although he plans no legislation this year on the matter, he opened hearings in March on what is expected to be the focus of Congress in the television arena over the next year or two—the growth and strength of cable.

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Sen. Daniel Inouye (D-Hawaii)



Inouye is chairman of the Communications Subcommittee in name only. Hollings runs whatever show there is to be run.

Reregulation push in the House

Broadcasters will have to pay for any favors they get

Frankly, I think this is better dealt with in regulation. But I wouldn't trust this commission to handle this problem, because they have not given us any reason [to believe] in their ability to carry out their assigned job under the law."

With that, Rep. Al Swift (D-Wash.) set the tone of a hearing on the only legislation expected to emerge from the House this year and affect the broadcasting industry directly.

in Reagan's veto last year of legislation that would have codified the fairness doctrine into law. Congress didn't have the votes to override the veto, and an emboldened FCC dropped the doctrine. Congress was incensed and threatened to attach codification to every piece of legislation broadcasters wanted. But the effort failed dramatically in the waning days of the last session.

Now Congress is well into 1988, an

next year when the freeze is off.

Broadcasters have chosen to focus on the nexus of his speech, that broadcasters will have to accept regulation and being held to a public interest standard they say they have no problem with in exchange for any favors they want from Congress. But the underlying message of Dingell's speech is clear: Loosen opposition to the fairness doctrine or face numerous defeats.

Despite the freeze, Markey felt the opportunity was ripe for pushing forward with legislation to deal with what he feels is "a steadily worsening situation in children's television." It is a theme his predecessor, now Sen. Tim Wirth (D-Colo.), stressed during his chairmanship of the panel.

Actually, the panel's effort is seen more as a ploy to influence the FCC's own consideration of proposals to largely restore the guidelines it used to have. The commission is expected to act by midsummer and could largely defuse the congressional effort, particularly in a protracted session.

For its part, the Telecommunication Subcommittee's Senate counterpart, the Communications Subcommittee, has let it be known that if the Markey panel is serious about children's TV legislation, it, too, will take seriously whatever is sent over.

Several bills have been introduced in the House to deal with the matter. The three main proposals being considered by Markey's subcommittee are:

- HR-3288, by Rep. Terry Bruce (R-

In the foreground

- Congress, FCC still 'playing chicken' over policy.
- Kidvid the focus of House activity this year.
- Dingell issues warning to broadcasters.
- Broadcasters may turn to Judiciary for must-carry.
- Minorities targeting communications industries.

To broadcasters in general, Swift added, "I hope you weren't overjoyed with all the deregulation that went on over the past few years. Because it is that deregulation that has us here today talking about putting into law something that you used to live with without any problems for years and years and years.

"There was a regulation that served the children of this country well," he continued. "It eliminated a huge problem for you. Because the FCC won't do its job . . . it leaves the Congress in the position of playing chicken with the FCC again. They're daring us to pass legislation."

Caught in crossfire

Broadcasters feel caught in the middle in the crossfire that has been zinging through the air between Capitol Hill and the FCC downtown during the past few years.

Since the congressional shots are being lobbed by the House Telecommunications Subcommittee, the industry is turning to other panels, where possible, for its initiatives.

Rep. Ed Markey (D-Mass.), chairman of the Telecommunications Subcommittee that held the hearing that Swift addressed, breached the unwritten agreement reached on Capitol Hill at the beginning of the year to freeze activity on all broadcast-related matters until President Reagan leaves office next January.

The genesis of the freeze had its roots

election year when little gets done because the attention of its members is on getting reelected and legislative days are fewer. Instead of wasting time, they just decided they would not act on any broadcast legislation.

Rep. John Dingell (D-Mich.), chairman of the House Energy and Commerce Committee, told broadcasters in a now-famous speech that they may just have to accept codification of the fairness doctrine if they want to get anything else out of Congress or at least avoid the attachment of onerous amendments to myriad legislation moving through the legislative branch

"I hope you weren't overjoyed with all the deregulation that went on over the past few years."

Rep. Al Swift (D-Wash.)



Ill.), would instruct the FCC to start rulemaking proceedings to set advertising standards for children's programming on TV. In effect, it would order restoration of much of the commission's 1974 policy statement on the matter, later withdrawn by the agency.

■ HR-3966, by Rep. John Bryant (D-Tex.), incorporates Bruce's bill and would add set as a standard for license renewal an hour per day of children's programming, and up to seven hours a week.

■ HR-4125, by Rep. Tom Tauke (R-Iowa), would temper the orders his Democratic colleagues would give by overturning the consent decree worked out by the Justice Department with broadcasters about 10 years ago that resulted in elimination of the National Association of Broadcasters code governing commercials on children's programming.

Markey noted in his remarks opening the hearing that the problems began with the administration of Democratic President Jimmy Carter but added that the FCC added to the problem "at the apex of its deregulatory fever and fervor" and "blindly stripped away commercial time standards from children's television."

Limiting commercials

The time standards, which would be restored in the measures introduced by the two Democrats, limit commercials to 9½ minutes per hour on weekends and 12 minutes per hour on weekdays.

For its part, broadcasting, which thought its role during this year of the freeze would be a largely defensive one with little to defend against, finds itself targeting the proposals as unnecessary, even though it is the industry's own former code that is at the center of legislation.

As Eddie Fritts, president and CEO

Rep. Robert Kastenmeier (D-Wis.)



Broadcasters may just have to accept fairness doctrine if they want to get anything of out Congress.

of the NAB puts it, "It would be foolhardy for Congress to move forward ahead of what its expert agency might resolve on this issue."

Broadcasters might be able to live with a simple restoration of guidelines, he suggests, but, "We don't want to accept any legislation, because you can't control the process." He's afraid of add-ons, such as fairness doctrine codification, license transfer fees and many other elements members of Congress incensed with the FCC might attempt.

In his speech to broadcasters, Dingell said, in fact, that budget issues would complicate broadcast considerations by his panel, particularly must-carry. "You should look to the possibility of the handling of this issue being complicated by serious efforts by many to retrieve revenue in every part of government activity. Certainly that exposes this industry to spectrum fees or auctions, something which I think is not in the public interest, and some-

Kastenmeier has built a reputation for encouraging consensus-building among industry enemies.



Rep. John Dingell (D-Mich.)

thing which I think most of you would find distasteful."

Thus, broadcaster initiatives this year, if any are attempted in that hostile climate, are likely to be few and confined to other panels.

Discussions are being held between the industry and Rep. Robert Kastenmeier (D-Wis.), chairman of the copyright subcommittee of the House Judiciary Committee. Kastenmeier has built a reputation for encouraging consensus-building among industry enemies, massaging their agreements, and then attempting to get them enacted into law.

Although any must-carry legislation that would emerge from Congress would have to pass through Markey's panel and its Senate counterpart, work largely done by Kastenmeier's highly respected subcommittee would carry a great deal of weight with the rest of Congress.

Various broadcast entities have appealed to the U.S. Supreme Court to review an Appeals Court decision striking down as unconstitutional an earlier must-carry agreement worked out by the broadcast and cable industries and amended by the FCC. The court was expected to decide by early July Day whether to review the matter. If it does accept the case, oral arguments would not be held until the end of the year and a decision not rendered before next spring.

Anticipating that absent a strong government plea for a review the court could easily reject the case, the broadcasters are considering a plan to take advantage of the pro-must-carry sympathy in Congress to move legislation.

Fritts and James Mooney, his counterpart at the National Cable Television Association, have been holding

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FCC goes easy on political TV

Commission lightens the load for broadcasters

By JACK LOFTUS

Despite all the hoopla in Congress and elsewhere about the fate of the Republic now that the FCC has held the fairness doctrine unconstitutional (the U.S. Court of Appeals in Washington is scheduled to review the case next September), the doctrine itself is probably the least significant of the broadcast laws impacting the political process in this election year.

Contrary to congressional fears that an overall relaxing of the political broadcasting laws will place politicians at a disadvantage in dealing with broadcasters, "the record has actually shown that broadcasters simply have done one fine job in exercising journalistic principles," says Kenneth C. Howard, Jr., a communications attorney with the D.C. law firm of Baker & Hostetler and a former legal assistant to FCC Commissioner James Quello.

Howard points to the 1983-84 changes in the laws governing who may set up debates among candidates. Heretofore, broadcasters [the networks] could not "sponsor" the debates themselves. That had to be done by a third party such as the League of Women Voters.

Today broadcasters operate under no such restrictions, and last December NBC News, with Tom Brokaw moderating, hosted a live debate involving all the Republican and Democratic candidates in separate sessions. It was a two-and-a-half-hour political marathon,

but Brokaw and NBC received widespread praise for the way it was handled.

The FCC also has broadened its requirements exempting broadcasters from the equal time provisions when candidates appear on bona fide news interviews or documentary programs.

Bona fide news

Howard says all three network morning news/talk programs have received exemptions. The commission has even granted exemptions to some syndicated programs such as *Donahue* and *Entertainment Tonight*, though he says the syndicated exemptions "may be stretching it a bit."

Where the commission drew the line, however, was over an application from the U.S. Chamber of Commerce for *It's Your Business*. The FCC turned that one down.

Where there is no time for a station to get an official ruling before interviewing a candidate, "we urge stations to play it safe and call the FCC and tell them what you intend to do," says Howard. "There is no obligation to notify the FCC in advance, and if a station is certain the program would be designated as a bona fide news/interview program, it could go ahead with the interview and get the official designation later. But the station should log the time in its political file."

With broadcasters enjoying more freedom under the political broadcast-

ing laws, candidates themselves are becoming wiser in the ways of broadcast technology, Howard points out. Some candidates, for example, are buying up satellite time for electronic "news conferences" with many stations.

The object of this "personal touch" interview is to make it appear as though the station's chief anchor is conducting an exclusive interview. The practice has raised some eyebrows around Washington, where some lawyers say such a practice triggers the sponsorship identification rule.

That law states, in part: "*In the case of any political broadcast matter . . . for which any film, record, transcription, talent, script, or other material or service of any kind is furnished, either directly or indirectly, to a station as an inducement for broadcasting such matter, an announcement shall be made both at the beginning and conclusion of such broadcast.*"

That language seems pretty explicit. So wouldn't stations using such a service from the candidate trigger the sponsorship identification requirement?

"I suppose you could interpret it as a use," says NAB attorney Steve Bookshester. "If it were my station I would say the feed was furnished by the candidate. It's still a bona fide news interview program, so there's no equal opportunity requirement."

Erwin G. Krasnow, formerly general counsel of the association and who regularly updates the association's political handbook, doesn't think such a use would trigger the sponsorship identification provision so long as it was used during a regularly scheduled newscast.

Who's in charge?

Howard thinks it's more a matter of who is controlling the interview. If, for example, the candidate provides a tape which the station airs unedited, that would trigger the rule. In the case of the candidate supplying the feed but the reporter controlling the interview, there would be no sponsorship requirement.

"The candidate is only providing access in this case," says Howard. "It's the same as the candidate paying for the hall in which to hold a news conference. The key is who is in control of the interview."

What does the FCC say? Milt Gross,
(Continued on page 132)

Kenneth C. Howard, Jr.



"The record shows broadcasters have done a fine job in exercising journalistic principals."

Two new issues are certain: taxes and the threat of imported technology

NAB lobbying activity encounters new player lineup

Congressional names such as Dingell, Hollings, Markey and possibly Inouye are likely to continue to be associated with broadcast issues over at least the next year or two. But how about Rostenkowski, Bentsen, Rangel, Baucus and even Gibbons?

Add to those new names a myriad of lobbyists, lawyers, consulting firms, and people from other industries, and a scorecard is going to be required to keep track of the successes or failures of the lobbying activities of the National Association of Broadcasters.

The federal government and its impact on the broadcast industry is in a state of transition. Along with it, the industry's Washington representatives also are in transition.

Until now, the NAB and its industry partners have largely been able to act as a single unit, carrying their special message to Capitol Hill and the executive branch to either get some favorable

In the foreground

- *Broadcast lobbying efforts to expand next year.*
- *Taxes and HDTV seen as the big issues upcoming.*
- *Changes in place make NAB a Fritts team.*
- *Broadcasters to push for protectionism?*
- *NAB's Baumann optimistic about must-carry appeal.*

treatment or to stave off actions they consider onerous. Beginning next year, that situation will be changing.

The industry believes its biggest concerns in the coming years lie in venues in which it traditionally has not been a player—taxation and international trade. As Eddie Fritts, president and CEO of NAB puts it, "I see the taxation issue as far and away the most significant" facing the broadcasting industry.

"I think there will be a new tax bill in the first four months of Congress next year," he says, and adds that broadcasters fear several efforts aimed at im-

posing spectrum fees on them, denying deductions for advertising expenses, restricting the advertising of certain products, and imposing other taxes that will hurt broadcasting as much as or more than any other industry.

And there is another big issue facing the industry. Fritts again: "We identify high-definition television as one of the, if not the most significant broadcast issue for television." The NAB is pumping \$4 million into a feverish effort to stave off the adoption of technology that would make terrestrial car-

riage of HDTV impractical. Knowing it may not be able to act quickly enough, it is drafting plans to get federal protection from foreign competitors.

To do all this, the NAB is going to have to restructure its traditional lobbying effort. Some of its critics say the restructuring is a long time coming, but some fear it may be entrenching itself further into habits already proven contrary to its interests.

Fritts is optimistic: "We feel like the association has never been positioned better to effectively represent its constituent interests here in Washington."

Some of the changes already have taken place. James May has been hired to replace John Summers, who resigned last year in a dispute with the NAB board over how far to carry the fight to defeat codification of the fairness doctrine. Fritts has had a steady fight in the five years he has headed the NAB to gain the amount of control he has today. It is his NAB now, to win or lose.

Referring to May, he says, "This is the first person I've hired to run the government relations department. Everyone else I either inherited or the board hired to run the department. I guess you could say that this is the first time since I've been here that I've got my complete team on board."

One of the most effective elements the NAB has put into place under Fritts' leadership also is a focus of concern in some quarters that watch the organization's lobbying efforts. It is the grass-roots effort that Fritts credits with stopping the imposition of the transfer fee that Sen. Ernest F. "Fritz" Hollings (D-S.C.) tried to push into law late last year.

The grass-roots effort, Fritts says,

Borrowing NCTA's shopping cart

When the National Cable Television Association hired the affable Thomas Wheeler away from the Grocery Manufacturers of America, Inc. it set itself on the road to becoming one of the most effective trade organizations in the communications industry.

The National Association of Broadcasters has taken a page out of the NCTA book and hired a former GMA lobbyist to head its government relations department, replacing the departed John Summers.

James C. May, who will handle the day-to-day operations of the department, primarily organizing grass-roots activities while president and CEO Eddie Fritts continues to handle the chief out-front lobbying duties, is the son of a former member of Congress and was once a candidate himself. His mother, Catherine, served the Fourth District of Washington, in a seat now held by Rep. Sid Morrison (R-Wash.), as a Republican from 1958-1970. May sought the seat himself in 1976 but was defeated.

Just before running for office, May had managed the state public affairs operation for the GMA. He returned to the organization after his unsuccessful congressional try and served as vice president for public affairs until 1982.

He left GMA in 1982 to become director of government relations for Pepsico, Inc., meaning he handled the corporation's lobbying activities. He left in 1984 to work for a competitor, Coca-Cola Bottling of New York, establishing its public affairs department.

At 42, he is a Vietnam veteran, an economics graduate of the University of Washington and an activist in GOP politics.



L. to r.: James May, Rep. John Dingell (D-Mich.), Eddie Fritts

The federal government and its impact on the broadcast industry is in a state of transition.

"proved to be the difference between winning and losing. We will strengthen that system even further and allocate substantially more resources toward doing that in the future."

Those being lobbied by NAB see some danger in that. NAB's problems the past several years have centered around its slowness in adjusting to the fact that it no longer is the sole player in the television industry. The cable industry now is considered the preeminent lobbying group in the area and is perceived to be successful because its Washington lobbyists have to listen to only a few voices and have the power to negotiate.

The NAB has been hamstrung by its diversity and a strong board that represents the often naive preferences of its membership, leaving the lobbyists no room to cut deals. A strong grass-roots organization, although a very effective way to stop legislation, can be an albatross when legislation is sought. Half of the NAB's two priority concerns next year is defensive. The other half is offensive.

On the tax issue, which is defensive, the NAB is going to be lobbying largely by coalition, a form that has emerged in the past few years as the number of special interests represented in Washington has mushroomed and the number of issues legislators have to keep track of has widened.

As part of a coalition of groups that will want to stop enactment of special taxes to help raise revenue in a debt-conscious federal government, NAB will be acting as part of a group. But it also is collecting the help of tax specialists provided by various broadcast companies to form a working group at the association and is hiring tax lobbyists and lawyers from outside the organization.

Used to working with the commerce committees of both houses of Congress, the NAB now will find itself getting familiar with the House Ways and Means Committee headed by Rep. Dan Rostenkowski (D-Ill.) and possibly two of its subcommittee chairmen, Charles Rangel (D-N.Y.) and Sam Gibbons (D-Fla.). On the Senate side, there is Sen. Lloyd Bentsen (D-Texas), chairman of the Finance Committee, and Sen. Max Baucus (D-Mont.), who heads the subcommittee handling special tax matters.

"We're not looking for any special concessions for broadcasters," Fritts says. "We're willing to stand on our own and pay our own fair share. We always have been. We'll be on the lookout for unfair taxation, though," and he counts the spectrum fee as such.

The same committees, in addition to the traditional commerce committees the industry is used to dealing with, also may be lobbied by the industry to provide protection from HDTV technology that threatens to outpace the

development of terrestrial technology. NAB has created a test center to narrow the options to an HDTV system compatible current broadcast capabilities, but the Japanese are well along in developing a system that would not be compatible with terrestrial but could be carried on cable and videocassettes. A Japanese version could be ready for the U.S. market as early as 1991. No one expects a terrestrial broadcast system to be ready by then.

"There are ways to deal with this," Fritts says cryptically. "We stand to play a role in whether or not that comes to the marketplace as soon as it does."

He declines to say what that role may be, but others guess that he is speaking of seeking protectionist legislation that would halt import of Japanese HDTV sets. Congressional aides warn that such a move would have a tough time getting passed by Congress or accepted by any administration, each usually loathe to support protectionist action that often invites retaliation.

(Continued on page 126)

Eddie Fritts



On the lookout for unfair taxation—and that includes the spectrum fee.

Dan Gold's burr under K-R

Knight-Ridder Broadcasting CEO improved ratings

By ALFRED J. JAFFE

About two-and-a-half years ago Daniel E. Gold came aboard Knight-Ridder Broadcasting with a mandate to put a burr under the organization. The group was a nice handful, all affiliates, bigger than most in terms of number of stations (eight), but not one of your giants, the largest market being the 32nd ADI. K-R has four outlets in the second 25 markets and four in the second 50. All told, they cover about 5% of U.S. TV households.

As president and chief executive officer, Gold, now 52, feels he has accomplished much—ratings improvements in at least six of the eight markets and the acquisition of some of the top syndicated shows. And he has also found time to be involved in one of the most important longterm issues in the broadcast industry—high-definition TV.

'Cult of mediocrity'

The accomplishments within the K-R group were not without pain. Since Gold took over, five of the eight stations have gotten new general managers (in one instance, a general manager was shifted from one station to another). In addition, news directors were replaced at seven stations, marketing/promotion executives were changed at seven stations and new general sales managers were installed at five stations.

"There was a cult of mediocrity in our group," Gold states, discussing the pre-Gold years. He explains that the parent company, Knight-Ridder, Inc.,

felt the broadcast group was not operating up to the level of excellence of K-R's newspapers, which includes such publications as *The Miami Herald* and *The Philadelphia Inquirer*. "The company won more Pulitzer Prizes in three years than any other company in history," according to Gold, citing four in 1985, seven in 1986 and four in 1987.

Gold makes clear in discussing his K-R stewardship that he is talking about performance, not just ratings. It's not enough for the company to make money, he says; it must operate up to its highest potential.

Two staff execs

The improvements in K-R Broadcasting's operations were made with relatively little direct participation from the top, once new people were installed. After all, Gold only has two corporate staff execs and it may be significant that most of the stations' general managers bear the title, "president," not the usual "vice president." Gold's executive staff consists of only H. Richard Eldridge, executive vice president, finance and administration, and T. Arthur Bone, vice president, engineering and production.

Gold's stress on excellence, and that includes the public service facet, has certainly been influenced by his pre-Knight-Ridder years, which included periods at the Group W and Post-Newsweek stations.

Gold is (or was) a lawyer, not your usual background for a broadcast chief, but not unique, either. The late Donald McGannon, head of Westinghouse Broadcasting, under whom Gold

served, was a lawyer.

The K-R broadcast chief got his law degree at Harvard. In his early career he was legislative assistant to the late Sen. Richard L. Neuberger (D-Ore.) and special counsel to the Federal Aviation Agency.

His broadcast career began in 1964 as counsel to Westinghouse Broadcasting, where he also served as assistant to the president—at that time, Larry Israel. After five years at Group W, he joined Post-Newsweek Stations as vice president, business affairs, shortly thereafter becoming vice president and general manager of P-N's WTOP(AM) Washington.

Between 1969 and 1978, he ran WTOP, then WTOP-TV, then became senior vice president/administration, then senior vice president and general manager of WFSB-TV Hartford-New Haven.

In 1978, Gold joined CBS, becoming vice president and general manager of WCAU-TV Philadelphia and two years later became president and chief operating officer of Comcast Cable Communications. In August 1985 he joined Knight-Ridder.

Though Gold operates with a lean headquarters staff, he doesn't make a big deal about it. "That's just the way we do it."

He points out that there is corporate support, including financial support, from K-R Inc. and when similar broadcast equipment is being purchased by more than one station, Art Bone "will help in negotiations."

Philosophy of autonomy?

Is there a philosophy of autonomy for the K-R stations? Gold is not sure what the term implies, but he does say, "There's a high premium on attracting the best people we can find."

Is that so different from other companies? Gold's answer is, "Some people are uncomfortable working for companies that only think of the bottom line." He thereupon states his belief that broadcast stations have a public interest responsibility and that to be an excellent broadcaster means serving the community.

Gold is turning that belief into something substantial. Last year, for the first time, all K-R stations devoted all their local resources for one month (April) to a single subject. It was called "Action Month," and the subject chosen was substance abuse. Each station

Daniel E. Gold



*Knight-Ridder
CEO found a
"cult of mediocrity"
at station group
when he took over.*

was free to select the theme and method. The subject could be drugs, alcohol, even cigarettes. As it turned out, says Gold, there was a wide diversity on how each station went about it. The general idea, Gold readily admitted, was not original. Among the groups that have done it in the past, Gold cited Group W, King Broadcasting and Fisher Broadcasting.

Gold was proud of his stations' results and entered the group's contributions in all the major award events, including the Peahodys, DuPont, Ohio State, University of Missouri.

Unhappily, they didn't win anything. Gold says awards officials were "puzzled by our entries and didn't know how to handle it." That was because, he explains, K-R sent all the public service programming in as one entry.

This year, K-R is doing it differently. It was decided to put on another Action Month but to let each station pick its own subject. So this month the K-R stations will tackle the following: WKRN-TV Nashville will work on AIDS; KTVY(TV) Oklahoma City, public education; WTKR-TV Norfolk, saving Chesapeake Bay from pollution; WPRI-TV Providence will air Westinghouse's "For Kids' Sake" effort; WTEN(TV) Albany will get into prejudice via the "World of Difference" package developed by WCVB-TV Boston and B'nai Brith; WALA-TV Mobile, problems of youth; WJRT-TV Flint, problems of the elderly and KOLD-TV Tucson, problems of public safety.

Gold is happier about each station picking its subject than with having an overall theme. This not only emphasizes the community's local interest but involves the employees more. "I don't want [employees] to feel that Dan Gold is running things," says the K-R broadcast chief.

Not hidden

He doesn't keep himself hidden, however. Gold figures he was on the road about 30 weeks last year, visiting stations and the group's rep. The latter is Harrington, Righter & Parsons, which has represented all the K-R stations since early last year.

Two years ago, HRP represented only two of the K-R stations, those in Nashville and Norfolk, two of K-R's bigger markets. Flint moved to HRP from Blair in '86, and the other five shifted from MMT Sales just about a year ago. One of Gold's more important decisions, it obviously reflects his feeling that a group gets more out of representation when it concentrates on one firm.

Syndicated programming matters clearly occupy the thinking of broadcast chiefs more than ever these days, especially the area of costs, though money hasn't gotten in the way of program purchases at K-R stations when the show was deemed important. Gold has approved the purchase of *The Cosby Show* by five of his stations. Two of his outlets now have *Wheel of Fortune* and *Jeopardy!*—Providence and Flint—and two more will have that brace of access shows starting in September—Albany and Mobile. Also, five K-R stations have *Donahue* and four have *The Oprah Winfrey Show*.

While the spending seems lavish, it is actually done under carefully-controlled conditions. After Gold came to K-R, he instituted a rigorous analysis of programming via a computer model. It's not a start-from-scratch approach, but a refinement of an existing system. Essentially, it tracks programs under discussion or like shows, predicts ratings and makes revenue projections to help determine whether stations can get their money back.

Another area of programming that has been getting attention is early evening news, with two of the larger markets—Nashville and Norfolk—going from a half hour to an hour. WKRN-TV started in February and WTKR-TV began last October. That makes four of the eight K-R stations with an hour of early evening news, the other two being KTVY and KOLD-TV. The latter, in Tucson, interestingly, is in K-R's smallest market, the 83rd ADI. The other three are K-R's largest markets, so the cost of the added news is easier to bear.

Gold believes longer early evening news is the trend, and while some U.S. stations have cut back on their news in that time period, Gold believes they are

stations with longform programs—those of an hour and a half or more of news.

Business conditions for the K-R stations differ considerably by market, according to Gold. To cover the had news first, there's Oklahoma City, hobbled by the depression in the oil business. The market was off about 12–15% last year, Gold estimates, but he hopes that KTVY will overcome the economic doldrums by virtue of some recent moves, the most important being the acquisition of *The Cosby Show* and a satellite news vehicle.

Market rankings

Next, there's the long-standing problem of WKRN-TV, which ranks third in Nashville (Arbitron household shares, November 1987, sign-on to sign-off), K-R's biggest market. Gold calls the station's standing a "historical legacy," noting that it was bought from General Electric in 1984 and had been weak in audience rankings for years, overshadowed by Gillett's WSMV(TV). However, the K-R broadcast chief notes that WKRN's ratings have improved in recent years and that the market is a healthy one.

Knight-Ridder's best performing station in the conventional standings is Norfolk's WTKR-TV, which ranked first in the November Arbitrons (sign-on to sign-off) by a single share point. However, Gold says the station is not really dominant. Since it was purchased in 1981, it has declined in key dayparts, he points out, noting that real dominance refers to those dayparts which the station programs itself—early fringe, early news, access and late news. "A station can't do anything about network programming," Gold

(Continued on page 133)

Knight-Ridder Broadcasting stations

Call letters	Market	Market rank*	Affiliation	Share rank**
WKRN-TV	Nashville	32	ABC	#3
KTVY(TV)	Oklahoma City	37	NBC	#2
WTKR-TV	Norfolk-Portsmouth-Newport News-Hampton	43	CBS	#1
WPRI-TV	Providence-New Bedford	44	ABC	#2
WTEN(TV)	Albany-Schenectady-Troy	52	ABC	#3
WALA-TV	Mobile-Pensacola	58	NBC	#2
WJRT-TV	Flint-Saginaw-Bay City	59	ABC	#2
KOLD-TV	Tucson	83	CBS	#2

* Arbitron ADI. ** Household share, sign-on to sign-off, Arbitron, November 1987.

Not-so-retiring Jules Cohen

NAB engineering award winner immersed in HDTV push

By EDMOND M. ROSENTHAL

A short time ago, Jules Cohen, nearly 71, sent out notice that he was retiring as president of the consulting engineering firm, Jules Cohen & Associates, Washington. His wife has been laughing about it ever since. What it all means is that this year's winner of the National Association of Broadcasters Engineering Achievement Award—after nearly an entire career as a consultant—is now a consultant to his consulting firm. It means he's down to a 40-hour work-week vs. 50-60 and confines his efforts to the clients of his choice.

Undoubtedly Cohen's efforts in behalf of the entire industry put him in good stead for selection for the award, to be given him April 9 at the NAB convention, by the NAB Engineering Conference Committee. His current industrywide effort is as a member of the FCC's advisory committee of high-definition TV, where he represents the interests of the Association of Maximum Service Telecasters. And this means working toward a system which won't allow direct broadcast satellite transmission to eclipse local TV, which is confined to the 6 MHz bandwidth.

Cohen is an old hand in helping to guide the use of the broadcast spectrum. He was author of Appendix C of the Cable Television Advisory Committee Panel II report to the FCC. As chairman of the engineering committee concerned with interference to TV broadcasting from noncommercial FM stations, he played a major role in the development of the rules adopted by the FCC governing the assignment of FM stations in the frequency band from 88.1 to 91.9 MHz.

Cohen also represented TV interests as co-chairman of the Technical Analysis Working Group of the Land Mobile Radio/UHF Television Technical Advisory Committee. He represented radio interests in fighting the 1979 proposals to reduce AM channel spacing to 9 KHz. During the past 10 years, he has worked extensively in the field of non-ionizing radiation effects.

Very little of Cohen's career has involved anything but consulting. That little started with his graduation from the University of Washington in 1938 with a B.S. in electrical engineering. He then went to work for the Department of the Interior's Bonneville Power Administration in Portland, Ore. But after going into World War II as a Navy

electronics officer and emerging a lieutenant, he went to work for a consulting firm and starting his own firm in 1952 with two partners.

Having been in consulting ever since, Cohen says, "I never had any desire to switch away. The challenge is greater than going into industry and working in a narrow field. It's learning new things and learning how to do old things better."

The range of his client work has involved such aspects as propagation studies, interference design and adjustment, satellite earth station studies, the planning and placement of communications structures, radio and TV studio and transmitter plant layouts, and extensive work involving the engineering aspects of FCC rules.

As a close observer of the HDTV scene, Cohen says, "No one is considering using the 30 MHz bandwidth, 1,125-line system that NHK has developed. In order to achieve full benefit of that signal, it would require an extremely wide bandwidth." He notes NHK has used various compression techniques to reduce the bandwidth requirement to 8.1 MHz and that the jury is still out on studies to see if there is additional bandwidth available for broadcasting up to 9 MHz.

"I'd like to see a compatible advanced TV system working inside 6 MHz," he asserts, "but the likelihood is not that strong." He points to the leading developments in that direction:

■ The David Sarnoff Laboratory: "It has packed a lot more information into 6 MHz, but in order to achieve comparability to the NHK MUSE system, it would need additional bandwidth. This has been developed and shown in computer simulation, but until it's been subjected to field tests, it's hard to tell how good it's going to be."

■ Dr. William Glenn's work at the New York Institute of Technology's laboratory in Florida: "He's developed a system that would be compatible in 6 MHz, but it would need an additional 3 MHz to provide the additional information to provide higher line resolution and the wide aspect ratio."

■ Delrey Group: "Innovative system work in 6 MHz, but the better the signal becomes, the poorer it is on an existing NTSC set."

■ North American Philips: A two-channel system with one channel NTSC compatible and the other providing additional information but requiring "an extra 3 MHz to bring the

signal up to HDTV standard." Cohen observes, "It would be like the introduction of color TV, when you could watch in black-and-white until you had a color set."

■ Dr. William Schreiber at MIT: Schreiber heads up CATS (Committee for Investigation of Advanced Television Systems), sponsored by ABC, NBC, HBO and some manufacturers. "They're working on a noncompatible improved system that would fit inside 6 MHz and involve simulcasting NTSC and improved signals."

While working to keep all this research on the right track, Cohen observes, "At this point, there's no clear favorite to back, and I'm not sure the right system is even under development. I'm also concerned with the sensitivity of systems to interference and the degree to which any system would cause interference to NTSC and other improved systems."

Cohen is a past president of the Association of Federal Communications Consulting Engineers and a member of Tau Beta Pi, the engineering scholastic honorary; the National Society of Professional Engineering; the Institute of Electrical and Electronic Engineers; the Bioelectromagnetics Society and the Electromagnetic Energy Policy Alliance. □

"I'd like to see a compatible advanced TV system working inside 6 MHz."

