

Television/Radio Age

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Television/Radio Age

September 4, 1989

Volume XXXVII, No. 3

NEWSCASTING UPDATE

Satellite services expand as TV, cable come together via Conus, CNN; N.I.W.S. also has cable plans

News services eye TV/cable links 35

Longer newscasts continue to grow in smaller markets, says TV/RADIO AGE analysis

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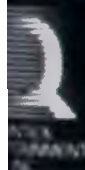
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STATION AUDIENCE SHARE

RANK	MARKET	STATION AUDIENCE SHARE		
		ABC (%)	CBS (%)	NBC (%)
1	New York	20	15	17
2	Los Angeles	16	13	16
3	Chicago	23	15	16
4	Philadelphia	23	16	16
5	San Francisco	18	16	18
6	Boston	19	14	19
7	Detroit	23	18	22
8	Washington, D.C.	17	20	17
9	Dallas-Fort Worth	21	17	17
10	Cleveland	25	22	19
11	Houston	22	16	16
12	Atlanta	23	20	17
13	San Diego	23	16	16



WFRV-TV & ABC

In Green Bay...

RANK	STATION	NET	TOTAL HOMES
1	WFRV+	ABC	32,000
2	WBAY	CBS	30,000
3	WLUK	NBC	29,000

Program Franchises

News, Oprah Winfrey, Jeopardy, Wheel of Fortune, Who's The Boss, and ABC.

+ Includes satellite WJMN-TV
Source: Arbitron, May 1989, 9am Mid. 5-5

MIDWEST SPORTS CHANNEL

Program Franchises
News (#1 at Noon, 5PM, 6PM & 10PM)
Donahue, Sally Jessy Raphael, Oprah Winfrey, Jeopardy, Family Feud, Wheel of Fortune, MN Vikings Football, MN Twins Baseball, and CBS.

Midwest Sports Channel
Midwest Sports Channel, USA and Sports Channel America, which includes NHL Hockey, Stanley Cup Playoffs, Pro Boxing and more.

WCCO RADIO 830 50,000 WATTS & CBS

WLTE FM 102.9
Lite FM 103

The number one & two stations in the Twin Cities.

STATION	TOTAL PERSONS
WCCO	33,200
WLTE	32,900
WCCO	28,400

WCCO and WLTE are the most dominant radio stations in America.
WLTE FM is the number one station "2" in the market.

Source: Arbitron Spring 1989



WCCO-TV and WCCO Radio are two of the most licensed stations in America. Winners of the coveted de-Past Columbia, Edward R. Roybal, Emmy, and the George Foster Peabody awards.



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Efforts to make newscasts pay off show it's news that makes the station

While much attention has been paid lately to economizing in news departments, one truth still remains: Affiliate or independent, what most distinguishes a TV station in its market is its news coverage. The local newscast is the station's own leading commodity when it comes to advertising sales, and the news department is at the forefront when groups look to acquire stations and networks consider new affiliates.

Over the past several years, affiliates in the top 50 markets have been aggressively expanding their news offerings. Now, according to a TV/RADIO AGE analysis (see story, page 39), this expansion appears to have reached a peak. In fact, there has been a decline in the volume of early fringe newscasts on affiliates in these markets. But that's just one side of the story. Early fringe newscasts continue to expand in the country as a whole. What this means is that affiliates in the 50-plus markets are discovering the importance of expanded news offerings. And there's still a lot of room for growth, with 268 affiliates still having only a half hour of late afternoon or early evening news.

Sharing the news. While one might expect stations to be protective about such a valuable commodity as alternative media such as cable make inroads, recent developments appear to indicate just the opposite. For some years, a handful of stations have been supplying news to cable systems in their markets, sometimes programming one or more entire channel. Ventures like this, while aiding the growth of cable, also allow the stations to amortize their newsgathering expenses and promote their regular newscasts. The 24-hour news services for cable that NBC and Conus Communications/Viacom International are developing will rely heavily on station cooperation in each market (see story, page 35).

While the networks watch their costs, it's often the stations that take the lead in an important news event. The Mickey Leland plane crash is an excellent example. While NBC settled for a freelance production crew from Nairobi, the Texas congressman was much more important to KPRC-TV Houston, which worked the story with a crew that swelled to nine, including some sent in by Visnews from Rome (*News About News*, page 18). KPRC shared its coverage with NBC, Visnews, Conus and The Newsfeed Network.

Still another subject on the minds of station news directors as they head for the Radio-Television News Directors Assn. convention in New Orleans next week is the matter of using actors to re-create the news, as done by some of the magazine shows and most dramatically by ABC News recently. This is expected to be a key topic in a panel on ethics. For a preview, see *Feedback*, page 68. Undoubtedly this will be an ongoing topic of discussion.

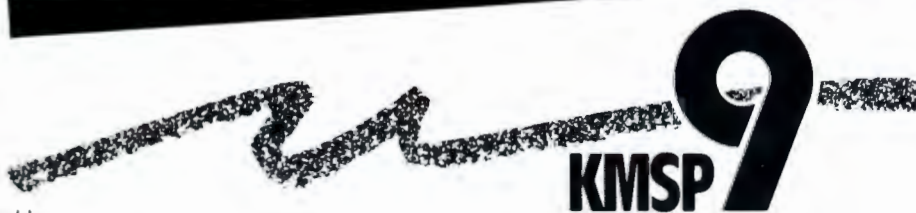


We've Been Judged By A Jury Of Our Peers

VERDICT

- January 19, 1989: Gene O'Brien Excellence in Journalism Awards: Best in Television for "The Home Place." Reporter Maureen Reeder and photographer Rod Wermager.
- April 15, 1989: MN Associated Press (AP) Award: Feature Category, honorable mention for "Minnesota Essay" Steve Goodspeed, reporter and Bob Davidson, editor.
- April 16, 1989: Northwest Broadcast News Assn. (NBNA) Awards: Documentary category: Award of Merit for "The Home Place" Maureen Reeder, reporter and Rod Wermager, photographer and for "The Dioxin Dilemma" Jeff Baillon, reporter and Bob Davidson, photographer.
- May 8, 1989: RTNDA (Radio/Television News Directors Assn.) Region 5 Awards: Continuing Coverage for "The Series/Documentary of 1988" by the entire news staff. And News Reeder, reporter and Rod Wermager, photographer.
- May 24, 1989: Page One Awards, sponsored by the MN Chapter of the Society of Professional Journalists. Documentary category: 2nd place for "The Home Place" by Maureen Reeder, reporter and Rod Wermager, photographer. And 3rd place for "The Ruthon Murders" by Fritzie Borgwardt, reporter and Kent Peterson, photographer.

Prime Time News



 Represented by
Katz Independent

MINNEAPOLIS-ST. PAUL

Letters

'Planet' undecided

Your article *Cable kid sales are bullish*, which appears in the August 7 issue of your magazine, implies that the new DIC Enterprises-TBS series, *Captain Planet*, would be broadcast on cable. The actual broadcast medium for the series, which debuts in January has not yet been determined.

Thank you in advance for your prompt attention to this matter.

MICHAEL POLE
The Brogliatti Co.
Burbank, Calif.

Spanish radio

From my sidelines standpoint I found the midsummer Spanish issue of great interest.

I heard from friends in San Antonio that the KCOR Hispanic State Fair Sunday before last was the best yet.

I have an impression that when it comes to Hispanic coverage the agencies are not distinguishing between radio and television money, as they are inclined to do in the general market. From listening and watching I would guess that the funds are going increasingly to Spanish television at the expense of Spanish radio.

I was in Chicago last summer and listened carefully to Spanish radio. It was loaded with big local retailers—and what is more astonishing, exactly the same ones we had 50 years ago. But there was a real paucity of national spot.

ARNOLD HARTLEY
Consultant
Port Washington, N.Y.

Who's keeping score?

I recently read your article of July 24 entitled *Baseball stations hitting home runs in two ballparks*. While I found your article in-depth and interesting, I must take issue with your facts regarding Cardinals baseball on St. Louis station, KPLR-TV.

In your article (page 26) you stated "KPLR-TV... is soaring in numbers as a whole, registering large share increases in the May Nielsen report." Well, this is simply not true. Not only did Cardi-

nals baseball on KPLR *not* register large share increases, they *declined* significantly in ratings and share from May 88 to May 89. (The attached tables [below] illustrate my point.) They even lost primetime household share from July 88 (28 shr) to May 89.

I would also like to point out that KPLR lost baseball audience in May 89 despite the meter methodology, introduced in St. Louis in May, which we all know tends to increase viewing levels (which it did), and generally favors independence (which it did not in this case).

As you did not reveal the source of this information. I can only surmise that it came from someone within the KPLR-TV organization. In the future I would suggest that you, or your researchers, check the facts, ask for specifics. I'm sure that you do not want the credibility and integrity of your articles damaged by erroneous data and exaggerations.

As for the present, I would like to see a correction printed in an upcoming issue of TV/RADIO AGE.

TERRI MATTHEWS
Research and marketing manager
KSDK-TV St. Louis

Reply to the above

Regarding Terri Matthews' criticism of your July 24 article, *Baseball stations hitting home runs in two ballparks*." The simple fact is Mrs. Matthews is off base.

As Mrs. Matthews admits in her letter, she is comparing data gathered this year by meter to data gathered last year by diary. The comparison is not valid because she is comparing apples and oranges.

The meters and the diaries are two distinctly different methodologies. So different, that in a high percentage of markets, Nielsen deletes the pre-meter diary data from the new metered books altogether. (Diary data are included in the St. Louis report because we wanted to show advertisers the difference between the two methods). Putting it simply, meters really are a whole new ballgame!

Squabbles over numbers aside, the gist of your article was that *Cardinal Baseball* is doing very well for KPLR-TV. That's right on the money. Of stations that carry baseball, KPLR-TV was No. 1 among independents and No. 3 overall in the May Nielsens.

Cardinal Baseball is a wonderful product, as I'm sure Mrs. Matthews and KSDK remember from the many years that station broadcast the games. Today, *Cardinal* games are delivering outstanding ratings for KPLR-TV's game coverage, and year-round promotions are boosting the team's home attendance.

We congratulate TV/RADIO AGE on a fine article. It definitely belongs in the win column.

ROBERT FULSTONE
Vice president, general manager
KPLR-TV St. Louis

Cardinals Baseball on KPLR, May '88 vs. May '89 Nielsen

	Household Rtg/Shr/HUT	Men 18-49 Rtg	Men 25-54 Rtg
May '88			
"Late" 9/9:30p.m. starts, 3 games	19/45/43	14	17
"Sun Aft" 3p.m. start, 1 game	17/51/34	13	13
May '89			
"Prime" 6:30/7:30p.m. starts, 5 games	17/27/62	9	10
"Late" 9/9:30p.m. starts, 5 games	18/33/55	12	13
"Sun Aft" 1p.m. & 3p.m. starts, 2 games	14/37/37	10	10

Source: A. C. Nielsen, May '88 and May '89, program averages. The titles "Late," "Prime," etc. were supplied by KPLR to Nielsen to designate the games by their start times.

СУЖЕНИЕ ВСЕЛЕННОЙ

Yes the world *is* getting smaller and television is the leading global force.

Television/Radio Age has been reporting on international developments for the past three decades.

The story on television in the U.S.S.R. is just another example of Television/Radio Age's comprehensive coverage. Every issue of Television/Radio Age reports and informs its readers on World Events.

Television/Radio Age

Cable sports ad billings spur Group W rep effort

Behind the formation of Group W Sports Marketing (see also page 56) is rapidly rising cable sports ad billings. The various regional cable sports networks today generate \$55 million-plus in ad revenues, cable sources say.

"This is a big business," says Doug Moss, vice president, advertising sales, Madison Square Garden Network, New York, who declines to divulge dollar figures. "Our revenues have grown over 300% in the past three years and our advertisers have gone from 50 to 300 companies" in that same span, he adds.

"The national market's becoming more important to us," he says. MSG has just sent a salesman to Los Angeles for several days of sales calls, which he notes can be costly and time consuming. That is one reason Moss is willing to hear a Group W Sports Marketing sales presentation, due soon after Labor Day. Group W's move is "a great statement for the business of regional cable sports," he feels. "Group W has a very good reputation in TV and we expect that'll carry over [into cable]"—although he cautions, "Cable's a very different medium to sell."

Robert Fennimore, president, Rainbow Advertising Sales Corp., New York, says the seven SportsChannel regionals would not be among those interested in Group W's sales pitch since Rainbow has been handling those sales chores for the past five years. Group W is "not a threat" to his group, except perhaps in Los Angeles, he adds.

Expanding accounts. SportsChannel's seven sports networks have posted annual sales gains in the 35% to 38% range, thanks largely to an expanding base of accounts, Fennimore continues. At the outset, "we had to rely on four or five categories" but that has broadened considerably since then. Today, automotive, beer and financial are among the top spenders on regionals, he notes.

Cabletelevision Advertising Bureau president Robert Alter says he "wouldn't be surprised" to see more such sales operations cropping up "over the next few years."

Group W itself has only just begun signing up regionals. Sources say it is planning sales pitches not only to MSG but to Boston's New England Sports Network and Detroit's Pro Am Sports Systems. MSG alone, if signed, would add 3.4 million subscriber households to Group W's sales package.

The entry of such a sales operation to the regional cable scene may heighten TV station concerns over the siphoning of not only sports programming but sports advertisers away from indies. However, Preston Padden, president, Assn. of Independent Television Stations, Washington, maintains, "In all honesty, our interest is in preventing the loss of sports events to cable, not the identity of the sales rep."

Sikes' FCC appointments

New FCC chairman Al Sikes moved quickly to name replacements to two FCC staff positions that are among the most important to broadcasters, those of the Mass Media Bureau chief and general counsel.

Roy Stewart, an attorney who has been with the FCC since 1965, most recently as chief of the video services division of the bureau, was named Mass Media chief to replace Lex Felker.

Bob Pettit, who had been legal assistant to former Commissioner Mimi Dawson before following her to the law firm of Wiley, Rein & Fielding, was named by Sikes to serve as the new general counsel, replacing Diane Killory.

New DMA rankings show 22 changes in top 50

Nielsen's listing of DMA rankings for the 1989-'90 season show 22 changes in the top 50 markets, 10 of which are more than one position up or down. Biggest jump upward was that of Raleigh-Durham, which advanced from 36th place to 33rd, adding more than 45,000 TV households. Biggest ranking loser was Birmingham, down from 44th to 47th as a result of Anniston being set up as a new DMA, the 193rd. Birmingham lost 29,400 households.

There was one switch in the top 10, with Washington and Detroit changing places, the nation's capital rising from the eighth to the seventh DMA and the Motor City market dropping from seventh to eighth.

New DMA. Another new DMA carved out of an existing DMA was Lafayette, Ind., previously included in the Indianapolis market. The latter dropped from 24th to 26th place, but suffered a net loss of only about 8,000 TV households. Lafayette is the 196th DMA, with 43,060 TV households.

Other changes involving movements of two places up or down are: Milwaukee up from 30th to 28th; Kansas City, down from 28th to 30th; Memphis, up from 40th to 38th; Oklahoma City, down from 38th to 40th; Wilkes Barre-Scranton, up from 48th to 46th, and West Palm Beach, up from 52nd to 50th with 510,920 TV households.

July spot radio up 9.2%

Spot radio in July eased off a little from the hot sales pace of the second quarter with a 9.2% increase to \$104,868,900. The quarter was up 17.0%.

The bigger markets showed more hustle in July, according to Radio Expenditure Reports data, based on rep input. The top 10 markets rose 15.5% to \$40.4 million; the 11th-to-25th markets were up 13.2% to \$23.4 million; the 26th-to-50th markets increased 5.1% to \$16.1 million, while the 51-plus markets were off 0.3% to \$24.9 million.

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And you know something? It works. **Channel 2 News** has ranked consistently as one of the nation's top-rated independent newscasts for the last four years, and this July, equalled or outperformed the local CBS affiliate's 10pm newscast in all key demos, and earned a bigger household rating in both books!

When you think about it, **Channel 2 News** is a pretty good idea. And it doesn't take a genius to realize it's also a great buy in Denver.

KWGN-TV DENVER A Tribune Broadcasting Station

© 1999 ratings NIS July '99. AOD July '99

NAB pushes diary test, but without INTV support

While the NAB is moving ahead briskly on its effort to develop a personal TV diary in place of the present household diary, it does not have the support of INTV. There is some irony in this, since there is a belief among indies that the personal diary might do a better job in picking up viewing to non-primary TV sets, which may show more viewing to indies than the household diary does.

However, the INTV research committee is wary about the NAB's approach, which is examining the concept of multiple diary designs, including a special diary for children. Susan Rynn, INTV research director, says past research indicates poor diary return rates for younger demos. Also, the committee is not in favor of spending the large sums proposed to develop a personal diary in view of the argued need for improving the household diary. Referring to the NAB's plan to gather out-of-home viewing data from the personal diary, Rynn says, "Let's measure in-home better before getting into out-of-home viewing."

Concern with 'calibration.' INTV is continuing to probe the gap between diary and meter ratings for indies and would like to see the adoption of some form of ratings adjustments—which it calls "calibration"—in diary-only markets, though Rynn acknowledges that ad agencies are "not comfortable" with the concept of applying numbers from one group of markets to another.

Meanwhile, researchers at Michigan State University, whose proposal for testing personal diaries won NAB board approval, are working on a full-scale test plan based on preliminary research among 40 families in Lansing. The initial research involved three diary designs, one for children, one for teens and adults and one with an electronic beeper built in which sounds a reminder every hour.

People meters? While supervising personal diary research, the NAB is trying to head off the spread of local people meter measurement by both Nielsen and Arbitron. Gary Chapman, Lin Broadcasting chief, NAB board member and head of the personal diary subcommittee of the Committee on Local TV Audience Measurement (COLTAM), reports that he understands that Nielsen will be delaying its local people meter services in New York, Los Angeles and Chicago by a year, pushing off the debuts into 1991 and 1992. But Nielsen denies any plans to delay local people meter services.

While Arbitron has not been contacted by NAB, a spokeswoman reports that there has been no change in plans. These involve the introduction of ScanAmerica-type services next year in New York, St. Louis, Minneapolis-St. Paul, Sacramento-Stockton and, possibly, Phoenix. ScanAmerica, a people meter-cum-product purchase service, is already operating in Denver. Some sources, however, believe that Arbitron will put off its ScanAmerica service.

Chapman says NAB's hostility to people meters is due to their tendency to depress ratings, particularly those of children. "We're not certain yet about people meter methodology. We want a better feel." Chapman also expresses doubts about Arbitron's ScanAmerica methodology because it asks respondents to supply both viewing and purchasing information.

50 more markets get four reports from Birch

Birch Radio is introducing continuous measurement—four overlapping reports—in 50 additional markets, reports Bill Livek, president, Birch/Scarborough Research. He notes, "Stations and agencies will no longer have to wait up to a year for current local market audience information in markets 100-160."

These markets, which had been receiving two reports a year, will next receive the summer '89 report, surveyed March-August; fall '89, June-November; winter '90, September-February; and spring '90, December-May.

Web TV off a little in June

Network TV billings were off a little in June but up for the second quarter, according to BAR. June billings came to \$695.2 million, down 2.0%, while the April-June total was \$2,411.8 million, up 5.8%. For the first half, BAR shows network sales down by 1.2% to \$4,678.6 million.

Weekday daytime business was particularly weak in June, dropping 19.8% (see table), but weekend daytime was also down, the drop being 11.5%. The best showing was that of weekday early morning, up 10.0%.

Primetime managed a 3.2% increase in June, but was up 14.3% to \$1,469.5 million for the second quarter. This was an improvement over the first quarter which was off 4.1% to \$1,311.6 million. The January-June primetime figures add up to a 4.8% increase, with total sales estimated at \$2,781.1 million. Monday-Friday daytime was down 13.3% for the half to \$567.6 million.

Network TV revenue estimates—June

Dayparts	Estimated \$ (000)	% change
Prime	\$416,397.1	+3.2%
Mon-Fri daytime	84,464.4	-19.8
Mon-Sun late night	48,589.2	+2.5
Sat/Sun daytime	74,009.0	-11.5
Mon-Fri early morning	23,302.0	+10.0
Mon-Fri early fringe	38,293.1	+2.6
Sat/Sun early fringe	10,194.9	-10.2
Subtotal early fringe	48,488.0	-0.4
Totals	695,249.7	-2.0

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Arbitron held out of line on critique of Birch

Both agency and rep research execs feel Arbitron is out of line with its memos to agencies seeking to blow up the significance of what most users see as a few bugs Birch is working out of its newest product, Birch Radio County America. The report competes directly with Arbitron's annual County Coverage Study for the first time.

The way Birch explains it, "abnormalities" turned up in the county-by-county distribution of audiences for a "small number of stations within wide-area metros." Kris Koehler, Birch manager of client services, says the problem is isolated to stations in fringe metro counties not included on the roster of Birch Quarterly Summary Reports in their metro areas.

Special report. To remedy the problem, Birch says, it's providing a special interim report to all County America subscribers listing all NOR stations (Not On Roster stations, said to be analogous to what Arbitron calls stations not meeting minimum reporting requirements). The stations will be listed alphabetically by state, together with home county, format and listening by persons 12-plus per average quarter hour together with cume persons estimates. Birch also promises to reissue County America reports and tapes

during the week of October 16 that contain corrected county-by-county distributions for those listed NOR stations that actually did meet minimum reporting standards.

From the subscribers' side of the fence, Palma D'Orazio, vice president, assistant director of local buying for BBDO, says, "This happens to everybody. Both Arbitron and Nielsen have had to recall books and make corrections. Birch has told subscribers what happened and how they're going to correct it, just as Arbitron has had to do itself on more than one occasion."

She adds, "County America is actually more helpful than Arbitron's. Birch shows five demographic breaks, but Arbitron shows only the 12-plus totals."

Elaine Pappas, vice president, research director at Interep's HNWH observes, "Arbitron and Birch compete hard, and that's understandable and expected. But it would help if they kept it on a businesslike level and quit acting like children. Everything is subject to human error, and especially something as new as County America. Arbitron has made its share of mistakes along the way, too. No one is immune."

Bruce Hoban, vice president, research at Republic Radio, sees county coverage reports from either Birch or Arbitron "important only to a relatively small number of stations that can fall between the cracks because they're outside the metro areas. Ninety-plus per cent of local station buys are based on metro."



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More active and independent women should pay more attention to their health. But unfortunately many are not. They are taking on new opportunities with zest, but are overlooking the responsibilities that come with their expanded roles. The big threat is that their health may suffer.

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NBC, Conus share in KHOU's Leland crash coups from Ethiopia

Despite its being a story that involved two continents hours apart, KPRC-TV Houston went all out on the Mickey Leland plane crash. The NBC affiliate's decision to send a news crew to the Ethiopian crash site paid off in journalistic and prestige terms not only for that station but for NBC News, Conus Communications and others.

Paul Paolicelli, KPRC's news director, says that once he heard that the plane bearing the 44-year-old Democratic congressman and 15 others was missing on Aug. 7 en route to an Ethiopian refugee camp, he assigned someone to check into the requirements for flying there, if need be. They learned that visas would be necessary and that applying for them in Washington would be the fastest way.

Once he checked with NBC News and learned the network planned only to send a freelance production crew from Nairobi, but no reporter, Paolicelli recalls, "That made my decision easier. I had no choice," given Leland's importance in Houston, where his congressional district encompassed nearly the entire city.

When asked the cost of the African trip, the news director says only, "It's gonna be a lot of money. The hotel bill alone is \$10,000."

An overseas link. At one point, Paolicelli's crew in Ethiopia swelled to nine people, including some sent in by Visnews from Rome. KPRC "formed a partnership with NBC and Visnews" which would use the affiliate's material and at the same time help it schedule the twice-daily satellite feeds via Visnews' BrightStar satellite subsidiary. "They were a tremendous help," he adds.

Amy Huggins, who reported from Ethiopia for KPRC, also reported for NBC's *Nightly News*, which Paolicelli notes is a relatively rare occurrence in network news. KPRC was first with footage on the refugee camp Leland had planned



Congressman Mickey Leland

to visit in his role as chairman of the House Select Committee on Hunger, he continues. It also was first to report the Leland plane had been found on a mountainside over 300 miles from Ethiopia's capital, and the first to show the remains being brought down from the mountainside, he says.

KPRC also was first to air live footage of the crash site—actually shot by ABC's network pool crew, he notes. The latter scoop was possible because the footage became available at a time when KPRC was already on the air with a live Sunday afternoon special report, which began on 2:30 p.m. local time on Aug. 13 and was extended to 40 minutes.

Live from Washington. During that same report, KPRC switched live to Washington for President Bush's reaction to the news of Leland's death, coverage supplied by Conus Communications. Conus also covered reactions from Jesse Jackson and various Congressmen on Capitol Hill.

KPRC in turn supplied its Ethiopian Leland coverage not only to NBC and Visnews but to Conus and Newsfeed Network. "KPRC went to Ethiopia, and we shared their coverage and redistributed it" to subscriber stations, adds Terry

O'Reilly, Newsfeed's news director.

Because Leland was both a national and local political figure, Richard Sabreen, Newsfeed's vice president and general manager, observes, "It was very important for us to cover that story on behalf of stations not only in Houston but Dallas, Austin, all over the state.

Two Texas stations called CNN Newsource for its assistance in covering the Leland story, Jon Petrovich, executive vice president, notes. KHOU-TV Houston and WFAA-TV Dallas—affiliates of CBS and ABC respectively—shared crew and transmission expenses from Ethiopia with CNN.

A legislative memorial? Meanwhile, in Washington many feel Leland's death robbed minorities of one of their strongest voices in broadcast matters on Capitol Hill. Since his chief of staff, Patrice Johnson, also died in the crash, minorities lost a key architect of laws aimed at securing a role for them in the telecommunications industries.

Leland has been credited with practically singlehandedly seeing to it that equal employment opportunities are included in federal regulations governing the telecommunications field, most notably in the 1984 Cable Reform Act. Ironically, some feel, Leland's death could do more for minorities in telecommunications this year than anything he could have done had he lived. When Congress returns from its August recess, it can be expected to give more attention to EEO legislation, particularly in the telecommunications industries, than it would have otherwise, if for no other reason than as a memorial to Leland.

One proposal that may be given new life would require broadcasters and cable operators to provide jobs to women and minorities equal to their ratio of the local work force. That would alter current FCC rules that require 50% of parity for minorities at stations.

(News about News continued on page 20)

Take two and call us in the morning.



Once again, some very healthy numbers have confirmed WGN-TV's position as the highest rated independent newscast in the country. For the month of July, our midday news reached a 6 rating and a 17 share, while our nine o'clock primetime newscast achieved a 12 rating and a 19 share. Not only are they great numbers on a national scale, they're numbers that have been giving the Chicago affiliates some headaches as well. All of which is proof that, taken twice a day, WGN-TV news provides the best results.

Source: M-F, Arbitron JUL '89



Telepoll gleans heavy responses in Cleveland

As many as 25,000 viewers have called in so far to express their views on a particular issue as part of the new Eyewitness News Telepoll on WEWS(TV) Cleveland. The sophisticated computer system allows viewers to voice their opinions on major news stories by calling the telephone number reflecting their opinion.

Says news director John Ray, "It's an outlet for viewers to voice their opinions—a way for them to talk back to their television sets." The poll is not forced as a regular feature but is used only when it's felt the public is going to have a response.

Questions are asked on the noon, 6 p.m. or 11 p.m. newscast, and viewers can respond anytime in the next 12 hours. Generally answers are given on the next newscast, and if enough calls are received after that, responses can be updated in

the news after that. Ray notes a tabulation could be given on the same newscast in which the question is asked, but there typically would not be enough answers for a valid sample. Ray says the Telepoll is not presented as a scientific survey but as an instant indicator of what people are thinking on major issues.

So far, only "yes" and "no" questions have been asked, but the system is capable of offering four or five multiple choices, which could be, for example, candidates for public office. Telepoll can handle over 200 calls per minute and over 14,000 per hour. Telepoll is directly linked into the station's equipment, allowing visual access to the incoming information during a newscast.

When the poll was first used on July 20, 13,000 viewers called in 12 hours, showing half of them favored President Bush's proposal to send a manned space mission to Mars. The next question, regarding the hanging of Lt. Col. William Higgins by terrorists in Lebanon,

drew 25,000 responses, with some 80% of callers voting for some type of retaliatory action against Lebanon.

Cellular phoners a smash success

Reports on multicar accidents have been the ripest fruit of the first couple weeks of a "tipster" program on KPRC-TV Houston for GTE Mobilnet customers. In the new program, some 50,000 GTE customers with cellular phones in their cars are invited to call in tips on such happenings as fires, explosions, severe weather and serious traffic and industrial accidents. GTE Mobilnet provides the calls at no charge.

Jerry Moring, executive producer of news at KPRC, says the only useful calls in the first couple of weeks involved multicar accidents that tie up traffic. He notes, "Most of the phone calls have been on fairly routine situations or on something we already knew about."

St. Louis' News Channel

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THE NEXT GENERATION

Classical radio is the milieu for father Tanger and two sons

Classical music radio is not everyman's game. But in the case of the Tangers, dad Alexander not only did very well but passed the baton on to his two sons, Howard "Woody" and Douglas.