Jules Cohen



WPIX 40th ANNIVERSARY

Television/Radio Age

April, 1988



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WPIX AT 40

In nation's top-10 grossing stations;
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At the forefront of independent TV's move to the big time

By DAN RUSTIN

Television/RadioAge

On June 15, 1948, Channel 11 went on the air in New York under the call letters WPIX(TV). It was then the city's first independent station (Channel 5 had started telecasting four years before but was flagship of the Dumont Network.)

The advent of this new enterprise would have important implications for all of broadcasting. But for other independent stations, PIX (its better-known name), would look like Everest as it took its shape as one of the leading nonaffiliates in delivery of news, sports, information, entertainment and opinion. Later, it would become the foundation for new concepts that would substantially swing the balance of television. Operation Prime Time grew out of PIX's desire to compete against affiliates in primetime with quality first-run drama; Independent Network News would evolve into an important alternative for millions of

news viewers. PIX also would be a founding member of the Association of Independent Television Stations (INTV), an association that would step out into the forefront of the independent movement, helping to increase the independent share of spot TV revenue since 1975 from \$401 million to \$3.2 billion.

Today, PIX is one of the top-10 grossing stations in the country, with annual revenues near \$150 million. It is looked upon as a paragon of efficiency, effectiveness and good management by other independents, large and small. Notes Harry Pappas, president of Pappas Telecasting Co., who owns three independents of his own: "PIX is the model of successful independent station management."

The station's history is full of high moments, strange events, interesting characters, innovations and, of course, many television firsts. TV/RADIO-AGE is honored to present a history of this landmark station.

*"PIX is the model
of successful
independent station
management."—
Harry Pappas,
Pappas Telecasting*

News Building, 220 E. 42nd St.



The long road to indie recognition and regional 'superstation' status

It all started with a vibrating studio and the orange peril

World War II had changed everything. For newspapers, it taught them something about intercontinental communications and the speed of radio transmission.

In cities all over the country, newspapers were filing applications for radio broadcast licenses. A few even sufficiently overcame their hostility to the "ether" to apply for television licenses. In St. Louis, Pulitzer had started up KSD-TV; in Chicago, the Tribune applied for a license which would eventually become WGN-TV (for "World's Greatest Newspaper").

In New York, *The Daily News*, circulation 3 million, the largest in the world, applied for an FM and a television license at the same time. The latter came through first, in 1947.

The *News* was owned by Capt. Joseph Patterson, cousin of the colorful Col. Robert McCormick, who ran the "World's Greatest Newspaper." The *News* was a tabloid—feisty, brash, breathless; The *Tribune* was standardized and straight as a column rule. Those who knew the two men said that about summed up the difference between these cousins.

Capt. Patterson died just after the war's end and F. M. "Jack" Flynn succeeded him as publisher of the *News*. When word arrived that a TV license for New York's Channel 11 had been granted by the Federal Communications Commission, Flynn brought in some of the very few men in the country who knew anything about this mysterious new invention—Robert Coe and Tom Howard, formerly station manager and chief engineer, respectively, of KSD-TV.

News employees were asked to suggest a handle for the new enterprise. A delivery cashier named Vincent O. Krug won \$100 for supplying "PIX," newsroom lingo for the most salient feature of the *News*, "New York's Picture Newspaper."

A merchant steamer already owned a radio license with those calls, but the *News* bought it up for a few hundred

dollars. The formalities resolved, PIX went ahead in earnest.

Two employees were added between mid-1947 and spring '48 that would remain with the station until this day. The first was a business-engineering graduate from MIT named Leavitt J. Pope, whom Flynn hired as his assistant, ostensibly to keep tabs on work efficiency in the newspaper end of the business. In 1951 Pope would transfer to the TV side permanently. The other, hired in March '48, was an engineer who had toiled in the labs of the cathode ray tube genius, Allen B. Dumont. He would start as an assistant to the chief engineer; his name was Otis S. Freeman.

"The people on *The Daily News* were excited," recalls Pope today. "They thought they were actually going to appear on the air, and some actu-

ally did."

Looking back, Freeman recollects: "I was thinking, when I arrived, there was going to be a newspaper-owned network."

The News was putting together a newsreel department with stringers all over the world. The first thought was to syndicate the newsreels to the new TV stations just going on the air, then, later, this group would form the basis for a network.

"We had a big meeting here to talk about the network," Freeman continues. "A lawyer got up and began talking about antitrust. These fellows who represented various newspapers got up, and we never saw them again."

June 15, 1948 was set as the target date for getting the station on the air. This would be just eight days before the Republican National Convention was to convene in Philadelphia, and about a month before the Democrats were to meet in the same city. The first conventions since war's end, they promised historical confrontations. The station intended to be there to record them fully.

Before that, however, much had to be done. Starting in fall, 1947, a studio had to be created from nothing, and a transmitter waited to be installed.

The studio was thrust out onto the roof of the News Building, above the area housing the presses. Among Pope's responsibilities early in 1948 was to keep an eye on the construction, which

F. M. Flynn, publisher of "*The Daily News*," was chief executive of WPIX in the days that the station reported to the newspaper.



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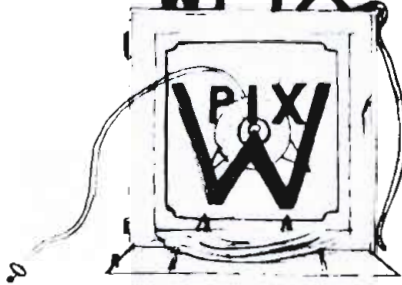
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THE NEWS
380 EAST FORTY SECOND STREET
NEW YORK 17, N. Y.

WPIX



News Pix Editor,
Room 714.

Dear Editor:
The above call letters are very appropriate for the Daily
News Television Broadcasting Station for the following reasons:

Our Daily News is a PICTURE Newspaper. The primary purpose
of Television is to produce PICTURE Broadcast to its seeing and
listening public. The word PIX in the call letters is a journalistic
term for PICTURE and therefore appropriate.

"PIX in my opinion is very timely, plain, simple to re-
member and I think acceptable to a seeing and listening audience.

Submitted by,

Vincent O. Krug
Vincent O. Krug

Winning entry in the
"name the station
contest" earned \$100
for delivery cashier
Vincent O. Krug in
1947.

The gala would also introduce viewers to the News Building lobby with its meteorological instruments, that night ablaze with lights. It would soon become familiar as the site of the station's weather reports.

PIX gobbled up what was probably the industry's first major movie package—24 films from the vault of English producer Alexander Korda, including such titles as *The Private Life of Henry VIII*, *Man Who Could Work Miracles*, *Men Are Not Gods*, *Four Feathers* and *The Scarlet Pimpernel*.

The remainder of PIX's early schedule was less memorable than the Korda titles: *Teen Age School of Charm*, *Rube Goldberg's Drawing Game*, *Stan Shaw's Record Rendezvous*, *Exploring the U.N.* and *Irene Wicker, the Singing Lady*.

Youngsters, however, could watch *PIXie Playhouse* on Saturdays at 4 p.m., a precursor of *Howdy Doody*.

It was in news and sports that PIX got its early kudos. From its first full day the station presented hourly news reports, followed by *PIX Newsreels*, 10-minutes of local footage shot by *Daily News* cameramen toting 16mm cameras. This, and the fact that PIX was committed to news from its inception, clearly separated this station from most of the other outlets going on the air in those quaint days of live television.

In its first month on the air PIX scored a scoop. It happened at the Republican convention, meeting in the Bellevue Stratford Hotel, Philadel-

he did, occasionally sweeping up the floor so the carpenters could put up walls.

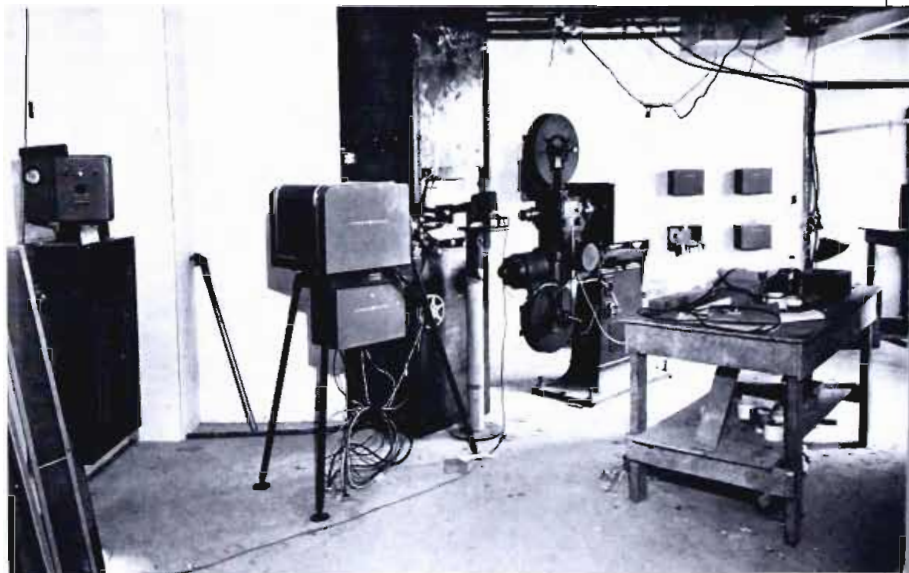
Freeman remembers a more serious problem. "When the presses got into synch, the studio would vibrate. The engineers suspended it on springs. That didn't work, so they told us to load the floor with bags of concrete to increase the weight on the springs. Instead of getting better, the vibrations got worse. So, we fired the engineers and put extra cement between the floors."

Installing the antenna was less difficult. For aeronautical reasons, it had to be painted orange and white. No problem, except one day a painter kicked over a two-gallon bucket of orange paint which sailed down 795 feet to the street below, redecorating a row of parked cars. *The News* paid to return a lot of orange cars to their original color.

As promised, the station went on the air June 15, 1948. The gala celebration, which lasted from 7:30 p.m. to midnight, originated from the new studio in the News Building, with pickups from the famous Latin Quarter, the Barbizon Theater and the Club Versailles, where Edith Piaf was performing.

Some of the notables who appeared on that initial broadcast included Fred Allen, whom Pope escorted to the event, Irene Dunne, Bea Lilly, Arthur Godfrey, Bernard Baruch and silent screen star Gloria Swanson, who was about to start her own talk show on

PIX. Also introduced were a number of celebrities known by name only. These were *Daily News* columnists whose faces would soon become familiar as well—Ben Gross, Danton Walker, Jimmy Powers and an awkward Broadway habitue named Ed Sullivan, who would make his first TV appearance on PIX.



State of the art? This is about what it was when the WPIX started construction on its projection room in 1948.

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Opening night programming included "The Gloria Swanson Show, with Swanson, L., and guests Fira Berenson and Neil Hamilton.

phia. PIX had built its own studio across the hall from the New York delegation caucus room, and Ben Gross, Ruth Montgomery and Lowell Limpus were conducting interviews, which were sent back via the single cable that connected New York and Philadelphia. The cable was used on a time-share basis by the four New York stations covering the convention.

"Just about every celebrity or movie star seemed to show up there," Freeman remembers. "Tom Dewey was running, and he wouldn't go on television. He absolutely refused to be seen on TV. Well, one afternoon all our men had gone on a lunch break and, suddenly, Dewey shows up with the New York caucus just across the hall from our studio.

"We didn't have time on the cable, but we called to see if the line was in use, and it wasn't. So we said 'Patch us in to WPIX!' Some technician who didn't know about the schedule put our plug in. We called New York and told them what was happening, so they cut out all programs.

"We pushed a light and a camera out into the hall. Our announcer, Rex Marshall, and director Jack Murphy, who later became our sports director, got ready. When Dewey walked out of the caucus room, we switched on the light and he found himself standing in front of that camera. He couldn't do a thing but talk to us. It was the first time he had been on TV and was probably our first news beat."

PIX's relative, *The Chicago Tri-*

bune, had an embarrassing moment in which Dewey was to take part a few months later. It was McCormick's paper which Harry Truman held up the morning after the 1948 election, the streamer announcing, "Dewey defeats Truman."

In sports, the station had made a deal with Madison Square Garden to present New York Rangers hockey and New York Knicks basketball. Boxing was picked up from Ridgewood Grove

Arena, wrestling from Queensboro Arena and harness racing from Roosevelt Raceway.

Soon, the MSG contract was enlarged to include virtually every event that was offered by that venerable sports facility, except boxing. This amounted to programming on almost 130 nights of the year.

The following spring two traditions started that are still in force—telecasting of New York's St. Patrick's Day Parade with Jack McCarthy as emcee (which has earned him a place in *The Guinness Book of World Records*), and Major League Baseball on PIX. The latter began with the New York Giants telecasts in 1949, and included the Yankees in 1951.

G. Bennett Larson, who took over as manager of the station in 1950, recalls that Dan Topping and George Weiss, who headed up the Yankees at the time, actually paid PIX to carry their games in the early years. "They bought the time and brought in Ballantine [beer] as the sponsor," says Larson today. "That shook me up pretty good, because no one had ever offered to do that kind of a deal."

Financially, the early years of PIX were a drain on *The Daily News*. Bob Coe installed a large staff to get the station off the ground—Ben Larson says when he took over the reins in 1950, there were 200 people on the payroll, which he quickly slashed to 125. There are now about 325 employees, including the INN division.

Lev Pope remembers that advertising revenue was fairly nonexistent in

Before he was "The Toast of the Town," Ed Sullivan was beginning his long TV career delivering his "Daily News" column, "Little Old New York," on WPIX.



If
WGN is Chicago...

Then
WPIX is Lev Pope.

Congratulations!

Amy

Barry



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the first few years because advertisers didn't know how to use the new medium, and few sets were in use, perhaps 50,000 in New York.

An event occurred in 1951 which helped increase that number significantly. It began when a talent agent tried to interest Larson in hiring a news commentator. This journalist had some contacts in Tennessee, and Larson asked the agent if the man knew Sen. Estes Kefauver (D-Tenn.), who was then conducting Congressional Crime Commission hearings in San Francisco, enroute to New York. Larson agreed to hire the journalist if he could arrange for PIX to cover the hearings when they came to town.

Kefauver consented to letting cameras in, but the judge who presided over the courthouse demurred. Kefauver said "If he doesn't want us in the building, get another building. Remind the judge we are a Senate committee and we make our own rules."

"So," Larson recalls, "I went back and told the judge this, and he said, 'Okay but only two cameras.' Well, that was great. I had a lock on the hearings."

"A few days before they came to town, NBC and CBS and ABC all wanted to get feeds. I couldn't deny them that because it was in the public interest. But I charged them pretty good for it, which was unusual for WPIX, making money in those days."

When the hearings arrived, strange events began to happen which had not been seen on television before. A PIX director was told one morning that a



Cameramen are trained in 1948 during a rehearsal of the puppet show, "Peter Pixie." The show was a forerunner of "Howdy Doody."

witness, Frank Costello, did not wish to be seen on television. "What do I do now?," the director pleaded with Larson. "I said 'Pan down to the microphone.' And he panned down to the mike and there were Costello's hands, which were more dramatic than his face."

The image of Frank Costello's hands made television history. "People stayed home to watch," Larson reports.

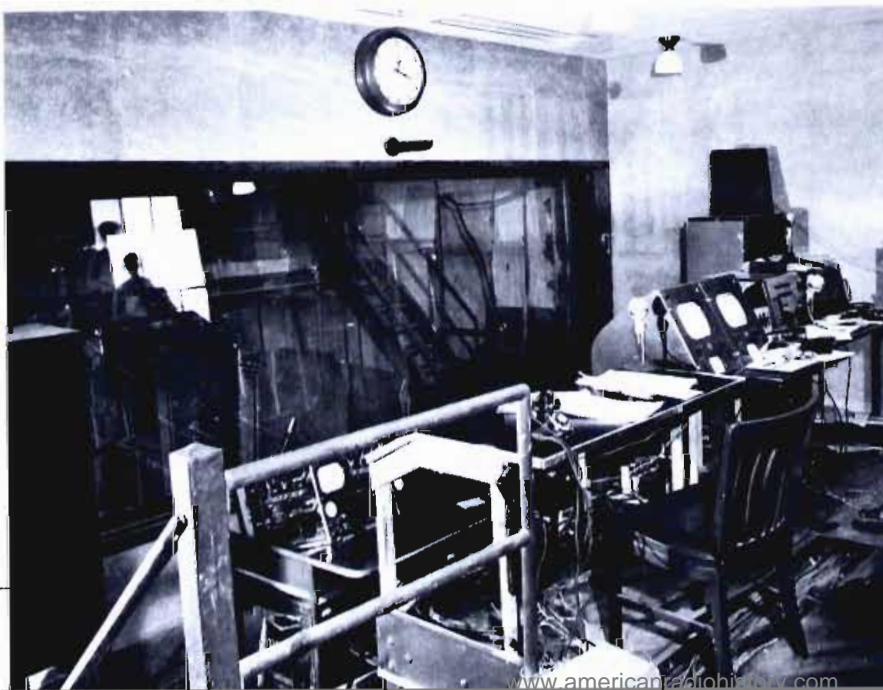
"Tickets were being cancelled at Carnegie Hall. Word got out about this real-life drama taking place on the TV set. Television sets—we didn't have enough of them. It was a very exciting time."

Not all PIX programming was that exciting, of course, but it was all live. Ted Steele had a two-hour daily music and variety show with Jerry Jerome's Orchestra in the afternoons; Marty Glickman was doing high school sports; "Officer" Joe Bolton and "Captain" Jack McCarthy were delighting children on weekdays; jazz great Eddie Condon had a Saturday night music show directed by Clark Jones, who would soon be lured away by NBC for *Your Hit Parade*. The innovative visuals he would dream up to introduce songs each week caused a quantum leap in TV imagery.

Larson remembers buying 50 films in one day from a stunned young salesman for what soon became *Night Owl Theatre*, a milestone in late night programming. "Some of those pictures we must have played 15 times," recalls Lawson. "I figure we had an audience in late night larger than Rochester, N.Y."

On August 10, 1951, PIX moved its tower and transmitter to the Empire State Building, the best transmission site in the city, where NBC had been alone. At first, Larson recalls, the network refused to share the site, though people were complaining that they couldn't get good reception. "A man named [Frank] Folsom with RCA said, 'We want to sell television sets—let

Studio control area at WPIX goes under construction in spring of 1948.



THE ONES THAT TOWER ABOVE THE REST!



W P I X

HAPPY 40th BIRTHDAY FROM
YOUR PARTNERS IN PROGRAMMING!



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them all on.' Well, we made a deal with Empire State, along with all the other stations, to build a new tower there, and that took care of the reception problem."

Educational use

Few people remember that PIX was actually New York's first educational TV station. Between 1951 and 1958 the State Education Department leased PIX's facilities from 9 a.m. to 3 p.m. daily. Exceptional teachers would lecture from the PIX studio, and youngsters all over the state could benefit from their teaching. Besides New York City, the programs could reach upstate to Albany, Schenectady and on kinescope to Buffalo.

"It was the first sustained use of TV for teaching purposes," Lev Pope remembers. "It triggered the whole concept of educational TV."

When the decision was made to acquire Channel 13 and turn it into a full-time educational station, PIX gracefully bowed out of the education business.

The station had become profitable by about 1955 after suffering tremendous losses in its first seven years. Pope calls the educational commitment "holding a bear by the tail. We couldn't give it up, so many school people depended upon us by that time, and the fact that they were able to get their own station delighted us."

A few years later, Pope was told by a New York governor that the state made a mistake in terminating the arrangement, because the first year it owned its



WPIX engineers supervise transmission from Philadelphia of the Republican National Convention in 1948, weeks after the station went on the air. Scene is a makeshift studio in the Bellevue Stratford Hotel.

own educational station it cost the state five times as much as it had paid to use PIX' facilities.

In 1955 Col. McCormick died. Ownership of PIX, *The Chicago Tribune*, *The Daily News* and all the other family holdings reverted to a trust, which would manage them for the next 20 years.

By this time, Larson had been offered an ownership position in a TV station in his home town of Salt Lake

City, and Fred Thrower, who began his broadcasting career in 1929, was brought in to run the station (in 1953).

Off-network syndication was beginning to blossom, and Thrower acquired many of the programs with which PIX would be identified for years to come. Reruns of *The Honeymooners* first appeared on the station in 1957, and they can still be seen there today, 31 years later. Other notable acquisitions of this period included *Star Trek* and *Twilight Zone*.

Thrower was also responsible for some memorable original programs. "We worked with Fox Movietone," he recalls. "We put ads in odd magazines in different languages, in South America, Spain, Brazil, all over the world. We finally came up with enough footage to do pretty creditable one-hour documentaries on a number of folk like Hitler, Mussolini, Evita Peron, Fidel Castro and the Russian Revolution. Unfortunately, we ran out of dictators."


The Secret Life of Adolph Hitler, in fact, recorded an astonishing 49 rating in New York, the largest audience in the station's history until supplanted on April 14, 1986 by *The Mystery of Al Capone's Vaults*, which rang up a 33.2/45 in a much larger viewing universe.

The Rolling Stones made one of their first appearances on PIX soon after they arrived in the U.S., appearing on *The Clay Cole Show*.

Video tape appeared on PIX around 1958. To Freeman's recollection, "There was a program called *Divorce Court* that we wanted. It was available on tape from the West Coast, but we



Truman or Dewey? While its cousin, "*The Chicago Tribune*," jumped the gun and declared Thomas E. Dewey the next president, WPIX election night coverage, hosted by Rex Marshall, sticks to covering it as it happens.



Happy 40th Anniversary
to another real giant
in the New York market.
Congratulations, WPIX-TV!



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Photo courtesy of "Nostalgia Merchant," distributed by Fox Hills Video, a division of Heron Communications, Inc.

Significant events in WPIX's history

1947

TV license for Channel 11 New York awarded to *New York Daily News*.

Robert Coe is hired as first manager.

Work begins on TV studio in Daily News Building on 42nd Street.

Leavitt J. Pope joins newspaper as assistant to publisher.

Employee contest designates WPIX as name for new station.

1948

Tower is constructed on 10th floor roof of News Building.

First package of movies, 24 titles from Alexander Korda, is purchased.

Contract for all hockey, basketball and track meets at Madison Square Garden is signed.

Station's inaugural broadcast is aired, June 15.

First TV coverage of political conventions, from Philadelphia.

Station broadcasts its first baseball game, New York Giants vs. Brooklyn Dodgers, July 6.

1949

First full season of Giants home games is broadcast.

First St. Patrick's Day Parade telecast with Jack McCarthy as host.

1950

G. Bennett Larson takes over as manager.

Night Owl Theater begins.

First contract with New York Yankees signed.

1951

Telecast of Kefauver Crime Commission hearings and image of mobster Frank Costello's hands cause a national sensation.

Yankee night home games start on station to join Giants telecasts.

Tower moved to Empire State Building.

PIX becomes New York's first educational station, transmitting to classrooms during daytime hours.

Lev Pope transfers to PIX fulltime.

1953

Fred Thrower hired as station's third manager.

1955

McCormick-Patterson Trustees assumes ownership of station upon death of Col. Robert McCormick. Station turns in its first profitable year.

1957

The Honeymooners first appears in a long run on PIX in reruns.

Red Barber and Phil Rizzuto join Mel Allen as Yankee broadcasters as Dodgers and Giants prepare to leave for California.

1958

New York Yankees telecast exclusively for first time on PIX.

First videotape machines installed at station.

New York educational station moves to Channel 13, with PIX as a major contributor.

1959

First instant replay transmitted on PIX during ninth inning of a near Yankee no-hitter, July 17.

1965

PIX purchases WBFM from Muzak Corp. and re-names station WPIX-FM.

First colorcast of Yankees baseball.

1966

First Yule Log presented at Christmas time.

1967

Purchase of WICC(AM) Bridgeport, Conn.

Station goes full color.

1968

Richard N. Hughes hired as director of community affairs and starts extensive editorial effort.

1969

Challenge to PIX's TV license initiated by Forum Communications, June 18.

1970

FCC Broadcast Bureau commences hearings on WPIX license challenge.

1971

Bill White joins Yankee broadcast team as first full-time black sports announcer.

1972

Association of Independent TV Stations (INTV) formed with PIX as leading member.

John Corporon joins station as director of news and initiates primetime news program.

Gerard Mulderrig joins the station as general sales manager.

1973

Broadcast Bureau again recommends station's license be awarded to Forum. Administrative law judge James Tierney overrules.

1974

Program Development Group formed with PIX as founding partner.

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of
Broadcasting
Excellence



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F. M. Flynn, publisher of *Daily News* and WPIX president, dies in November.

Judge Tierney recommends renewal of PIX's license; Forum appeals.

1975

Fred Throver named chairman of PIX, Lev Pope succeeds him as station's president and fourth general manager.

Tribune Company is formed.

Financial settlement between PIX and Forum is overturned by FCC, allowing license challenge to continue.

Independent Television News Association (ITNA) is organized with John Corporon of WPIX as founding president and Pope as chairman.

1976

ITNA covers its first political conventions.

PIX installs new cameras at Yankee Stadium.

1977

Operation Prime Time formed with PIX as founding member.

1978

FCC votes, 4-3, to renew PIX's broadcast license. Forum appeals.

1979

PIX buys out Forum and dissolves it, ending license challenge.

1980

Independent Network News (INN) goes on the air as a PIX subsidiary.

Station's 7:30 p.m. newscast is first New York independent to win a local Emmy.

1981

All 10 New York transmitters moved to World Trade Center after 15-year legal battle spearheaded by PIX's chief engineer, Otis Freeman.

1983

Independent News Exchange (INDX) formed as PIX subsidiary.

1985

United Video of Tulsa begins common carrier transmission of PIX's signal as nation's fourth superstation.

Best Talk in Town starts as daily program.

1986

Station begins stereo broadcasting.

1987

Tribnet, partnership for news exchange of Tribune stations, is inaugurated.

Late local news is moved from 10 p.m. to 11 p.m.

1988

Robotic cameras installed in station's news studio.

"The Honeymooners" has been a WPIX favorite since 1957. When the station rested it in 1980, it gave rise to the RALPH club (Royal Association for the Longevity and Preservation of The Honeymooners), a group of thousands of fans who forced the return of the show.





WHEN WGN-TV WENT ON THE AIR IN 1948, CHICAGO WAS ALL EARS.

On April 5, 1948, even Chicagoans who didn't properly adjust the rabbit ears on their new televisions got a great reception when they turned the dial to Channel 9.

That reception was coming to them live from the Edgewater Beach Hotel where hundreds of people were both celebrating and participating in WGN-TV's first official broadcast. The show included music, vaudeville, news and a few eloquent words from some of Chicago's most distinguished citizens.

The days that followed saw a remote broadcast of a warehouse fire on the Chicago River, Harry Truman's first telecast from Chicago, the first televised Cubs game, and the start of some of the most enduring children's programming in television history.

In forty years, we've come a long way. But we never lost sight of our roots.

Since 1948, we've tried to give Chicago a TV station the city could call its very own. That's meant bringing our audience the kind of great entertainment it wants.

And when it comes to news and sports, WGN-TV gives Chicagoans a local perspective they can't get anywhere else.

A lot has changed in Chicago since 1948. But like the city itself, we're still here, stronger than ever.

And if it doesn't seem like forty years since we approached that first broadcast with a spirit of wonder, enthusiasm and pride, maybe it's because that spirit has never left us.

WGN-TV CHICAGO
A Tribune Broadcasting Station



WGN IS PROUD TO SHARE THIS 40TH ANNIVERSARY YEAR WITH OUR SISTER STATION WPIX.



Power to the tower is delivered as sportscaster Jimmy Powers, l., general manager Ben Larson, c., and chief engineer Tom Howard, r., prepare to throw the switch to power the new transmission tower in 1948.

couldn't get delivery of a tape machine. Ampex couldn't produce them fast enough for the demand. But Merrill Lynch had a promotion in Grand Central Station for the Ampex stock, with one of the machines on display. When that exhibit closed down for the day, our men went in there and rented the use of that machine at night."

Like many new devices, tape was to be a big time and money saver, or so it appeared. "We learned differently," Freeman continues. "You see, when a person is on the air live and blows a line, he doesn't stop. He goes right on. You put that on tape, he stops. Suddenly, our announcers were doing things over all the time."

Tape technology did help PIX register what is believed to be a first in TV history—the first instant replay. It occurred on July 17, 1959 when Yankee pitcher Ralph Terry lost a no-hit game in the ninth inning and announcer Mel Allen asked the director if he could see the hit replayed on tape.

The '60s were a decade of steady growth for PIX. Two radio stations were purchased: WBFM, from the Muzak Corp., which was rechristened WPIX-FM, and WICC(AM) Bridgeport, Conn. Thrower was named president of the company in 1965, around the same time the first colorcasting was done by the station. (Stereo was added in 1986.)

In 1965, the 110-story World Trade Center was initiated near Wall St. Freeman was the first engineer to recognize a potential problem.

In his early years with Dumont, Freeman had worked on a phenomenon called ghosting. He realized at once that since TV waves leave the transmitter simultaneously in all directions, should they hit an insurmountable object in one direction, they will bounce back and shadow the waves traveling in the opposite direction. Since the Twin

Towers were higher than the Empire State Building, the waves striking these buildings would rebound, creating a visual echo as they trailed the waves traveling north of New York City.

When he was proved right, a committee was formed to solve this problem and Freeman, representing an independent, free of network rivalry, was named its head. For 15 years the All Industry Committee negotiated and maneuvered, until the 10 competing New York TV stations were permitted to move their antennas to the top of the World Trade Center (1981). Freeman's role as leader of this campaign earned him the Engineering Achievement Award from the National Association of Broadcasters in 1984.

Christmas 1966 brought forth another extraordinary PIX tradition that still survives. While watching a soft drink commercial in which the camera panned past a blazing fireplace, Thrower got the inspiration for the Yule Log which now burns every Christmas season on Channel 11 and is referred to by PIX personnel as the world's first music video.

On June 18, 1969, a thunderbolt jolted the station which had become one of New York's entertainment treasures. The shock arrived in the form of a license challenge brought by Forum Communications. Pope believes the challenge was sparked by economics: For a relatively small expenditure in legal fees, a challenger might get lucky

The transmission tower to be built atop 220 E. 42nd St. arrives under the supervision of, l. to r., station manager Robert Coe, "Daily News" publisher F. M. Flynn and chief engineer Tom Howard. Hand in pocket, Flynn appears ready to pay the bill.



Keeping pace with WPIX is no stroll around the park.

WPIX runs flat out.

All the time.

That's their style.

They want to go faster. Serve better. Win bigger.

We've been WPIX's advertising agency for the last nine years.

They challenge us. They encourage us.

Not just as our client, but as our creative partner.

They want the best, and they know how to get it.

Happy 40th, WPIX, and many more.

We're proud to be on your team.

Bruce J. Bloom, Inc.

Advertising & Marketing



The 1954 World Series is covered from WPIX control room beneath the grandstand at the Polo Grounds. On telephone, rear, is director Jack Murphy, and on his left, his eventual successor Don Carney.



Kidvid circa 1960s allows millions of young viewers to grow up with WPIX. Kid-die pals, l. to r.: Chuck McCann, "Captain" Jack McCarthy, weathercaster Gloria Okon, Bill Britton as "Bozo" and "Officer" Joe Bolton.

and be awarded a valuable broadcast property. PIX then was worth at least \$100 million.

Just before the challenge was launched, the station had hired Richard N. Hughes as director of community affairs. Hughes put in place a long list of public affairs programs.

Several times during the ensuing nine years it appeared that the station's license would finally either be awarded to Forum or renewed in PIX' favor. But each apparent denouement was quickly overturned, either by appeal or reversal from a higher authority. "It greatly upset us as a business," says Pope of the challenge today, "and allowed our competitors to get in ahead of us on a lot of things because we were all focusing on saving our license. It was terribly destructive. I had to leave my family, almost, for two or three years and live in Washington to make sure we won."