As things are turning out, there is true harmony among the three, with family ties now extending to the point where both of the sons are owners of classical radio stations. The latest buy, was Woody's purchase of WFLN(FM) Philadelphia



Alexander Tanger

under the umbrella name of Marlin Broadcasting, of which Woody is president and CEO.

Woody's company also owns WTMI(FM) Miami and WQRS (FM) Detroit, and more acquisitions are a probability. Doug last year bought WVCA(FM) Gloucester, Mass. classical station, for \$1 million.

In the blood. In any case, as Doug puts it, radio has always been in the family's blood, from the time his father and mother were both working in radio many years ago. Doug recalls that his father at one stage was working out of the house. "I used to come home after school and sit in my father's office and watch the goings-on and learn about the

business first-hand. That was during my junior high school and high school days, when he was running many radio stations across the country.

"So probably by the time I went to college, I had seen 50 or 60 radio and television stations, and felt I already was in the business for several years." This "experience" was followed in college, where Doug at one point considered architecture as a career, but radio was his true love.

Actually, Doug chose Boston College, not because of architecture courses but because it had "a great radio station. That was my sixth course, and I spent a lot of time there—about 50 hours a week." Meanwhile, Woody was thinking of a journalism career but wound up majoring in international relations, while Doug has a marketing degree.

From there, both brothers got into the sales end of radio and "worked our way up. We both worked in several different cities," says Doug. "I worked first at WIFI Philadelphia; then I went to Washington, and I spent six years in Boston, sort of following the tradition-



Douglas Tanger



Howard P. "Woody" Tanger with statue of legendary Boston Celtics coach Red Auerbach

al route up the ladder."

The classical music concentration developed many years ago, when Alexander was a classical announcer. Classics initial attraction on the part of the brothers, according to Doug, began when Woody worked for his father at WEFM(FM) Chicago. "That was really the first introduction of classical to my brother, and through my brother, for me."

Woody, says Doug, had owned a beautiful music station in Hartford, but found that his first love was classical. "I don't know whether he is an aficionado of classical, nor am I. But we both appreciate it and both appreciate the unique role that classical music plays in the broadcast industry."

PBS' 'telecourse' unit ready to go back to school

PBS' Adult Learning Service this fall will add five new "telecourses" to the three dozen already in its catalog.

Among the additions will be "Art of the Western World," "Business and the Law" and "The Western Tradition/Western Civilization."

For the 1988-89 college year—spanning from last fall through August—more than 250,000 students will have earned college credits by means of the various ALS courses, up 8%. That includes 31,000-plus enrolled in the summer semester.

Since this service began in 1981, PBS says, 1.3 million people have taken its telecourses at more than 1,500 colleges and universities.

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TV Business Barometer

National spot up 1.8% during July

National/regional spot business in July continued the lagging pace that has been dogging station sales all year. There was a slight increase in spot during July vs. the year before, but it was small enough to warrant calling the month flat. It wasn't the worst month of the year to date, but it wasn't far away from it.

In searching for specific reasons for the slow pace of business, an observer couldn't fall back upon the Standard Broadcast Month (SBM) factor—e.g., when the measured month vs. the year-before month were not the same length. In the case of July, '89 vs. '88, they were both five week SBMs.

The *TV Business Barometer* sample of stations showed an increase of only 1.8% in national/regional spot during July. Only one month in '89 was lower—February, which was down 1.2% from the year

before. However, January of this year was also up 1.8%.

Spot time sales for July amounted to \$526.8 million vs. \$517.5 million last year. July was up 8.9% from June, which is, however, not generally a strong month for spot. The June billings figure was \$484.7 million.

Spot had just passed the \$3 billion mark in June, and the July business brought the seven month total to \$3,541.7 million, up from \$3,463.3 million in '88. The increase through July came to 2.3%.

For the first time this year, the larger stations—those in the \$15 million-and-over annual revenue bracket—showed the biggest percentage growth, though it was nothing to boast about. It came to 2.5%, compared to 1.6% for stations in the under-\$7 million bracket and minus 0.4% for outlets in the \$7-15 million category.

Broadcast Advertisers Reports on individual markets, covering the first quarter of the year, and recently made available, show that of

total spot and local billings in 17 top markets—those monitored throughout the month—13 of them were up, including New York, Los Angeles, and Chicago. The biggest increase was for Boston, up 14% to \$84.5 million.

Spot market data

As for spot alone, seven of the 17 ADIs were down and two showed no change compared with last year. Here are the figures:

New York	\$104,443,900	+9%
Los Angeles	119,241,000	+11
Chicago	59,973,100	+4
Philadelphia	37,782,200	+2
San Francisco	58,295,700	+7
Boston	48,100,200	+16
Detroit	19,953,200	-3
Dallas	27,212,500	-6
Washington	27,452,200	N.C.
Houston	25,824,100	+1
Cleveland	13,396,100	-10
Atlanta	25,625,000	-9
Minneapolis	22,266,800	-11
Tampa	16,439,300	+5
Seattle	17,891,400	-6
Pittsburgh	16,824,100	N.C.
Denver	16,798,400	-16

July

Network (millions \$)

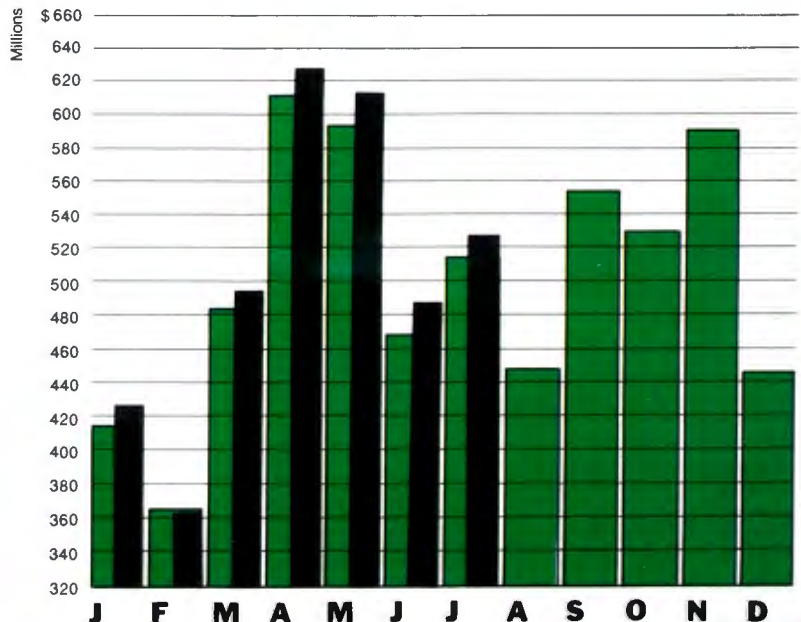
National spot **+1.8%**

(millions)

1988: \$517.5 **1989: \$526.8**

Changes by annual station revenue

Under \$7 million	+1.6%
\$7-15 million	-0.4%
\$15 million up	+2.5%





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WGAL Lancaster, PA
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WJBK Detroit, MI
WJSU Anniston, AL
WKYC Cleveland, OH
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WMAZ Macon, GA
WNYW New York, NY
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WPEC West Palm Beach, FL
WPSD Paducah, KY
WFTA Fort Wayne, IN
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WTNH New Haven, CT
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F INFLUENCE

'Roots' producer Stan Margulies comes to grips with coproduction, sees all of U.S. having to do so

"We're not in Kansas, Dorothy." Perhaps to many, this is just a simple truth. Nevertheless, overlooking the obvious occasionally has generated a number of unforeseen problems for some American producers anxious to find additional financing for prospective projects. Frequently those who have failed to recognize the complexities of working with foreign partners have been caught in a web of misunderstandings which have jeopardized their coproduction activities.

In this case, however, the observation, which might wisely also be interpreted as an apt warning, comes from one of the wizards of successful miniseries, Stan Margulies, producer of among other programs, the award winning *Roots*, *Roots: the Next Generation* and *The Thornbirds*.

Margulies is in the U.K. completing shooting on his first international coproduction, the \$4 million, two-hour film, *Pied Piper*. It has been presold to CBS, which will broadcast it next year. For Granada Television, the other half of the partnership, *Pied Piper* is the first show in which it has had a major interest, to be scheduled for prime-time airing on a U.S. commercial network.

Pitfalls. There are a number of pitfalls for Americans working with Europeans, Margulies agrees, "You have to learn to do it the way they do it and make what changes you can make." Nevertheless, he says, although the production could be made more quickly if he were working in the U.S., he has adjusted the schedule to take into account the slower European pace.

"My goal has been to make a show which was not *Masterpiece Theater*, even though it has all the *Masterpiece Theater* ingredients: a book by a British writer, a British production team, a British director and a largely British cast."

Actually Margulies, who became

actively involved earlier this year, is a rather late arrival on the *Pied Piper* scene. Granada had been talking about the project for several years, originally dealing with Telecom Entertainment. That prospective partnership effectively collapsed, however, following the sudden death of Telecom president Michael Lepiner.

Additionally, for a variety of other reasons, it has not been particularly easy to get this film off the ground. It undoubtedly is only being made now because Procter & Gamble became interested, guar-



"Roots." "The fact that the roof fell in was a bonus."

anteeing CBS the advertising revenue it required to warrant purchase the film upfront.

CBS has bought the license to two plays within four years, after which P&G has distribution rights in North America. Granada has distribution rights throughout the rest of the world.

Despite the fact he is a first-timer in international coproduction, Margulies does not give the appearance of someone naively suffering from any illusions about the difficulty of working overseas. He frankly acknowledges some of the problems he has faced. "You start out on a coproduction," he points out, "hoping you are going to be able to jump over the cultural bar-

riers. Sometimes you do, sometimes you don't."

Margulies speaks admiringly about his partner's two previous "quality" productions, *Jewel in the Crown* and *Brideshead Revisited*. Although neither program received enormous ratings when they were broadcast on U.S. Public TV, he notes that the Hollywood community thought the series were exceptional, commenting, "Regardless of the ratings, everybody would love to have gotten the reviews those two shows had."

Margulies reserves some of his warmest praise, however, for director Norman Stone, who, until now, has been largely unknown outside the U.K. The executive producer says he was "knocked out," by Stone's international Emmy award winning BBC production, *Shadowland*, which Margulies says is one of the few shows he has seen where the director put onto film what he had seen in his head. "Norman," enthuses Margulies, "has given *Pied Piper* a most un-British-like tempo, not an American tempo, but closer than I ever thought I would get."

In spite of what seems to have resulted in a reasonably close working partnership, most of the serious differences having been patched in preproduction compromises, there is no question of any divided loyalty. Margulies makes it clear he represents the American part of the venture. He readily concedes he has made some sacrifices: He is working with a Granada crew with whom he was not familiar at the outset and over whom he does not have the same control he would if it were an American production. But Margulies predicts he will not have to make any apologies for the film he ends up with.

Convincing viewers. Whether it will end up being a detriment is debatable, but it is likely the coproducers will be challenged to convince prospective viewers that *Pied Piper* is not a reenactment of *The Sound of Music* without the music. Margulies attacks the potential problem head-on, declaring that the storyline, based on a Nevil Shute novel, has been developed differently. He says his film has introduced suspense, tension and

jeopardy, so that it does not look like a stroll across France.

Pied Piper recounts the exploits of a retired British lawyer, played by Peter O'Toole, caught in France during the German occupation of the country in 1940. As he tries to make his way back to England he is entrusted with and eventually leads seven children, of differing nationalities through the German lines to safety. O'Toole is assisted on his travels by the French friend of his son, who had been killed by the Germans. Mare Winningham plays the French woman.

Both Margulies and O'Toole describe the hero similarly: a man rising beyond the call of duty to take on humanitarian efforts he never expected to tackle and, in the end, bringing it off successfully. The innocent are always the first victims of any war, the pair concur, with most often the children being the ones whose lives are devastated by the disappearance of their parents.

Key elements. Margulies cites three crucial elements of the story which he is confident will differentiate it from *The Sound of Music*: the lawyer's critical need to take medicine for a heart condition, the necessity that the children refrain from speaking English to avoid capture, and the movement through German-held territory during most of the film. Says Margulies, "I hope we have created an action-based film underneath, while we still can play *The Sound of Music* on top."

While most of the cultural difficulties were more often than not experienced in his dealings with Granada, Margulies says the British company far more easily accepted the continuing use of French and German in the film than did either Procter & Gamble or CBS. In the end, however, they reluctantly acceded to his wishes. "That was an important point to us," Margulies explains, again distancing himself from the musical: "We didn't want *The Sound of Music*, where you just float from one place to another. These people were in trouble. They had a problem of communications. To have everyone speak English would have put the whole thing into a fairytale category."

Reality, or probably more accurately, a slight attempt to circumvent it, did create another coproduction problem. Margulies says there was no resistance to Peter O'Toole and great enthusiasm on the American side for Mare Winningham. Granada executives, however, initially were reluctant to agree to Mare Winningham, partly, explains Margulies, because they didn't know who she was and partly because they hoped somehow they would end up with a British actress.

Not French. The first obstacle was eventually overcome after Granada officials viewed *Love is Never Silent*, for which Winningham received an Emmy nomination. Nevertheless British Equity only agreed to a work permit at the very last moment before filming was to begin. "It always is a problem," sighs Margulies, "but it was particularly difficult in this instance because we were bringing in an American actress to play a French part."

While the evidence is far from conclusive, Margulies is cognizant that, generally speaking, coproductions with European partners do not appear to be overwhelmingly popular in the U.S. Aside from his

obligatory belief that CBS is backing a winner in *Pied Piper*, Margulies says his venture into a coproduction has been motivated by a far greater concern than an immediate rating success. "Breaking ground is fine," he emphasizes, "but our goal in doing *Roots* was not to be the most successful television show of all time. It was to get that material on the air. The fact that the roof fell in was a bonus."

Now, he believes, if one can draw a similarity from ground-breaking topics to exploring new ways of working together, all coproductions which are broadcast before 1992 will merely become the prologue to what follows. American viewers, he believes, will begin to find more European locations and stars on U.S. television.

There will be greater variety on both sides of the Atlantic, he says. Margulies is convinced that after 1992 there will be far more coproductions than there are right now. With the cost of programs continuing to outstrip network license fees, Europe will become irresistible even to those producers who are presently eschewing it. "Whether Americans like it or not they will have to accept the coproduction principal," he says with finality.

N.I.W.S. aims to make news abroad, a la Conus, Newsfeed

Joining several of its rival U.S. satellite news services, N.I.W.S. Productions is planning to raise its profile in the international marketplace.

The Culver City, Calif.-based N.I.W.S., whose only non-U.S. presence today is in Canada, aims to change that. Don Ross, N.I.W.S. president, is particularly keen on entering the western Europe market in addition to investigating potential outlets in Japan and Australia.

At the same time, Ross emphasizes that N.I.W.S. news feature material is reaching the global market by means of the U.S. Information Agency and the Armed Forces Television Network.

As for N.I.W.S. en Espanol, a separate service, offered to Latin America, that now is being distrib-

uted in English. "We found it was not necessary to do it in Spanish," he states.

Conus travels. Earlier this year, Conus Communications, Minneapolis, moved into the international arena. It now has agreements with Fuji in Japan, Network 10 in Australia, Univision in Central and South America, CBC in Canada and others in West Germany, France and Belgium, says Charles H. Dutcher III, vice president and general manager.

Newsfeed Network also plans to grow beyond its present overseas customer base, which, according to Richard Sabreen, vice president and general manager, encompasses TV operations in Australia, Canada, France, Finland and Scandinavia.

Oldies lead fast growth format list

With over 18% of all stations programming adult contemporary/soft rock, it's the most programmed format on U.S. radio. But it's only the seventh fastest growing sound. Country music isn't far behind AC/soft rock in numbers of stations carrying it. But the fastest growing format today is oldies, says Jane Schoen, marketing research director for McGavren Guild Radio, who's just completed her latest edition of *Radio Format Trends*. She describes format evolution as a constant and ongoing process and reports that redefinition of format boundaries today "has entered an especially active period."

With 281 stations programming oldies as of this January, the format has jumped from 2.9% of stations carrying oldies in 1985 to 7.7% this year, giving it the greatest growth of any format in terms of percentage of stations featuring the sound.

Other fast growing formats, says Schoen, are new age/jazz, all talk, gospel, urban contemporary and Spanish language.

The number of stations programming new age/jazz this January was only 43. That's not much in sheer numbers, but starting from an almost standing start in 1987, its percentage gain makes it the country's second fastest growing format right now. However Schoen warns, "Many industry insiders are still skeptical of its long range appeal. Growth and continued musical evolution in the early 1990s will determine its future."

Again, only 43 stations were programming gospel in January, but Schoen says the format has a solid core audience that's remained so consistent over the past five years that it's added up to 1.2% of all stations since 1987.

By January, she reports, urban contemporary was the 10th most programmed format in the country and the fifth fastest growing format. Its growth has been consistent since 1986 and is expected to continue. And it's already programmed by 3.6% of U.S. radio stations.

Schoen found 102 stations programming in Spanish in January, making the overall Spanish-language format 11th ranked out of 16 formats and the sixth fastest growing format in the U.S. And she says that, with this country's Hispanic population expected to grow significantly, "This is a format to watch."

Business News Network reports more affiliates

Business Radio Network says satisfied customer testimonials from charter affiliates are among its most effective tools in recruiting more new stations. "We give them our affiliate list and invite them to call," says a spokesman. "They can hear for themselves how KSNN Phoenix made the Spring Arbitron for the first time in its 10 years on the air, and how they are now

credited with most time spend listening in their market. They can hear from the horse's mouth why WCVG Cincinnati, after originally getting a lot of press for going 24 hours a day with Elvis got a lot of press again when it dropped Elvis last month to convert to BRN."

August was a particularly successful recruiting month for the Colorado Springs-based business news web. Besides Cincinnati, BRN also reports signing up these stations in August alone: WWII Harrisburg-Lancaster, Pa., switching from Joe Dorton's Financial Business Network, and KMEZ Dallas-Fort Worth, WFBR Baltimore, WJDK Richmond, WSTP Charlotte and WAKS Raleigh-Durham, both North Carolina.

BRN spokesmen add a couple of other factors going for them, on top of their original affiliates: "Reaching an audience of business decisionmakers for the first time opens up an entire new set of advertising categories to them: everything from financial and computer and printing services to all kinds of office equipment and air freight services."

Still another factor, they say, is that with deregulation leading to so much more buying and selling of stations and so much saturation of every conceivable type of musical format, "Business news is about the only alternative format left to try in more and more markets that already have straight news and all-talk formats."

RAB plans task force for Hispanic radio

As the Radio Advertising Bureau starts to put together its new committee on Spanish language radio, one broadcaster who's taken a key role in the planning, along with new RAB executive vice president George C. Hyde, Jr. and Herb Levin, senior vice president of WADO New York, is David Lykes, senior vice president of Spanish language group owner Tichenor Media System, Inc. All three also figured prominently in the recent agreement by Tichenor and Radio WADO, Inc. to acquire Spanish-language WQBA AM-FM Miami from Susquehanna Broadcasting Co. Hyde had been vice president, general manager of both stations under Susquehanna.

Looking at the new RAB initiative, Lykes says he'd like an "RAB Hispanic" that will increase awareness among more advertisers and agencies of the already large and still fast-growing potential of Hispanic consumer income in this country. He points out, "Major players have already made strong commitments in this direction. Major advertising agencies have either established their own or acquired existing Spanish-language specialist agencies as subsidiaries. Katz Radio and CBS Radio have joined Caballero and Lotus in their long-term efforts to spread the word. Now we'd like to see the RAB demonstrate the same level of commitment and recognition to the Hispanic market."

Lykes says this will require a bilingual RAB executive "to act as point person in contacting and calling on major manufacturers and providers of services who are not yet using Spanish-language radio. He will require

support from an advisory board made up of Spanish language broadcasters across the country who will go with our point person on his calls to those advertisers and agencies in their own regions.

Lykes stresses, "This is by no means an effort to compete for existing radio dollars with general market stations. Our objective is to add dollars—to develop new radio dollars to target Hispanic consumers. This will make radio's total pie bigger, not cut it up into more but thinner slices."

RAB president Warren Potash points to some of the areas in which RAB might be of assistance to Spanish language radio broadcasters. These, he says, could include market research, consumer research, creative techniques relying on sound alone, reaching national advertisers and their agencies, sales training and support materials and a newsletter featuring promotional and sales related success stories. And he reports that Spanish-language radio earned \$176 million last year, "one-third of all advertising directed to the Hispanic market."

Bolton researches diary keeping process

The August issue of Bolton Research Corp.'s newsletter *RadioTrends* quotes Harry Williams, vice president of Beasley Broadcasting, to the effect that "What I really need from research is a better angle into Arbitron reality. I could have the most listened-to station in the market, but that does me no good unless I'm the most reported station in Arbitron." What we all need, concludes Bolton, is "research to give us a better insight into the diary keeping process."

Now Bolton promises to turn this talk into action and meet the need itself. At the National Assn. of Broadcasters' Radio '89 in New Orleans on Sept. 14, Bolton plans to reveal results of what it calls *Diarykeepers Exposed*, "the first major qualitative study of the diarykeeping process in the words of actual radio diarykeepers."

These results will include answers to:

- Why do diarykeepers agree to participate in a radio diary study?
- How do they actually fill out a diary?
- What kind of impact does the act of diarykeeping have on a listener?
- What station marketing strategies tend to affect diarykeepers most?
- What on-air programming strategies tend to affect diarykeepers most?
- Why do some stations receive maximum diary credit while others do not?

Bolton president Ted Bolton says his people placed radio diaries in a randomly selected population in a single U.S. market. These diarykeepers were then recalled and invited to participate in videotaped depth interviews. He promises to show some of these tapes at his Radio '89 presentation and says, "By speaking with actual diarykeepers, we have learned an enormous amount about how to make certain a station achieves maximum credit for its listening."

He says the goal of the research is to find out exactly how diaries are kept, what changes are brought about by keeping a diary for a week, what kind of people are likely diarykeepers, "and most important, what kinds of programming and marketing are most effective in reaching diarykeepers and getting them to report their listening."

Two companies, three webs



With merger of United Stations Radio Networks and Transtar Radio Networks to form The Unistar Radio Networks, co-chairmen C. T. "Terry" Robinson, l., and Nicholas J. Verbitsky say their combined 3,000-plus affiliates will be split into three new radio webs: The Power Network, offering contemporary music to the 18-34 market, a Super Network programming adult contemporary to the 25-54 demo, and the Ultra Network, Unistar's "adult network also geared to 25-54 year olds."

MJI's charity concert links with NAB's radio convention

MJI Broadcasting, New York, in copresenting its fifth annual benefit concert for the New Orleans Artists Against Hunger and Homelessness (NOAAHH) on Sept. 13, will tie-in with the National Assn. of Broadcasters radio convention, to be held in that city's convention center as of Sept. 13.

The radio syndicator is offering a live broadcast of the concert to all radio stations, with Boz Scaggs, the Neville Brothers, Allen Toussaint, Rita Coolidge, Dr. John and Irma Thomas among the musicians now booked for the event. MJI president Joshua Feigenbaum adds that concert tickets will be offered to MJI station customers and other NAB attendees.

Radio Business Barometer

Web radio sales up 6.2% in July

Network radio sales, which had been earning double-digit increases during February through June, eased up on its steamy pace in July. This had been predicted by Peter Moore, president of the Radio Network Assn., which supplies the sales figures, tabulated by Ernst & Whinney.

"As we projected," said Moore, "July was running a tad slow due to preoccupation with network television, but we still ran ahead 6.2%. We expect 1989 to continue its very upbeat showing. Network radio continues as the primary 'seasoning' for many advertisers in their 1989 media plans."

The 6.2% increase in July network radio billings brought the total for the month to \$36,246,976. That was approximately the billings for May and June also.

Business outside of the New York sales territory continues to dominate the revenue growth picture. New York was the only terri-

tory down in July. The decrease came to 7.3%, and the sales tally added up to \$18,825,936. July was the second month this year to show a New York decline. There was also a drop of 22.3% in January.

The territories outside New York registered a 25.8% increase in July, for a total of \$17,421,040, compared with \$13,843,887 last year.

The best July performance among the territories was turned in by Los Angeles, which recorded an increase of 46.8% in sales. As good as that sounds, it was not the best month of the year; three other months topped July, including May, during which sales zoomed up 112.9%. The sales volume for L.A. in July came to \$3,078,048.

Chicago had a 26.2% jump in July business, with sales of \$11,282,860. It was a definite improvement over the second quarter, when billings rose 7.4%.

Detroit almost hit the double-digit level in July, achieving a sales increase of 9.0%. Billings for the Motor City territory came to \$3,060,132.

For the year-to-date, network radio billings total \$233,815,848. That's 11.1% over the year before. As in July, New York has the weakest sales record of the four territories. The "outside" territories posted a 20.9% gain for the first seven months of the year, with total billings of \$105,161,285.

This compares with a 4.2% rise for New York, year-to-date. Sales for the seven months for what's still the biggest sales territory came to \$128,654,563.

Territory sales

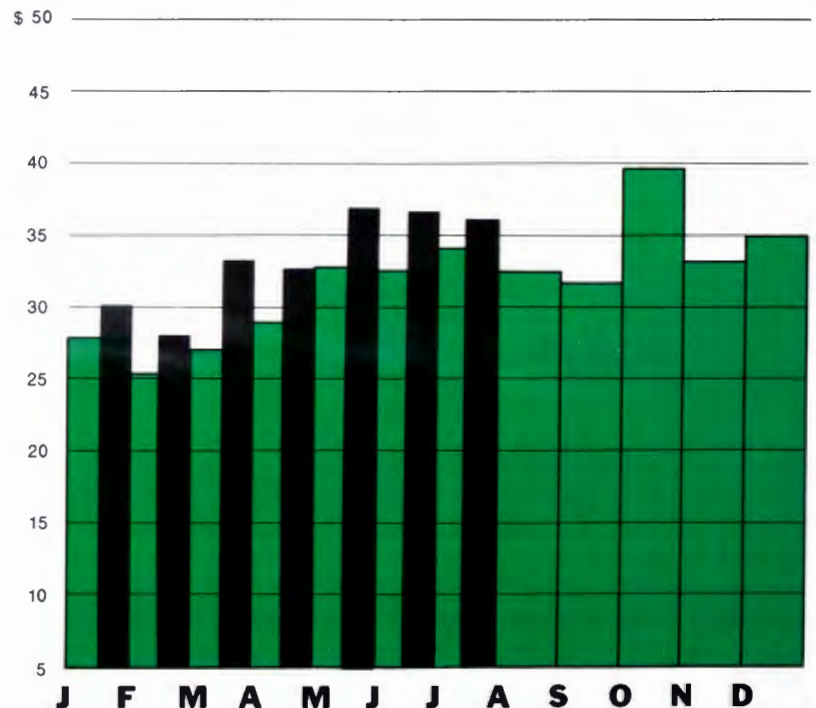
Los Angeles shows the greatest growth among the four territories for the year to date, the percentage almost equal to that for July. L.A. was up 45.9% for the seven months to \$16,542,919.

Chicago growth, though not up to the levels of the first quarter, is still substantial through July. The increase came to 18.1% and the sales to \$70,904,538.

Finally, Detroit, which has been going through ups and downs during the year, was up 13.4% for the January-July period. Billings totaled \$17,713,828.

Network radio was up only 3.0% in '88 to \$318.1 million.

July



Network +6.2%

(millions) 1988: \$34.1 1989: \$36.2

Changes by territories

Territory	Billings (000)	% chg. '89-'88
New York	\$18,825,936	-7.3%
Chicago	11,282,860	+26.2
Detroit	3,060,132	+9.0
Los Angeles	3,078,048	+46.8

Source: Radio Network Association

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TV, cable come together via Conus, CNN; N.I.W.S. also has cable plans

TV news services eye TV/cable links for future growth

By JAMES P. FORKAN

Several of the major satellited news services geared for TV stations now are looking to the cable market as an area of potential growth in the 1990s.

Indeed, there is a move by several companies toward having TV stations and cable systems, two archrivals of the '80s, join forces for mutual benefit in the news realm for the decade ahead.