In January 1975 Thrower was promoted to chairman of the board of PIX and Pope moved in as president. That same year, F. M. Flynn died, and the McCormick family trust expired. A new entity, The Tribune Company, emerged from the paperwork. (Tribune today owns, in addition to WPIX(TV), WPIX-FM and WICC Bridgeport, Conn., KTLA(TV) Los Angeles, KGNR(AM) and KCTC(FM) Sacramento; WGN-TV and WGN(AM) Chicago; WGNX-TV Atlanta; KWGN-TV Denver and WGNO-TV New Orleans.)

Headache remedy?

It is understandable that the Tribune Co., planning to enter the stock market for the first time, would wish to do so with as few encumbrances as possible. The license challenge was a lingering headache that it could well do without. A cash settlement between PIX and Forum was announced in April 1975, but the FCC quickly disallowed it, calling the public benefits too vague.

The competitors were back in the lists again, and for another three years the combat continued. Then in June 1978, the full commission voted, 4-3, to renew PIX's license. Forum vowed to appeal, but in June 1979 PIX bought Forum and the case was closed.

Looking back now to the origins of the challenge in the turbulent '60s, Pope philosophises: "I think a lot of stations, not only PIX, began to realize they had a greater role than simply to be a movie house, to show films and cartoons. The sobering effect of the challenge has made me more resolute in saying we'll never, ever again leave ourselves vulnerable so anybody can come in and say 'We can do a better job than you can.'"

Paramount Pictures Corporation

CONGRATULATIONS TO
WPIX
ON 40 YEARS
OF BROADCAST EXCELLENCE

Paramount

A
Gulf + Western
Company

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The advent of the '70s marked PIX's entry into major off-network program acquisitions like *Happy Days*, *The Odd Couple* and *Little House on the Prairie*. Meanwhile, the station was distinguishing itself with outstanding original programs, such as the three-hour biography of Martin Luther King, Jr., *King: a Filmed Record... Montgomery to Memphis*, which won for Thrower a Governor's Citation from the Academy of Television Arts and Sciences.

The mid-'70s were also the coming of age for the independent station movement. In 1977, there were 89 independents in the country, attracting a 19% daily household share of audience and only 10% of the total viewership in primetime. Their total spot sales amounted to \$627 million, or 17% of all spot sales.

Within 10 years, each of those numbers had shot up dramatically—total indies to 310; household share to 23%; primetime share to 19%; spot sales volume to \$3 billion, or 25% of the total.

PIX and Lev Pope were in the vanguard of this revolution, first in helping to set up the Association of Independent Television Stations (INTV), the association that put independents on the map, literally, then in seeding the terrain for such important innovations as Operation Prime Time and Independent Network news.

Observes Bob Wormington, general manager of independent KSHB-TV Kansas City: "They have led the way for independents in more ways than you can ever count."

INTV was formed in 1972. "Our biggest problem was trying to persuade advertisers that buying an independent was as desirable as buying a network affiliate," says Pope. "Somehow, they took the position that our audience wasn't as good as the audience that watched, say, Channel 2. It was our wish to combat that impression that got us started." The first thing INTV did was to fund an independent research study which proved that there were no qualitative differences between the audiences that watched an independent or an affiliate.

Once independents were consolidated into an organization, the next logical move was to collectively develop programming. PIX was one of the three original partners in the Program Development Group (with Golden West and the Field stations), which created the memorable *Blood and Honor* series. After Golden West and Field both underwent ownership changes, the development idea was kept alive, partly through Pope's perseverance. Emerging was Operation Prime Time, a non-profit collective of affiliates and inde-



"Happy Days" was a breakthrough program for WPIX, not only setting a syndication price record but placing a network's Number 1 program into reruns while it was still making high network ratings. In many ways, it changed forever the look of independent stations, which previously had aired mostly older programs no longer on network.



Otis Freeman, r., longtime vice president, engineering, receives the Engineering Achievement Award from the National Association of Broadcasters in 1984. Freeman led the decade-long struggle to construct a new transmission tower atop the World Trade Center for all New York broadcasters.

"Congratulations
WPIX-TV
On the
40th Anniversary
of your
commitment to
quality broadcasting"



Reception area at WPIX today. Plaques on the wall are summaries of all the awards won by the station in recent years.

pendents, which turns out two major, network-quality miniseries or dramas a year. At first, these offerings simply enabled many independents to gain respectability with viewers.

Since OPT was formed in 1977, it has turned out nearly 30 major projects, such as *A Woman Called Golda*, *Sadat*, *Blood Feud* and *A Woman of Substance*, all important factors in ratings books.

News was the next area PIX attacked to gain parity for both itself and independents in general. When John Corporon joined the station in 1972, he established a newsgathering collective,

Independent Television News Association, which started in 1975. Using satellite transmission, it succeeded where similar services had failed, and out of this idea grew INN, which PIX launched in 1980. Its daily half-hour newscast, *USA Tonight*, blankets 90% of the country through 115 member stations.

PIX's own local news is seen by an average of a half million New York households each evening. It has won the New York Emmy for outstanding news broadcast twice, the only independent ever to do so.

In April 1984, PIX was informed that

an independent common carrier, United Video, based in Tulsa, was taking the station's signal and sending it out via satellite as the nation's fourth superstation.

"We're what's called a 'reluctant superstation,'" Pope asserts. "We have a net gain in viewership but, instead of being strictly a New York station, we tend now to be a northeastern regional station, because almost every cable system in the northeast picks us up."

This increases the station's coverage from the 6.7 million homes in the New York ADI to around 11 million homes in the northeast. □

"Star Trek" found a home on WPIX and remains one of the most popular daily programs on the station. The station's most common telephone call each day reportedly comes from "Trekkies," asking, "What's tonight's episode?"



Along the road to success,
WPIX-TV never asked for divine guidance.

But it hasn't hurt to have a pope
at the helm.

Congratulations to you, Leavitt Pope,
and to your entire staff on the
fortieth anniversary of WPIX-TV.

We salute you!

**Victory
Television**

New York, Chicago, San Francisco

Lev Pope: one-company man

Linked with independent TV's major gains

It has been observed that Lev Pope runs Channel 11 and his wife presented him with 11 children. An industry wag once noted that they're both mighty glad Lev didn't get hooked up with UHF.

This neat bit of numerology is more or less typical of the orderly pattern of Lev Pope's life. Example: 40 years with one station; more than 50 years living in the same county.

Pope is regarded by those who know him with a kind of simple reverence. Simple because there is no artifice about the man; reverence because he's sort of everyone's idea of what a real-life hero should be—active, direct, resourceful and, above all, likeable. And, adds one colleague: "He's a true gentleman, which can't be said of everyone in this business."

Finding a home

Guinness has no category for this, but the 40 years Pope has spent with WPIX is likely a record of some kind. In a paradigm of understatement, Larry Laurent, vice president of the Independent Television Station Association (INTV), reports, "We tell students to expect to move three times in their first five years in this business. For a man to spend 40 years with one organization as Lev has—well, that's most unusual."

If one should ask Pope to explain this extraordinary feat of tenure, he'll reply with characteristic self-deprecation, "I was looking through my father's papers the other day. It turns out he worked for the same company longer than I've worked for PIX. Maybe that explains why I have no ambition."

Tall, erect, distinguished with a full head of white hair at 63, Pope might appear intimidating were it not for a merry twinkle that always seems to inhabit his bright blue eyes.

Professionally, his ability borders on the legendary. Managers of other independent stations have been known to study PIX's strategy in formulating their own plans for counterprogramming, advertising and promotion. More than one has taken a flier on an expensive program venture because "Lev says it's all right—that's good enough for me."

Notes Bob Wormington, general manager of KSHB-TV Kansas City, "If anybody were to look around the country and pick any one individual who's

done a lot for independent television, you could maybe count them on two or three fingers, and one of those fingers has to belong to Lev Pope."

Pope's former boss, Fred M. Thrower, who spent 46 years in broadcasting, including stints with all three networks, adds, "He's probably the best darn manager in all of television."

Pope's origins with WPIX go back even before the station signed on the air June 15, 1948. He actually helped with construction of studios, then rose steadily in the ranks until 1975, when he was elected president and chief executive officer. This happened during the station's well-chronicled struggle to fend off a license challenge through the '70s.

Since then, PIX has become a leader among independents, in the forefront of every major advance made by them as a group—news, first-run programming and equity with network affiliates. Much of this is directly attributable to Lev Pope's leadership.

The early years

Born in Boston, Pope was one of two children whose father was a leading construction engineer. Young Lev attended grade school in Brookline for two years; then the family moved to Bronxville, N.Y., which is only a few miles from where he still lives, in Scarsdale.

In Bronxville, he met and married his wife of 40 years, Martha, mother of the couple's 11 children.

Among his earliest recollections of childhood, Pope recalls traveling a lot. His father, as head of Stone Webster Engineering Co., built many of the major power plants, dams, oil refineries and atomic energy facilities in the country. "During vacations, we tended to go and visit him," Pope recalls. "I guess I went to California half a dozen times before I was nine. And in those days it took a week to get there."

In Bronxville, Pope first got interested in radio. Like many boys growing up in the early '30s, he was a member of a ham radio club.

At Massachusetts Institute of Technology, he majored in electrical engineering. His college career was interrupted by World War II. He entered the U.S. Army as an infantry private, and during his four-year stint, his ham radio experience and engineering background got him promoted to a Signal

Corps master sergeant in Europe.

This experience was to prove valuable when the war ended and he went looking for a job. Before that, however, he returned to MIT, where he earned his degree in business and engineering administration in 1947.

Job hunting was not the traumatic experience for the ex-signalcorpsman that it was for many returning GIs. He received an offer from a major soap company among two or three others, and one from a newspaper.

This happened to be *The New York Daily News*, "New York's Picture Newspaper," then the largest-circulation daily in the world. "I took this job because it seemed rather unique," Pope recalls. "This was partly because I was, I guess, the only person being hired at the time. I looked at it a little differently from a punch-clock job, where, say, General Electric might hire a couple of hundred people at a time and I would be just one of those."

The job he accepted gave no hint that Pope would spend the next 40 years in television. In fact, it had nothing at all to do with television.

"He's a true gentleman, which can't be said of everyone in this business."

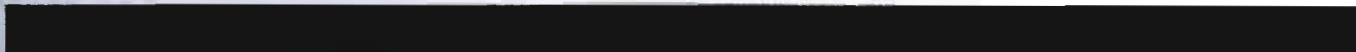
Leavitt Pope



CONGRATULATIONS WPIX



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Viacom's gallery of stars salutes WPIX
on 40 years of success.



"They had a custom, apparently, of hiring a person each year with a business-engineering or similar background to train for all parts of the newspaper business, other than editorial," Pope recalls. The *News'* founder, Capt. Joseph Patterson, had recently died, and says Pope, "Everybody moved up a notch, and they needed somebody to start at the bottom, and it happened to be my turn."

His first assignments were work-efficiency studies and construction projects. The *News* was then printing 3-4 million papers a day in several plants. Technology was involved, and so were unions. Pope got a chance to use his engineering skills on the former and his management skills on the latter.

Opportunity knocks

Then, one day, his boss, F. M. "Jack" Flynn, publisher of *The News*, called him into the office. "You went to college, didn't you?" the publisher inquired. Pope confessed that he had. "Didn't you study something about management?" Again, the young man pleaded guilty. "Well, you're a lot cheaper than hiring Price Waterhouse. I want you to go up to the 10th floor and spend enough time there so you can tell

me what the hell's going on."

What was going on was construction of a television studio. Like many other newspapers, *The News* had been granted a license to build a TV station that year, 1947, and the paper hoped to start broadcasting the following spring. An employee competition had furnished the call letters WPIX.

Bob Coe and Tom Howard had been brought in from KSD-TV St. Louis, as station manager and chief engineer, respectively. A studio was about to be built, personnel were being hired and trained, and equipment was on order.

Clearances were the first matter of business for the young man who went up to check out the goings-on of the 10th floor. Permits had to be obtained for the construction, and Pope's job was to make the applications. After this, he turned his attention to a different kind of clearance. "I remember distinctly taking a broom and helping sweep out part of the floor so the carpenters could put up the walls."

Pope's engineering and construction background, gained during summers, came into use when the architects brought in their plans. His radio background came in handy too because it obviated the need for an interpreter who might have had to explain how

television worked.

A decision was made to get the station on the air in time for the Republican National Convention, which was meeting in Philadelphia in July 1948. Between the fall of 1947 and spring 1948, the station was built from scratch.

Pope recalls, "The staff was assembled, a number of people started doing things they had never done before—building facilities, ordering equipment, getting it installed, trying to figure out what kind of jobs needed to be filled, finding the people to fill them. I worked pretty much fulltime during that period in building the station, doing all the things representing, you might say, the owner."

During the station's inaugural broadcast, June 15, 1948, the future station manager's assignment was to get transport and see to the needs of Fred Allen, whom he escorted to the celebrity-studded initial broadcast at The Latin Quarter.

By the summer of 1951, when Pope was assigned to work fulltime on WPIX, he had begun to visualize the significance of his new vocation.

"I was invited back to a lunch for a number of news executives who were all my friends," he recalls. "Someone was kidding me about leaving *The News*, which at that time was very profitable and on top of the world, to go to this fledgling stepchild that was struggling and losing its shirt.

"I said, 'Before I retire from this company, PIX will be paying your pensions, and it will be making more money than *The Daily News*.'

"Everybody hooted—no way. I didn't have any information that it would happen this way, but that's when my opinion began to form."

Turning a profit

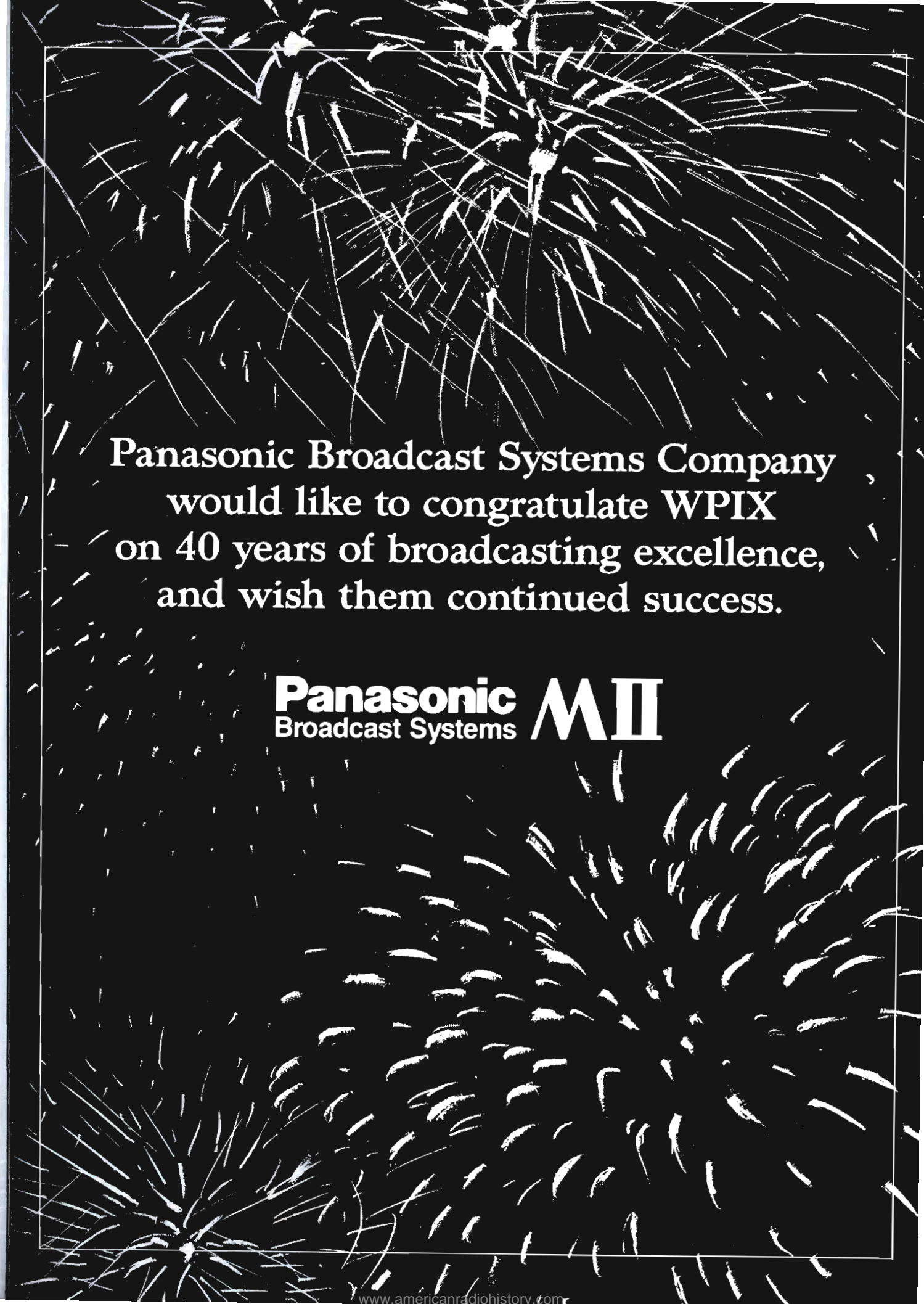
Of course, there was a huge increase in the number of TV receivers being sold in the early '50s, stimulated by such events as the Kefauver Crime Commission hearings, which WPIX was covering wall to wall and feeding to other stations. Advertisers soon started to recognize the impact of this new medium, and PIX, after suffering immense losses through its first six or seven years, turned profitable about 1955.

Lev Pope was given more and more authority as the years passed—operations manager (1953); vice president of operations (1956) and executive vice president (1972). He joined WPIX's board of directors in 1961, and, along with five other executives, obtained an ownership interest in the station in 1969.

When he reached executive vice



President Reagan invited Lev Pope, c., to White House to congratulate him and producer Kathy Shepherd, l., on WPIX's "Mission Employment" campaign, which helped place hundreds of area's unemployed in newly created positions.



Panasonic Broadcast Systems Company
would like to congratulate **WPIX**
on 40 years of broadcasting excellence,
and wish them continued success.

Panasonic **MII**
Broadcast Systems

president, much of his attention turned to sales.

Competing not only with two other independents in town, PIX was also pitted against three network flagships. "This has always been a fiercely competitive market," Pope remarks. "Although we had been the third or fourth station on the air, by the early 1950s, all seven New York stations were operating (Channel 13 was commercial then too). Though the networks became much more powerful than the rest of us, everybody sold against everybody else, all the time. There was never a time when we would look just at WOR or WNEW as competitors. We always looked at every other station that was out selling in the city."

Frustration was one of Lev Pope's constant companions in those early days. Agencies and advertisers routinely applied a double standard when pitched to buy time on one of the independents. Even if the audience delivered was comparable in size to that of an affiliate—and it seldom was—advertisers considered the audience somehow dissimilar, as if only the better people were able to locate the network channels on their dials.

Pope learned early that the first order of business for an independent was to beat down that prejudice against his class, then to sell the virtues of his particular station.

Years later, when independents began to emerge as a force, Pope looked back on those lessons he had learned years before. He was one of the pioneers in setting up INTV as the first step for indies to climb on in order to reach the same plateau as affiliates in the eyes of advertisers, legislators and viewers.

Herman Land, the first president of INTV, now is a professor at San Diego State University. He has clear recollections of Pope's contributions to the association, especially in its precarious formative years.

"From the very first day he was involved on the board, he was a true leader," says Land. "He could put across a program at a meeting like nobody I ever saw—simply by the force of his personality and his authority."

"I remember, for example, his willingness to help launch our first advertising campaign. His support was a very important element in getting the rest of the station managers to go into the arrangement."

"This is very important in a group of people who are all individualists, with strong egos and strong personalities. A figure who does command that respect makes a big difference at a critical point."

Land recalls that among Pope's

Operation Prime Time proved that first-run programs can be developed and successfully presented on independent stations.

prime attributes were his ability to perceive the interests of *all* independents, without distinguishing between major markets and small ones and his capacity to subdue the competitive interests of WPIX to those of the entire body.

"The other thing that was important," continues Land, "is that he never tried to dominate. He had his opinion, but he respected the role of the president. We had disagreements from time to time, but they were never personal."

Land adds that Pope was remarkably generous of his time and PIX's resources, "and still is, I understand, despite the fact that on the board he is now *ex-officio*."

In the late '70s Pope took another leadership position, this time in independents' assault on first-run primetime programming.

Recalls KSHB's Wormington, "I can remember an INTV meeting some years back when Al Masini [of TeleRep] stood up and said we've got to get up off our duffs and do something about primetime programming. Lev took the ball and put the group together that started the whole Operation Prime Time."

In the initial stages it was called Program Development Group. When the other partners were acquired by new ownership, the venture was disbanded, but Pope helped keep the concept alive with OPT. That venture has turned into an enormously successful collective that developed important dramatic primetime events which gave independents, for the first time, the prestige of network fare at night. "It proved simply that first-run programming can be developed and successfully presented on independent TV stations," concludes Wormington.

News was another major challenge, not just on WPIX, but on independents in general. An early attempt at putting together a consortium to collect national and international news for independent local newscasts was the PIX-inspired Independent Television News Association. Afterward, ITNA



OPT's "A Woman Called Golda"

inspired Independent Network News, an operation which PIX started with 27 stations in 1980. It now provides *USA Tonight* to 115 independents, enabling them to present a network-calibre half-hour nightly newscast.

Some observers believe Lev Pope's extraordinary standing in the broadcast community devolves from having risen out of the engineering side of the business. It's a theory that Pope rejects. "I was what you would call today 'an MBA type,'" he argues. "They used to joke about my being a whiz kid. I simply happened to have interest in engineering, but I never worked as an engineer and was smart enough to know I'd never be a really good one."

In the same year that WPIX went on the air, 1948, Pope married Martha Pascale, whom he had known from his grade school days in Bronxville. Again, contrary to popular belief, they were not childhood sweethearts. "She had quite a line chasing her, and I had to wait in line," the champion admits today. In Pope's family are five sons and six daughters, only two of which are presently employed in broadcasting, though two others did follow dad into the business but later succumbed to the lure of motherhood. Of the spouses of Pope's seven married children, two others are also in other broadcasting companies.

"What I've tried to do is not embarrass my kids by having them associated with me and my career," says their parent, half joking. He explains that he doesn't want their careers compromised by anything he may have to do. "Sometime I have to take a pretty strong position against their bosses," he says. "Some have been in union jobs, and I bargain against the unions. I don't want them to have a conflict of interest because of me."

Among the 11 children are a Ph.D., a lawyer, a nationally ranked football player and woman sheriff. What they all have in common, according to their father, is that all have graduated from college, and "they all come home to eat." □

SANTE'!
SALUT!
MAZEL TOV!
CHEERS!

CLASTER & SUNBOW
SALUTE WPIX
ON THE OCCASION OF ITS
40TH ANNIVERSARY.



Program director often the first stop for new syndication sales pitches

Julie Nunnari: Getting a fair bite of the Big Apple

WPIX-TV's director of programming, Julie Nunnari, is one of the most influential entertainment execs in all of broadcasting. Not only because she runs the program operation at one of the key independents in the country, but also because her sharp mind and generous personality make her one of the most sought-after sources of information on syndication and production.

In this in-depth and candid interview, TV/RADIO AGE learned what this trend-setting programmer thinks about syndication and salesmen, the strategy of her station, future plans for program purchases, and how WPIX evaluates movie packages, among other things.

Her view of the syndication business.

There used to be a day back in the '60s which, unfortunately, I remember too well, when program managers would get together with a syndicator over a cocktail, and on the napkin would write their order. They'd have a handshake, and that would be it.

In today's environment, with prices as high as they are and product so important to the station, it's a little more organized. You spend more time on research, analyzing the cost factor and what a purchase is going to do to your budget. Then you try to make the most logical and best choice for the station.

Julie Nunnari

How could syndicators make her job easier?

In fairness, the syndicators that call on us in this market are really the top of the line salespeople, the best. I can't tell them how to improve.

But there are an horrendous amount of them. In the last three years, which is how long I've been in this job, I've seen the number of syndication companies almost double. The big guys—the Lorimars, the Paramounts—start to split off within themselves. Look at Coca-Cola—Embassy, Televenture, Tristar—all this product being hunched up together. I've got one salesman with movie packages, one with reruns, one with first runs. Now I've got three people within the same company to deal with instead of one.

Of course I've complained about this, but that's the way their company is structured and you can't do much about it. Everybody shares this complaint.

Does she have an adversarial relationship with salesmen?

You can't have an adversarial relationship with some people, though they richly deserve it. If you have an adversarial relationship they won't come to you with their product. And you've got to be objective. Not everybody loves

everybody, and I'm sure there are people who don't particularly want to take me home for dinner. But when it comes to selling product and if PIX is important as a client, they're going to call on me. Conversely, I may not like the color of someone's suit, but if he's got a show I want, or a movie package, you can bet your boots he's going to get in to see me.

What she thinks of salesmen.

Salesmen are pressured to get the best price and close the major markets. I'm trying to talk to 700 people at one time, see what's available and make the best judgment for my station, and we're both under pressure. You try to avoid confrontation. I like most of the guys. I think they're terrific, they're fun; some are smart, some are nasty, some aggressive. I love them.

They always say, "Just five minutes." There's no such thing as five minutes. Part of this stack of phone messages is people I'm refusing to see because I'm trying to get my real work done. I've got to beg off. But they've got somebody on their back saying, "What do you mean you couldn't get in to see Channel 11?" I understand that, and I sympathize, but I also know I've got my own problems.

The syndicators all like to try their pitches on us. They come in and practice. They want us to poke holes in them; they want to see if they've missed anything. It's very helpful to them, but it's a pain in the neck to me because I'm in the throes of a lot of program changes and first-quarter budgets, so I don't need this aggravation. But I'm flattered that they come in and choose our brains to pick.

I will see, on the average, three salesmen a day, four maximum. Each will take from 45 minutes to an hour. That's a hunk of time out of your day.


Syndicators can be a very good source of information, whether it's gossip or "Did you hear, they sold this package to so and so. . . Chicago bought this and that," and it's good information.

Her opinion of movie packages.

The major packages are generally anywhere from 20 to 25 titles. If you're lucky, half of them are class A titles which are going to be real primetime performers.

Unfortunately, that isn't always the case. It's more like 15% are dynamite and the rest are B (O.K. pictures) and C's (dregs of the earth). All syndicator packages are this way; if they only sold the good ones they'd never be able to sell the rest.

The unfortunate part is you're pay-



"Now I've got three people within the same company to deal with instead of one."

Forty
eventful
and event-filled
years.

Congratulations WPIX

MCA TV

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ing the same unit price for the A pictures as you are for the C's. So you try to make the best deal you can for price and terms. If you feel you can't justify the package, you turn it down.

We've done that on a number of occasions this year because we felt the price was just too high, not only for the quality of the pictures, but for something that's becoming very important now. This is the availability date of these features. Many of these syndicators, mostly the major ones, are rolling these movies into cable. By the time it comes to the station, it's 1990 or beyond, and you don't know what the value of that feature will be then.

How many movie packages will she buy?

In an average year we might buy three. This year, I bought only two, because the prices have been inching up horrendously in New York, and we chose to pass on a couple because we felt they were just too expensive.

Normally I'll look at 10 or 12 major packages a year, from companies like Vestron or ITC. There are others from small companies that may have three films made in Japan.

I don't think I've ever bought a movie package that wasn't right for us because someone sold it to me. That's because we're so darn careful about making a decision. We go over it and over it, and when we finally lock it up we really want that package.

Lev [Pope] is the final arbitrator on those decisions. He is the yes or no man. He is very openminded to any reasonable suggestion, but you better be well buttoned down and have all your facts in a row if you want something, because he's a very logical person.

When I see a movie package I like, what we do is sit down and analyze each title and its value to us. I also subscribe to an outside company called TAPE in London, who are movie mavens. They analyze a package objectively and will TWX back "Here's where we think you can best use this package. . ."

Her philosophy of building a schedule.

We start with building blocks. Example: the movie we've established both in primetime and on Sunday afternoon. We've been building those for years, and we've seen a gradual and steady upswing in ratings and share. We continue looking for good product to buy.

A lot depends on the competition. Right now, we're in competition with Channel 5 with sitcoms and news from 6-8 p.m. But should the competition

change—and a good example is Channel 9 going into the sitcom business next year—maybe our strategy will move in another direction.

Basically, off-network product has always worked for us. We have a slew of sitcoms that we've bought over the years that we've placed in the 5-8 time period and rolled them into daytime to give them a little new life.

Then, there is the Sy Syms [clothing retailer] school of broadcasting: You put it here and it does pretty well; then when it gets a little old, put it on the markdown rack, maybe at 9 a.m., where you can still get a rating; it looks fresh, and you can recycle it.

How she keeps track of her film library.

We have about 2,500 titles in our film library. The BIAS computer system helps us. We end up doing the manual work ourselves of scheduling the movies from these titles, but the computer can break out my movies by A's, B's and C's and by running time. It will break out multiparters. The computer can tell me the last time I ran a movie or give me all the movies that haven't run in the last six months.

Also, we have better cost control of our library. We're using things more efficiently. Our writeoffs are minimal compared to what they were when we did everything manually.

It can also forecast. It can look five years into the future and program everything five years out.

I say it; I can do it. It will tell me when I have needs for programming or for A, B and C movies. When I look at a movie package and when the titles become available, I can see I've got a need here in 1990. So that's how we manage it.

It's marvelous. It's standalone, not tied to the traffic or the station sales computers. It's also an excellent amortization tool. We actually close the

books, so to speak, at the end of the month with this computer, showing our usage of programming, what it costs to run shows in a given month, what we have left over that we have to write off. It gives us confirmation reports for the syndicators of what ran when. It's a total system and all the Tribune stations will ultimately have it.

Where she needs new product.

We've got a lot of fixing to do for next season. Our November book was not our best. We had some major disappointments. Our key area of examination is going to be 5-8 p.m. At this time, I can't tell what our plans are because I don't know. We're looking at all the product that's available for fall '88.

We've also got to do some fixing in the kid area. Our kids' programming this year was not as strong as in the past. We may acquire some new product for fall '88, or juxtaposition what we already have.

Does she attend the major international festivals?

I don't go to MIPCOM or MIP. But I do attend NATPE and INTV. Usually, however, I've met my program needs before the conventions. As a major independent, the syndicators try to get to all of us before the paint is dry on the convention floor.

By the time you get to INTV or NATPE, you have either made your deals or you sure know what you want and don't want. Then you go and try to put together a deal.

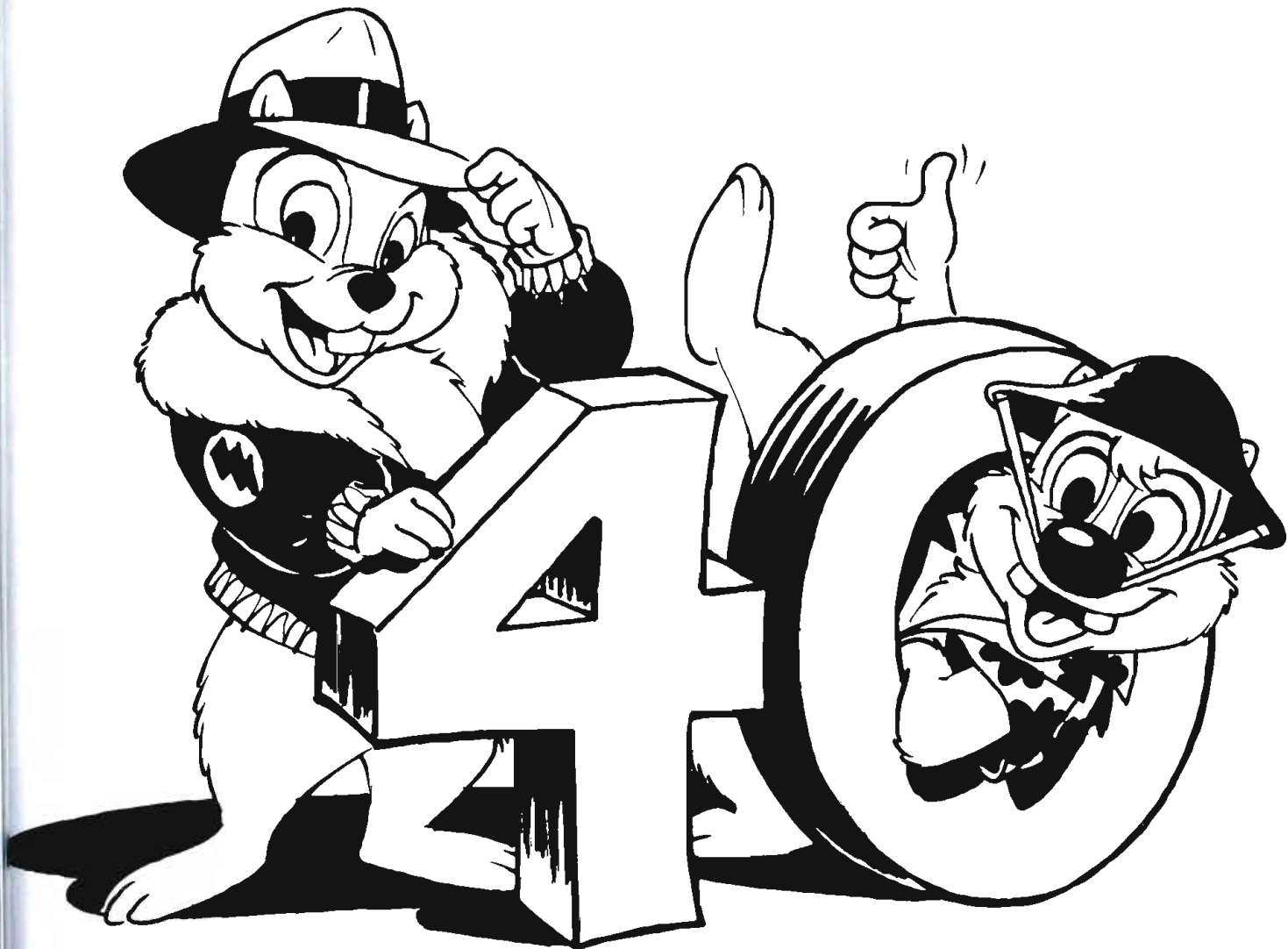
We either have an understanding before we get there or have made some deals at INTV. I don't recall making any deals at NATPE. I think some of the stations in markets below 50 that have no opportunity to see syndicators need NATPE; it's a very good marketplace for them.

"Charles In Charge"

The station has been involved in production of a number of first-run series, either from an economic or creative standpoint.



The
best relationships
start with
a good laugh!



CONGRATULATIONS, WPIX
40 YEARS OF GREAT BROADCASTING.



How the Tribune Stations buy product.

I buy for PIX only. There's isn't any formal structure for a Tribune buy. Many syndicators will go to Chicago and meet with Tribune Broadcasting personnel to talk about a new project. A lot of times they want to coventure with our company, which has been very active in putting up money to produce first-run programming.

For that, they deal with Chicago. If it's purely a movie package, the syndicators will go station to station, because the incumbencies in various markets may not be the same. A Paramount package may not be available to us because we passed on the last package, so it now goes to Channel 5. But maybe it's available to our station in Chicago.

Also, we like doing it ourselves. We feel we can get a better deal locally. Sometimes when you're doing things as a group—this is not to discount our Chicago base—but they have a total picture in mind and we're a little more nitpicky. We're looking at ourselves, and we're looking at our internal structure. We're looking at how much we can pay. Maybe we want a longer payout than Chicago does, and you lose autonomy if you just say, "You go ahead and buy it for us."

If we're going to be held accountable, then we want that responsibility.

Tribune's been very good with their stations that way. There's never been a time when they've pushed things down our throat. It's always been a very democratic thing.

Especially with coventures on first run. They will poll all the stations—do you want it, can you use it, what do you think? Then they get into the deal points and they talk to the general manager. We've got a lot of half hours on weekends that have come out of that structure.

How her schedule and calendar conform to the networks.

We build our schedule around baseball. By September we know what the baseball season will look like for next year. A lot of games are in primetime; some are 10:30 p.m. And if we're going to be premiering something new in primetime like *Hill Street Blues* and then moving our movie to 9, we sure don't want to trigger a new schedule if there are three baseball preemptions that week. So although the networks may start their fall schedule on September 15, we may wait for the first week in October to do it only because we'd have a horrendous promotion campaign.

Also, we don't start every daypart on one date. We may start the kid shows a

little earlier in September. A lot of that has to do with the availability of the programs. Many of those are barter. So we have to take them when they're available. You do it in little steps.

How is a schedule worked out?

By early December I have the first quarter movies in place. I have no idea what is on my independent competition at this point. But I have the movies selected which I think are right for the various time periods.

What I'll do next, when I get a little more information about the competition, is to position some of the stuff. I may not know what days they'll run, I may start flipping them around.

Sales needs to have movie titles to sell. They need to go out and get their first quarter business based on what we're going to present for *The 9 O'Clock Movie*. So we give them something to chew on.

I rotate the films we own. The lesser ones I'll run outside of a rating book. Movies that are not packed with action/adventure and are not exploitable and don't move fast generally don't do well in primetime. I'll schedule a "softer" movie, or one with more female appeal in primetime in March or August, or on a Sunday afternoon when there's a lot of sports on other stations, as counterprogramming. Some of the real dogs may end up in late night or as the 12:30 [p.m.] movie Monday-Friday. They do 1s and 2s, but we own them, and if we don't run them we're going to have to write them off.

Her thoughts on first-run programming.

We have a lot of first-run on the weekends. Our biggest hurrahy this year

is the new *Star Trek*. That has really taken off on Saturday and Sunday. And things like *Bustin' Loose* and *Tales from the Dark Side* and *Charles in Charge*. They're all first-run product that we have been involved in the production of, whether it be from an economic or creative standpoint.

Not all these are Tribune ventures. *Star Trek* is not on all the Tribune stations. Some stations have it, some don't. Again, it's availability in the market. However, *Tales from the Dark Side*, *Charles in Charge*, *Bustin' Loose* and *At the Movies* and the new show, *T and T*, are all done with Tribune involvement.

How she schedules around baseball.

It's been tough, especially last year when we had a very tenuous schedule that wasn't put to bed until late in the first quarter [because of the conflict with SportsChannel].

Baseball games basically displace movies. You can work around March and April, but in May there's a rating book, so we really put a lot of effort into how we schedule movies. Against the network competition, we spend hours and hours and hours scheduling movies.

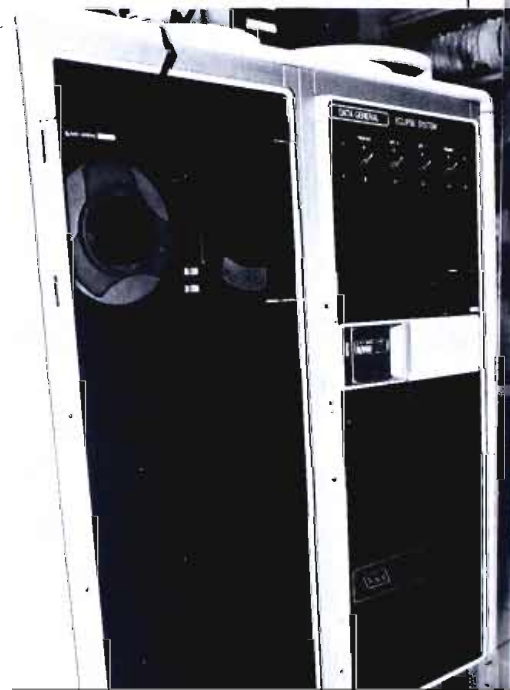
When you don't know where baseball is going to fall—you don't know if they're going to play on Sunday afternoon or not—that's a problem.

When the ratings are good for the Yankees I love them; when they don't do better than my movies, I selfishly want my movies back. It was breakeven last year, but basically we live and die by the Yankees.

Unlike normal programming, you can't cancel baseball if it's not doing well. I've thought of it on occasion, but I doubt if Lev would allow it. □

Jefferson Data BIAS computer

"The computer can tell me the last time I ran a movie or give me all the movies that I haven't run in the last six months."



Sony Magnetics Products Co.
Congratulates
WPIX
on their 40th Anniversary

SONY
Magnetic Products Company

Setting the pace in newscasts

Originator of INN, INDX finds news means status

From the day WPIX went on the air as New York's first independent TV station, news was part and parcel of its appeal.

After all, its parent was a newspaper, making it the only New York TV station ever to have a journalistic heritage.

In addition to five-minute updates called *News on the Hour*, there were 10-minute segments called *PIX Newsreels* throughout the day. The newsreels separated PIX from most of the "talking head" newscasts that typified those Stonehenge days of television. No one realized it at the time, of course, but the newsreel idea was a precursor of what electronic journalism would look like.

The newsreel units, which were composed of 16mm-camera-toting *New York Daily News* photographers, actually scored their first beat a month before the station went on the air. Preparing for the launch of June 15, 1948, the newsreel crews spent several months in "dry run." In May, they responded to a report of a flood on 53rd Street and Madison Avenue. Rushing to the scene, they found employees and tenants of the Pathé building streaming into the street.

The PIX news team adroitly set up its cameras at several strategic loca-

tions, filmed the turmoil and began to pack up the gear. As they were about to depart, the Pathé newsreel unit rushed out of its own building to record the same event. But the PIX crews had beat them to the best locations and had filmed the drama at its highest point.

Expanded news

By 1951, WPIX had expanded its newscasts to half an hour, hosted by some of the names which would become synonymous with the station's image for years to come: John Tillman, Guy Lebow, Jack McCarthy, Joe Bolton.

From these crude beginnings, WPIX's news operation has matured into one of the finest of any station in the country, affiliates not exempted. In fact, PIX's news is known all over the nation, via Independent Network News (INN), which the station owns and operates; via INDX, a visual news service provided on a cash basis to a dozen major independents that is integrated into their own newscasts, and through a cooperative of the six Tribune Co. stations, called Tribnet.

WPIX local news itself is seen all over the country, carried by microwave throughout the entire northeast and

distributed to cable systems as a reluctant superstation by United Video of Tulsa. The latter puts the station into about 11 million homes.

PIX is also one of the most advanced stations, technically, in newsgathering and delivery. Typical of its modernity is the recent installation of three computer-controlled cameras in its news studio, one of the first applications of this technology in the U.S.

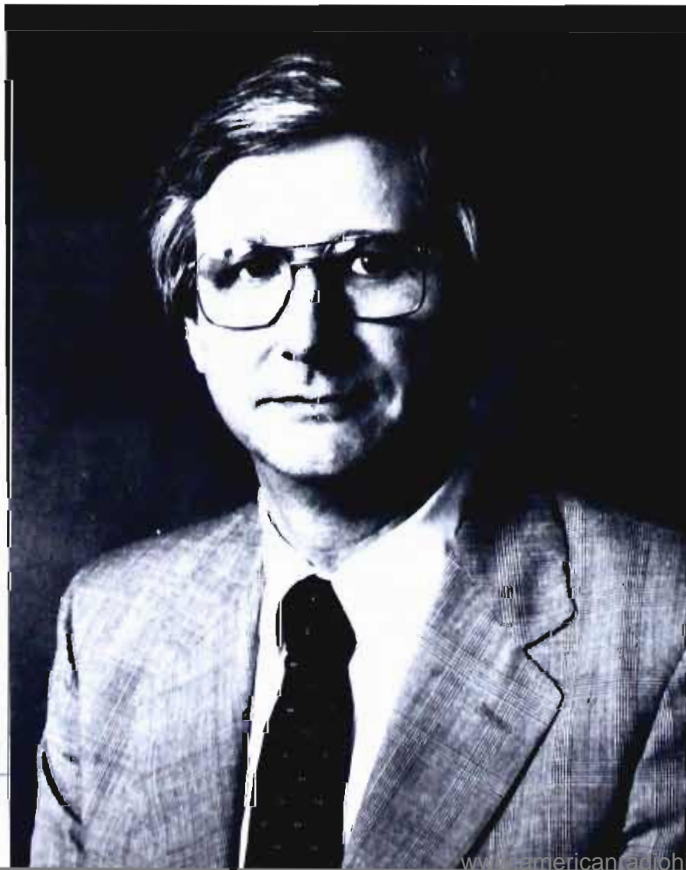
Of the new cameras, made in England by Venten, senior vice president of news John Corporon says: "They can be preset, told to alter shots automatically, tilt, pan, do closeups. They are really a technological marvel."

The big boost to news at WPIX came in 1972, during the early years of the debilitating license challenge brought against the station by Forum Communications. That year, Corporon was brought in as vice president of news, from the Washington Post Co. Previously, he had headed up the Metromedia news operation and put *The 10 O'Clock News* on WNEW-TV New York in 1967.

Since his arrival, PIX has won two outstanding news broadcast Emmy Awards, being the only independent ever to win the award twice.

Corporon says he nor management

John Corporon



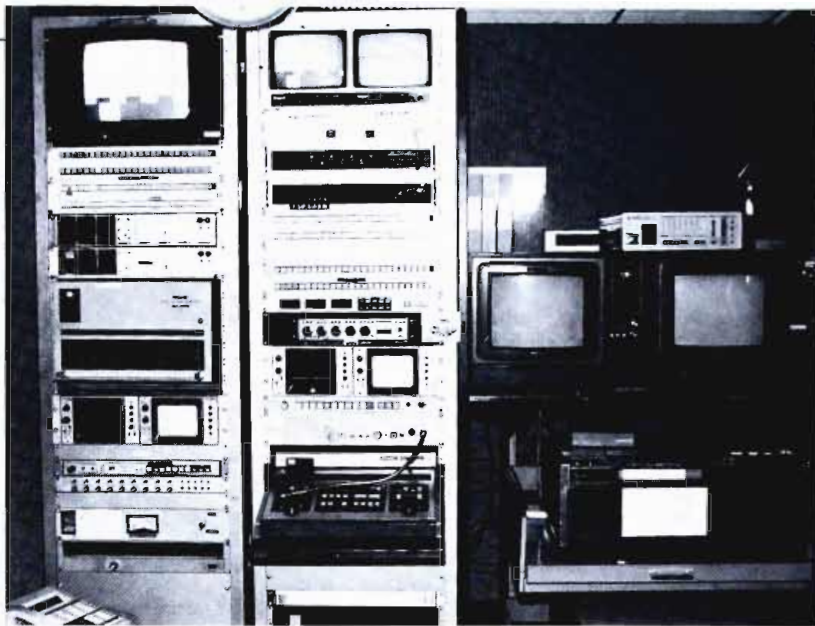
Since Corporon has been heading up the news department, WPIX has won two outstanding news broadcast Emmy awards, being the only independent to win the award twice.

CONGRATULATIONS!

Happy 40th Anniversary to our sister station.
You just get better with age!



KTLA 5
LOS ANGELES
A Tribune Broadcasting Station



INN satellite transmission room

Domestically, there are three suppliers of news to both INN and INDX: bureaus in New York, Chicago and Los Angeles; INN subscribers; and nonsubscribers.

were satisfied with the news operation upon his arrival, though there was a feeling that PIX had a tradition of delivering a quality news product from its earliest days.

"PIX was one of the news pioneers in New York," he says. "I've had agency people tell me they placed their first news commercials on WPIX back in the late '40s, when the station was very young.

"They were doing a very credible newscast, highly responsible and informative, but it wasn't as competitive as it might have been. The license challenge was a glitch, a blip, and growth had stopped. They wanted to get it back on the main line.

"My impression was there was a lot of work to be done. Fortunately, there was a strong core group here, and it was helpful to have something to build on.

A few people left, but there were no mass firings. Soon we began to improve the news product."

At the time, a news staff of 35-40 was churning out one hour of local news a day, 10-11 p.m., plus an occasional special and bulletins as warranted.

Today, a news department of 150 turns out a daily half-hour local news at 7:30 p.m.; the *USA Tonight* half-hour, which is beamed to 115 stations around the country via RCA's K-2 satellite at 9:30 p.m.; and 11 p.m. local update of that half-hour, repeated at 1:30 a.m. and 5:30 a.m. In addition, an INDX feed of 35-40 stories is sent nightly to subscribers at 6:30 p.m. for inclusion in their own local newscasts. Like INN, it goes by satellite from a dish on PIX's roof.

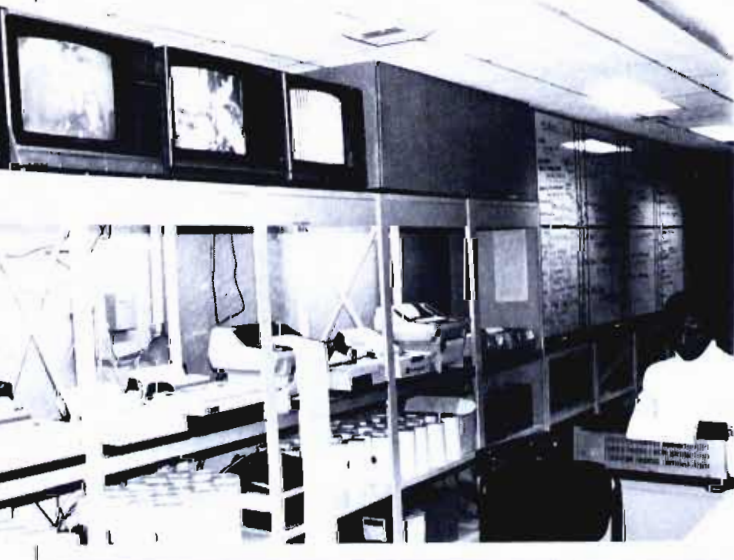
The 11 p.m. newscast last fall replaced a one-hour show, 10 to 11 p.m.,

which consisted of a half hour of local news, followed by *USA Tonight*. "We decided for competitive reasons," says Corporon, "that we would go into the 11 o'clock period because there are an average 35 rating points available for news at 11, while at 10 there are only 10 rating points available." The later newscast will also alleviate delays caused by runovers of Yankees Baseball when this resumes in the spring.

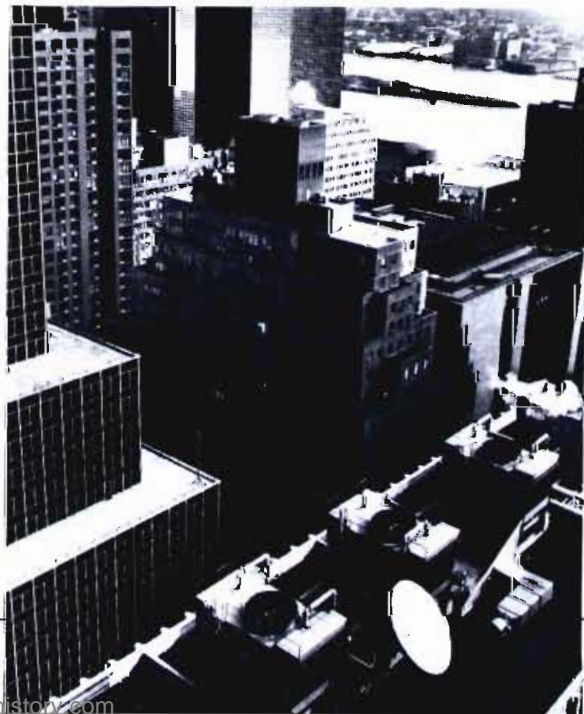
The idea for INN began forming soon after Corporon's arrival at PIX. Says station president Lev Pope: "Several people conceived of this possibility, but it was John who did the ground work. he convinced us all that it was possible and we should do it. My contribution was in the commercial end—to make the thing work."

INN launched with only 26 stations on June 9, 1980. After only one year,

Wire service machines in WPIX newsroom



WPIX receive dish on roof, 220 E. 42nd St.



WPIX AND INN. A FAMILY TRADITION OF NEWS SINCE 1948.



From an upstart independent barely two weeks old, beaming live Convention coverage from Philadelphia in '48, to INN's world class satellite network serving 122 stations around the country in '88, news has always been a top priority in our family.

INN & INDX are proud to be part of the WPIX news tradition.

Congratulations WPIX from

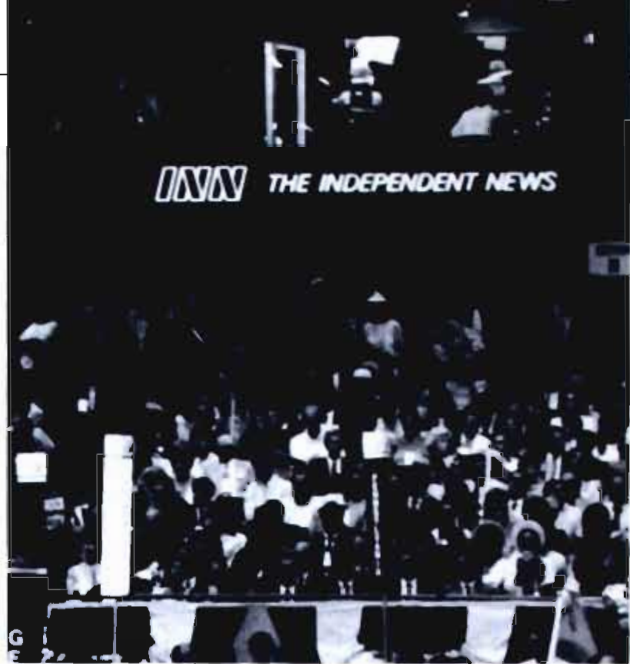
INN

THE INDEPENDENT NEWS

11 WPIX Plaza, New York, N.Y. 10017

A Tribune Broadcasting Company

Attempts to expand INN into other time periods have been disappointing.



INN booth at '84 Republican Convention, Dallas

the number of members more than doubled to 60.

"When we got to 50 stations," recalls Corporon, "we thought we might get up to 60 some day. In our wildest dreams we never thought we'd get to 100 stations."

Now, with 115 subscribers, INN is an unquestioned success.

It is worth mentioning that INN's birth coincided with a tremendous increase in the number of independents going on the air in the early '80s. In 1980, there were 113; by 1987, over 300.

Many of these would have had no news at all were it not for INN. Of the independents already on the air at the time, few were in a position to compete against network affiliates in their markets, at least in news. *USA Tonight* gave them a professional news package, high-gloss and respectable. It is one

reason—though not the only reason—that annual billings of independent stations have zoomed from just over \$1 billion in 1980 to well over \$3 billion today.

USA Tonight has no connection with Gannett's *USA Today*. The TV show is offered free to stations, with 3 1/2 minutes of local avals and 3 1/2 minutes sold nationally by PIX.

INN evolved out of PIX's involvement in ITNA (Independent Television News Association), a cooperative, which included Metromedia and Gaylord stations. Formed in 1975 with seven members, it eventually was folded into INDX in 1983, like INN, owned by PIX.

ITNA was similar to Joe Coors' ill-fated TNV and United Press' UPITN in that it supplied news footage to stations for their own newscasts. The rea-

son TVN and UPITN folded, but ITNA didn't, was that the latter transmitted its feeds by satellite, while the other services used telephone lines.

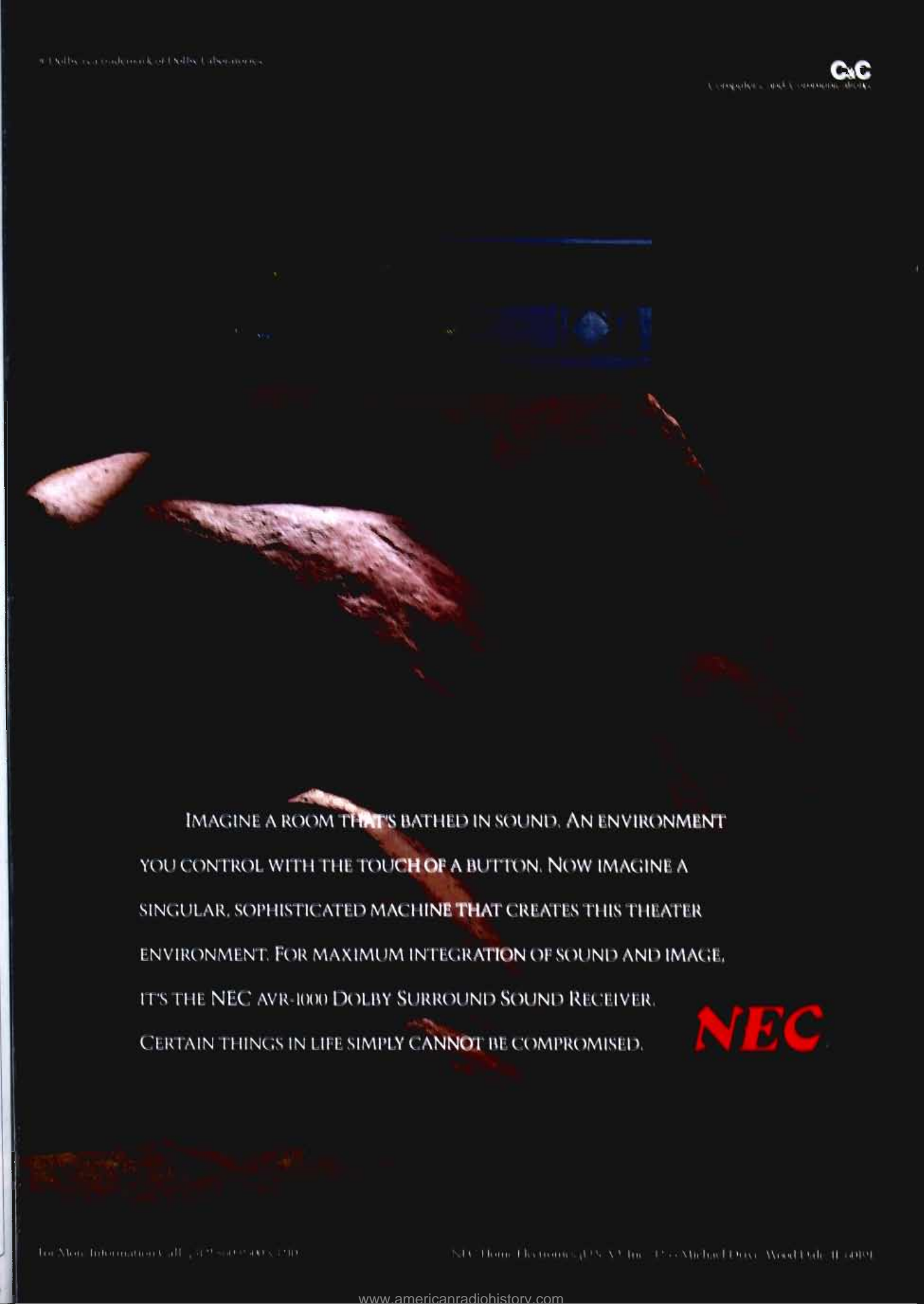
It could cost as much as \$4,000 to send a story from coast to coast using AT&T long lines. Describing INN's incubation, Corporon observes: "When I saw what the satellite could do in news-gathering, it seemed logical if we could distribute a daily news service, there was no reason not to distribute a finished, polished, soup-to-nuts news program. We now knew we could distribute it at a reasonable cost, the only question was, 'Was there a market for it?'"

Next to cultivating subscribers, a major obstacle to INN was finding overseas news sources. Agreements with Visnews and Worldwide Television News satisfied that need.

WPIX newsroom, where each evening's program is outlined



The reduction of the local late news from an hour to a half-hour implies the saturation point in audience interest may have been reached.



IMAGINE A ROOM THAT'S BATHED IN SOUND. AN ENVIRONMENT
YOU CONTROL WITH THE TOUCH OF A BUTTON. NOW IMAGINE A
SINGULAR, SOPHISTICATED MACHINE THAT CREATES THIS THEATER
ENVIRONMENT. FOR MAXIMUM INTEGRATION OF SOUND AND IMAGE,
IT'S THE NEC AVR-1000 DOLBY SURROUND SOUND RECEIVER.
CERTAIN THINGS IN LIFE SIMPLY CANNOT BE COMPROMISED.

NEC



Donna Hanover, INN co-anchor

Domestically, there are three suppliers of news to both INN and INDX: bureaus in New York, Chicago and Los Angeles; INN subscribers; and nonsubscribers.

Says Pope: "We get a lot of stuff from major network affiliates in some markets. These are stations that are deeply committed to news and play that game very fully. Those are the guys we play with."

As to the monetary benefits of news to independents. Corporon believes most are at least breaking even, if not actually making a profit. He doesn't credit INN for every success, however. "More and more, they are making money," he says. "I don't think they're making fantastic profits, but I think the goal of the station is to mount a newscast that will bring credibility to the station as a whole."

Corporon is convinced that having a newscast breeds confidence among advertisers. Conversely, having no news is a serious detriment to any station, he feels.

"It's well known in the business that if you don't have any news inventory to sell, there are certain advertisers who won't buy your station," he observes. "Among these are automotives, banks, investment firms and airlines. However, if you do have news, not only will they buy your news spots, they'll now buy your movies and your sports and your other spots."

"So, having news opens up the whole station inventory to some blue chip ad-

vertisers. The agency now says: 'We view that station differently. We think that's a proper environment for our spots to be in.' Whereas, three months earlier, they said no. You might argue that you're running the same movies before you took INN or started your own news, and they'll say they feel differently now. That's the magic of news."

Going upscale

PIX had this experience itself when it started its 7:30 newscast. It had been offering news at 10 p.m. and was doing fairly well—"not winning any four minute miles," in Corporon's words. "When we went to 7:30, we opened up a whole new demographic area. We had very upscale, very good demographics. Buyers came in that had never touched the station before. And, once they buy your news, they say, 'Yeah, I like your primetime movie, your sports...'"

As for the future of news, at INN or at the local level, Corporon thinks "We're in a fine-tuning phase now."

Attempts to expand INN into other time periods have been disappointing. An afternoon addition, *Midday*, a weekend interview show, *From the Editor's Desk*, and a weekend business roundup, *Wall Street Journal Report*, all were withdrawn between 1983 and 1985 because of weak ratings, though the latter still survives as an independent operation.

Hopes of expanding PIX news into the early morning hours were dashed by the surge of the networks into that time period. "Competition would be withering," says Corporon.

The reduction of the local late news from an hour to a half-hour implies

that the saturation point may have already been reached in the audience's tolerance for news. "You do hit plateaus, and I do admit that news, in general, is on a plateau right now," notes Corporon. But, he adds, that was said when network news went to half an hour two decades ago.

Though the parameters of the news may remain fixed for a while, the contents are continually in flux. A recent example on *USA Tonight* is inclusion of locally-produced investigative reports which are now receiving nationwide exposure. These are finalists in news award competitions that would not normally be seen outside their markets of origination. Corporon thinks many of them deserve to be salvaged and updated, and that's what *USA Tonight* is doing.

Sheila Stainback, "USA Tonight"



Brad Holbrook, "USA Tonight"



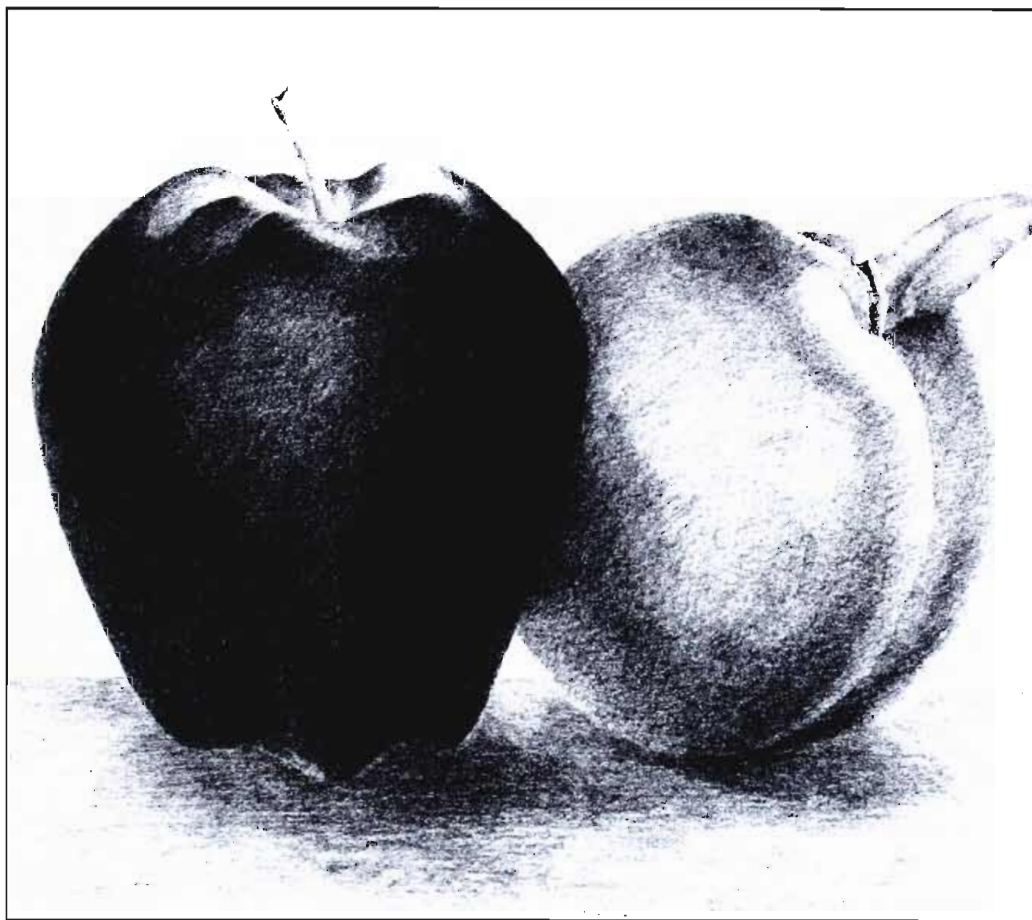
"We think there's a great untapped reservoir of very valuable and highly interesting information out there," he says. "For example, we picked up a series from Houston on a sheriff who built a very modern jail. But there's no health care provision. People who haven't even come to trial are dying in there because they can't get medical help."