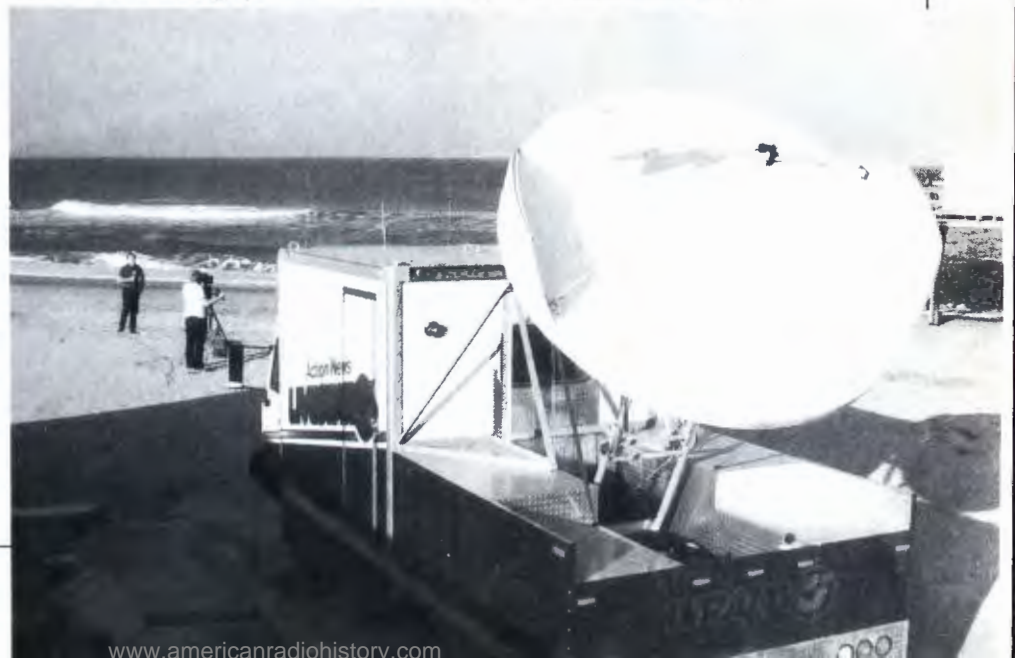
The various localized news services beamed daily to scores of TV outlets already form the basis of a mutual admiration society. For the half dozen major services in this highly competitive field, the stations, both affiliates and independents, expand the distributors' reach while becoming important links in their newsgathering chains. For the stations, meanwhile, services like Conus Communications, the Newsfeed Network and

N.I.W.S. Productions offer a competitive edge by giving them access to, and ability to localize, national and Washington stories. Also benefiting are stations lacking large news staffs and those coping with recent news budget cutbacks.

When WCMH-TV Columbus, Ohio, joined Conus last December, new director Dick Tuininga said it "will give us a competitive advantage in our market." Steve Tuttle, news director at KWQC-TV Davenport, Iowa, said Conus should "increase our ability to localize national stories." At the same time, Dutcher spelled out the benefits for Conus when he said he looked to KWQC to provide "coverage of Iowa and western Illinois, improving our reach in the Midwest," while WCMH can offer coverage of central Ohio and the state capital.

Of the major services Conus has the most energetic and costly plans for a news venture, going beyond

WRAL-TV Raleigh, N.C., covers a storm for itself and Conus.



Television/Radio Age

September 4, 1989

Will there be room on cable for the ambitious news channels due from Conus and others? Conus executives foresee channel openings with syndex changes. Conus sees its service as "the spine" of a national yet localized cable channel.

its cooperative. Though less lavish, some of its rivals also have plans of their own, including improvements in their current services. N.I.W.S., besides making some changes and additions in its syndicated news services (see sidebar), is looking to cable and overseas markets as potential revenue sources. Newsfeed executives are also eyeing foreign growth. In addition, they are considering more regional network coverage in the U.S., along the lines of that being supplied to Pennsylvania subscribers. Cable News Network, meanwhile, is urging major TV stations to provide local news inserts to cable systems, and it also intends to expand its daily News-source feed capabilities, although details were not set at presstime.

Charles H. Dutcher III, vice president, general manager of Conus Communications, is mounting a new joint venture with Viacom International's Viacom Satellite News division that will establish a localized news/feature service for both cable operators and TV stations. This unnamed 24-hour news service is to start in late November, when satellite dish owners will be targeted by Showtime's Extra View division. The TV/cable phase of the project will take longer to put in place, although Dutcher says some TV stations could start by year's end cherry-picking some of the service's offerings. The stations will



Charles Dutcher, Conus vice president, says the Conus/Viacom news service will be "extremely flexible" for carriers. Stations can produce two to five minutes of local news inserts per hour or half-hour.

have the option to buy the service for their markets as TV programs and then sell the service to cable systems as "the spine for a 24-hour news service"—one in which the TV outlet would supply the local news inserts, he explains.

Separately, NBC and its affiliates along with Cablevision Systems Corp. are planning a similar 24-hour service. Those companies already are partners in CNBC and other projects.

Channel capacity snags?

Some stations and other industry sources see such services as a way for stations to amortize their news costs while joining forces with

cable, but others foresee channel capacity problems that will inhibit cable participation. Moreover, they say they will face a tough sell to systems and advertisers against the well entrenched CNN.

Citing the Conus/Viacom venture, CNN's Jon Petrovich, executive vice president, Headline News, predicts it will have "to get channels—and clearances are difficult to get." Dutcher dismisses that view, saying that the changing syndex rules "may work to our advantage. Cable systems may drop a lot to [their current TV] signals so more channels may be available in the short term than many expect." In any case, he adds, Conus is in for the long haul and the partners have

In a field that runs the gamut, N.I.W.S. to rely less on evergreens

News is the name of the game, and getting stories is how it's played. The various satellited news services' stories run the gamut, reflecting each company's different goals.

Conus Communications, CNN, Newsfeed Network and Potomac News Service offer a blend of hard news and soft features, often localized to meet each station's needs. N.I.W.S. Productions, which had been more soft news-oriented, now is moving toward a harder edge.

Some changes "in menu and focus" in the N.I.W.S. "flagship service" sold in the U.S. and abroad will be unveiled at the Radio-Television News Directors Assn. convention Sept. 13-16. N.I.W.S. Productions president Don Ross discloses that N.I.W.S. now will concentrate on topics "more important to stations and harder to do locally." Its reports will now be "more timely and less evergreen, with less shelf life," he promises.

'Explanatory service.' N.I.W.S. does not cover news stories like the Mickey Leland crash in August or the DC-10 Sioux City crash in July, says Ross. "That's not our niche at all. We are the sidebar/informational service, the explanatory service." Still, N.I.W.S. does react to breaking news. That DC-10 crash, for example, inspired "a focus report on

maintenance in airplanes." N.I.W.S. will be placing more emphasis on consumerism and money—three reports a week on each category, add a lifestyles report by Kathy Smith of NBC's *Today* plus "focus segments that supply more on the why of the news rather than the what," as Ross puts it. The Parenting Network will be renamed Family/N.I.W.S. and become "more timely" and geared to women 18-49.

Medical coverage is in increasing demand, as shown by a McHugh & Hoffman 1985 survey for N.I.W.S. and by a 1989 survey by Frank N. Magid Associates for Ivanhoe Communications, Orlando. Besides adding segments on veterinary medicine and alternative medicine such as acupuncture to its N.I.W.S. service, the company will produce more "breakthrough" news reports for its Med/N.I.W.S. service, Ross adds. Moreover, a new consumer-oriented N.I.W.S. service, dubbed the Hospital Satellite Network, will offer six multipart stories per month. These will be "in-depth, investigative pieces, unlike the breaking stories of Med/N.I.W.S. and the personality-driven medical reports of Dr. Art Ulene on the basic service," he explains.

Tribune Broadcasting's INDX service also supplies medical news reports, seven per week.



Jon Petrovich, CNN executive vice president, sees more major market TV stations producing local news briefs for nearby cable systems, as does WNYW in New York.

pledged "long-term funding."

The format will be "extremely flexible," Dutcher promises, with systems able to take various percentages of the total mix. The stations, meanwhile, can produce two to five minutes on the hour or half-hour of local news (plus commercials). The national package will include national and international news, weather, sports and entertainment news, he continues.

A cable 'spine'

"Our focus is not to become another national channel," he emphasizes, "but rather to become the spine to develop local, regional channels." The programming, when presented by the cable systems and stations, will appear with "a strong local identity," he notes. Members of the Conus Satellite News Cooperative, he adds, will have first-refusal rights for the new service, whose fee will be based on market size.

The new project has had some impact on the cooperative. At last year's Radio-Television News Directors Assn. convention, Conus had announced *Mirror of America* as a series of weekly Gallup polls on economic, social and topical issues, accompanied by video and graphic materials. However, Dutcher says, "We opted not to go ahead," partly due to tighter stations' news bud-

gets but mainly because of the 24-hour project. "We opted for projects more central to our objectives," he observes, "but we may revisit that idea in a year or two."

CNN's Petrovich, noting newly signed news pacts with New York's WNYW-TV and WWOR-TV and local cable systems, foresees further expansion of CNN's localized news service to other top 10 markets in the near future. Fox Broadcasting's WNYW will provide five-minute local news and weather inserts within CNN Headline News on Manhattan Cable Television, effective Sept. 5, while MCA Broadcasting's WWOR, based in Secaucus, N.J., will have a similar arrangement with New Jersey's Suburban Cable.

"Everybody sees it for their own interests," observes Petrovich. Besides giving its newscasts added promotion, the *Fox 5 City Edition* inserts—at the end of each half-hour "wheel" of Headline News from 6 p.m. to 6 a.m. (ET) daily, preempting CNN's *People, Places & Things* feature—will enable WNYW to "create the equivalent of a regional newspaper edition," says Peter Temple, WNYW's vice president, station manager. "It could lead to similar customized news reports for communities all over the tristate [New York/New Jersey/Connecticut] area." For Manhattan Cable, the local inserts



Richard Sabreen, vice president, Newsfeed, has some cable customers but feels that, whatever the technology, "the content is most important. Local news is what we're all about."



Terry O'Neill, news director of Newsfeed, anticipates more statewide news links along the lines of the year-old, six-station Pennsylvania Satellite Network.

will mean new ad revenue. It also "enables us to deliver another . . . targeted service," says Victor LoBasso, MCTV president. And for CNN, it will "provide [our] cable customers with a complete news package—international, national and local news delivered every half-hour," says Petrovich.

In researching the need for such a local news service about six months ago, CNN found 11 systems already working with TV stations in supplying news, he says; those systems reach 1 million homes. After surveying 50 stations and 50 cable operators to gauge interest in the new plan, he adds, "Most saw it as a positive."

N.I.W.S. for cable

N.I.W.S., meanwhile, does not service the cable industry, but Don Ross, N.I.W.S. Productions' Culver City, Calif.-based president, says, "We certainly plan to expand into cable." Its current TV subscribers pay a license fee, which he likens to "a magazine subscription" that generally runs for a year or two at a time. "We don't have much churn," he adds. Asked if the fee is pegged to market size or news ratings, he responds, "It's a negotiated fee, based on rate card and market demand."

Although TV's Conus and NBC are among those adding cable to

Roster of 'alternative' news and feature services

Cable News Network: 214 TV stations pay to air blocks of CNN Headline News or excerpt stories from that service and/or from CNN Newsource, a daily feed offered for two years. Of those, 120 buy Newsource alone. In fall 1985, CNN had 176 television station "affiliates."

Conus: This satellite news-gathering cooperative, in which Hubbard Broadcasting is a partner, has 98 member stations, up from 29 in fall 1985. It has expanded to eight daily feeds, versus two in 1986.

INDX: This division of Tribune Broadcasting Co. offers five daily feeds of news and features, plus seven medical reports weekly. An

extensive video library also is available to its members. Tribune also syndicates INN's *USA Tonight*, a daily newscast satellited to 110 indies.

Newsfeed Network: This Group W Television division has since 1981 fed news and feature material to more than 100 subscribing TV stations, versus 76 in 1985. Its three daily feeds total 2½ hours of material seven days a week, for afternoon, early evening and late newscast use. There also are "flash-feeds" of breaking stories. *The Entertainment Report*, begun in January '87, now has 86 stations. This 15-minute package is fed five times a week, geared to early evening newscast usage.

N.I.W.S.: This operation, originally called News Information Weekly Service when it was launched in 1980, has 127 TV stations subscribing to its basic N.I.W.S. news feature service, five more than in fall 1985. Med/N.I.W.S. has subscribers in 110 markets and Telepoll is in 55 markets. The main domestic N.I.W.S. feeds occur twice weekly, as do Med/N.I.W.S. feeds.

Potomac News Services: This customized news service, begun in 1975, now has 150 station subscribers, compared to 70 in fall '85. It supplies 10-15 stories daily, with an average length of 1½ minutes, plus timely *One on One Exclusive* interviews.

their customer bases even as cable's CNN is forging links to TV stations from the cable side, Newsfeed Network's Richard Sabreen, vice president, general manager, says he is less concerned with the delivery system than with the content of his services. Newsfeed has "a number" of cable customers, he adds, "but the foundation of what we do is local news. Whatever technologies we use, the content is most important. Local news is what we're all about. That's the single most important thing a TV station puts on the air in the broadcast day."

More state networks

For about a year, Newsfeed has been providing special feeds to the Pennsylvania Satellite Network, consisting of six TV stations that cover the entire state. More such statewide news hookups and more regional-oriented stories may well be coming from Newsfeed in the near future, adds Terry O'Neill, Newsfeed's news director.

Of the major news services, Potomac Television Communications, Washington, seems coolest toward cable as a potential market for the future. "We have 75% of the available market," says Bruce Finland, Potomac chairman/president, pointing to 150 station clients. Potomac also supplies material to Paramount's *Entertainment To-*

night. With many of those subscribers also dealing with competing news services, Finland feels, "The market has pretty well crested."

Still, Finland dismisses cable as a lucrative market. "Cable systems are not able to afford what we offer," other than national services like FNN and ESPN, which are Potomac clients.

Potomac last December folded its Potomac Story Network—a features service that ran about five years, most of them as the Local Program Network via WCCO-TV Minneapolis. PSN's twice-weekly

satellite feeds were a victim of stations' news budget cutbacks, said Hendrix Niemann, Potomac president at the time. But PSN represented only 6% of annual revenues, "hardly a factor," said Niemann, who has since left the company.

Today, Finland remains unconcerned about his company's outlook, since Potomac News Service accounts for 17% of the parent's overall revenues; Potomac also is involved in TV programming and corporate training films, he notes.

In 1985, a survey for N.I.W.S. indicated that 70% of stations subscribed to at least one news service. A more recent survey, says Ross, showed that "most stations use at least three or four outside resources, excluding wire services," and that more than 35% of station newscasts come from outside sources.

Many stations that subscribe to these alternative news services also are affiliated with the Big 3 networks and their satellite newsgathering operations, ABC's NewsOne, CBS' NewsNet and NBC's Skycom. Asked if problems or conflicts have arisen over these stations' multiple news arrangements, Conus' Dutcher replies, "There are always some on a daily basis, but nothing serious... We don't try to get between the affiliates and the networks. There's nothing to be gained from that." □



Bruce Finland, chairman, feels the TV news service field "has crested" but doesn't see cable on Potomac News Service's horizon.

Longer newscasts continue to grow in smaller markets, analysis shows

Early fringe news shows net decline in major markets

There is good news and bad news. For the first time in the two decades that TV/RADIO AGE has been tracking local news programming in the major markets, there has been a net decline in the volume of early fringe newscasts on affiliates.

However, for the country as a whole, early fringe local news continued to climb in volume last season, though not nearly with the same vigor as the season before.