"Another story from Buffalo deals with business school fraud. That's valuable for a station in California, because it makes people there wonder about their own business schools."

"There are many examples of investigative journalism that have such value. I think this is a unique service that we're providing."

The same is being said by independents of INN and INDX. □

To the Big Apple, from the Big Peach.



Happy Anniversary, WPIX!

Congratulations, Y'all!

WGNX46
Giving Atlanta A Choice!
A Tribune Broadcasting Station

Plans remote control of studio cameras; one of first with Imageering still store **Engineering blends state-of-the-art with make-do effort**

The WPIX philosophy regarding equipment blends a flair for up-to-the-minute solutions with a practical, down-to-earth effort to make do with what's on hand.

Its state-of-the-art thinking is illustrated by its plans for remote control of its studio cameras. These will do away with the need for camera operators on the studio floor. The cameras will be completely operated from the video control room once the person operating the prompter pushes the cameras into position.

Robert S. Murch, vice president of engineering for WPIX, believes the station will be the first in the country to use this particular remote control technology, which is produced in England by Venten Equipment. It will control the three Ikegami HK-322 cameras now in use, although there will be new pedestals and there will be modifications on the cameras so they will have full-servo lenses.

The controls will move the cameras up and down on the pedestals, will pan them left and right and will control zoom and focus. The technology will be interfaced with a Grass Valley 300 switcher and Dubner machine controls in the production control room, which handles all studio productions.

Make-do approach

The make-do facet on WPIX's technical operations is illustrated by its SPOT system, which automates the airing of commercials and promos with nary an error, but employs three, well-used, reliable RCA TCR-100 cart machines for dubbing and airing. These are quadruplex machines, using two-inch tape.

This hybrid system was installed in 1985, replacing a setup that was working pretty well, airing spots with 99.67% reliability. However, with hundreds of commercials and promos aired daily, that small error rate still meant a few errors a day. Now errors are reduced to virtually none. But by extending the life of the RCA machines (two were bought in 1975 and one, one of the

last ones to be made, in 1981), the engineering department saved the station a considerable amount of money. This is not the final answer, however, since the station has its eye on the new "library" systems, such as those offered or proposed by Asaca, Lake Systems, Panasonic and Sony.

The master control automation system, SPOT and the BIAS traffic system function as part of a sophisticated closed loop, explains Murch, who points out that WPIX is one of only about 20 stations in the U.S. that operates its system that way. "Ours is one of the more elegant," says Murch.

The "paperwork" starts in the electronic data processing department, where BIAS, a sales and traffic system connected to a computer in Memphis,

WPIX was the first New York independent to broadcast in stereo, which includes SAP capability.



Robert S. Murch

is installed. Salespeople enter information on sales into the BIAS system. This is dumped onto a floppy disk and then reformatted on another floppy. The second floppy is inserted in the SPOT system, where spot announcement schedules are checked against spots dubbed from TCR-100 carts.

The spots for the various breaks are assembled onto Beta cassettes two hours before air time. Once the spots are checked, the rest is automatic. At the end of the day, the system reports back what actually was aired, information that's sent to the BIAS system for the printing up of invoices.

WPIX goes state-of-the-art, also, in its still store operation, being one of the first customers to buy the Imageering system. It employs an optical disk which holds 8,000 images and comes from a company called Imageering, which wrote the software. Imageering put the system together with Sony drives (WPIX has two) and disks and an Apple computer, and WPIX uses it to replace slides and a film chain. It

The studio control room



stores station IDs, logos, commercial tags and the like and is interfaced with the station's Dubner automation system.

For more flexible still store situations, WPIX has a Quantel magnetic disk setup, which has much less storage capacity but is erasable. It has a Fujitsu disk drive and is used primarily for studio operations rather than the automated master control system.

Beta-equipped

WPIX has become a Beta-equipped station and has already begun to update to Beta SP, having bought six BVW-75 recorders Murch says the station was one of the first users of Sony's broadcast Beta format, working with it back in 1984 to produce *The Wall Street Journal Report*.

The station has seven Beta-equipped camera crews, five for ENG and two for community affairs programming. The Beta component signal gives the station a better picture than it would get with 3/4-inch U-matic recorders. For the camcorders, WPIX equips its crews with Sony BVP-3s, but also employs NEC's solid-state CCD camera, the SP3A, of which it has two.

As for ENG editing, WPIX has five Beta rooms and will be adding two



View of master control

Master control room has one of the most sophisticated systems in the country.

more. Two of the edit rooms have Sony 900 editors and Sony MXP-29 audio consoles, along with Grass Valley 100 switchers. Some of the rooms, Murch estimates, have about \$120,000 worth of equipment. The station still keeps U-matic equipment around for archival purposes, of course.

WPIX's master control room has one of the most sophisticated systems in the country, says Murch. Except for live shows, he points out, what goes out on the air is completely automated. During the news shows, for example,

They say that a job well done is
its own reward...
But recognition from your peers
is pretty nice, too!

Congratulations to all
the TEC Awards nominees
and winners from all of us
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master control inserts the commercials. It also prints out the log and reconciles aired event information with BIAS.

Master control contains a CDL 990 switcher with Dubner automation and Dubner machine control. An automated switcher backup is available if the CDL system malfunctions.

WPIX was the first New York independent to broadcast in stereo, says Murch. Its stereo capabilities include SAP, and all programs are either telecast in stereo or synthesized stereo.

As an important generator of news programming for independents, WPIX is linked via satellite with sources all over the world. At the New York Daily News building, where WPIX is located, there are two Ku-band dishes on the roof, one with up- and downlink capabilities and one with just receive capabilities. C-band dishes are just not practical in midtown Manhattan with all the microwave transmissions flying around. C-band transmissions come to the station indirectly via teleports.

While WPIX has converted its news-gathering and field production capabilities to the half-inch Beta system, it maintains Sony one-inch tape facilities for studio work. For example, it records its *Best Talk in Town* show and newscasts on one-inch.

The station calls its one-inch edit suite "The TKO Room." The oak-paneled suite is used for editing movies, promos and specials. Because more "R" and "PG" movies are now being broadcast, says Murch, they have to be edited in-house to conform to station standards.

The edit suite is interfaced with the station's two Chyron IV character generators and its NEC System 10, which provides digital video effects. The suite's two Grass Valley 100 switchers, says Murch, provide almost as much power as one big switcher for less money, another example, of engineering's practical bent at WPIX. □

Playing ball garners Major League results

PIX's long association with Major League Baseball began on July 6, 1948, only 21 days after the station's first appearance on the air. The initial telecast was appropriately important—a contest between the fiercest of all rivals, the New York Giants and Brooklyn Dodgers.

The following spring, PIX started a more permanent marriage with the Giants that would last until that team deserted New York, following the 1957 season.

In addition to carrying all the Giants home games for nine seasons, PIX teamed with the Yankees, starting in 1951. It would be a more lasting relationship—37 years this spring. The station telecast all the Yankee home night games that first year, 1951, and starting in 1952, extended the deal to include home day games as well.

Double duty

Recalls PIX president Leavitt J. Pope of the Giant-Yankees days: "We'd have our truck at the Polo Grounds, do the Giants for roughly 10 days. Then when they'd leave to go on a road trip, we'd drive the truck across the Macombs Dam Bridge to Yankee Stadium, set up and do the Yankee homestand. So, we'd televise 154 games a year, 77 of each team."

The first contract between PIX and the Yankees was negotiated by G. Bennett Larson, who managed the station from 1950 to 1953. Through 1950, the Yankees were carried by Channel 5, then WABD-TV, the flagship of the Dumont Network. When Dumont discovered how difficult it was to program a network around baseball it opted out of its commitment.

Larson was lunching with Dan Topping and George Weiss, who headed up the Yankees, at the Savoy Plaza Hotel. "They had gotten screwed around a little bit in their previous deals and were tired of trying to find a new home for the Yankees," Larson remembers. "They felt they had a good attraction, which they did, and wanted it exposed."

Larson wasn't sure how much the Yankees would demand for the rights to their games and was watching closely as Topping pulled his ear in a peculiar fashion. Larson said, "I don't know all the signals," and asked how much they wanted for the rights.

He was shocked to learn the Yankees were not interested in selling the rights but in buying time to put the games on TV. They had already lined up their own sponsor, Ballantine beer and ale.

"That shook me up pretty good, because no one had offered to do that kind of a deal before," says Larson.

After the Giants and Dodgers left New York following the 1957 season, Red Barber and Phil Rizzuto joined Mel Allen in the Yankees broadcast booth. Rizzuto had just retired after 13 years as the Yankees' star shortstop, and Barber had been the beloved voice of the Dodgers for nearly two decades.

Though two future Broadcast Hall of Famers inhabited the same broadcast booth, days were not always halcyon. When CBS bought the Yankees in 1964 the team's greatness diminished suddenly. In 1966, the Old Redhead, always outspoken, ordered the PIX cameras to pan the empty seats of Yankee Stadium. For his veracity, Barber was relieved of his assignment.

Rizzuto still survives as the Yankees' chief sportscaster, now in his 31st year. He was joined in the booth in 1971 by Bill White, TV's first fulltime black sportscaster.

Yankee baseball has been full of historic moments and a few broadcast firsts. For example, on July 17, 1959, the Yankees' Ralph Terry was pitching a no-hitter against the Chicago White

Sox. In the ninth-inning, a single spoiled his effort. Allen inquired if it were possible to see a replay of the hit. Jack Murphy, the director, obliged. It was the birth of the "instant replay."

Today, the Yankees are carried on The New York Yankees Network throughout the northeast, the Mountain States and parts of Florida, as well as on PIX. This chain of about a dozen stations pays PIX for rights, with the proceeds going into a pool which the station and the team divide.

Up until the 1987 season, PIX had carried about 100 Yankees games each season, home and away. However, because of an agreement between the Yanks and SportsChannel, the number of PIX games was cut to about 54 last season. This season the total number of games to be aired by the station will only be 40, plus three exhibition games. But the rights fee has been lowered to about half, from \$14.8 million in 1987 to \$8 million in the current year.

Last year, the Yankees averaged a 7 rating in New York, compared to the 10 recorded by the New York Mets, carried locally on WWOR-TV. Spots in Yankee baseball sell at the station maximum, \$10,000 per 30. □

Yankee Stadium camera position over third base



Broadcast booth in Yankee Stadium manned by, l. to r., asst. dir. Jim Hunter and broadcasters Bill White and Phil Rizzuto. White was first black play-by-play man hired by a station when he came aboard in 1971.



Editorials set station apart

Hughes asks, 'What's your opinion? We'd like to know'

Not many stations are able to boast a fulltime editorial director who works up 200 opinion pieces a year. WPIX can. Nor can many stations point to the awards which WPIX and its editorial director, Richard N. Hughes, have won for these efforts over the past 20 years. These include perennial accolades from the New York State Broadcasters Association and the Associated Press. Considering that the competition consists of three network flagships and two other independents, these awards are impressive, indeed.

Observes WPIX's president Lev Pope: "As an independent, we probably do more, and work harder, on our editorials than most stations. And, they're not confined to local things, like potholes. We deal in world issues and national issues as well."

PIX's editorial efforts commenced in earnest in 1969. Hughes had come to the station the previous November as director of community affairs, from WXYZ-TV Detroit. He started the station's highly-visible editorial program on June 26, 1969.

In addition to Hughes, who writes the editorials and executes them on-air, PIX has a four-member editorial board that decides what issues will be tackled and what position the station is going to take. The board confers bi-

weekly, signs off on the subjects, then gives its approval before each editorial airs.

Though many editorial subjects are controversial, there usually isn't a hot debate on where the station will stand. "There have been a couple of issues where there hasn't been unanimous consent," confesses Pope. "Ultimately, I have the final vote. In a few cases, where the dissenter didn't feel particularly strong about his or her position, I may have overruled. We try to find a joint view so that nobody is embarrassed." Hughes says that of the 200 ideas and positions he proposes each year, the board will turn down maybe five or six. In other words his thinking and the board's are very much in synch.

The editorial director generally attacks four principal issues each week with one editorial on each. A fifth spot is turned over to a summary of feedback received on a previously-aired opinion. In addition, each week contains at least one rebuttal, sometimes more than one, from a person of standing in the community.

The schedule permits 39 editorial "spots" each week, with each running approximately six times, and one or two appearing a little more often than that.

Few people would guess that Hughes himself no longer lives in the New York

area, so closely associated with the city is his face and so familiar is his sign-off, "What's your opinion? We'd like to know." The erudite broadcaster left New York five years ago to resettle in Durham, N.C.; then, about six months ago he relocated to Detroit, where he serves as assistant pastor to a Methodist ministry.

Despite his uprooting, Hughes still continues to provide PIX's editorials, and remains one of the best-informed observers of New York-area politics, as well as one of its most recognizable local celebrities.

In fact, he says, he found it ironic that when he lived in a small town like Durham, not a soul ever recognized him on the street. However, when he comes to the Big Apple, strangers constantly barrage him with "What's your opinion? We'd like to know."

Staying in touch

Twice a month Hughes returns to New York to tape eight editorials. All are shot on location, somewhere in the city, seldom in a studio.

Between visits, Hughes reads voraciously to keep himself abreast of local and national concerns. A sample day's diet of reading includes *The New York Times*, *Newark Star-Ledger*, *Newsday*, *Westchester Reporter-Dispatch*



WPIX editorial board screens a possible editorial. L. to r., John Corporon, sr. v.p., news; Richard Hughes, who writes and delivers editorials; Nancy Gruber, editorial supvsr.; Lev Pope, pres. WPIX editorials have won the New York State Broadcasters' Association award for outstanding editorial 15 times in the last 18 years.

Let's Hear It From Bourbon Street to Broadway!



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WGNO 26
New Orleans Style!

A TRIBUNE BROADCASTING STATION

and weekly news magazines. In addition, he will breeze through clippings from *The New York Daily News* and *The Post*.

He also is bombarded with press releases, which he reads diligently, always on the lookout for interesting subjects. While doing this, he keeps up-to-the-minute with CBS Radio News.

WPIX also maintains a telex machine in Hughes' home, over which the editorial director and station manager converse. Every other week the editorial board will sit down to break bread with a local community leader, such as a mayor, borough president, police commissioner or union leader. From these discussions will come an overview of what's happening in that community.

As to impact of the editorials, Hughes takes no credit for changing the world or any of its working parts. A pragmatist, he believes in a city the size of New York no single opinion, even if dropped into millions of ears, will affect much change.

He's content with small victories. For example, at the beginning of the oil crisis in 1973-74, the station offered the suggestion that one way to save fuel was to revert to Daylight Savings Time. Copies of the editorial found their way to the White House. A short time later, then-President Richard M. Nixon went on national television, and using language similar to that in the PIX editorial, asked Congress to revive Daylight Savings Time, which it did.

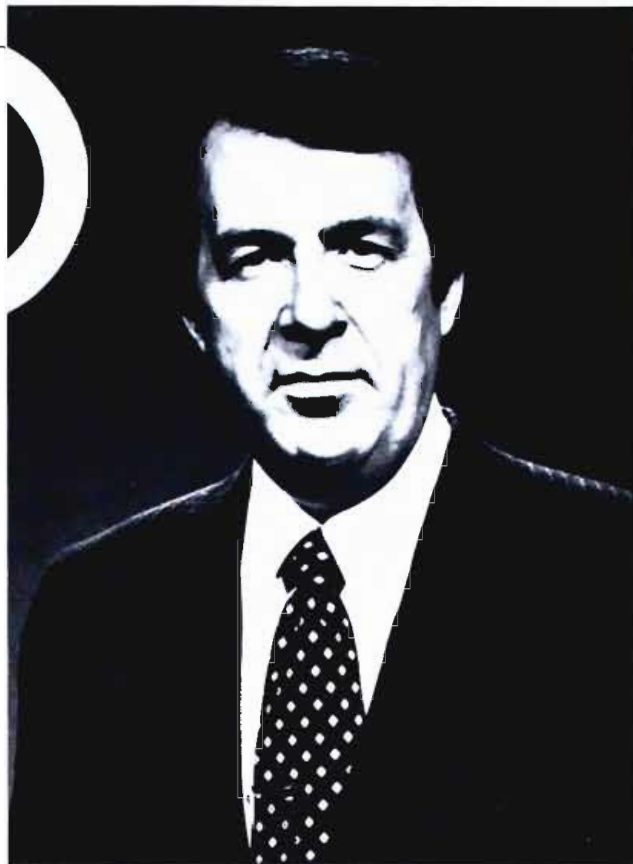
Pope remembers with satisfaction the Rubella Umbrella campaign of the last decade, which led to the inoculation of all New York City school children against the troublesome rubella measles virus. The campaign was so successful that the disease virtually disappeared from the city's schools.

An example of the impact of a PIX editorial, there is the case of one which strongly supported legislation introduced by New Jersey Sen. Bill Bradley, which attempts to encourage teaching of history in schools. A New Jersey woman was so impressed by the editorial she set about to inaugurate a history program in her town.

Getting real attention

She wrote the station to thank it for inspiring the idea, describing its effect on the school district. WPIX aired her response as a feedback. A few days later, the letter-writer's phone rang. When she picked it up, she was astonished to hear U.S. Senator Bradley on the other end.

Hughes is more proud of what he calls "the literary content" of his editorials than any supposed effect they may have. One that stands out in his



Richard Hughes

Rarely does investigation cause Hughes to change his opinion, shaded by experience and political leaning.

mind—a memorial on the death of Sen. Hubert H. Humphrey, which contrasted this man's life with the career of a colleague, Richard M. Nixon.

Feedback, as one might expect, varies tremendously by issue. "Sometimes you really hit a hot button," says Hughes. Though the average monthly mail amounts to about 100 letters, the 20 editorials don't attract an equal amount of mail. The hottest "hot button" in recent years was hit when the station contrasted credit card interest rates, state by state.

Hughes says he reads every letter he receives but isn't strongly motivated by their content because those who write represent but a tiny percentage of the total audience watching. Rebuttals are seldom handled by members of the public. They come from official sources, generally—local elected politicians and community leaders.

Politicians pay special attention to PIX editorials and rely on the rebuttal section to get wider distribution of their ideas. Recently, for example, the editorial director got a call from a local politician who demanded the opportu-

nity to reply to an editorial. "Which one?" Hughes asked. "What subjects did you cover?" the pol inquired.

He sheepishly explained that he had been vacationing on Fire Island and had gotten out of touch with his constituents. What he wanted was a short-cut to remind his voters he was still alive.

A scholarly man who is described by a coworker as "one of the few true intellectuals you're likely ever to meet," Hughes says the research he does on hundreds of subjects a year is unlikely to change his overall philosophy of life. Rarely, he goes on to say, does investigation cause him to change the opinion he had on an issue going in. Rather, his position is shaded by his experience and his political leaning, which is conservative.

What exactly does that mean? "The difference between a liberal and a conservative is that the liberal believes you can correct any problem by throwing enough money at it. The conservative believes you can't do that without creating another problem somewhere else." □

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Ken Nierman
John Hammel
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David Donsief
Carl & Luby
Louise Martini

Sheryl Dimitri
New Jackson Kent
Bernard G Ransom
Shen Debing
Clair McDonald
Bob Jellison
Benjie Mancuso
Charles Woodward
Sarah Schamburg
Russell J. Dennis
Thomas J. Shannon
John French-Diffin
Dale French-Diffin
Anna Abbott
Douglas R. Friedrich
Michael L. Cannon
Bob McCaughey
Donna J. Jaboy
Sherry Alexander
Deane Price
Greg Suman
Joe Personett

Dona Riddle
Roslyn Valpredes
Patricia Niemi
Ed Cam
Margaret McKenna
Tom G.A. Hughes
Tracy Hader
Jody Witter
Burton
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TRIBUNE BROADCASTING
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Irish eyes smile at WPIX

St. Patrick's Day Parade marches on through history

It would be hard to find a television station more closely linked to one event for as long a time as is WPIX with the New York's St. Patrick's Day Parade. Or, for that matter, a personality as closely associated with a single broadcast as is Jack McCarthy.

The station broadcast its first "St. Paddy's" in 1949, the spring following its launch on the air. McCarthy hosted that one and has been in the same chair ever since—40 years next spring.

Not only are the voluble McCarthy and the colorful parade inseparable in the public's mind, the march up Fifth Avenue has, over the years, taken on a mystic quality of the announcer's personality.

PIX president Lev Pope explains: "Jack used to be a staff announcer at WPIX. In those days there were very few recorded commercials. Most were done live from one show to the next.

"Jack used to get his Irish brogue around the middle of February, and by the first of March we couldn't under-

stand him on the air. So we'd have to put him on the shelf until the St. Patrick's parade was over. Then we'd give him another week to unwind and put him back on the air sometime in April."

Though the March 17 event may have lost some of the glamor it once attained—the troubles in Northern Ireland and the proliferation of marches representing other minorities contributing—the St. Paddy's celebration is still among the city's most popular.

PIX's research department estimates the annual telecast registers about an 8 rating, representing some 800,000 households.

Other New York stations have covered St. Pat's over the years, but none with the regularity or success of PIX. NBC even used Arthur Godfrey on occasion as its anchor, but even that great entertainer could not lure away McCarthy's following, who know that his knowledge of Irish folklore is unsurpassed.

Pope says that every year the organizers of the St. Pat's and other parades approach him about buying broadcast rights. "They talk to us, and we talk to them," he says. "But we take the position that anything that happens on a public street in New York is available for anybody to televise; we do not pay rights fees to whoever claims to run a parade."

St. Pat's today fails to produce the kind of advertising revenue for the station it once did, though Pope denies that it has ever lost money.

"With the extremely high cost of fielding remote trucks and facilities, it isn't the economic attraction that it used to be," notes the manager. "The other problem is that the various Irish groups that used to advertise on it, like Aer Lingus and Irish Tourist Board, because of all the trouble in Northern Ireland, don't want to be associated with that kind of a thing anymore."

Advertisers in the parade tend to be those that run throughout PIX's daily schedule. "They are the ones looking for an audience at a cost-per-1,000," says Pope. "This event normally does better than most other afternoon programming, and they buy it on that basis." Thirties are priced at \$2,000, near the station minimum.

A chunk of time

Though PIX covers other parades extensively too, live or on its news, none runs to the extent of St. Patrick's—normally, 12-4 p.m.

The biggest numbers ever attained were recorded when the weather was worst for those in the line of march. One year, a huge snowstorm arrived on March 16. The Sanitation Commissioner, Andrew Mulrane, deployed all his snowclearing troops up Fifth Avenue, which got plowed while the rest of the city stayed home, covered by a blanket of snow, content to watch the parade on PIX.

Will there ever be a time when it becomes economically impractical for WPIX to continue telecasting the parade? "I think," says Pope, "for any of us that have been involved with it for such a long time, it seems unthinkable that we would ever not do it. I suppose for others who might approach it from a fresh point of view, they might say, 'Why are we going to all this trouble?' But I would hope that would not happen." □

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Yule Log burned into New Yorkers' memories

Any child who has spent Christmas in New York in the past 25 years probably has some recollection of a crackling hearth—not in a fireplace, but on the television screen.

Fred Thrower, who was station manager at WPIX-TV from 1953–1975, began what has become a tradition of televising the Yule Log on Christmas Eve and morning, in 1966. Thrower had seen a Coca-Cola commercial in which a camera panned a room, passing a blazing fireplace, and the scene struck a sentimental chord in his subconscious.

“Fred always had a sentimental thing about Christmas,” recalls PIX president Lev Pope today.

“I thought about all the cave-dwellers in New York, all the apartments that don't have fireplaces,” Thrower remembers. “I thought this might be a wonderful way on Christmas Eve and Christmas morning to let people hear real good Christmas carols and to have their own fireplaces burning.”

Thrower sent a camera crew over to Mayor John V. Lindsay's residence at Gracie Mansion, where a 17-second film loop was recorded of a blazing fireplace. “I think they managed to burn a hole in the Oriental carpet,” says Thrower. “Fortunately, I wasn't there.”

PIX's sister FM station, WPIX-FM, was asked to provide appropriate sound—uninterrupted Christmas music, which Thrower personally auditioned and approved. The Yule Log was simulcast on TV and FM for the first time in 1966 and for several years thereafter, until PIX-TV went stereo.

Worldwide acclaim

Following the initial airing, the station was bombarded with congratulatory letters. Newspapers all over the country (in fact, as far away as London and Paris) carried reports of this unusual event, several hours of television with no commercials. Cartoons showed people roasting marshmallows over their TV sets. “We knew right away it was something we would probably want to continue,” says Thrower.

Sponsors came forward and offered to invest in this unique event, which annually attracts about a 5 rating or some 500,000 homes, roughly a million viewers in New York alone, and is seen by double that number nationwide. “We turned down all the offers because we viewed it as a Christmas card to our viewers,” explains Thrower. He admits, however, that in the early days he didn't overlook the promotional virtue—I didn't kid myself about the in-

terest that the press all over the world took in it.” Over the years, the log—which is referred to at WPIX as the world's first music video—has been re-shot three or four times on film and tape, and always in color. The current version, which is on video tape, was shot in a studio and runs in a loop of seven to eight minutes' duration. “I remember for a couple of years people used to kid us because if you watched it, you could see it jump every minute or so,” confesses Pope. “Then you knew you were back to the same place. And the quality really wasn't all that good.”

Of course, at holiday time there isn't much advertising to be sold, so the log isn't considered a serious loss leader. Basically, however, Pope has continued to view it just as Thrower did, as the station's holiday gift to its viewers.

“It's remarkable,” says the manager today, “the kind of heartfelt response you get from people who wouldn't normally sit down and write. They tell us how much it means to them and what it's done for their family and how it brings warmth to their hearts and re-

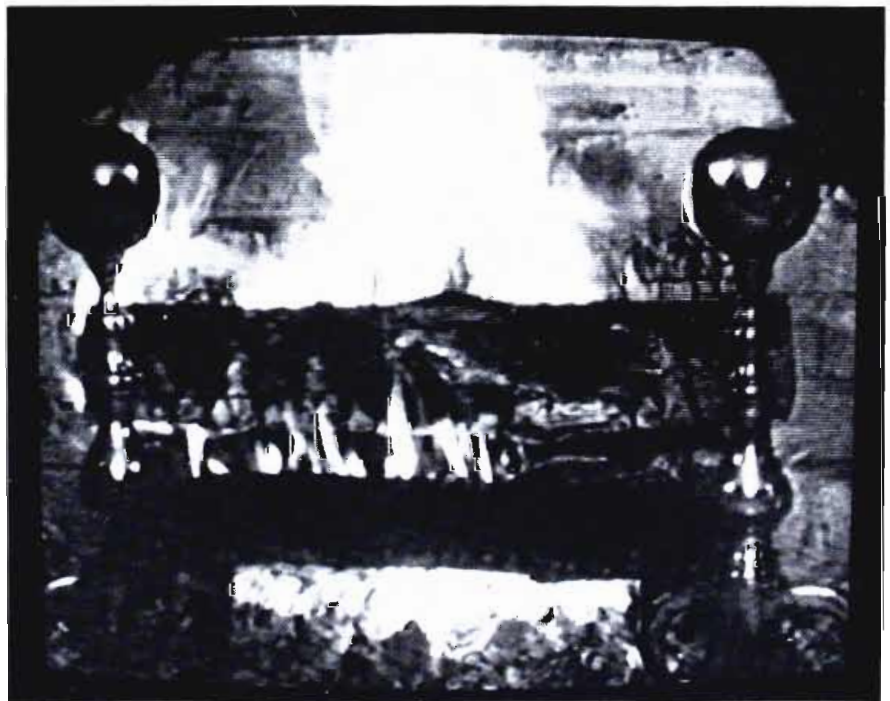
minds them of their youth.

“I brought up all my kids that way. We always would have the log on the screen when we were getting ready for Christmas Eve, and it's meant a lot to us.

“It's become an institution. We're carried all over the Northeast and on cable and they get it all over the country. Recently, I was at somebody's house in upstate New York and my host mentioned that it was more memorable to him than the Yankees or anything else PIX carries. We've had people tell us they pick up the TV set and put it in their fireplace.”

But it is, like the St. Patrick's Day Parade, another longstanding PIX institution that might vanish at a later date, perhaps after Lev Pope's retirement.

“A number of people don't have as much sentimental attachment to it as I do,” the station chief says. “I know everybody jokes about it. ‘We've got to keep Lev happy and run it again.’ I would think if others are exposed to as much input as I have been, they would feel the same way.” □



Annual Christmas card to WPIX viewers, the Yule Log, is perhaps TV's first music video. Conceived by Fred Thrower in 1965, it features two-and-a-half hours of an uninterrupted holiday music and a burning fireplace on Christmas eve and again on Christmas morning.

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Viewpoints

Stephen J. Petrucci



President and chief executive officer, Hughes Communications, in a speech before the Satellite VII conference in Washington

Elements coming together leading to successful DBS launch in U.S.

Recently, I saw a 1987 Roper poll which noted that satellite dishes ranked fourth in Americans' desired purchases for leisure activity, behind swimming pools, hot tubs, and jacuzzis. If we can believe that data, Americans clearly want video entertainment via satellite.

That's one of the reasons why U.S. direct-to-home broadcasting is primed for takeoff. American television viewers, entertainment providers, distributors of many sorts, and satellite communications companies have begun to work together to see that DBS achieves liftoff. Today, all the essential ingredients of a DBS business are coming together: market demand, appropriate technology, financing, product offering, and distribution.

In the early 1980s, a few companies attempted to start DBS businesses. They were underfinanced. Ground equipment, not yet in volume production, was expensive and cumbersome. And the satellite technology was not reliable and powerful enough to offer a sufficient and marketable number of television channels. American TV viewers, program distributors, and the financial community, hungry for a single system with a wide selection of programming, played finicky. Everyone had hardy appetites for a broad spectrum of entertainment programming, and no one was about to bite for a child's serving. After all, cable systems at that time were seen as competitors and were promising 100 channels or more of entertainment.

But that was then . . . and this is now. Today there are many, many 12- and 20-channel cable systems, and broadcasters are still providing only a few channels in some markets. There are some 15-20 million noncabled and probably never-to-be cabled homes in the United States, which desire a single system with a wide variety of programming choices. High-power

DBS will serve all these households.

Recent developments in DBS around the world have paved the way for a successful startup here in the United States. Ku-band receivers are being manufactured, and financing for DBS systems is no longer novel. In Japan, high-power DBS is a reality today. The Japanese are successfully transmitting direct-to-home television, end-to-end. Since its inauguration in the middle of 1987, NHK's one DBS channel already has more than 500,000 subscribers. And the Japanese plan to launch BS-3 in 1990 for high definition television direct-to-home broadcasting.

While the Japanese are already enjoying their DBS, the Europeans have serious plans to offer direct-to-home television in the next couple of years. Menus with a variety of DBS entertainment programming have been planned by the British, Irish, French, Germans and others. We at Hughes Aircraft are building a DBS spacecraft for the United Kingdom's British Satellite Broadcasting Company, and our joint venture, Atlantic Satellites, will offer high power DBS service to Ireland and the U.K.

"High-powered" signals here at home indicate that DBS will be well-received in the United States. All the elements are coming together for a DBS business, whereby U.S. television households can receive direct-to-home television entertainment via high-powered satellites and small, two-foot receivers.

Already, an extensive C-band direct-to-home business has developed, creating a solid infrastructure for the DBS business. Even though installation of a C-band TVRO dish costs more than \$2,000, and the dishes are as large as three meters in diameter, approximately 2 million TVRO owners use these dishes to watch a remarkable variety of video programming via satellite. More than 300,000 decoders have been sold for subscription to cable and broadcast programming. C-band has really initiated DBS in the United States. The home satellite receiver is no longer a "fly-by-night" product. The industry is developing sophistication after just a few years of business experience. We believe satellite dishes will not only decrease in size, but also in price, with the economies of scale as DBS emerges.

Effective scrambling

The C-band direct-to-home business has also provided the infrastructure for an effective scrambling system. The satellite industry developed a standard for C-band encryption which provides convenience for the consumer, and a revenue mechanism for distributors. While some channels are encrypted today, there's plenty of additional and varied programming to scramble in the future. Programmers, cable operators and others are learning that there are a variety of new markets to address.

Now, DBS is becoming one more delivery vehicle in the media landscape. The media pie is getting bigger, and a new slice has been created. Those who actually produce entertainment programming will be able to rely on a vast new network of distributors who have already gained considerable experience in putting together program packages for the DBS market.

Programming/Production

Agencies looking to soft syndication market; clout, alliances are a concern

Ad agencies are forecasting a soft upfront marketplace for syndicated product the coming season, reflecting what they believe will happen on the networks' upfront level as well. In fact, at this point, very little, if any, buying of first-run syndicated series has been made by the agency admen.

Much of this lack of activity, besides the soft marketplace forecast, is because most of the syndicators themselves have not placed prices on their shows, report the ad negotiators. These syndicators are hesitant about putting their programs on the ad market because they are having difficulties in getting the magic number of station clearances, covering a minimum of 70% of the U.S. households, as required by the ad community.

The clearance problem has become so severe and competitive that syndicators are announcing their products are a go with as little as 35-40% coverage of the country.



Larry Grossberg

One of the major reasons for the vast majority of syndicators struggling to meet their clearance quota is that, unless the syndicator is involved in an alliance with another syndicator with strong clout or with station groups, the chances of cracking major markets such as New York, Los Angeles and Chicago are becoming increasingly slim.

Concerned. Larry Grossberg, J. Walter Thompson's senior vice president, negotiations, says he's concerned about the acceleration of concentrated power on the part of a handful of syndicators and some station group combines. And he emphasizes the moves may skirt the edge of antitrust. "It's against the law, or whatever, to monopolize," he says. "I like the opportunity of dealing with a new, smaller vendor. I can cut credible

deals with them. On the other hand, if I have \$20 million to spend, it's easier for me to make five phone calls and buy 20 different shows from just five barter-aligned companies."

Chances for majority of syndicators to crack clearances in major markets are slim

Michael Drexler, executive vice president, national media director, at Bozell & Jacobs, Kenyon & Eckhardt, says he sees "no great rush, necessarily, on the part of agencies to buy upfront at this time. The expectation at this point is that the 1988-89 network broadcast season will be relatively soft. Until we get a better fix on that, we probably won't jump in early. There are some deals that we will renew, but we're not buying any new syndicated shows right now." Last year, he points out, the network marketplace was tight and syndication moved early as well.

Drexler looks for a soft business environment on the network level next season because "there's been a much softer second quarter than anticipated and because inventory will be available in the third quarter. "These situations, leading into the new season, will have a more depressing effect on business overall. There is no steam being built going into the fourth quarter of the year."

Paul Isacson, executive vice president, television programming at Young & Rubicam, also sees a general softness in the TV marketplace and some softness in syndication.

He sees the network upfront softness due to various elements: a lower demand year, and because advertisers are spreading their money as a result of high increases in prices by the networks. "There's no reason to believe that won't happen again the coming season.

"Also, I don't think budgets are up. I've heard of mammoth cancellations in the network marketplace in the second quarter, and I assume it will happen in the third, which means spending will be down the coming season. It may be a result of the October 19 crash, and if budgets are down, that will affect

syndication as well.

"However, in some cases there are a few programs in syndication that look good, and I imagine the marketplace for them will be better than average. We are beginning to look at our opportunities in syndication. But there are a number of syndicators still looking for clearances. It's not right to just simply buy it on-the-come, saying we will wait and see what the lineup is, or that we will buy it if it has a 70% lineup. But what kind of 70% is it? What kind of stations does it have?"

"Because I don't think the network will be firm this year, it's more important that you're careful in buying syndication. We're starting to investigate that now because it represents a portion of our money and because we have a number of multiyear deals in place. At this time we are evaluating our program options in syndication, because this year more than in the past, it seems there is a lot of iffyness about certain properties."



Mel Conner

Mel Conner, senior vice president, director of network operations at DFS/Dorland, says he "hasn't done a thing" about buying syndication. "We haven't really come across anyone who has. There may be a couple but our sales people are telling us that not much happened at NATPE and that not much is going on so far, except a lot of looking."

Meeting. However, Conner adds, he expects things to break open shortly. "We are meeting with a lot of people this coming week." At this point, Conner says, it's too early to call as to where advertising costs will go. "Nobody has said no to what we proposed, but we haven't proposed anything too hard at this point. But the market looks like it will be fairly soft.

"It will reflect the fact that daytime network is inexpensive because the daytime ratings are holding up well, and the networks are winding up with more time to sell than they suspected. In primetime, we understand, that's soft as well, but not as soft as daytime.

But only one national advertiser cut back, and that was because some brands that were supposed to go national didn't."

Even in kids, which is generally the first genre to go, there appears to be a slack as well, notes Drexler. "The network kids' marketplace has been soft as well, so I don't see any mad rush into kids syndication either."

DFS/Dorland has not been active in kids' syndication for a few years, but according to Conner, the agency will give the children's arena "a shot this year. I would suspect we will do pretty well. A customer that hasn't been there in some time is the customer the syndicator wants to get." Conner points out that General Mills, one of its major accounts, spends more money in syndication than any other advertiser, but the dollars are placed by GM itself.

String. "GM owns a whole string of shows that GM leases or has outright ownership. We will do \$60 million to \$80 million in syndication that we place ourselves, so we don't buy very much directly from a syndicator; we make our deals directly with a station. We decided this year to see how we can leverage syndicators vs. networks. If we can get a real break by going to syndicators, then we will cut our network commitment. If we don't get a break, we may delay spending the money because we have enough money out there so that we don't have to spend the last \$5 million. We can always save it and use it as we go over the fourth quarter."

Also, continues Conner, the reason for GM to go to syndicators is the quality of the kids' programs. "We haven't been interested in being in a lot of gobot/robot shows. In our view there are more shows now that are similar to network shows than over the past few years. Also, game shows for children are interesting, such as *Double Dare* and *Finders Keepers*."—**Robert Sobel**

NATPE to hold program parley Jan. 24-27

NATPE International will hold its next annual program conference in midweek, Jan. 24-27, 1989, again in Houston. The dates are a result of a survey taken of NATPE's members, focusing on the timing of the conference. According to Joseph Weber, chairman and CEO, 57% of the responses indicated they wanted a January event, and 63% responded that they wanted the conference to be held midweek.

NATPE reports it received 752 responses to the questionnaire. The decision by the members confirms the action taken by the NATPE board of directors.

Lee Rich calls NATPE 'like a zoo'; Talks about rebirth of MGM/UA

Lee Rich doesn't claim to have any pre-scient predilections about what will comprise tomorrow's hits on television.

But he does know NATPE, in its present appearance, "is like a zoo . . . it's like a circus," the chairman and chief executive officer of MGM/UA Communications says, after touring the recent convention where his company was touting *Group One Medical* and *Twilight Zone*.

"There's so much money being spent there and the number of projects being offered is ridiculous. You see female wrestlers, there's so much money being spent on food and things being given away. I'm sure we can find a better way of selling our products. I think we've grown above all this. I just happen to know we should be brighter and find a better way of doing it."



Lee Rich

Since joining the studio on April 28, 1986, Rich has been rebuilding the company's TV and motion picture departments.

"There was no TV department when I got here," he says in his spacious office with a sweeping view of tree-lined Beverly Hills. In one year the company expects to move into its own building where there will be ample room for expansion—if that'll be the order of that day.

New success. Right now, however, Rich, 62, and his associates, including TV division head David Gerber, are enjoying new-found success with network series and TV movies.

A number of titles from the library of about 1,000 titles have been remade for TV, including *Red River* with James Arness, Bruce Boxleitner and Gregory Harrison; plus *Baby Boom*, *The Dirty Dozen*, *Inherit the Wind*, and *In the Heat Of the Night*, which scored a 30 share on NBC and has become a one-hour weekly series.

"Most people haven't seen these films in years," Rich says. With some

updating in the cast and storyline, they become contemporary fare, he points out.

Dirty Dozen is airing on the Fox Network; the series is shot in Yugoslavia, which is participating in below-the-line costs. Rich says he's also talking to other nations, like Italy, about participating in the production costs, which would also give them licensing rights.

MGM/UA has a number of projects in development at all three networks, Rich points out. At ABC in development is a two-hour movie, *Best Intentions*, which Stan Margulies will produce. There are also script commitments for several miniseries and five movies of the week.

Development. At NBC there are development deals for four movies of the week. And the remake of *Inherit the Wind*, with Jason Robards and Kirk Douglas, recently aired under AT&T's new cultural series. *Baby Boom* has been ordered as a series.

At CBS the company has completed three movies-of-the-week: *My Father My Son*, *Hot Paint* [which aired March 20] and *Red River* [airing April 10] and is now working on *Kelly's Heroes*. There are also five miniseries and eight movies-of-the-week in development.

MGM/UA programs currently airing on the networks include the half-hour *thirtysomething* on ABC, the one-hour *In the Heat Of the Night* and half-hour *the Cheech Show*, both on NBC.

Rich speaks of building a new company for principal owner Kirk Kerkorian, "except we're not on a studio lot . . . thank God. I don't want to be a landlord. What do I need that for?"

"There's so much money spent here it's ridiculous. We've grown above all this."

One major difference for Rich, who spent 17 years as president of Lorimar Productions, which he co-founded with Merv Adelson and Irwin Molasky, is that here he oversees two motion picture companies, MGM Pictures and United Artists Pictures, which collectively will release 17 films this year.

"To have a film like (the Oscar nominated) *Moonstruck* and a series like *thirtysomething* are magnificent things," Rich boasts, adding the company's financial travails and its execu-

tive merry-go-rounds of the past seven years are "now pretty steady."

The executive says there are no specific types of programs he wants to develop for network TV.

"I don't say I want to do a project about this," he says. "I just want to do a project that sells and gets on the air. There is no way to do this. You can hear ideas on the street, in the bathroom. It's not limited to any one thing."

Selling shows for syndication is much tougher these days, he acknowledges. "People overbought, some stations are hurting and the hours are difficult to sell. Syndication is going through a down cycle, but time will change things. And hour shows will return to favor."

Rich believes a good show will always get on the air. Why then do good shows get cancelled? "Because they may not be very good. The public is very sophisticated and you can't fool them."

Today MGM/UA is enjoying new-found success with network series and TV movies.

Issues. Although he's been known to have a forceful demeanor, Rich is rather placid about such topics as colorization of classic films, who's responsible for the industry's mercurial costs, and minorities in the film and TV fields.

As for the nettlesome subject of colorization, Rich says he has "no thoughts. Everybody can do what they want to do. It's a controversy you can't get involved in. We haven't colorized any of our films. It's up to the individual. I have no strong feelings one way or another."

Are the network's licensing fees realistic? "They're arbitrary. They don't recognize what things cost. And if they don't start recognizing what they are, the quality of programming will suffer."

Who's responsible for the rising costs of films and TV shows? "I'm not going to single out any one person. Everybody involved in this business is responsible for the increase in costs. The word everybody includes everybody."

Rich says the movie business is much more difficult than TV in every sense. "You're dealing with bigger dollars. It's always been that way." Television, he notes, "will always be in evolutionary state because the public always demands more."

As to opportunities in TV and films for women, blacks and Hispanics, Rich says simply he doesn't want to get into

"I just want to do a project that sells and gets on the air. There is no set way to do this."

a discussion about this subject.

Ask about cable TV and he has pronouncements. "I hope cable competes aggressively. I think it will be wonderful. The more customers we have, the better off we'll be."

The company's 700 or so employees certainly hope so. Reporting to Rich are six division chieftains: Alan Ladd at MGM Pictures; Anthony Thomopoulos at UA Pictures; David Gerber at MGM/UA TV Productions; David Forbes at MGM/UA Distribution; Jack Gordon at MGM/UA International Motion Picture Distribution and Norman Horowitz at MGM/UA Telecommunications.

What division, if any, is driving the company? Rich's answer: "It's a lot of people working hard."—**Eliot Tiegel**

Three executive officers elected at Meredith

The Meredith Corp. has made three executive changes. Robert A. Burnett, formerly president and chief executive officer, has been named chairman of the board and chief executive officer; Jack D. Rehm has been elected president and chief operating officer and was named to the company's board of directors; and E. T. Meredith III, formerly chairman of the board, will continue as chairman of the executive committee of the board of directors.

Burnett has been a director of the company since August 1969 and is a member of the executive committee. Burnett joined Meredith in 1952 as an advertising sales trainee for *Better Homes and Gardens* magazine. Later, he became Cleveland sales and marketing manager until 1961, when he was appointed general manager of the magazine division. From February 1971 to May 1973, Burnett was executive vice president, operations.

Rehm joined Meredith in 1962 as a member of the *Better Homes and Gardens* ad sales staff and was promoted to manager of the magazine's Philadelphia office in 1966. After several other promotions, he became a vice president and a publishing director of *BH&G* in 1975, serving in both capacities until 1979.



Robert A. Burnett Jack D. Rehm

'MASH' episode still Nielsen champion

The final network episode of *MASH* is still the winner in the most recent top 50 ranked shows just released from Nielsen Media Research. The list ranks network programs that aired from 1960 to March 1988 and includes 15 Superbowl games, seven of the eight episodes of *Roots*, two Bob Hope Christmas shows and an episode of *Bonanza*.

The 150-minute *MASH* episode, which aired on CBS on Feb. 23, 1983, had a 60.2 rating and a 77 share. Number 2 is the *Dallas* show of Nov. 21, 1980, on CBS, which got a 53.5/76. The other shows in the top 10 are *Roots*, Part VIII, Jan. 30, 1977, on ABC, with a 51.1/71; Super Bowl XVI, Jan. 24, 1982, on CBS, with a 49./73; Super Bowl XVII, Jan. 30, 1983, NBC, a 48.6/69; Super Bowl XX, Jan. 26, 1986, NBC, 48.3/70; Super Bowl XIX, Jan. 20, 1985, ABC, 48.2/65; *Gone With the Wind*, Part I, Nov. 7, 1976, NBC, 47.7/65; *Gone With the Wind*, Part II, Nov. 8, 1976, NBC, 47.4/64; and Super Bowl XII, Jan. 21, 1979, CBS, 47.2/67.

Syndication shorts

New sales and renewals for *Good Times* have reached 106 markets, reports **Columbia Pictures Television**, with the addition of seven stations. These are WDSU-TV New Orleans, WRAL-TV Raleigh-Durham, WJTV(TV) Jackson, WHLT-TV Hattiesburg-Laurel, WLTX-TV Columbia and KVTU(TV) Laredo.

Access Syndication has cleared the Fox network-owned stations for two upcoming Motown specials, *Motown: Yesterday, Today, Forever* and *Motown Returns to the Apollo*. Fox stations cover seven of the top 10 cities: WNYW-TV New York, KTTV(TV) Los Angeles, WFLD-TV Chicago, WFXT-TV Boston, KDAF-TV Dallas-Ft. Worth, WTTG-TV Washington and KRIV-TV Houston. Additional stations are WPLG-TV Miami, KTVU-TV San Francisco, WXON-TV Detroit, WBAL-TV Baltimore and WRTV(TV) Indianapolis. The specials are offered on a barter basis. *Motown 25*, which originally aired as a two-hour

Programming/Production

(continued)

special on NBC, is being sold for 12-and-12 minute split; *Apollo*, a three-hour special, is available via 16 minutes for national, 20 for local.

Viacom Enterprises has cleared *Finders Keepers*, children's series, in 25 markets including 14 of the top 20. In addition to the seven Fox TV-owned stations, other markets cleared include Detroit, Cleveland, Atlanta, Seattle-Tacoma, Miami-Ft. Lauderdale and St. Louis. The show debuts Sept. 12.

All American will handle the advertiser sales for *The Dr. Fad Show*, weekly half-hour series being distributed by **Fox/Lorber Associates**. The children's game show is produced by WCBS-TV New York in association with JoAnne Roberts Productions.

Clearances since NATPE have pushed *The Munsters Today* over the 75% coverage mark. It's anticipated the **MCA TV Enterprises** weekly half-hour sitcom will have a lineup consisting of 85% of the country when it debuts in the fall.

Multimedia Entertainment has cleared eight markets on the half-hour comedy strip, *Sweethearts*, for a total of 37. The new markets are WCVB-TV Boston, KDKA-TV Pittsburgh, WPLG-TV Miami, KSDK-TV St. Louis, WSET-TV Roanoke, KSPR-TV Springfield, KFDX-TV Wichita Falls and WMBB-TV Panama City, Fla.

Worldvision Enterprises has sold *Starting From Scratch*, half-hour comedy series, to five stations. These are WDZL-TV Miami, KDNL-TV St. Louis, KTSP-TV Phoenix, KOVR-TV Sacramento and WTNH-TV Hartford-New Haven. *Scratch* currently has been cleared in more than 65% of the U.S., including eight of the top 10 markets.

The one-hour *Sally Jessy Raphael* has been licensed to eight markets, bringing the total to 27 of the one-hour markets from the 103 which air the program. The one-hour stations are KHJ-TV Los Angeles, KDFI-TV Dallas, WJW-TV Cleveland, KDKA-TV Pittsburgh, KSDK-TV St. Louis, KGW-TV Portland, Ore., WBRE-TV Wilkes-Barre and WTVC-TV Chattanooga.

WDIV-TV Detroit, NBC affiliate, has become the first network affiliate to join the **MCA TV Enterprises** lineup on *The Street*, late-night strip due to

air in mid-April. The show will be ham-mocked between *The Tonight Show* and *Late Night With David Letterman*.

King World's Wheel of Fortune and *Jeopardy* have added three stations to their 1991-92 season renewal list: KXTV-TV Sacramento, KTBS-TV Shreveport and WDBJ-TV Roanoke, bringing the total number of renewals on both shows to 40.

Palladium forms media division

Palladium Entertainment has formed a business sector to be headed by Brian Firestone and Bob Cohen, whose company, Firestone-Cohen Entertainment, was recently acquired by Palladium. The new entity, Palladium Media Division, will be supported by the company's field sales force, headed by executive vice president Harvey Reinstein.

The division will specialize in marketing first-run cash and barter programming. The initial show to be channeled through the division is *The Original Vaudeville Game*, weekly one-hour program produced by Chuck Barris. The show is offered via barter, and the program showcases professional and amateur variety acts from across the nation.

The media division will distribute *Photoplay*, entertainment/magazine show, which was recently sold to WBBM-TV Chicago and WRC-TV Washington, CBS-owned and NBC-owned station, respectively.

WQXR institutes program changes

WQXR New York, classical music station, has made several programming changes. The new features, according to Warren Bodow, president and general manager at WQXR, are:

■ **Collector's Items**—daily broadcasts of recordings culled from WQXR's library, including some of the most memorable performances from this century's top artists, encompassing recordings that few listeners have in their collection.

■ **Favorite Classics**—classics played from the station's repertory, to be aired at 9 a.m., noon and 3 p.m., including a classical music hour from noon to 1 p.m.

■ **Featured Albums**—Each week, WQXR highlights newly-released recordings during the 6:35-8 p.m. time period, during Hugh Morgan's program, as well as during daytime shows hosted by Steve Sullivan and Bob Jones.

■ **Comparative Performance**—WQXR will play two different performances of the same selection, back to back, to demonstrate the contrasting interpretations of the performers.

■ **Yesterday and Today**—Airing of selections from Billboard's Top 20 classical charts from years ago and today.

■ **Classical Countdown**—The station will play 96 "favorite" classical compositions, as determined by votes sent to WQXR by its listeners. Countdown debuted last New Year's Eve and will be scheduled as an annual two-day special each Dec. 31 and Jan. 1.

In addition, Margaret Mercer, a producer and programmer for WQXR, has been named music director.



A frame from WQXR television spot on its new image, co-created by Fearon/GBA Advertising and The Ink Tank. Thirty-second spot campaign runs on WNET-TV New York and cable.

Zooming in on people

Louis H. Gonzales has been appointed midwest sales manager at **Coral Pictures**. Prior to joining Coral, Gonzales was midwest sales manager at Lionheart Television International since 1986.

Ronny Rubin has joined **Buena Vista Television** as director of national promotion. With the Walt Disney Co. for seven years, Rubin most recently was promotion manager at Disneyland Marketing/Entertainment.

William Doyle has been named president at **Premiere Film Marketing**. He joins Premiere from The Entertainment Network, where he was senior vice president. PFM is a subsidiary of Premiere Film Marketing Ltd., producer of feature films in Australia and abroad.

Elizabeth Martin has been promoted to director of corporate relations and **Hilary Conit** has been named director, corporate relations at **Viacom International**.

Jim Hayden has been named general manager, news and information pro-

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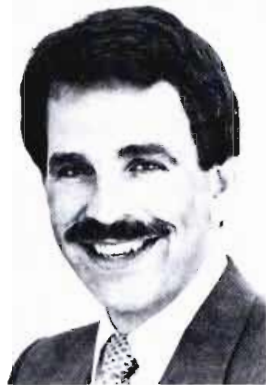
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grams at **All American's** Minneapolis office. He was executive producer and developer of news documentary programs at WCCO-TV Minneapolis.

Rick Weidner has been named vice president, advertising and promotion at **GTG Marketing** in-house distribution arm of GTG Entertainment. Weidner was head of Paramount Domestic Television's creative services and station relations departments from



Rick Weidner

1979-86. He joins GTG from the American Foundation for AIDS Research where he was director of communications. Before Paramount, Weidner was manager of affiliate broadcast promotion services at Home Box Office.

Joe Morrison has been named president at the **Landmark Entertainment Group**. Landmark is a diversified entertainment company based in Los Angeles and has four divisions: motion picture and TV production, Broadway theater, theme park development and character licensing. Morrison formerly was with Mattel as executive vice president of marketing.

Robert Sheehan has been promoted to senior vice president, business affairs/finance at the domestic television division of **Gulf+Western's Paramount Pictures**. Sheehan was vice president of finance at the television group.

Winners named by Ohio State

Forty-three TV programs and 18 radio shows have been selected as winners of the 1988 Ohio State awards, which honor excellence in educational, informational and public affairs broadcasting. The winners are:

SOCIAL SCIENCES AND PUBLIC AFFAIRS:

The Hidden Addict, WBZ-TV, Boston; *Testing The Drug Testers*, WJLA-TV, Washington; *Deadly Medicine: The Hauptmann Institute*, WNYW-

TV, New York; *American Promise: Dreams on Hold*, WRC-TV, Washington; *Today's Special: Phil's Visit*, TVOntario, Ontario; *Homeless*, WJZ-TV, Baltimore; *Lemon Laws*, WBAL-TV, Baltimore; *Snow Bird's Believe in Yourself Special*, WSMV-TV, Nashville; *But Everyone's Doing It*, WOWT, Omaha; ... *But Names Can Hurt Forever*, UWGB Center for Television Production and NEWIST/CESA #7, Green Bay; *The Holy Truth*, WRBZ-TV, Baton Rouge.

Louisiana's Legacy of Neglect, WRBZ-TV, Baton Rouge; *When AIDS Hits Home*, Mutual Broadcasting System, Arlington; *Rock Charities That Give and Take*, Mutual Broadcasting System, Arlington; *Newsmark: Barry Petersen's Tokyo*, CBS News, New York; *The Iran-Contra Affair: A Special Report*, National Public Radio, Washington; *Assault on the Law*, WDIV-TV, Detroit; *Haven From the Holocaust: Oswego, NY 1944-46*, WSLU-FM, Canton, N.Y.; *A Lifetime of Agony*, KMOX Radio, St. Louis; *Suicide? Not My Kid!*, WOR-AM, New York; *Two For the Show*, CHUM-AM Radio, Toronto; *AIDS: The Price of Denial*, WCPN Radio, Cleveland; *The Africans a Clash of Cultures*, WETA-TV, Washington, D.C. and British Broadcasting Corp., London; *48 Hours on Crack Street*, CBS News, New York.

NOVA: Why Planes Crash, NOVA, Boston; *AIDS: The Story of Ken Meeks*, ABC News Nightline, New York; *The Business of AIDS*, Cable News Network, Atlanta; *Cross Country on TODAY With Boyd Matson in Alaska*, NBC News, New York; *Someone You Know*, Dystar Television, Inc., Atlanta; and *Africa Series—Good Morning America*, ABC, New York.

NATURAL AND PHYSICAL SCIENCES:

The Heart By-Pass Boom, KMOX Radio, St. Louis; *The Sounds of Science*, Jim Metzner, Independent Producer, Croton-On-Hudson, N.Y.; *To Be or Not To Be: Endangered Species of New England*, WCVB-TV, Needham; *3-2-1 CONTACT*, Children's Television Workshop, New York; *NOVA: Can AIDS Be Stopped?*, NOVA, Boston; *Leopard: A Darkness in the Grass*, BBC Natural History Unit, London, England and Nature/WNET, New York; *Managing Our Miracles*, Columbia University Seminars on Media and Society, New York; *Diagnosis: Malpractice*, ABC News Closeup, New York; *Lead Contamination*, WMAQ-TV, Chicago; *California Stories: The Addicted Brain*, KCET-TV, Los Angeles; *Salmon: Not Just Another Fish Story*, KING Television, Seattle.

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Promise, Garner-Duchow Productions in association with Warner Bros. Television, and broadcast on CBS, Entertainment Division, New York; *Project!*, WBBM-TV, Chicago; *Secrets*, WCVB-TV, Boston; *Tales of the Unknown South*, South Carolina ETV Network, Columbia; *Geronimo, the Final Campaign*, KUAT-TV, Tucson; *Skip Through the Shadows: Scenes from Childhood*, Ginna Allison, independent producer, Oakland; *From Pierrot to Marteau: A Concert by the Los Angeles Philharmonic New Music Group*, KUSC-FM, Los Angeles.

The Philharmonic Chorus: Amateurs in a Professional World, BBC Transcription Service, London; *Saint Paul Sunday Morning*, Minnesota Public Radio, St. Paul; *Digital Sampling: Is it Real or is it Digital?*, John Diliberto and Kimberly Haas, independent producers, and broadcast on Pennsylvania Public Radio Associates, Inc., Philadelphia; *Reading Rainbow*, Lancit Media Productions, New York; *Kentucky Center Presents: The Snow Queen*, Kentucky Educational Television, Lexington; and *Arts/LA*, KCRW, Santa Monica.

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WHAT'S HAPPENING AND WHEN?

From the official opening on the evening of June 5 to the closing Wrap Party on June 11, you'll have access to an exciting smorgasbord of screenings, seminars, workshops and social events, all designed to make your week in the Canadian Rockies fun and productive.

A gala salute to Australian television, presentation of a special Life Achievement Award to Jeremy Isaacs, and a special evening tribute to the NHK network, Japan, are among the highlights of Banff '88. The festival theme is "Excellence in Television," and the week will include a keynote address on "Competition and Excellence" and major morning seminars on the following: "Excellence in Television: Are Ratings the Best Test?" "Television News: Whose Truth Is It?" "Excellence in Children's Television: Toying With Our Future?" and— a perennial favorite—"The Banff International Market Simulation."

Afternoons are devoted to specialized workshops ranging from four-day sessions on writing and directing, to topics as diverse as banking and television, captioning and subtitling, music and animation. In all, about 50 hours of seminars and workshops staffed by the best and the brightest from the international television industry.

WHO'S GOING TO BE THERE?

In 1987, over 500 people attended the Banff Television Festival. They came from Canada and the United States, from Britain and continental Europe, from the Pacific Rim and the Caribbean, from North and South, East and West. We expect at least as many in 1988. Here are a few of our confirmations to date:

John Bell, President, Cinetyp, L.A.; **Michel Bongiovanni**, Head of the European Union of Independent Producers, France; **Les Brown**, Publisher, TBI (Television Business International); **Peggy Charren**, President, Action for Children's Television, U.S.;

Karen Danaher, Vice-President Creative Affairs, Ohlmeyer Communications Company, L.A.; **Jacques Dercourt**, Directeur-General, Telecip, France; **Patrick Dromgoole**, Managing Director, HTV, U.K.; **Ingrid Edstroem**, Co-director of Programs, TV2, Sweden; **David Elstein**, Director of Programs, Thames Television, U.K.; **Michel Faure**, SARDEC, Quebec; **Ivan Fecan**, Director of Programs, CBC-TV;

Liz Forgan, Deputy Director of Programmes, Channel 4 Television, U.K.; **Sir Denis Forman**, former Chairman of Granada Television, U.K.; **Micheline Frenette**, Centre for Youth and Media Studies, University of Montreal; **Mimi Fullerton**, Director-General, TV Ontario; **Diana Gagnon**, interactive video entertainment expert, M.I.T., Boston; **Carol Haslam**, Managing Director, Hawkshead Ltd., U.K.;

Anna Home, Head of Children's Programmes, BBC-TV; **Jeremy Isaacs**, founding Chief Executive Officer, Channel 4 Television; **Michael Johnson**, Head of Television International Liaison, BBC, London; **Roger Laughton**, Head of Co-

Production, BBC-TV; **Richard Leworthy**, RPTA, U.K.; **Dan McMullen**, Vice-President, Security Pacific Bank of Canada; **Trina McQueen**, Director of Network Television, CBC; **Bengt Orhall**, President, FilmTeknik, Sweden; **Bernard Ostry**, Chairman, TV Ontario; **Thomas Peacocke**, television, film and stage actor, Canada;

Vladimir Pozner, political commentator, Gosteleradio, U.S.S.R.; **Stephen Roth**, Chairman, Cinexus Capital Corp., Canada; **Robert Roy**, Director, French TV Network, SRC; **Susan Rubes**, President, The Family Channel, Canada; **John Smythe**, Vice-President, New Zealand Writers Guild; **Don Taffner**, President, D.L. Taffner/Ltd., N.Y.; **Arthur Weinthal**, Vice-President, CTV Television Network.

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June 5-11, 1988

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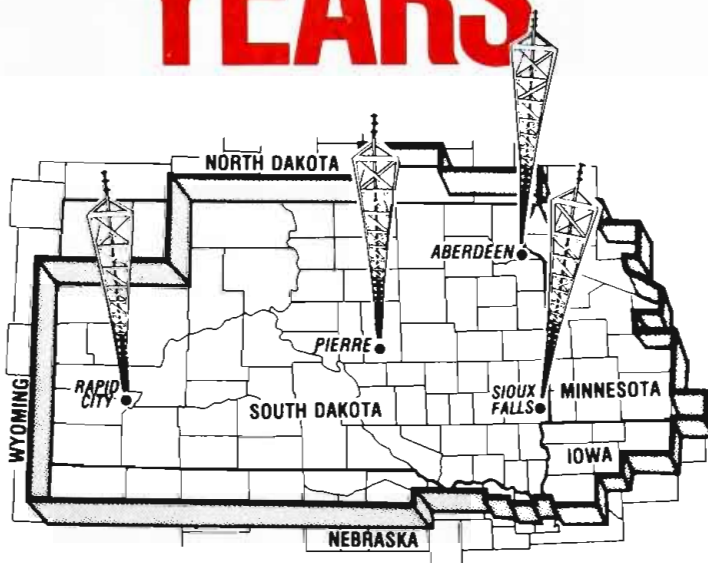
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TELEVISION/RADIO AGE

Spot April 4, 1988
Report

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Spot Report

April 4, 1988

Digging for sponsors at the grass roots

Following the success of the "pilot" Wisconsin Grass-roots Business Development team spearheaded by Lee Davis, executive vice president, general manager of WCUB Manitowoc, Wisc. and the Radio Advertising Bureau, the Illinois Broadcasters Association is now working with the RAB to form a radio marketing committee to generate more new radio dollars from large regional retailers and national advertisers based in Illinois.