The numbers can sound exciting or not so exciting, depending on where the emphasis is put. An analysis of programming data from all 210 Nielsen DMAs reveals that from May '88 to May '89 there were 27 affiliates who increased their early fringe newscasts a half hour or more. But there were also 20 affiliates who cut back on their local news in pre-primetime.

During the previous '87 to '88 May-to-May span, there were 39 affiliates across the country who increased their early fringe local newscasts as against 17 who cut back. Thus, there was a net increase of seven affiliates with more early fringe news in the '88-'89 period as compared with a net rise of 22 the season before.

An examination of market groups provides a more meaningful picture of the most recent season. Six affiliates in the top 50 DMAs increased their early fringe news, while 11 decreased it, while in the remaining 160 markets 21 affiliates upped their local news as against nine who cut back. As noted, the top 50 market situation was the most negative in local TV journal-

ism in recent history. But the picture in the smaller markets suggests continued growth in local news coverage. This is particularly significant since the smaller markets are where the greatest potential for added news programming lies. In the 50-plus DMAs there are no less than 268 affiliates who only

have a half hour of late afternoon or early evening news.

Another area of news growth is on the TV independents, particularly in primetime. The potential there was sharply dramatized recently when it was announced that Disney's KHJ-TV Los Angeles would launch a three-hour daily primetime news show (see also *News about news* in the July 24 issue). And this is in a market where five indies now field primetime local news. TV/RADIO AGE's latest analysis shows a 23.5% increase in the number of indies across the U.S. with primetime news from May '88 to May '89.

The on-the-other-hand aspect, however, is that in the very biggest markets, early fringe news on affiliates seems to have reached a saturation point. During the last two seasons in the top 10 DMAs, there were eight affiliate cutbacks on their late afternoon/early evening news while only four cases showed an increase. Six of the cutbacks

Early fringe local TV news leaders, top 20 affiliate programs in top 50 DMAs*

By household shares

WWL	New Orleans	46
WMC	Memphis	45
WNEP	Wkls Barre/Scranton	45
WWL	New Orleans	45
WHAS	Louisville	41
KDKA	Pittsburgh	39
WBTV	Charlotte	39
WHIO	Dayton	39
WRAL	Raleigh/Durham	39
WFMY	Grnsboro/H.P./W.S.	38
WFTV	Orlando/Dayt B./Melb	38
WGAL	Harrsb/Lanc/Lebn/Yk	38
WHAS	Louisville	38
WJZ	Baltimore	38
WTVD	Raleigh/Durham	37
KSDK	St. Louis	36
WJAR	Providnc/New Bedf.	36
KENS	San Antonio	35
KSDK	St. Louis	35
WDTN	Dayton	35
WFTV	Orlando/Dayt B./Melb	35
WPVI	Philadelphia	35
WSOC	Charlotte	35

By household ratings

WNEP	Wkls Barre/Scranton	26
WWL	New Orleans	26
WWL	New Orleans	24
WMC	Memphis	23
KDKA	Pittsburgh	22
WRAL	Raleigh/Durham	22
WBTV	Charlotte	21
WFMY	Grnsboro/H.P./W.S.	21
WSMV	Nashville	21
WTVD	Raleigh/Durham	21
WHAS	Louisville	20
WJAR	Providnc/New Bedf	20
KSDK	St. Louis	19
WFTV	Orlando/Dayt B./Melb	19
WGAL	Harrsb/Lanc/Lebn/Yk	19
WHIO	Dayton	19
WJZ	Baltimore	19
WSOC	Charlotte	19
KENS	San Antonio	18
WPVI	Philadelphia	18

Source: A. C. Nielsen Co., May 1989. DMA shares, ratings, Mon.-Fri. * Ranked by individual news programs. Format copyright 1989, Television/Radio Age.

TV independents with double-digit household shares of primetime local news

WTTG	Washington	16
KTVU	San Francisco	15
WGN	Chicago	13
WSVN	Miami	13
KMSP	Minneapolis	12
KPTV	Portland, Ore.	12
KMPH	Fresno-Visalia	11
KSTW	Seattle	11
KTLA	Los Angeles	11
KPLR	St. Louis	10
KWGN	Denver	10

Source: A. C. Nielsen, May '89, 7-11 p.m. Monday-Friday.

were on O&Os, mostly CBS-owned outlets. KCBS-TV Los Angeles cut back a half hour twice, once during the past season and once during the previous season; WCBS-TV New York reduced its news last season; WBBM-TV Chicago trimmed its news during the '87 to '88 season; WCAU-TV Philadelphia increased its news to 90 minutes during the '87 to '88 season, then cut back during the last season. The other case of an O&O cutback was in Cleveland, where NBC's WKYC-TV dropped 30 minutes during the last May-to-May span.

The top 10 markets have heavy concentrations of "longform" (more than an hour) news, of course. Almost half of all affiliates with longform local news in early fringe time are in the top 10 markets. Los Angeles, for example, is the only market with affiliates producing more than two hours of local news in early fringe time: KABC-TV is the affiliate leader with three hours, and KNBC-TV, which pioneered the long form trend back in the late '60s, turns out two-and-a-half hours. Both kick off their afternoon news at 4.

Of the grand total of 555 affiliates checked in the latest TV/RADIO AGE analysis, 49 have more than an hour of early fringe local news, according to Nielsen data of May '89. That's one less than the figure for May '88. But there have been changes in what may be the beginning of a move to longer news in the smaller markets.

For instance, there were 13 affil-

ates with two hours of early fringe news in the season before last, all in the top 25 markets. Last season that number had shrunk to eight. But in the 100-plus markets, there were five affiliates with 90 minutes of early fringe news in the '88-'89 season, compared with three in the '87-'88 season.

Smallest newshound

One of the stations moving to an hour and a half of local news was in the 181st DMA. That was WLOX-TV Biloxi-Gulfport, probably the smallest market ever to have longform news. In Bakersfield, the 134th DMA, KGET(TV) joined KERO-TV in producing 90 min-

utes of local news in early fringe last season. KERO-TV had gone to 90 minutes the previous season.

Two other stations in the 100-plus markets also took the 90-minute news plunge in early fringe waters during the '87-'88 season. One was KSBW(TV) Monterey-Salinas, which is the 112th DMA, and the other was KSBY-TV in the Santa Barbara-Santa Maria-San Luis Obispo market, which is the 113th DMA.

In some respects, the overall early fringe news trend is delicately balanced. For instance, in the 150-plus markets two affiliates went from no early fringe news to a half hour last season, while two other affiliates went from a half hour to

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

By household shares

KENS	San Antonio	46
WVTM	Birmingham	41
WNEP	Wilks Barre/Scranton	40
WWL	New Orleans	39
WCMH	Columbus, O.	38
WGAL	Harrsb/Lanc/Lebn/Yk	38
WHIO	Dayton	38
WBTW	Charlotte	37
KSDK	St. Louis	36
WHAS	Louisville	35
WJZ	Baltimore	35
KCRA	Sacramento/Stockton	34
KSL	Salt Lake City	34
WTVD	Raleigh/Durham	34
KDKA	Pittsburgh	33
WJAR	Providnc/New Bedf	33
WJW	Cleveland	33
WMC	Memphis	32
WSMV	Nashville	32
KGTV	San Diego	31
KUSA	Denver	31
KWTV	Oklahoma City	31
WFMY	Grnsboro/H.P./W.S.	31
WIVB	Buffalo	31
WRAL	Raleigh/Durham	31
WSPA	Grnvll/Spartnb/Ashvll	31
WTAE	Pittsburgh	31
WTVF	Nashville	31
WYFF	Grnvll/Spartnb/Ashvll	31

By household ratings

KENS	San Antonio	28
WWL	New Orleans	24
KSDK	St. Louis	22
WVTM	Birmingham	21
KSL	Salt Lake City	19
KWTV	Oklahoma City	19
WCCO	Minneapolis-St. Paul	19
WMC	Memphis	19
KTRK	Houston	18
WFAA	Dallas-Ft. Worth	18
KARE	Minneapolis-St. Paul	17
KDKA	Pittsburgh	17
KTVY	Oklahoma City	17
WHIO	Dayton	17
KUSA	Denver	16
WCMH	Columbus, O.	16
WDAF	Kansas City	16
WDIV	Detroit	16
WHAS	Louisville	16
WNEP	Wilks Barre/Scranton	16
WSMV	Nashville	16
WTAE	Pittsburgh	16
WTMJ	Milwaukee	16
WXYZ	Detroit	16

Source: A. C. Nielsen Co., May 1989. DMA shares, ratings, Mon.-Fri.

TV affiliates increasing or decreasing early fringe news—May '88 to May '89

Increasing DMA from/to (minutes)

ABC affiliates

WTVD	Raleigh/Durham	30/60
WTVC	Chattanooga	30/60
KODE	Joplin/Pittsbrg	30/60
WMDT	Salisbury	30/60
KLAX	Alexandria, La.	0/30
WLOX	Biloxi/Glft	60/90

CBS affiliates

KPIX	San Francisco	60/90
WJBK	Detroit	60/90
WCPO	Cincinnati	60/90
WKXT	Knoxville	30/60
WTVH	Syracuse	30/60
KFSM	Ft. Smith	30/60
KLMG	Tyler	0/30
KCLO	Rapid City	0/60

NBC affiliates

WFLA	Tampa-St. Pete	30/90
WESH	Orl/Day B./Melb	30/60
WTLV	Jacksonville	30/60
KSNW	Wichita/Hutchsn	30/60
WBWT	Richmond	30/60
WTVG	Toledo	30/60
WOWL	Htsvl/Decatur	30/60
KTHI	Fargo-Vlly Cty	30/60
KGET	Bakersfield	60/90
KCPM	Chico/Redding	30/60
KTPX	Odessa-Midlnd	30/60
KIFI	Idaho Fls/Poca	30/60
KSNK	N. Plt/Hys/McCk	30/60

no early fringe news.

In the former situation, KLMG-TV Tyler, the 154th DMA, went back to a half hour last season after dropping their half hour during the previous season. In Alexandria, La., KLAX-TV, a UHF affiliated with ABC facing an NBC VHF outlet, decided to go for a news half hour in the 167th market.

On the other side of the coin, WVGA(TV) Albany, Ga., in the 152nd DMA, went to zero from a half hour of early fringe news, and KLDO-TV Laredo, in the 199th DMA, did the same.

Tallying all 555 affiliates in 210 DMAs, listed by Nielsen as having early fringe news, shows the following: The greatest number, a total of 300 outlets, still have a half hour of

Decreasing DMA from/to (minutes)

ABC affiliates

KTVI	St. Louis	60/30
KUSA	Denver	90/60
WHBQ	Memphis	60/30
KITV	Honolulu	60/30
KMIZ	Cimbia/Jeff Cty	60/30
WVGA	Albany, Ga.	30/0
KTVO	Otmwa/Krksvl	60/30
KLDO	Laredo	30/0

CBS affiliates

WCBS	New York	120/90
KCBS	Los Angeles	120/90
WCAU	Philadelphia	90/60
WUSA	Washington	120/90
WCCO	Mpls/St. Paul	90/60
WBNS	Columbus, O.	90/60
WPEC	W. Plm B./Ft. Prce	90/60
KGBT	Hrign/Wslc/Brnsvl	60/30

NBC affiliates

WKYC	Cleveland	60/30
WXIA	Atlanta	90/60
WLVA	Baton Rouge	30/0
KTVZ	Bend, Ore.	60/30

local news in the late afternoon and early evening. Another 206 have an hour, and, as previously indicated, 39 have 90 minutes, eight have two hours, and there's one station with two-and-a-half hours and one with three hours.

The half hours are concentrated, obviously, in the smaller markets: 181 affiliates in the 100-plus markets produce a half hour of early fringe news. Another 87 are in the second 50 markets, 27 are in the second 25 markets, and five are in the top 25 markets. There is only one half-hour affiliate news in early fringe in the top 10 markets, the previously mentioned WKYC-TV, NBC-owned outlet in Cleveland.

The half hours thus account for more than half of all affiliates—54.1%, to be exact. This compares to 55.9 in May '88, when there were 311 affiliates in all with a half hour of early fringe news.

While there are 52.1% more affiliates with early fringe half hours in the 100-plus markets than the top 100 markets, there are 127.0% more

affiliates with hours in the top 100 markets than in the 100-plus markets. Hour newscasts break down as follows: 63 in the 100-plus markets, 66 in the second 50 markets, 46 in the second 25 markets, 23 in the 11th-to-25th markets and eight in the top 10. As for 90-minute news, 30 of the 39 affiliates that have it are in the top 25 markets, evenly divided between the top 10 and 11th-to-25th markets.

Independent picture

The rising amount of primetime news among independents, shown in TV/RADIO AGE's analysis, can be delineated with the following figures: In May '88, there were 34 indies with primetime news. A year later, the number was 42.

Those indies adding primetime news were: KDOC-TV Los Angeles, WGNX(TV) Atlanta, WAYK(TV) Orlando-Daytona Beach-Melbourne, WVTV(TV) Milwaukee, WPXT(TV) Portland-Auburn, Me., and KVHP(TV) Lake Charles, La.

Some of the indie primetime news shows do very well in both shares and ratings (see table), particularly on stations such as WTTG(TV) Washington and KTVU(TV) San Francisco-Oakland-San Jose. In the July Nielsens, KTVU not only did better in ratings for its *10 O'clock News* than the affiliates did for their 11 o'clock reports—partly due to the higher HUT levels at 10—but did better in shares also.

The Monday-Friday figures showed KTVU with a 19 share for its primetime news and the affiliates with 15s and 16s for their late news. The ratings data showed a 9.0 for KTVU and 5.5 to 6.0 for the affiliates. In the May Nielsen report, KTVU also got a higher rating than the affiliates—8.0 for the indie vs. 6.8 to 7.4 for the affiliates—but the affiliates got higher shares—15 for KTVU vs. 18 to 20 for the affiliates.

WTTG led all U.S. indies in primetime news ratings in May and July and says it has the No. 1 primetime newscast in the U.S. In the July Nielsens, WTTG tied NBC-owned WRC-TV in late news ratings (the indie's *Ten O'clock News* vs. WRC-TV's *News 4* at 11), beating the other two affiliates. □

News in the Soviet Union

Glasnost makes it happen—up to a point

By JOYCE BARNATHAN

At Ostankino, the sprawling headquarters of Moscow's State Television and Radio (Gosteleradio), the new buzzword was echoing down the cavernous corridors in late 1985. I heard it first from Lev Voznesensky, the energetic talk-show host of what was then considered a bold program called *Problems, Search and Decision*. Voznesensky invited reluctant government officials to speak on the air about their work and to respond to questions phoned in by viewers.