RAB president William Stakelin also reports "active discussions underway" with state radio associations in Pennsylvania, Kansas and New Jersey looking toward formation of similar groups in those states. And coming up at the NAB gathering in Las Vegas this month will be distribution of RAB's "white paper" on state marketing teams, distilling the experience of Davis' Wisconsin group for other groups to follow.

Criteria. The paper recommends criteria for selection of team members and a team captain for a 10-person task force for each state. It explains how to build a list of target accounts to go after, and for each account the paper recommends digging up all the information available: "Who are the key client decision-makers? Who is the agency? Which broadcasters know which key decision makers? Play golf with them? Live next door? Belong to the same club? etc. And there are instructions on calling on the accounts, making the pitch, and following up. The ultimate goal, says Stakelin, is "an army of 500 trained radio marketers—working in 10 person teams in each of the 50 states—consulting, advising and selling the advantages of radio. The challenge is to identify, reach and persuade the hundreds of advertisers, representing millions and millions of media dollars, who are neither national nor local. They're too small or regionalized to be covered by the national radio sales effort and too large or cumbersome for local stations to tackle alone."

Promising potential of advocacy ads

Dean Woodring, new corporate sales manager for KIRO Inc., Seattle, who will be developing new business for KIRO-TV and KIRO(AM)/KSEA(FM), says there hasn't been much advocacy advertising on the air yet in Seattle, "But we think it's a promising new

area with a potential of maybe something like another \$1.5-to-\$3 million a year for this market from companies and unions or other groups trying to get their PR story across to people."

Woodring points, for instance, to one company in the Seattle market that's getting into the hazardous waste storage business—"a business which often generates a lot of heat." There's also the Burlington Northern Railroad that's in hot water locally for selling off some of its land to a developer. It seems that part of the railroad's right-of-way has long been used by the public as a bicycling and walking path, and now it won't be there for them any more.

Woodring says that besides his stations' regular newscasts, organizations with a public relations story to tell "also fit in well as sponsors of special events coverage, though it's true that some of this has a newsy flavor to it—especially things like the convention and election coverage we have coming up later this year."

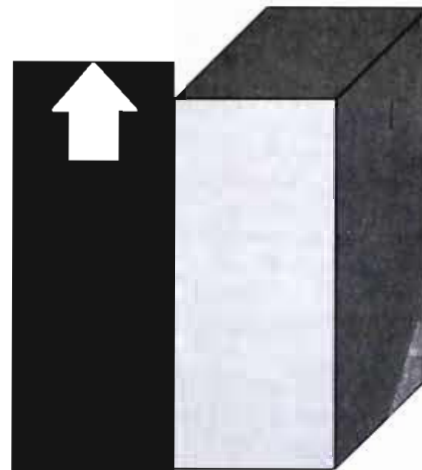
He says his stations will also do live coverage of events like *Kids Day*, "And we'll be joining some other groups to salute high school seniors who excel in academics as well as in sports, and let people see some of the positive things about our young people for a change."

In China. But the KIRO stations aren't limiting their special coverage to the local Seattle scene. KIRO-TV has a television crew in China taping *Son of Heaven*, a story about art objects that have never been seen this side of the Pacific Ocean but will be coming to Seattle to be exhibited later this year. These, notes Woodring, "includes a section of that stone parade of life-sized soldiers' statues the archeologists dug up. Part of that will be coming to this county for the first

January

Local business (millions)

+12.9%



1988: \$361.8

1987: \$320.5

Complete TV Business Barometer details p. 22

time, and we'll have it on tape."

He says banks, savings and loans and auto dealers are among the kinds of advertisers who like to be associated with such special programming, and adds, "My new job isn't limited to finding sponsors who have a problem with public opinion or who are trying to enlist public support."

He says that's part of it, "But I'm here to develop new business in general for our television and radio stations, and there are a number of categories that haven't been using a lot of broadcast in this market." One, he says, is the home builders: "They're a \$1.6 billion industry in the Seattle ADI alone. Why haven't they been using more television? Maybe there's a way co-op can be used so the people who put in the windows and wiring and plumbing and the masons and carpenters can all chip in. And I've heard the builder sometimes pays the realtor more than they make for themselves after they cover all their costs and pay their subcontractors. So maybe the realtor is another guy who should be advertising more."

Finally, asks Woodring, "How many people know Seattle is third in the nation in fashion design? The designers here aren't on radio and television either yet."

Woodring comes to KIRO from KTZZ-TV, also Seattle, where he had been vice president and general manager. He had previously been general manager of television and radio stations in Spokane and Portland.

Joint media venture

How a radio station, a television station, a local magazine and a shopping mall king—each separately and independently owned—combined forces to make it happen for "a lot of happy Central Florida auto dealers," is described by John Newman, general sales manager of Hall Communications' WPCV(FM) Orlando. He concedes such joint ventures may not be

too common but adds, "It worked so well for us, I'd expect to see more of them in the near future."

Besides WPCV, "us" included WCPX-TV Orlando, *Central Florida Magazine* and the DeBartolo shopping malls which also publishes its own four color magazine mailed to hundreds of thousands of local residents within shopping distance of each of the malls.

Hall Communications coordinated the event, *Auto Show '88*, which ran from March 6 through April 2 at four participating DeBartolo malls, with the action moving from mall to mall to concentrate in a different mall location each week of the festivities.

Sherman says car sales went well, with dealers moving "an impressive number of units" and that sales picked up steam each week, at each successive mall location.

Hall's corporate co-op director Marshall Zotara says the event involved a "comprehensive collection of new domestic and imported automobiles, trucks and aftermarket display booths and featured 40 to 60 vehicles at each of the four malls. There were also hundreds of vehicles in tents outside each mall for immediate sale during the show, with immediate financing available.

Ford also used the event to "sneak preview" its 1989 Probe, a new sports specialty car priced around "the mid-teens" that Ford says has been 11 years in the making. And, with entry blanks at each of the malls as well as at Central Florida Ford dealers, a Probe was given away on April 6.

WPCV broadcast live from each of the malls every day of the show and another give-away was "a one-of-a-kind 1988 Jeep Wrangler soft top, custom designed with 97 Country (WPCV's logo) denim interior and accent striping. The media blitz for the show targeted 17 Florida counties with nearly 900 commercials and talkups on WPCV, 150 commercials on WCPX-TV and some other stations, a 24-page supplement in *Central Florida Magazine*, a feature in the DeBartolo shopper magazine, newspaper advertising and flyers.

Appointments

Agencies

Jim Scalfone has joined William Esty Co. as senior vice president, executive art director. He was formerly a creative director at Doyle Dane Bernbach where he worked for 20 years on such accounts as Volkswagen, Sony, Audi and Blue Bonnet Margarine.

James F. Hutchinson and **John D. Shirley, Jr.**, have been named co-creative directors at Ensslin & Hall Advertising in Tampa, Fla. Both are vice presidents. Shirley had been associate creative director/art and Hutchinson had been associate creative director/copy at the agency.

Phillip M. Morrow, a vice president at DDB Needham Worldwide/Chicago, has been promoted to the new post of director of local media and **Lois Welch**, an associate research director, has been elected vice president. Welch joined Needham, Harper & Steers in 1981 as a research associate and became an associate research director last year. Morrow came to the agency in 1956 as a media trainee and now moves up from associate director of local planning.

Malcolm Mace has joined DDB Needham Worldwide/Chicago as executive vice president and director of account management. He had been an executive vice president in the account management operation at Grey Advertising in New York.

Representatives

David Schwartz has been appointed senior vice president/domestic sales for Seltel Inc. He had been senior vice president/independent sales and before coming to Seltel had been with Petry Television.

Pat DeRico and **Michael E. Pulitzer, Jr.** are now account executives with the Philadelphia sales office of Blair Television. Before entering the rep's sales training program Pulitzer had been general sales manager for Direct Cinema Ltd. in Beverly Hills, Calif. DeRico had been a senior research analyst on the NBC Red Team at Blair/New York.

Martin W. Owens and **James Warner** are now senior vice presidents of Independent Television Sales. Warner is Midwest manager working out of Chicago and Owens is West Coast manager based in Los Angeles. Both men move up from vice presidencies.



Marcia Herman has been promoted to vice president/regional manager of the New York office of Hillier, Newmark, Wechsler & Howard. She joined the company in 1983 when Bernard Howard Co., where she was then account executive, merged with Hillier, Newmark & Wechsler. Three years later she was promoted to New York sales manager and 10 months after that she was named co-regional manager.

Henry Gonzalez and **Keith J. Green** have been named divisional vice presidents of Katz American Television. Green joined Katz as a sales executive in 1980 and is manager of Katz American's White Team. Gonzalez came to the Dallas office in 1979 as a sales executive and is now manager there.

Jeanine Holmes is now sales manager of the Seattle office of TeleRep. She moves in from KSTW-TV Seattle where she had been local sales manager, and before that she had been with the sales staff at KOMO-TV.

Paul Bowlin and **Bill Reed** have been promoted at Katz Continental Television. Reed, who joined the company in 1985 as a sales assistant, now advances from research analyst to director of marketing. Bowlin joined Continental's Boston office as a sales executive, also in 1985, and now becomes manager of the Boston office.

Melinda Murphy and **Rosemary Anselmo** have been named account executives for CBS Radio Representatives in New York. Anselmo had been a senior media buyer for Bozell, Jacobs, Kenyon & Eckhardt and Murphy, who came to CBS as a sales assistant in 1986, now steps up from office administrator.

One Buyer's Opinion



Look where society is going: not where it's already been

Rosen

I think that women in the work place is probably the most important social change in this nation since the Industrial Revolution. Nevertheless, those marketers now mired in evaluating the value of working women are doomed. They are tracking where society has *been*. The future belongs to those companies who have moved beyond such concepts and misconcepts as working women, and are now focusing on the fruits of the changes caused by the major influx in the workplace by women.

Yet, for the most part, many marketers continue to live in a world of stereotypes and misconceptions about the women who work, seemingly because of a need to pigeon hole people. It is often assumed, for instance, that working women are not like non-working women. It is generally believed that women who work buy different products, have different values and consume different media. 'Taint so. The simple fact is, non-working women and working women are remarkably alike.

Working women do have different media usage habits, but except for not watching daytime television, the other differences are not because they work. They use different media because working women are better educated than women who don't work, and education is probably the single most important factor determining media patterns. The better educated one is, the more she will read and the less TV she will watch.

Another assumption is that working women form a homogeneous group. But as Gloria Steinem recently stated, "It's as wrong to lump all working women together as to lump together all working men." I couldn't agree more. How could any group of 50 million people consisting of two thirds of all women 25-54 be homogeneous?

It is certainly not my objective to throw cold water all over working women and not offer a towel and a warm place to dry off. What then can we do to move beyond this invalid concept of working women? Have an idea.

I-D-E-A, for Investigate, Dig, Expand, and A for Anticipate.

Investigate means don't merely accept all the myths about marketing and media and believe they are true. Investigate. Check them out for yourself to see if they are true. This is a time when new audience groups are being formed.

Dig. Dig deep to find the real audience segment and best media plan for your product. Virtually no product is driven by employment or non-employment. Education, income and lifestyle can affect sales of consumer products, but not employment.

Expand. We all have access to the same body of knowledge. Success goes to those who can *expand* that body of knowledge. Very few products are driven by a single demographic characteristic. Much more important in product movement and media use than employment or any other demographic are the three LIFE's of a person: lifestyle, life cycle and life work.

Anticipate. In his best selling book about Apple Computer entitled *Odyssey*, John Scully states: "The best marketing doesn't mirror where society is, nor where it has been. It anticipates where society is taking a turn to a new direction. That is where really powerful marketing emerges. Ideally, the most powerful marketing leverages external events that reflect social change."—**Marcella Rosen**, senior vice president, media services, N W Ayer, before the Association of National Advertisers

Stations



Amy McCombs has been named president and general manager of Chronicle Broadcasting's KRON-TV San Francisco. She moves in from Detroit where she had been president and general manager of Post-Newsweek's WDIV-TV.



Kelly Seaton and **Robert D. Sparr** have been promoted at the Tribune Radio Group in Chicago. Seaton, who had been general sales manager for WGN, becomes director of sales for the group and Sparr, now director of sales, WGN Radio/Tribune Radio Network, had been local sales manager for WGN.

Gig Barton and **Patti Le Mon** have been named regional directors, affiliate relations for NBC Radio Network and Talknet. Both were formerly regional affiliate relations directors for The Source.

Soft shoe

Soft Notes, new casual footwear for women, is being test marketed in St. Louis with the help of 15 second television spots created by Drossman, Lehmann, Marino of New York. Assuming successful test results, the product is expected to roll out into other markets later this year. Manufacturer is R. G. Barry, maker of Dearfoams house slippers, which have already racked up good sales following their pre-Christmas television introduction in fourth quarter 1987. The new commercials feature the colorful Soft Notes against a black and white background to accent the colors, a similar technique used in marketing Dearfoams.

Lee Hoegge has been promoted to national sales manager at Fox Television's KTTV-TV Los Angeles. She joined the station last year and now steps up from sales account executive.

Shawn Bartelt has moved up to national sales manager at WWSB-TV Sarasota, Fla. Before coming to WWSB last year she had been advertising sales manager for Storer Communications.



Thomas J. Reeve has been named director, youth sales for the CBS Radio Networks. He will also continue as eastern sales manager for the networks. He joined CBS in 1979 as an account executive for WBBM Chicago and has been eastern sales manager for the three CBS Radio Networks since 1985.

Larry Saunders and **Dick Lamb** have been elected vice presidents of Edens Broadcasting, Inc., owner of WWDE(FM) Norfolk, Va. Lamb is managing director of the station as well as its morning air personality and Saunders is general manager. Saunders is also a past president of the Virginia Association of Broadcasters and of the Tidewater Association of Broadcasters.

Carl Leahy, general manager of WPTZ-TV Plattsburgh, N.Y., has been elected president of the Heritage Media Corp. station. Before coming to WPTZ in 1983 Leahy had been station manager of Heritage's WEAR-TV in Pensacola, Fla.

John Dudley is now general manager of WSAW-TV Wausau, Wisc., recently acquired by Adams Communications from Forward Communications. Dudley had been general sales manager of WMTV-TV Madison, Wisc.

John Garwood has been named general manager of WPLG-TV Miami-Fort Lauderdale. He had been president and general manager of KTUL-TV Tulsa and before that had been general sales manager of WSB-TV Atlanta.

Owen Weber has been named executive vice president/radio for the Summit Broadcasting Corp. He had been vice president, general manager of Summit's WCAO/WXYV(FM) Baltimore and before that was general sales manager for First Media's WPGC AM-FM Washington, D.C.

J. Harold Culver has been appointed vice president, general manager of KAIT-TV Jonesboro, Ark. He joins the station from WAVE-TV Louisville, Ky., also a Cosmos Broadcasting station, where he had been director of operations and engineering.



Carl Goldman, director of sales/specials for Transtar Radio Network, has been promoted to vice president, general manager of that division. He joined Transtar in 1983 to open its Los Angeles office and before that had been vice president at Popular Media Products, a radio production company.

Mingo regroup

Following addition of offices in Los Angeles and Denver, Mingo-Jones Advertising has changed its name to The Mingo Group, Inc. and realigned its management team. Chairman Frank Mingo, who had also held the title of president, has appointed Samuel J. Chisholm president and CEO. At the same time Allan R. Corwin becomes executive creative director and Samuel Reed, who continues as creative director, assumes additional responsibility as secretary/treasurer.

The other companies added to The Mingo Group are Muse Cordero Chen & Baca, a multi-ethnic Black, Hispanic and Asian agency in Los Angeles, and The Mingo Group West, a Denver-based advertising and sales promotion company, headed by Stephanie L. Williams. J. Melvin Muse is president of the Los Angeles agency. Mingo Group clients include General Motors, Westinghouse Electric Co., Kentucky Fried Chicken, S. C. Johnson and Son, Chesebrough-Pond's, CBS Entertainment, American Cablesystems, Miller Brewing Co. and The U.S. Army.

Media Professionals

Linking the client's brand to the programming content



Christopher R. Simon

*Supervisor,
Department of Media and
Programming Services
Bristol-Myers Co.*

Chris Simon, supervisor, media & programming at Bristol-Myers, describes how the *Windex Player of the Week* competition got started in college basketball games on ESPN, even though Windex is essentially a "women's oriented" cleaning product. It happened on a recovery off the fiberglass backboard when play-by-play sportscaster Dick Vitale exclaimed, "Look at that guy clean the glass! There's an all-Windex kinda guy!"

That, says Simon, led to a 1987-88 college basketball season on ESPN that selected 12 Windex "Players of the Week" until March 9 when, during half

time, the season's "All-Windex" team made up of the 12 Players of the Week was introduced.

Until then, explains Simon, the Player of the Week drill went like this: During a break in the game sportscaster Vitale, whom Simon describes as "kind of a John Madden of college basketball," announced, "Time out for the Windex Player of the Week." Then he'd talk about the two or three nominees considered, showing clips of these players in action. Then a still of the winner's face popped up on screen, together with his stats for rebounds and number of points scored, and a bottle of Windex window cleaner, while Vitale gave the stats and announced that Windex is donating \$1,000 to the Boy's Club of New York, though the money actually goes to the affiliated Boy's Club in the winner's home town.

All of the above, continues Simon, was done "in a smooth 30 seconds, followed by the Windex commercial. This alternated scenes of players 'cleaning the glass' to recover rebounds off the backboard as the voiceover asked, 'How do you clean the glass?' followed by scenes of average consumers cleaning their glass windows with, naturally, Windex. We think it's a great example of how a lucky flash of creativity can link a product to the program content in a way few viewers are likely to forget soon."

Simon says the combination of the Player of the Week award announcement and the tie-in of window cleaning with "cleaning" rebounds off the Fiberglass backboard "also netted us a lot of favorable publicity and goodwill."

In a word... Quality



The First Name In Radio

**WBZ, Boston WINS, New York KYW, Philadelphia KDKA, Pittsburgh
WMAQ, Chicago KODA, Houston KQZY, Dallas/Fort Worth
KQXT, San Antonio KEZW (AM) and KOSI, Denver KMEO-AM-FM, Phoenix
KAER and KFBK (AM), Sacramento KFWB, Los Angeles KJQY, San Diego**

Westinghouse Broadcasting Company



Joseph M. Collins has been appointed general sales manager for KCST-TV San Diego. He moves in from the general sales manager's desk at CBS-owned KCBS-TV Los Angeles.

Kenneth Becker has been named vice president, station manager of WHSW Baltimore, owned by HSN Silver King Broadcasting Co., He moves in from Fox Television's WNYW-TV New York where he had been vice president, director of business affairs.

Peter McCampbell has been promoted to general sales manager at KDVR-TV Denver. He came to the station in 1985 and now steps up from national sales manager. He had previously been with the sales forces of WLVI-TV Boston and Katz American Television in Chicago.

DDB Needham's Troika



Robert H. Huntington, former chairman and chief executive officer of Saatchi & Saatchi Compton Group, has joined DDB Needham Worldwide as vice chairman, chief operating officer. As such, he joins Keith Reinhard, chairman and CEO, and John Bernbach, president, in a new three-man Office of the Chairman.

Reinhard says the agency's three operating divisions—New York, U.S. and International— will each report to the Office of the Chairman "in a matrix style of management" in which he will be responsible for the agency's overall philosophy and product quality, Bernbach will be in charge of client service, new business development and marketing the agency, and Huntington will head finance, administration, human resources and planning.

Craig Whetstine, western regional manager for the Mutual Broadcasting System, has assumed added responsibilities as director of affiliate relations for The Source.



Sharon Warren has been named general sales manager at KFBK Sacramento. She joined the Group W station last June as national sales manager and has been acting general sales manager since last October.

Sharon Elkins has been promoted to national sales director for WFOX(FM) Atlanta. She had been assistant to the general sales manager of WSB-FM there before joining WFOX in 1984 as national sales coordinator.

Buyer's Checklist

New Representatives

Banner Radio is now the national sales representative for WPET/WKSI(FM) Greensboro, N.C. and KCLN AM-FM Clinton, Iowa. KCLN airs news, farm news, sports and talk and its FM sister carries light rock. WPET programs a religious format and WKSI is a CHR station.

Eastman Radio has been named national sales representative for WBBO AM-FM Greenville-Spartanburg, S.C. The stations are owned by Don Trapp and simulcast an adult contemporary format.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of KOJO(FM) Dallas and WBIG(FM) Greensboro, N.C. WBIG programs a country format and KOJO carries an adult contemporary Christian format.

Republic Radio is the new national sales representative of WXLY(FM) Charleston, S.C. and KVOQ(FM) Lubbock, Texas. KVOQ broadcasts beautiful music and WXLY features classic hits.

Transactions

Hoker Broadcasting Inc. has agreed to acquire WDTX(FM) Detroit from **Metropolis Broadcasting Inc.** for \$12 million, subject to FCC approval. Jay Hoker is president of Hoker and the chief executive officer of Metropolis is Lorraine Golden. Harvey Deutch is chairman of the board.

The Sky Stations Inc. is purchasing WJYY(FM) Concord, N.H. from **Rumford Communications Inc.** for \$3,750,000. Sky is headed by Dennis R. Israel and the principals of Rumford include Lindsay Collins, Stuart Richter and Michael Colby. Broker in the transaction is Americom Radio Brokers.

H&D Broadcast Group of Hartford has acquired WTLB/WRCK(FM) Utica-Rome, N.Y. for \$1.75 million from **WTLB, Inc.** of Washington Mills, N.Y. Principals of H&D are Joel Hartstone and Barry Dickstein. Paul Dunn is president of WTLB Inc. Broker in this transaction is Chapman Associates of Washington, D.C.

DeCastro heads MMR advisory board



Jim deCastro, president of WLUP AM-FM Chicago, has been elected chairman of Major Market Radio's client Advisory Board. He had previously served two years as a board member and now becomes its eighth chairman.

The board meets quarterly to advise the rep firm of "areas of improvement in people and in productivity" by region. Between meetings, the board members contact MMR's 64 station clients to ask about problems in such areas as account receivables, unwired networking, reporting systems and performance. MMR president Warner Rush calls the board a "corner stone of our success. No one person is beyond criticism. The board is very demanding and there is no lip service paid to members."

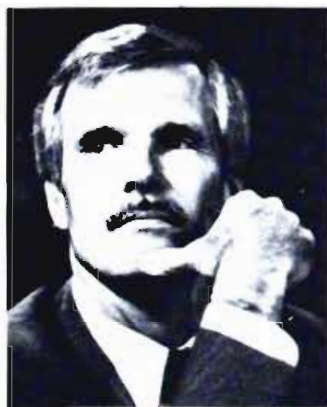
Wall Street Report

Hollywood color wars attracts risk takers to do the painting

In camp the kids call it color war. They divide up into teams (red, yellow, blue, etc.) and compete in all sorts of events. At day's end no one remembers who won, and the kids trudge home sprayed, painted and happy. It all comes out in the wash. It's like that too, in Hollywood these days where a color war is being fought over some old black-and-white films.

The players shape up this way: the purists who declare all black-and-white films to be sacred; the reformers who say it's OK to color John Wayne in *The Sands of Iwo Jima*, but keep those pale pastels away from *Maltese Falcon* (they painted it anyway); all the way to the moguls like Ted Turner who paid \$1.2 billion for MGM's collection of 3,800 old movies, and by damn he's gonna paint every one of 'em.

"The last time I checked, I owned those films," Turner—a.k.a. "the notorious colorizer"—said during a recent flap over the Hollywood color wars. Turner's feelings are understandable. Many b&w films with



"The last time I checked, I owned those films."

Ted Turner

low or no market value can be worth over \$2 million from TV and home video sales. (One of the best updates on the Hollywood color wars, incidentally, appears in the February 1988 *Federal Communications Law Journal* by David J. Kohs.)

A nice niche. With Hollywood distributors scrambling for a piece of the action, the computer colorizing companies themselves have carved out a nice niche for themselves, in the process attracting investment seekers. The field today is dominated by Colorization Inc. (50% owned by Hal Roach Studios) and Color Systems Technology (CST). There's also a small Canadian-based computer firm called Tintaretto (which is not an Italian liqueur). CST and Turner are going steady to the tune of 100 films on the color line. For its part Colorization Inc. will colorize a batch of golden oldies for Otto Preminger Films.

Despite the computer wizardry involved, the color process is expensive—up to \$300,000 per feature film, so it's understandable why most distributors (except

for "the notorious colorizer") are picking their films carefully. Faced with such staggering costs, the colorizers are working to get their own costs down as well as picking up public domain films they can both color and distribute.

Risky business. Now comes American Film Technologies, which hopes to break into the Hollywood color war, with a \$3 million public offering, its second in two years. With production studios in San Diego, AFT has been struggling to keep afloat while digging out from under the heavy cost of colorizing films. The good news is that the company has plenty of demand for colorizing b&w films, but the bad news is that the costs of meeting these demands have plunged the



Stations were delighted with AFT's job colorizing "St. Mary's"

George R. Jensen

company into red ink.

From the time AFT was organized in July 1985 through December 1987, AFT lost \$4.7 million. The company's limited production capabilities have enabled it only to produce color versions of *The Bells of St. Mary's* and *Sands of Iwo Jima* for Republic Pictures and three cartoons for Disney. The company lost money on the films. For the fiscal year ended June 30, 1987, AFT reported a net loss of just under \$2 million on revenues of \$76,500. And that was after a 1987 public offering for 3.5 million shares of common stock which raised just over \$3.3 million.

This time around, AFT is looking to sell 1,750,000 shares of stock and net about \$3.2 million. The company's common stock is traded on the Philadelphia Exchange and is running in the 1½ range.

In the best-case scenario, AFT has a backlog of 97 films to color if all customers exercise their options. The potential revenues from 84 of these films is \$22 million. The company hopes the money raised from the latest stock offering will help it buy enough equipment to pump out two films a month.

Republic Pictures has an option for AFT to colorize between five and 10 films at a cost of about \$250,000 a film. Last year, AFT colorized three films for Turner: *Boom Town*, *They Were Expendable* and *The Catered Affair* for a price of \$885,000. Turner then picked up an option for the company to colorize nine more films for a price of approximately \$2.7 million. In addition, Turner has two separate options in 1989 and 1990 of between 12 and 24 films each year,

(Wall Street continued on page 126)

Year of the crippled duck *(from page 38)*

happened, when you have violent disagreement."

But, she says, "I haven't thus far felt pushed to the extent that I should walk out of a meeting. But certainly, when there are fewer of us, the fact that you need only two to make a majority is something that does pass through your mind as you read these items."

She doubts she would ever use her power, she says, but if she can count the numbers, so can Chairman Patrick. That means that no item would be brought up until it satisfies each of the commissioners.

For his part, Quello discounts the possibility of him deciding FCC policy with his feet. But he has used his recently gained power in other ways. He has publicly criticized his chairman and thus the commission for not making a stronger stand in court in defense of the must-carry proposals that a federal court twice struck down. Quello even went so far as to take the unusual step of asking to testify separately at any congressional hearing at which must-carry is an issue.

Quello vs. Patrick

On most other issues, however, Quello is in agreement with Patrick. But he does criticize his leader for not doing enough to close the gap with Congress that resulted from a backlash against the Fowler years.

"I don't want to give Patrick any problems *per se*," he says. "In some philosophies, I agree with him. But as for some broadcasters, whom I think I know a little better than he does, we're just at opposite ends."

He alludes to the commission's near decision last year to award some UHF spectrum space to land mobile instead of waiting to see if terrestrial broadcasters need additional bandwidth in order to compete in the coming high-definition TV era.

Although the agency decided to indefinitely postpone that action, Quello is still rankled. Among the "opposite ends" he cites is "giving away spectrum when there's no need for it" and "our rationale on must-carry, which I think is disastrous."

He also mentions past FCC action that he terms "overfacilitating the takeover of broadcast properties." He also has pressed, without success, for a return to the old FCC rule that required a broadcaster to hang onto a station for three years before it could be resold.

But Quello is considered in concert with Patrick on the syndicated exclusivity issue expected sometime in April. Patricia Dennis has been the

question mark in whether the agency will reinstitute rules it dropped in 1980 requiring cable to honor contracts TV stations had with programmers granting them territorial exclusivity.

She indicates that as little as a few weeks before the expected vote that she is still concerned about whether the FCC still has the jurisdiction over syndicated exclusivity. The Cable Communications Policy Act of 1984 said, "Any federal agency, state, or franchising authority may not impose requirements regarding the provision or content of cable services, except as expressly provided in this title."

That has been interpreted in some quarters to mean the agency no longer

has syndicated exclusivity jurisdiction with regard to cable.

Dennis also has been troubled by whether there is enough of a record that things have changed so much since 1980 to warrant a return to the rules. If it comes down to an indecisive legal question, she says, "it is then my responsibility to decide as a matter of public policy what is best."

That means, she says, her decision will turn on whether she feels diversity of viewpoint and programming would be well-served by reimposition of syndicated exclusivity rules. She suggests that reimposition could, in fact, force cable "to find new sources of programming and thereby enrich the programming landscape for the American consumer."

NTIA: not what Nixon planned

Back in the administration of President Nixon, a move by his White House struck fear in many members of the Washington press corps. He had created what soon became known as a "communications czar."

The suspected reason for the post, Office of Telecommunications Policy, as part of the White House apparatus was to help the presidency get a better handle on the managing of news. Whether the press corps was correct, or whether it was paranoid, the OTP is something quite different today.

In 1978, President Carter merged OTP with the Office of Telecommunications of the Commerce Department to form the National Telecommunications and Information Administration as an assistant secretary post at Commerce.

Not only does the NTIA no longer attempt to manage news for the White House, if it ever did, it has become more closely associated with the development of the administration's telecommunications technology policy than it has with the flow of information.

The NTIA now has its head Al Sikes, a former broadcaster from Missouri. Despite his broadcast background, Sikes finds himself dealing more with the broader telecommunications policy issues than with issues related to his former profession. In fact, NTIA generally is considered just another element in the myriad of filings that are made on FCC and court issues related to broadcast policy, and only rarely is it at odds with the FCC.

As Kenneth G. Robinson Jr., policy advisor to Sikes as one of the agency's longest-term officials, puts it, "The principal activity of the agency... is to license the federal government's use of the radio frequency spectrum, which is an authority equal with the FCC. In fact, we license the FCC," he says, and NTIA now has about 650 licenses, representing nearly 40% of the radio frequency spectrum in the country, outstanding to the agency.

"That activity probably accounts for at least half and potentially as much as 70% of our annual budget and is the primary activity of most of our personnel," Robinson says.

"In addition to that, we have a large grant program which makes capital grants to public broadcasting stations," he adds. The Corporation for Public Broadcasting funds programming, he says, and the NTIA funds hardware for the stations.

The NTIA also promotes opportunities for women and minorities in telecommunications, including television and radio; is involved in international trade activities dealing with telecommunications; and, through its Office of Policy and Analysis Development, whose work is similar to that of the FCC in developing federal communications policy.

Little has been attempted at the commission during the past year, either in telephone or in broadcast issues, that has not drawn a reaction from Congress and a flexing of muscle by its leadership to force the commission to bend to its will.

The syndicated exclusivity issue is unique in that regard. There has been no interference from Congress on the issue, primarily because members of Congress have indicated they don't care. Neither side has been able to arouse a public opinion on the matter. Thus, that item is about to be completed.

But the Congress has shown it cares on many other issues. In several instances, it has outright usurped the FCC's power.

Just before Christmas, when Congress was considering last-minute budget legislation and funding bills, Hollings and some of his colleagues decided to strip from S-1277 three provisions that were threatened with death along with the bill itself after it had gained broadcasting industry opposition.

The bill was introduced early last year to give broadcasters some relief from the comparative renewal process, but only if they accepted some tradeoffs. In the end, broadcasters said the tradeoffs were not worth reform of comparative renewal, which they otherwise dearly wanted.

But Hollings dearly wanted three provisions that were in the bill and managed to slip them into the funding bill. They prohibit the FCC from approving the swapping of VHF and UHF channel positions between commercial and noncommercial stations, from granting a waiver of its newspaper-television cross-ownership rule, and require the commission to reinstate preferences for minority and female applicants for licenses, the subject of the "Steele case" in court.

Otherwise, communications policy for the past year appears to have been set not by FCC deliberation or by legislation moving through Congress as it usually is done, but by letters sent from the leadership of key congressional committees to the commission.

Legislative freeze

The most recent letters have practically ordered—and the FCC is complying—studies of the impact of the lack of must-carry provisions on TV stations, of the size of the increases in cable rates since the 1984 act deregulated the cable industry, an acceptable definition of what constitutes effective competition to the cable industry, and instructions not to mess with multiple

Three-handed poker not much fun

Aside from the obvious impact of concentrating more power in fewer people, a five-member FCC operating with only three has its downsides, as the sitting commissioners are quick to point out.

"There's just a certain amount of representation work, interface with the public, what-have-you, that has to be done," says FCC Chairman Dennis Patrick.

"That means that other things that have to be done for the public—answering letters, applications, waiver requests—aren't being done," he adds. "It provides an environment in which it is challenging to pursue our agenda."

Commissioner Patricia Dennis echoes her chairman's sentiments: "You must spread yourself a bit thinner than is normally the case when there is a full complement of commissioners." With five commissioners, she adds, "You have a large experience base from which to draw, different perspectives which add different dimensions to the debate over issues. I miss that."

Fewer persons contributing to the process, she says, "leads to anemic decision-making. Vigorous debate leads to a better result. We have fewer people just in terms of eyeballs to review the items as they come before us."

Dennis adds, "As a result I find myself reading more thoroughly, deliberately, to make sure that something doesn't go out that will not pass judicial review, or to point out potential pitfalls before it becomes public."

Another downside she sees is, "It leaves you less time to sit back and reflect on what good public policy ought to be. The time for reflection is a very special and important time for policymakers and there's a lot less of that now that we have three."

James Quello has seen the membership on the commission dwindle from seven to the five that now are supposed to sit to the three that actually have seats. He does not feel that any FCC matters have been delayed because of the shortage. Any failure to act, he says, has more to do with "congressional intervention."

He adds, "Three can handle it all right. The advantage of five is you have two other people submitting their own viewpoints, their own study of the subject." However, he says, "I think five is a good number to have."

Quello is seeing downsides, though. "You are receiving many more invitations for appearances and speeches, with more pressure to make them. When there were five or seven, things were passed around more."

ownership rules.

When the three provisions were tacked onto the funding bill last Christmas, Congress then imposed a freeze on practically all broadcast legislation. That left the comparative renewal question high and dry.

Reps. Tom Tauke (R-Iowa) and Billy Tauzin (D-La.) then wrote a letter to Patrick saying, in effect, "The ball's in your court." Patrick responded by beginning action to see if the FCC couldn't relieve broadcasters of some of the more onerous aspects of the comparative renewal and petition-to-deney processes without legislation.

Thus the FCC is looking into the pos-

sibility of changing its own renewal procedures to limit the amount that can be paid to filers of competing applications to the actual legal costs incurred. It also is checking on the possibility of easing some of its comparative renewal procedures.

Still to come from the commission is the report on the efficacy of the compulsory license that the cable industry now enjoys, and whether to relax its telephone company-cable cross-ownership rules.

Also on the FCC's plate, slated for action sometime this year, is dealing with some of the suggestions for keeping AM radio alive. □

FEEDBACK

How will the proliferation of barter-sales alliances among syndicators affect the way ad agencies buy national television?



"In general it works to our advantage. It provides us the opportunity to deal with syndicators much like we deal with the networks—in terms of multiple dayparts, programs with similar audience appeal and makegoods for programs with similar audience appeal. However, it may discourage some smaller suppliers and ultimately squeeze some out of business, and that's a disadvantage. Depending on how far the consolidation goes, it could boil down to too few suppliers who feel they can control the market."

*Marc Goldstein
Senior vice president and
director of network programming,
Ogilvy & Mather*



"The merging of companies in the barter/syndication field bodes well for that media segment. Consolidation of strength will result in strong programming, securing more and better time slots, which, in turn, will result in larger audience delivery. Unfortunately, variety in terms of the number of properties available will probably decline as limited program suppliers find it increasingly difficult to compete in securing mass distribution and advertiser support. Strong competition among the giants will quickly result in improved product quality and innovation, again building larger audiences. By curtailing fragmentation, syndicators improve their relative value vs. the networks."

*Richard Kostyra
Executive vice president and
director of media services
J. Walter Thompson*



"I don't like the idea of packaging. We buy specific programs for specific reasons for specific brands. I still want to buy the same programs, but now they package it so I'm forced to buy something else."

*Larry Blasius
Vice president and associate
media director,
BBDO*



"I hoped that this would happen. The consolidation of selling sources means a reduction in the number of people to talk to. There are 30 people in our (network programming) department and we must see 50 or more sales reps, plus others who come out of the woodwork."

*Paul Isaacson
Executive vice present and
director of network programming
Young & Rubicam*



"I think it's going to make it easier for the agencies if there are only one or two people they're going to have to be dealing with. It's going to make the concept of makegoods more workable because there's going to be more of the right kind of inventory available for it. It also reduces the number of semi-amateurs in the business. This coming-together puts it in the hands of the pros, who understand our business better."

*Bart McHugh
Senior vice president, director of national radio/TV programming
DDB/Needham Worldwide*



"I don't think it will have much effect at all. The agency's interest is in the getting the best programs we can. We don't care who's providing the service. I don't expect anything more or less favorable in terms of pricing or services, but that remains to be seen."

*Mike Drexler
Executive vice president,
national media director
Bozell, Jacobs, Kenyon &
Eckhardt*



"It means having to see less people, which is good. It should make the buying process a little more efficient. With more financial muscle and more people sharing the risk, hopefully better programs can be made."

*Gary Carr
Senior vice president, manager
of national broadcast
Lintas USA*



"As an agent, we love it. The bigger they are the more they offer on their plate. If a syndicator with one show didn't deliver, you might only get back dollars. The more shows they have the easier it is for them to provide makegoods. If ABC, CBS and NBC merged that would be bad, but not for the little guy to get bigger. I like to see the underdog getting bigger. Don't forget the [barter] syndicator is not just competing with the barter syndicator. He is competing with the Big Three and cable, too."

*Robert Daubensprck
Senior vice president and
director of national broadcast
FCB/Leber Katz Partners*

Wall Street Report

(continued from page 121)

thereby increasing the total number to a maximum of 60 films for \$17.5 million. But all this is options, not yet real money.

That Turner deal for up to 60 pictures didn't make rival colorizer Color Systems Technology happy, since it has an option to colorize 100 Turner films. It promptly filed suit against AFT, claiming that AFT's computer technology infringes on CST's patent. The case is pending in Federal Court in California.

AFT also has entered into a joint venture with R.T. Donnelly Enterprises to color and distribute 13 Sherlock Holmes features.

Chuck Larsen, president of domestic television distribution for Republic Pictures, says he was "delighted" at FT's colorizing of *The Bells of St. Mary's*. "Stations told us it was the best they had ever seen," said Larsen. Republic, which probably will go ahead with colorizing eight more films which they have already presold to stations, thinks AFT's digital colorizing process is "the best in the business," said Larsen.

Like its competitors, AFT is snapping up old b&w films in public domain, colorizing them and plans to move into the distribution business. To help it get started, the colorizer has signed Orbis Communications to distribute 12 AFT films.

Who's who at AFT. George R. Jensen, Jr., 39, is the founder, chairman and chief executive of the company. From 1980 to 1985 he was head of International Film Productions and executive producer of the 12-hour miniseries *A.D. Bernard Weitzman*, 64, is the company's president and chief operating officer. From 1977 to 1986, Weitzman was executive vice president and executive producer with Lorimar. Before that he was with MGM/UA, Desilu and CBS-TV.

Nathan M. Leipziger, formerly with FCC Entertainment, was brought in last year to head up AFT's new distributing division. Another name from the past, Robert L. Glaser, former president of Viacom, has a stake in AFT and serves as a consultant.

Jensen was paid \$147,000 (plus \$25,000 deferred compensation) last fiscal year; Weitzman, \$134,000; the company's lawyer, Arthur P. Hartel, Jr., \$122,000.

Leipziger's annual salary is \$120,000. As a total, all 20 members of AFT's board were paid almost \$800,000 in cash and another \$50,000 in deferred compensation.

NAB lobbying activity (from page 45)

Fritts adds, "I'm just going to say whatever system comes to America has to be compatible and acceptable to the nation's over-the-air broadcasters." Whatever is imported also has to have the stamp of approval of the Federal FCC.

Fritts led a delegation of broadcasters to Japan last year to discuss the conflict. A dialogue is continuing, he says, and "They know what our concerns are, and they know that we're very serious about it."

He expects Congress, he says, "to make sure that this system that is offered free to our American people continues to be available to them, to the public, in the highest technology form available."

"I don't know that legislation will be needed to accomplish that. If it is, we would certainly ask for it. If it's not, then there is no need to put them through the process."

Hold back the spectrum

The NAB also expects to continue pressing the FCC to hold off allocating any more of the spectrum space that would be needed for any terrestrial HDTV now in the works. Under pressure from Congress last year, the FCC backed off plans to allocate spectrum space to land-mobile users. But the proposal is still pending.

Much in both those areas depends on the new administration that will come into power next year. Even if there is a Republican president, no one expects the federal activity regarding broadcast interests, and especially not the people involved in them, to remain the same. And there is the fear that a Democratic President could give a big shove to move the pendulum of regulation-deregulation back in the other direction, reversing much of the relief gained under the Reagan administration.

Right now, although Fritts and others lament the fact that they are caught in the crossfire between Congress and the FCC, they and other industries are taking advantage of the situation to use Congress, as one aide calls it, "as an appeals court," saying, in effect, "Look what the FCC is trying to do to us." With Democrats controlling the executive and legislative branches, that appeal process would be likely to wither.

Another appeal, involving the remaining branch of government, is expected to survive, however. Jeff Baumann, NAB vice president and general counsel, expects to be busy in the coming year and next year with various court actions, acting primarily as a

friend of the FCC at the U.S. Court of Appeals and U.S. Supreme Court levels.

After seeing the filings of the various petitioners who have asked the nation's highest court to review the must-carry case, Baumann is optimistic about getting a hearing. "I was greatly encouraged by reading those briefs," he said. "I think it's an excellent case, both on the First Amendment ground and on how the FCC does have the ability to regulate cable in this area," and on how the Appeals Court misapplied established tests for judging whether enough harm will occur to justify interfering with someone else's First Amendment rights. But the industry may be acting alone in getting the high court to take the case. The FCC drafted a 3,000-word letter asking the Justice Department's solicitor general, who handles federal cases before the Supreme Court, to seek court review. Because of previous department positions against the FCC position, and the fact the solicitor general's office has to protect its credibility before the court, it was not expected to join in the appeal.

The FCC could act on its own, and has until early April to file, but Diane Killory, FCC general counsel, says that traditionally, the agency has not acted on its own and probably would not in this case. But the FCC was a defendant in the original case that led the Appeals Court to throw out the must-carry arrangement, and would expect to defend its decision before the Supreme Court in a review.

The fairness doctrine case also is still a live one, and the NAB expects to be closely involved before the Appeals Court, expected to decide by the end of the year on the authority of the FCC to dispose of the doctrine.

In addition to all the other concerns the broadcast industry has, Baumann says current radio licenses face a danger in the FCC's recent move to explore the possibility of what he terms "low-power radio." He says there is an abuse of the FM translator system, originally designed to allow a broadcaster to fill in white areas in a service area.

Now, he says, entrepreneurs are getting the translator licenses to, in effect, set up their own little broadcast stations in competition with established stations. He is heading an effort to get the FCC to look more closely at the problem and to protect traditional licenses.

"We intend to fight it," he says. Unlike the unification of the NAB and the National Radio Broadcasters Association, he says, "this is the one issue that will unite the radio industry forever." □

'Bag of goodies'

(from page 40)

Metzenbaum's hearing had a narrower focus, on the concentration of the cable television industry into the hands of a few giants and the power that has given them to keep out competition and to control the programming that is available to the American people.

That the implications were wider than those hearings became clear when he told cable leaders they were in danger of abusing their power, that they have a responsibility to contribute to the survival of free over-the-air television, and that if they don't take voluntary action to resolve growing problems then there will be "the necessity of Congress interceding."

On the issue of programming domination, he said, "Either this will be resolved, or Congress will address its attention to a solution."

Although the broadcast industry has other worries on its mind, there is the prospect that the congressional focus on cable will give it some breathing room. The cable industry is increasingly having to defend itself from criticism that Congress may have given it too

much when it passed the Cable Communications Policy Act of 1984. That legislation said in effect, that cable was not to be a regulated industry, either by the federal government or by local governments.

In fact, Metzenbaum told James Mooney, President of the National Cable Television Association, a witness at the hearing, "Some of us feel we were had when we passed that bill." As in other unregulated portions of American industry, cable television companies have been in a rush to merge and buy out competitors while the Reagan administration's largely moribund antitrust division is looking the other way.

Control vs. influence

Although Robert N. Thomson, vice president of Tele-Communications, Inc., the largest cable multiple-system operator that has been heavy into its own merger activity, told the panel TCI "has no controlling interest in any programmer," Metzenbaum, a millionaire businessman in his own right, noted that one does not have to have a controlling interest in a company in order to influence its activities.

He said his panel and the rest of Con-

gress would be waiting to see what happens in the next several months. If nothing happens, he said, "My feeling is we will legislate."

Still pending in the Senate, as are various companion bills in the House, is S-1277, the legislation that was to solve some of the broadcast industry's major problems when it was introduced last year.

Loaded vehicle

It was to bring about reform of the comparative renewal process, but broadcasters became caught in the middle of the cross-fire of antipathy between Congress and the FCC. The legislation became a vehicle for all sorts of amendments that attempted to redirect some of the massive deregulation activity in which the FCC was involved.

The reform legislation became so laden with amendments and proposed amendments that the NAB finally threw up its hands and said it would rather have no legislation at all than take all the add-ons that were being foisted upon the industry.

It was from that legislation that Hollings pulled the elements that he managed to get slipped into law through the continuing resolution. □

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Rep. Ed Markey (D-Mass.)

Felt the time was ripe to push forward with legislation to deal with "a steadily worsening situation in children's television."

Reregulation push in the House *(from page 42)*

discussions on a new must-carry agreement, and Fritts also has been discussing the possibility with Kastenmeier. Fritts acknowledges "there are downsides" to the legislative route, primarily in the danger of add-ons.

Also, Kastenmeier, as chief architect of the 1976 revision of the Copyright Act, is loathe to mess with his work. He has steadily defended the compulsory license provision that broadcasting hates and cable loves. And it would be the compulsory license section that would be changed by must-carry amendments.

Kastenmeier said earlier he still believed in the compulsory license arrangement and would not favor changing it, even if the cable and broadcast industries reached some sort of agreement to water it down. But he does favor must-carry and was the point-man several years ago in the first effort to get a consensus on the issue among the affected industries. In light of recent court rulings, he says, "I'm sorry we were not able to pass that law."

And despite the court rulings that must-carry rules are unconstitutional because there is no evidence of harm that would justify tampering with the First Amendment rights of cable, Kastenmeier believes Congress could write a must-carry law that would be constitutional.

Broadcasters did gain one initiative in the House this year, also from the Judiciary Committee. It sent to the House floor a bill that could increase the advertising revenues of radio and TV stations by allowing operators of legal lotteries to advertise them across certain state lines.

The committee approved HR-3146, which is intended to clarify the intent of federal law limiting gambling activities in interstate commerce. Current law now prohibits the advertising of gambling operations, even legal ones, across state lines. Under the bill sent to the full House, a legal lottery, bingo, or horse-racing operation now operated in

one state could be advertised on stations anywhere else in the country where similar lotteries, bingo parlors, or horse-racing are legal.

Markey, addressing officials of the Corporation for Public Broadcasting, but meaning his words to apply to all of broadcasting, issued still another warning recently. Markey noted that several members of his subcommittee were members of various minority factions in Congress. "There are a whole lot of minorities in the United States Congress, and they have decided, wisely, to target the Telecommunications and Finance Subcommittee dealing with how we communicate with each other and how the financing of our society is decided on this subcommittee," he said.

"So it is reflected in the manner in which we deal with the issues," he added, and "it is something that on an ongoing basis that all the witnesses, regardless of the subject, are going to have to be sensitive to," meaning broadcasters and others could look forward to a new push on equal employment opportunities and other considerations of minorities being pressed on any legislation affecting the industry. □

HR-4125 would overturn consent decree that resulted in elimination of NAB code governing commercials on children's television.

Has compulsory license served its purpose?

Nobody asked it to, but the FCC is preparing a report to be presented to Congress later this year on the continued efficacy of the compulsory license that frees cable operators from having to get copyright permission from each owner of programming it carries.

The chief architect of the compulsory license arrangement in the 1976 Copyright Act is Rep. Robert Kastenmeier (D-Wis.). The chief architect of the FCC report expected to conclude it no longer is necessary is Chairman Dennis Patrick.

Kastenmeier still likes it, and believes it still has a place in copyright law. He is even proposing to expand its use to include jukebox owners who have to pay music royalties. He has stated his view in these pages before.

Patrick says in advance of the release of his agency's report on the subject, "I would agree with Congressman Kastenmeier to the extent that he suggests the compulsory license may have served a useful purpose when it was created, at a time when the cable industry was functioning essentially as an antenna service, providing programming and signals to areas that were underserved or unserved. There was a need to facilitate access to programming for those systems.

"I would argue presumptively without having completed this exercise that we have a very different market today. You have cable penetration of over 50%, you have cable having emerged as a very, very strong competitor to free over-the-air broadcasting, and presumably it is not in need of facilitation that is provided by the compulsory license."

Rep. Tom Tauke (R-Iowa)



In the Picture

Timothy J. Hahnke



New head of Time Buying Services' West Coast office outlines his new business strategy, explains why he believes in "spreading the incentive around" and believes in a much brighter outlook for AM broadcasters than most oddsmakers will wager on.

West Coast 'a wide open field' for media services says ex-radio executive

Time Buying Services' CEO Frank Muratore has tapped veteran radio sales manager Timothy J. Hahnke to head the company's West Coast office in San Diego. Moving in to the new post of executive vice president there, Hahnke says that in going after new business, he plans to be calling on major west coast companies.

"I'll start approaching the larger users of spot television and radio," he explains, "then later go to some of the major network advertisers. What we offer is the calibre and experience of our people, full disclosure of how we're investing their media dollars, including the prices we're paying, guaranteed delivery based on post analysis or cash-back—not makegoods a month after the reason for the flight is history—and a choice of three different forms of compensation."

Hahnke adds, "Our only real competition out here is Western International Media. But there's so much virgin territory here, so far as full service media goes, they've barely scratched the surface. My field is wide open."

Asked about the three forms of compensation, he reels off, "There's payment on a project, or cost-plus basis, payment on a fee basis—the traditional five to 10%, depending on volume involved, and then there's the incentive basis, which simply means sharing of savings."

Hahnke is a man who "believes in spreading the incentive around, because this is what drives people to perform. At the agencies the incentive is the Clio. But only the writers and artists get it. There's nothing for the planners and buyers. To them, it's just a job."

The big carrot

On the other hand, he stresses, when a media service is working on an incentive basis, "There's a big carrot

in it for us if we do a better job. Never underestimate the power of incentive and never underestimate the power of a woman."

He recalls that when he started selling radio, "It was just taken for granted that a secretary—or any woman for that matter, whatever her job—could never hope to sell for a station. But then I got the idea of paying my secretary on an incentive basis. The more I sold, the more money I made, and the more money she made, too.

"That was Mary Marr. Today she's sales manager at KABC Los Angeles, one of the top radio stations in the country. The incentive made being a sales assistant more than just another job. She learned sales being my good right arm, staying to 10:30 at night if that's what it took to get a presentation ready for the next day."

Moving in from sales manager for Sandusdy Radio, Hahnke is convinced that "Eventually AM stereo has to come into its own, if for no other reason than that, to the receiver manufacturers—be they American, Japanese or German—AM stereo receivers represent another new product, and that means opportunity to reach out and grab."

He recalls when the FCC first ruled that FMs in the big markets "could no longer just sit there and simulcast their AM sister's signal, hardly anyone in Detroit even knew WRIF(FM) was on the dial. Three years later it was one of the top two or three stations in the market. Sooner or later, the same thing's going to happen to a lot of AM stereo stations."

Syndicated formats

But that's down the road. Right now, says Hahnke, "AMs, like FMs, can get a lot of extra mileage from the excitement of all the new well-produced, targeted syndicated formats being offered by companies like Transtar and Metropolitan Broadcasting, which introduced the new wave sound. And that's just one format. These companies offer a choice of six or eight or more formats."

For AMs, he adds, "Some of the most viable are the ones with the nostalgic music for the 45-plus audience. They couldn't care less whether their music is with or without stereo. They grew up on music without stereo, and if they think about it at all, without stereo is the way they remember hearing it and that's what they want to hear again."

On top of these formats, he adds, "are the talk networks, and eventually WFAN's all-sports idea is going to spread. Sports, how's the economy doing, and the latest war or revolution are the three things that everybody talks about all the time. How can it miss?"

Hahnke observes that while some people may worry about some of the side effects of all the recent mergers at the radio network and syndicator companies, "The result, so far anyway, has been good for radio, good for the listeners and good for advertisers: more formats for stations to choose from, not elimination of formats. Companies like Westwood One and United Stations keep offering stations a wider choice. Whatever their listeners may want, today there's something for everyone, and every format is turned out very professionally."

FCC easy on political TV (from page 43)

who runs the commission's fairness and political programming branch, says there's no problem. "It's no different than a candidate taking a taxi over to the station to be interviewed," Gross says. "We have to recognize technological changes in interpreting the language of the statute." Gross agrees with Howard that the key is the station's control over the interview.

Fairness salvos

It is the fairness doctrine, however, that has become the focal point in the raging conflict between Congress and the FCC. The first salvo was fired last

August in a fairness complaint against Meredith Broadcasting's WTVH(TV) Syracuse by the Syracuse Peace Council.

While the commission held the general application of the fairness doctrine to be unconstitutional in that case, in a letter to House Commerce Committee Chairman John Dingell (D-Mich.), FCC chairman Dennis Patrick said the commission has yet to make "a formal determination as to the scope of *Meredith* beyond general fairness doctrine cases." Hence, he said, the FCC will continue to act upon complaints involving other aspects of political broadcasting—personal attack, politi-

cal editorializing or ballot issues.

The FCC's ruling in *Meredith* has been appealed, and a three-judge panel of the D.C. Appeals Court has scheduled oral hearings to begin September 13.

Meanwhile, the Supreme Court has turned down a constitutional challenge to Section 315 brought by William Branch, a reporter for KOVR(TV) Sacramento. He is running for a local office and appealed an FCC ruling that his candidacy triggers the equal opportunity section every time he appears on the air as the station's newscaster. His petition raised the broader issue that Section 315 violates the First Amendment, but the high court sided with the FCC. □

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Dan Gold's burr under K-R *(from page 47)*

comments. In the 4-7:30 daypart, Monday-Friday, WVEC-TV had a 32 share in the November Arbitron book vs. a 19 for both WTKR-TV and WAVY-TV.

On the other hand, Gold is proud of what his stations in Providence and Flint have accomplished. Also, Oklahoma City and Tucson have improved ratings under his regime. As for business conditions, Norfolk is one of the three markets in which he says business has been strong, the other two being Providence and, as previously noted, Nashville. Aside from Oklahoma City, Albany has been "weaker," Mobile, "weak," Tucson, so-so and Flint,

"flat," though the K-R Flint outlet is doing well.

One of Gold's extracurricular responsibilities is heading up the NAB's High-Definition Television Task Force. He is also on the FCC-created Advisory Committee on HDTV. Because of the latter, the former is now somewhat dormant, since the FCC group must come up with HDTV recommendations for the commission later this spring.

Gold was the task force's first chairman, a post which puzzles him now since at the time he was not a member of the NAB board. In fact, he was re-

Gold is proud of what his stations in Providence and Flint have accomplished.

placed by William Moll, at that time head of the Harte-Hanks broadcast group because Moll was a member of the NAB board. When Moll became president of TvB, Gold became Moll's replacement on the board, since he had been a runner-up in the election. Gold also went back to being head of the Task Force again. □

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Washington Report

Syndex, must-carry, compulsory license: related or not?

The cable television industry has made a point over the years of drawing a distinction among three issues that some of their television cousins say are related. Cable contends that each must be considered on its own and not be made to rise and fall based on the fate of one or the other two.

The issues are must-carry, compulsory license, and syndicated exclusivity. The first may soon be taken up by the U.S. Supreme Court, the second is the subject of a report the FCC expects to make to Congress in the coming months, and the last is expected to be decided by the commission as early as April.

The compulsory license is a part of copyright law and is unlikely to be affected. But the must-carry and syndicated exclusivity issues are in a state of flux. So the question arises whether there is a nexus among the three. If one is erased, does that change the need for either of the other two? If broadcasters had must-carry would they need syndicated exclusivity? If cable didn't enjoy a compulsory license, would syndicated exclusivity be necessary?

FCC Chairman Dennis Patrick was asked that question, and although his answer is not one that strikes a friendly stance toward cable, he appears to adopt cable's view that each must be considered on its own merits and not in relation to the existence or non-existence of either of the other two.

Because syndicated exclusivity is a matter before the commissioners and they are under legal constraints about telegraphing the way they will vote, or even showing favoritism one way or the other, his explanation sometimes is obtuse.

Patrick's posture

But Patrick took a public stance in favor of syndicated exclusivity well before he became chairman. Since then, a formal case is before the FCC, and Patrick has to say he is going to weigh all the comments presented on both sides of the issue before deciding.

With that in mind, we listen to what he has to say about the relationship of the three issues to each other: "I tend to analyze issues on their merits one at a time. That is not to say that I ignore or would suggest that any of us ignore the interrelationship between issues. Sometimes issues are related. But often-times they are not and are more appropriately analyzed straight up, one at a time. That's how I tend to approach these issues. Whether the absence of must-carry affects the larger dynamic in a subtle and general way, I don't know. That's certainly a phenomenon that I have observed in Washington.

"I will recommend that the commission analyze them from a public policy or a public interest perspective, one at a time, and not pool them all together, unless in fact analytically they are related.

"In the cable area, there are some issues that are related. I find it difficult to understand, for instance, how cable as an industry can argue consistently in favor of exclusivity arrangements with their program suppliers in favor of the ability of those cable program suppliers to scramble, and at the same time oppose the re-initiation of syndicated exclusivity.

"Stated more generally, I find it difficult to understand how cable can defend exclusivity arrangements, intellectual property rights, freedom of contract, their ability to produce, secure, provide, or distribute cable-exclusive programming, and at the same time defend the compulsory license and oppose the reimposition of syndicated exclusivity, and by taking those positions, effectively deny broadcasters the opportunity to have that same sort of exclusive-supply relationship and broadcasters be disadvantaged as a result. I think that is a gross inconsistency in cable's position. And I think, in a general way, the absence of must-carry sort of aggravates that situation a bit for the reason that I mentioned earlier. It seems to me that it's even more important in the absence of must-carry that broadcasters be able to secure, if they're willing to pay for it, the exclusive right to air certain programming—just as cable has exclusive programming—so they can be a more viable competitor in a local mass-media market."

Is there a tradeoff

Do broadcasters need to trade must-carry or compulsory license for syndicated exclusivity?

"Absolutely not. This is very important. It's very important that we clarify this point. You asked me to comment on any relationship between these various issues that I see and I have. My initial response to you is the one by which I stand, that these issues are largely analytically distinct, and distinct as a matter of public policy. I cannot and do not prejudge the question of whether it's appropriate for the commission to reimpose syndicated exclusivity. But from the perspective of broadcasters, especially independent broadcasters, it would seem in their interests to secure by some mechanism, whether it's legislation, through rules of the commission or what-have-you, the right to exclusive control over programming. And it seems to me that they should. It is in their interest to press for those rights.

"That has nothing to do with must-carry. Even if the Congress took action to restore those rights by abolishing the compulsory license, for instance, the question of must-carry would still be an issue.

"If it turns out that after a period of time that broadcasters are not able to compete in their marketplace absent must-carry, that there is in fact a bottleneck there and there is a potential for substantial harm to free broadcasting generally, then I should think that at that time broadcasters would press for, would have a much stronger case in the courts for, must-carry protection.

"I would say that, even if they had in the interim secured more control over the exclusivity questions, or more control over programming. So no, they're distinct in that regard, and broadcasters do not have to make those tradeoffs."—Howard Fields

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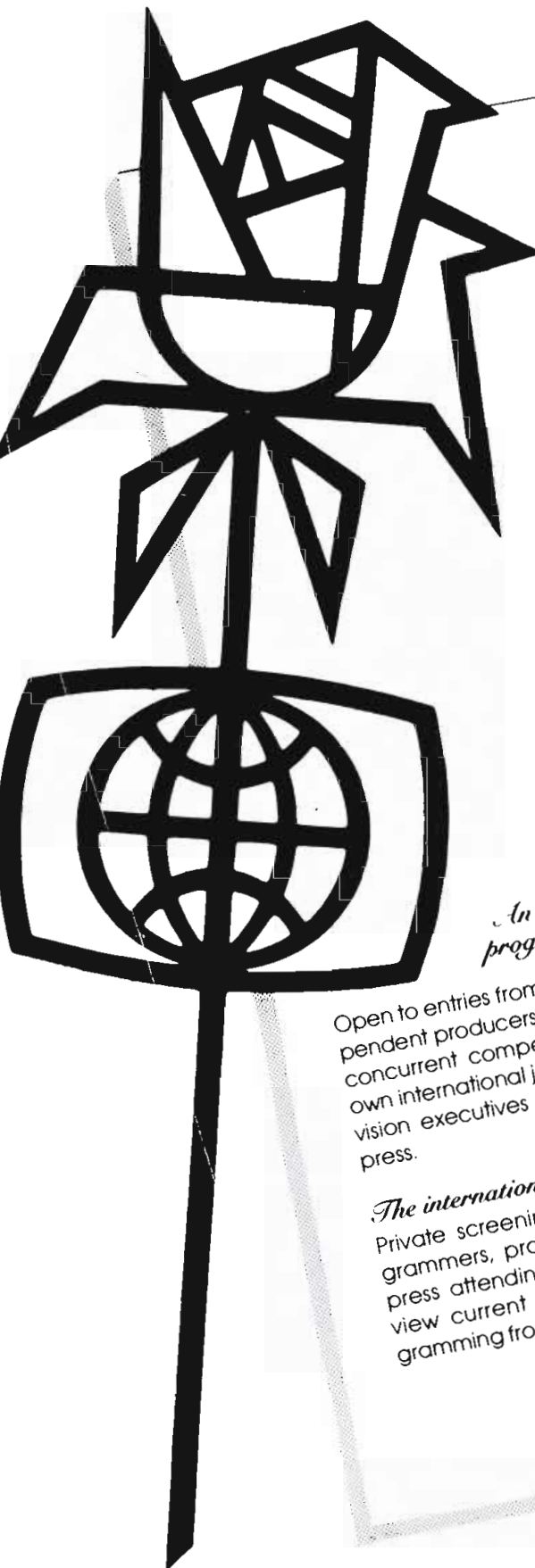
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