His show had been broadcast sporadically before Mikhail Gorbachev's ascension to power, but Voznesensky knew that under the new leadership the momentum was growing fast for exactly the type of program that held these stodgy bureaucrats accountable for their multiple failings. "Glasnost, glasnost, glasnost," he declared, flinging his arms open wide. "These days we need more and more glasnost." I had no idea what he was talking about. I had to go back to my office to look up the strange,

Kremlin church



archaic word: glasnost.

Four years later glasnost, loosely translated as "openness," has become part of every American's vocabulary—and Soviet television is just brimming with it. What was daring for Voznesensky now looks out of date compared with some of today's ground-breaking programs. From the start Gorbachev realized that he needed more than his plan for restructuring the Soviet economy—a plan that we all know as "perestroika."

He also had to sell his reforms to the Soviet people. In other words, he needed a media campaign, and that turned out to be glasnost. By allowing the media—and particularly television—to shed light on the failures he inherited from Leonid Brezhnev, Gorbachev exposed those conservatives in power opposed to widespread reform. By allowing television to air popular grievances, Gorbachev also puts pressure on all these bureaucrats to show results—or step aside.

Getting sophisticated

In all cases, the underlying message is the same: Gorbachev's perestroika is the only way to go. It took a few years, but now even state television has gotten the word. There is no denying that Gosteleradio officials now demonstrate greater sophistication in television programming and greater subtlety in news shows, which ultimately makes the medium a much more effective propaganda weapon.

Before Gorbachev, Soviet television viewers mainly tuned out. There were few Soviet couch potatoes in those days when the usual TV diet consisted mainly of heavy-handed newscasts and repetitious World War II movies in which war-torn Russia fought back the Nazis. Soviet TV news was a leaden series of reports that reeked of hypocrisy.

The viewers had little patience for the mumbling Leonid Brezh-

nev's scripted television appearances that touted the wonders of the Soviet system when they faced long food lines, if not rationing, for meat or cheese. They had no use for the countless number of nightly news interviews with upbeat Soviet factory workers who had fulfilled their quota ahead of time, when they couldn't find a pair of decent shoes for their kids. They cared even less for the "peace-loving" Soviet foreign policy, as their boys were sent off to Afghanistan to fight a losing war.

As the first telegenic Soviet leader, Gorbachev almost instinctively understood the power of television in getting across his message. Through television, Gorbachev can speak to 15 republics spanning 11 time zones. In May of 1985, a mere two months after he became general secretary of the Communist party, Gorbachev made a historic foray to Leningrad and in a single news clip on the nightly news shows *Vremya* he revolutionized the image of a Soviet leader.

What he did was remarkably simple: he waded into a crowd on bustling Nevsky Prospekt and started to talk to the people. "I'm listening to you," he told the baffled group who happened to be walking by at the time. They were not the only ones baffled. Millions of viewers probably asked to be pinched. It was the first time in recent memory that a Soviet leader took to the airwaves to talk with—not at—his constituents.

That sort of TV appearance no longer causes excitement; it is old hat by now. Under glasnost, Soviet television almost from the onset

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has had the green light to air man-in-the-street interviews, in which people raise troubling issues and genuine grievances. As the boundaries of glasnost expand, state television has greater leeway not only to air criticism but to hold officials accountable for their actions. In a recent interview on the nightly news, for example, a collective farm director was asked to explain why his crop never made it to the grocery store—and not to boast of how many hectares his farmers reaped. The interviewer also solicited recommendations from the director about how to overcome the problem.

More credible medium

By addressing shortcomings like these in an honest fashion on television, Soviet officials hope to make the medium more credible—and more useful. In Gosteleradio surveys, some 86% of those samples said they get the bulk of their information about the outside world from television, making it the most powerful propaganda tool at the government's disposal.

Perhaps because television is so powerful, the leadership has proceeded with caution in altering the most important news show of all, *Vremya* (*Time*). If there is any domestic news to be broken, it will air first at 9 p.m. local time on *Vremya*, regardless what time of day the event took place.

Vremya has shown some visual improvements: It has modernized its logos, and its announcers often use Teleprompters instead of paper scripts (though they still have to press a button in full view of the camera to turn on their microphones). In the long run, Gosteleradio hopes to work out a system of satellite newsgathering, in which footage from the various republics can be uplinked via satellite to Moscow from ground stations and retransmitted to all the republics. But *Vremya* still sticks to an old-fashioned format. It never leads with a foreign news story unless Gorbachev is traveling overseas. And if there is no parliamentary session taking place or high-ranking foreign visitor in town, it could very well begin with a mind-numbing piece on the bountiful potato



Tomb of the Unknown Soldier

harvest in Byelorussia, for example, in the worst tradition of Soviet news programming.

The greatest change in news coverage has been in Soviet television's decision to be timely in covering news events. With great skill, Gorbachev's media team has filled a news vacuum considered standard policy in the Brezhnev years. Back then, the Soviet reflex had been to withhold information during a crisis, be it an earthquake, an airplane crash or a Politburo sacking. But the Gorbachev team realized soon enough that silence means that the Voice of America or the BBC fills the void and wins the latest round in the East-West PR faceoff.

Learning the hard way

The Gorbachev team learned that lesson the hard way after its first media debacle—the Chernobyl nuclear disaster in April of 1986. Right after the accident, Soviet television—and the media in general—simply withheld any and all information. Despite the incantations of glasnost, my husband and indispensable colleague Steven Strasser and I had to put together a cover story for *Newsweek* during a virtual news blackout.

When Soviet television broke its silence, it reverted back to the Stalinist technique of whitewashing

dark news. The first picture of Chernobyl ever to air on the news was a doctored black and white still photograph showing the damaged roof of the plant. An announcer calmly explained to viewers that Western claims of an ongoing fire there were just false.

Meanwhile, in Western satellite photos of Chernobyl, smoke, if not flames belched from the plant. We tried our best to get information from all Soviet officials and journalists, and we eagerly awaited *Vremya* for any tidbits of information (or disinformation), but in the end we relied on interviews with Western diplomats who had access to satellite data.

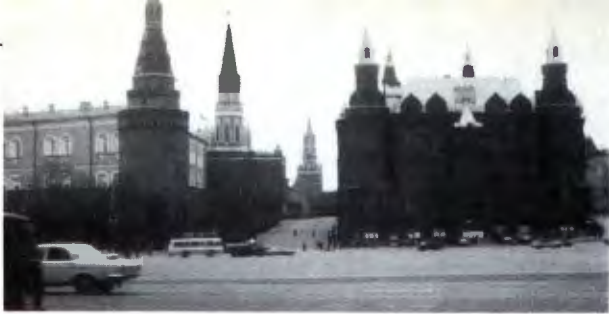
The Soviets paid a high price for their silence in the international outrage that descended on them. Subsequently, Soviet television has mended its way. Television officials understand the importance of immediacy in their news reports. Soviet television gave extensive coverage of the devastating Armenian earthquake and roundly criticized the bungled relief efforts.

The entire session of the country's new Congress of People's Deputies, which included a radical speech by parliamentary progressive Yuri Vlasov, who lambasted the KGB, aired on Soviet television. A record 200 million people tuned in as eight cameras recorded the lively proceedings. Even the

There are over 90 million TV sets in the Soviet Union —about one for every three persons.

November parade in Red Square





The Kremlin

sensitive subject of conflicts between the ethnic minorities makes it on the airwaves. In June, when Mekhetian Turks clashed with Central Asian Tajiks and Uzbeks, *Vremya* was quick to show footage of the havoc wreaked in the city of Fergana, where houses and cars were burned and police forces took charge. In a recent meeting with American journalism educators, *Vremya's* new chief editor Eduard Sagalayevev vowed to take the news a step further. When a Soviet nuclear submarine suffered an accident on board, Sagalayevev put a call through to the defense ministry to demand that his crew be allowed to interview the sub's captain, who had turned the reporters away "Sagalayevev wants to be more aggressive in not accepting a rejection from a given agency or a bureaucrat," said Everette Dennis, executive director of the Gannett Center for Media Studies at Columbia University. Sagalayevev also told his Western visitors that in the future *Vremya* would seek a diversity of opinions on the show.

Vremya still has a long way to go before it can come close to resembling American nightly news. No one ever criticizes Gorbachev's speeches on the news. Nationalists do not get equal time. *Vremya* even admitted recently that some members of new parliament objected to the way it excerpted speeches given at the historic session. "We're not able to squeeze it all into an hour," shrugged a *Vremya* announcer in late May. *Vremya* has yet to show any violent outbreaks as they are taking place in the Soviet Union, though it would not hesitate to broadcast a riot in Miami.

Softer news shows, however, have been testing, if not expanding the limits of glasnost. The most popular TV program to date, *Vzglyad* (*View*), is like a combination of MTV and *20/20* that airs on Friday nights. Each story packs a punch. The July 14 show, for example, opened with a heavy-metal

group called Kabinet singing a gravelly song about AIDS. The raucous music was followed by an interview with American AIDS victims. The Soviet reporter of the piece brandished an American comic book called *Looking for Mr. Condom* and praised it as a good educational tool for teaching young people about the perils of AIDS.

In the next segment an interviewer asked a wide range of ordinary people, including a policeman, to explain the differences between erotica and pornography. "Erotica is art," stated one man. "Pornography is not." The show's informally dressed host, Alex, then talked with a young woman who told a heart-wrenching tale of forcible imprisonment in a psychiatric hospital, or "nuthouse," as she put it. He then chatted with the backers of an upcoming exhibition on the once-disgraced Nikita Khrushchev. The program closed with another hard-rock video of leather-clad longhairs clawing away at Stalin's psychedelic image.

In at least one instance, the free-wheeling show touched a raw nerve. In an interview, Mark Zakharov, a Moscow theater director, declared that the embalmed Lenin should be taken from his mausoleum on Red Square and given a proper burial. "No matter how much we hate a person, no matter how much we love him, we don't have the right to deprive a person of burial," Zakharov said. The suggestion was apparently considered a sacrilege by the atheistic authorities, who denounced the proposal at a Central Committee meeting. Shortly thereafter, the head of state television was relieved of his post "in connection with his retirement." Even so, *Vzglyad* goes on.

Vzglyad is not alone in blazing the glasnost path. The third-ranking show, *Before and After Midnight*, is another hip news-entertainment program that attracts an information hungry audience. In Leningrad a radical program called

Fifth Wheel does not hesitate in taking on the city's notoriously conservative party establishment or airing pieces on the city's homeless.

Throughout the Soviet Union, the boundaries of debate have been widening steadily: In the new Soviet parliament, some of the bolder deputies have directed veiled criticism at the extravagances of Raisa Gorbachev, and a Leningrad journal poked satirical fun at the leader himself, portraying Gorbachev as little more than a windbag. The more this talk continues—and, in parallel, the more the media stretch their freedom—the less sensational glasnost becomes as a phenomenon in its own right.

Something more tangible

The most troubling recent sign of this came in the recent coal miners' strike. Striking miners in Siberia and the Ukraine took it as a matter of course that they could criticize the government and voice their demands in the national media. But it was not more glasnost they were demanding. They wanted food, soap, roads and housing, among other things—the kinds of tangibles that Gorbachev has not delivered.

The problem these days is not the lack of interesting television shows but whether they mean anything to the viewers impatient for the economic improvements that TV commentators keep talking about. For the first few years of Gorbachev's leadership, many Soviets were thrilled to have access to information once considered secret—or to speak out on the lack of decent social services. No doubt glasnost has made for a livelier press, but it hasn't yet helped to improve the basic bread-and-butter questions facing Soviet citizens.

There is so much discussion on TV these days that people are now beginning to agree talk is cheap. As one Muscovite recently put it, "We're tired of having food for the mind. How about food for the stomach?" Gorbachev has proven himself to be the Soviet Great Communicator. Now he must demonstrate that he can satisfy the expectations that he has so artfully raised. □

Automobile wars, ag expenditures, computers, retail fuel the medium

What's behind spot radio's double-digit gains

By GEORGE SWISSELM

Spot radio's great first half performance this year is such a break from anything in recent experience that most radio watchers admit they're only speculating about the reasons.

Radio Expenditure Reports shows national spot through May up 13.7%. In dollars through reporting radio reps, that's \$415,217,000 through May against \$365,105,000 for last year's first five months.

Then the new RER figures came in, showing spot for June up 15.5% over last year, bringing the total for first half to \$509,116,900, up 13.3%. But even if they come up with different reasons for spot's upsurge, radio's reps can point to some of the leading categories fueling spot's liftoff.

Tony Miraglia, vice president, general manager, CBS Radio Representatives, says, "There's no one reason. It's a number of things that have come together to add up to a better first half. But one factor is the automobile wars. We expect to see them continue through the rest of the year. Makes that haven't been on radio to any significant extent before are in there now with our steadier automotives, slugging it out to move all those cars out of the dealers' lots."

Aggressive categories

Miraglia adds, "With good rain this year replacing drought in many parts of the country, ag expenditures through many farm areas are up dramatically this year. They've doubled and tripled last year's farm spending in some markets."

Miraglia also reports more radio

dollars from some of the computer manufacturers like Hewlett Packard and NEC Electronics. And he says apparel advertising is ahead of last year, with such major retail chains as Sears, K mart, J. C. Penney and Montgomery Ward leading the charge.

Mike Nicassio, executive vice president, Eastman Radio, reports "a really good first half," but adds, "Right now we're finding August slow. Retailers who were very active until now are having a slow summer. Retailers, especially in the northeast, have been hurt by all the rainy weather, particularly in categories like sports and camping equipment. Most people don't go out in the rain unless they have to."

But Nicassio says he expects "activity to pick up again in September with back-to-school business. And fourth quarter should be strong. There should be more spending by both consumers and business as interest rates start to come down."

Charlie Colombo, president of Katz Radio Group's Banner Radio, attributes at least part of spot's improvement to "the beginning of the

payoff for the industry's long range missionary efforts to develop new business, plus changes in some agencies' regional buying policies that are finally benefiting New York. And there's been heavier competitive activity by some of the major retail chains."

Among these more active retailers, Colombo reports, "K mart is spending more this year. Our Detroit office is up 35%, and very little of that is automotive, though General Motors is doing a little bit. 7-Eleven is active and Dallas is up 20%."

Colombo notes, "Normally when an agency switches to regional buying it generally evens out. One market's loss is a gain for some of our other offices. But this time the gains were more evenly distributed. When Ogilvy dropped regional buying, all that Sears business that had been out of Chicago moved to

Jean Pool



Palma D'Orazio



Robert Coen





George Pine

New York. But at the same time, some of the resulting slack in Chicago was taken up by Montgomery Ward, which has increased its buying in Chicago. And in St. Louis, Baker Square, another retailer, is now active."

Colombo adds, "SSC&B and Campbell Ewald merged, became Lintas and they started regional buying. So a lot of what Campbell Ewald used to buy out of Detroit now comes out of New York. Between that and Ogilvy's policy change on regional buying, New York has benefited for a change and our New York activity is up 36%. That's not all Ogilvy and Lintas. Much of the rest is more retailers, like Herman's Sports and Toys R Us."

At Interep's McGavren Guild Radio George Pine, executive vice president, Eastern Division, recalls, "Buyers used to just say, 'Here's our market list and here's our cost-per-point level. Come back with your best shot.'

"Today more agencies and advertisers are seeing our people as partners who can come up with some very useful marketing suggestions. They're saying, 'Sit down and tell us what your stations are doing locally that our kind of client can tie into.'"



Charlie Colombo

Pine explains, "It may be event marketing—tying in to a 10 K race (10 kilometer "mini-marathon") to raise money for a good cause. It could be a tie in with a Summer Jamboree Picnic some of our stations are cosponsoring. It could be a mailing. The client can include a coupon offer in a station mailing to its listeners."

But Pine adds, "Of course all this didn't happen overnight. We've been working on value-added events with our stations and describing them to buyers for the past two or three years. Like anything else, it's taken time to catch on. But now that a lot more buyers know about it we can go to an agency and they'll remember how we helped them last year with a client who gained extra visibility through a special local event. But that was last year. Now what can we do this year for this other client?"

'Missionary efforts'

Explaining industry "missionary efforts" in recent years in more detail, Banner's Colombo observes, "SRA [Station Representatives Assn.] has its National Radio Marketing Group out making new business calls. So do the new business development people at NYMRAD

[New York Market Radio Broadcasters] and at the Southern California Broadcasters Assn., and at a growing number of similar cooperative radio station groups in several other markets in between. Katz Radio Group has three fulltime sales people, plus support staff, who concentrate on nothing but new business. Interep's companies have another new business operation of their own. Now, all this work by all these different radio sales groups over the past two or three years is finally bearing fruit."

Meanwhile, radio watchers at the agencies don't claim to have the answer. But they do offer "theories that might prove out if someone sat down to analyze it closely."

At BBDO Palma D'Orazio, vice president, assistant director of local buying, says, "As national advertisers find television's CPMs continuing to rise, they look at the success more of their distributors and retailers are having with radio locally. Then when a rep walks in and says his stations will make their radio dollars go farther by creating an attention-grabbing promotion, more advertisers start to give radio a larger role in their media mix and a larger slice of their media budget."

Fran Weinberg, radio supervisor at Young & Rubicam, notes that spot's first half success "came as a surprise. I don't know anyone who claims they anticipated it would turn out this well. But if we stop and look back we can see radio tends to be cyclical. In 1985 or '86 radio had a superb year. Then it flattened out in '87 and '88 and now it's hot again."

Competing with TV

Weinberg says one possibility is that "With clients so conscious of how their advertising budgets are invested, they see television viewing off but television prices continuing higher—at the same time that radio listening levels are not dropping but remaining steady. They also see that many radio stations are farther along than TV in experimenting with a much wider variety of value-added promotional and merchandising activities that can give a brand a higher profile in their market."

At J. Walter Thompson in New York Jean Pool, senior vice president, director of local broadcast, speculates that spot's first half improvement "may be at least in part the result of what it's being compared to: Olympic year 1988. It's possible that some of the additional money that went into television for last year's Winter Olympics may have been money that otherwise would have gone to radio. This year, with no Olympics for TV, maybe radio's money is back in radio."

Pool says another possibility may be that on top of this, "This year's second quarter in television, from February through May, was so busy we couldn't place everything we wanted. There were no acceptable avails left in spot TV at a price it would make sense to pay. We didn't put that leftover money into radio here, but I can see how other agencies with retail accounts that had to be on the air for a special sale may have gone to radio when they found local television had run out of acceptable inventory."

Robert Coen, senior vice president, director of forecasting for McCann-Erickson, observes that spot's gains, may be only temporary, "or it may be that spot took longer to start exhibiting the characteristics network radio has been showing over the last couple of years. That is, that if one company from one category like fast foods or the auto dealer associations or the big department store chains like Sears says 'Let's try radio,' and three or four competitors follow, a relatively small pile of additional dollars—by television standards—flowing into radio from several competitors at the same time, can make radio's year-to-year percentage changes jump like a yo-yo on the way back up."

Short-term commitments

Coen also points to the possibility that "When we combine a slower post-Olympic year with some uncertainty about the general direction the economy may take, there may be a tendency by more companies to make shorter-term commitments to spot broadcast and avoid the longer term commitments to

network television and print. Spot lets them get out just as fast as they got in." Coen adds, "Network radio started its upturn as far back as 1984 and '85 when the package goods majors like Procter & Gamble and General Foods took a good look at the media SOP they'd been living with so long. More of their brands started experimenting with what up to then had been considered secondary media. Now spot radio may have joined network radio as a beneficiary of this restructuring because of the value-added promotional activity so many stations now offer locally."

So far, so good. Can it last?

Says McGavren Guild's Pine: "This business has been one of last-minute placement for years, but today this applies more so than ever. That makes it shakier than ever to judge by your pacing early in any given month how your activity is going to build through to the end of that month. For instance, years ago, if on August 7 you could see you already had 75% of your projection, you could be fairly sure you were going to hit it or better it. But now, with more advertisers concerned about the general economy, there are more last-minute buy authorizations even than last year."

"So when our stations ask whether they can expect their first half improvement to continue into second half, we have to report that

while we still expect business to be pretty good, our position is one of cautious optimism. National spot could slow down somewhat for the second six months, compared to first half. It can remain reasonably good but still not maintain the fast pace we've seen so far this year."

Eastman's Nicassio adds that when he describes first half as "great," that includes "not only the year-to-year increases on the client stations we worked for last year, but business on the many strong new stations that have joined us so far this year. We now work for Westwood One's stations in New York, WNEW and WYNY(FM), and in Los Angeles, KQLZ(FM). We've also added Susquehanna's KNBR in San Francisco and WFMS(FM) Indianapolis, and Malrite's WEGX in Philadelphia. Major stations in major markets should be pretty solid insurance for the remainder of the year."

CBS' Miraglia says that while spot for June was 15.5% ahead of last year, "July was softer. We don't expect the rest of the year to keep up the pace of first half, but if we can bring in the second half with only an 8 or 9% increase, that's still a lot better than most forecasters were predicting in January. Combined with spot's first half showing, 8 or 9% for the rest of the year should put total '89 about 12% ahead of last year." □

Mike Nicassio



Tony Miraglia



Roy Park: (rich) country boy

Communications company is third career of media baron

By ALFRED J. JAFFE

Roy Hampton Park calls himself a country boy. Some country boy. The chairman and chief executive officer of Park Communications Inc. was ranked last year 127th in the *Forbes* list of the 400 richest Americans. His fortune was estimated by the magazine's researchers at \$475 million.

The main source of this wealth is Park Communications, a media conglomerate consisting of seven TV stations, all affiliates; 19 radio stations, 10 of them AM, and 133 newspapers and shoppers. The stock market recently valued the company at about \$500 million, but its private (break-up) value is, according to one estimate, about \$700 million. The country boy owns 89.3% of the stock, so corporate raiders are no problem. Park will be 79 in September, and it doesn't ap-

Roy Hampton Park

pear that he'll part with any substantial chunk of these shares.

A lifetime peak of sorts is coming up in September for Park. Ithaca College in New York State, of which he is the chairman of the board of trustees, will be naming its School of Communications and its new building after him, an honor he takes considerable pride in.

For a man who's worth at least almost half a billion, Park doesn't have much of a corporate look about him, though he dresses well. Long, luxuriant eyebrows flare up at an angle, giving him a devilish air. And his North Carolina accent still clings, though he headquarters in Ithaca. Practically every newspaper article about him recently—and there have been quite a number—has noted that he wears two wrist watches. Despite his age, he remains a busy man, a constant traveler, and he's very good about

appointments.


His company's net revenue after commissions last year was \$149.6 million, up 7.8% over '87, not particularly large as some media companies go. But *Business Week* ranked Park the 22nd most valuable public company in the publishing industry based on market value. (Revenue and cash flow were up slightly during the first half of '89.) While Park started his company by buying broadcast properties, his latter-day activity has been mostly in the acquisition of newspapers, mainly in smaller markets where he's already concentrated. In the second quarter, the company acquired its 41st daily and 34th paid nondaily. In gross revenue terms, the '88 take breaks down as follows: \$87.3 million from newspapers, \$48.6 million from TV and \$24.5 million from radio.

The stock was split three-for-two Aug. 15 in the form of a 50% stock dividend. The shares will be distributed Sept. 15. A similar split took place four years ago, two years after the company went public. With the latest distribution, there will be 20.7 million shares outstanding.

Station acquisition

His latest broadcast acquisition, still to be approved by the FCC, is WJKA-TV Wilmington, N.C., which Park agreed to acquire late last year. He plans to operate the station as a satellite to WNCT-TV, which is No. 1 in the Greenville-New Bern-Washington ADI, according to the May Arbitron. WJKA-TV is Park's first TV acquisition since he purchased WBMG-TV Birmingham in 1973, which brought his group to the then legal limit of seven stations. Park Communications was the first TV group to reach that level, which was achieved 11 years after Roy Park went into the TV business.

WNCT-TV is one of two Park outlets which rank first in their markets, sign-on to sign-off, via May Arbitrons. The other is



On the verge of 79, Park is still seeking acquisitions. He likes to say: "I never worked a day in my life."



Ithaca College School of Communications, to be named after Park

WTVR-TV Richmond, which has been called the flagship of the Park TV group, though it is not in Park's biggest TV market. The latter designation applies to Birmingham—ADI No. 47—but WBMG-TV is a UHF station competing against two affiliate Vs and, hence, is tied for third with independent WTTO(TV), both with shares of 10 in the May Arbitron.

Of the other four stations, three rank second in their markets. They are WSLN-TV Roanoke-Lynchburg, WJHL-TV Johnson City-Bristol-Kingsport and WUTR (TV) Utica, another U competing against two affiliate Vs. The remaining station, WDEF-TV Chattanooga, ranked third in May. Of the seven stations, five are CBS affiliates, one is an NBC outlet and the seventh is an ABC station.

Priority: newspapers

The Park TV stations are essentially a regional group, with seven of the eight stations (including WJKA-TV) located in four contiguous states in the southeast. Park refers to their being in the Bible Belt "to some extent" and most unlikely to run a program like *The Morton Downey, Jr. Show*. "We're careful we don't get into sex and profanity. We're pretty strict. Our program people and general managers are southerners and understand the southern viewpoint. We're against indecency, and we have to be careful the switchboard doesn't light up."

Past history suggests that Park would be looking for TV acquisitions in the southeast—if he were looking. His current disinterest in TV is not a sign that he's slowing down, or thinking of retiring or sell-

ing. The fact is he's more interested in newspapers right now.

Park spends a lot of time on acquisitions. "I cultivate people. I'm nice to them. But I don't badger them." This long-range point of view in a man close to 80 is confirmation of his sincerity when he says, "I never worked a day in my life." There's no doubt that Park likes what he does.

His attitude toward TV acquisitions is that prices are too high currently for what's offered. There are a lot of stations on the block—about 50, according to Park. While he doesn't damn the practice of leveraged buyouts out of hand, he finds that they sometimes affect the value of TV properties offered. What happens," he says, "is that leveraged stations cut corners and you find [if you buy any] you have to rebuild."

Park Communications is, by broad agreement, a conservatively run company. Eugene McAuliffe of MCAIC, who has been following the stock, says "Park is interested in building longterm value. The company has had an outstanding growth record since its inception in 1963." In a research report earlier this year for First Albany Corp., one of the brokers making a market in the "rather thin" public float of the Park Communications stock, McAuliffe estimated the company's private market value at \$708 million. At a recent share price of \$36, the public valued the company at about \$500 million.

With net income of \$19.1 million and depreciation and amortization of \$13.2 million last year, Park has no trouble with cash flow covering its \$5.0 million in interest expense. McAuliffe points out that broadcasters sometimes use operating

rather than net income in calculating cash flow, in which case \$35.5 million would be factored in instead of \$32.3 million as calculated by Park's financial people. On top of this, Park Communications reported \$151.9 million in retained earnings last year.

Longterm debt

The company's longterm debt at the end of last year came to \$60.5 million. The bulk of it consists of \$50 million in convertible subordinated debentures, issued in March 1986 at 6⁷/₈% and due in March 2011. The debentures were redeemable after March 22 last year. They are convertible into common stock at a ratio of 34.7826 shares for each \$1,000 in debentures. At a recent share price of \$36, that's a premium of about 25%.

The debentures were issued after Park bought WPAT-AM-FM New York for \$49.0 million in January 1986. McAuliffe valued the stations a few months back at about \$70 million. Even that might be conservative. The easy listening duo generated a combined share of 6.2 in the Arbitron winter '89 book (5.0 for the FM station), compared with 5.3 for WHTZ, the FM rocker and single-station leader. Park's first quarter report trumpeted that its flagship stations "were ranked the No. 1 radio station in America's largest radio market."

However, the December '88-February '89 Birch book for New York showed half a dozen stations topping the WPAT pair in shares and two outlets tying them in the standard 6 a.m.-to-midnight measure. The WPATs had a combined share of 3.9 vs. WHTZ's 5.8.

No matter. The stations are,

without doubt, a great property, partly because of their beautiful music library, which Park acquired in buying the stations from Capital Cities/ABC. The library is used in programming beautiful music stations in Chattanooga, Greenville, N.C., Richmond and Syracuse. Park values the library at more than \$5 million.

Duluth frozen out

Park never sold any of his media properties—with one exception. That was a radio station in Duluth, a city that soured him after he was locked in there for three days in a snowstorm. "I've never been so cold," he says. But then he went ahead and bought a pair of audio outlets in Syracuse.

His fidelity to his media properties raises the question of Roy Park's forecast about the future of AM. He believes it will be around "for quite a while." He notes that while his AM stations go in more for news and information and FM outlets go in more for music, he is confident that "even AM" can develop a good audience with music.

But he doesn't attach much importance to stereo AM, mainly because of the predominant role of news and information on his AM outlets. As for the FMX noise reduction system and the proposed National Radio Systems Committee (NRSC) standards for AM, which would encourage higher fidelity, it hasn't been brought to his attention yet.

Radio's great, unique strength, says Park, is its ability to reach listeners in cars, something that TV can't touch. For that reason, he is not as concerned about cable competition for advertising on radio as on TV. "Drivetime gives you a captive audience."

But the erosion of broadcast TV audiences due to cable doesn't give him sleepless nights, though all his TV outlets are affiliates. If a TV station has decent ratings and good community service, "it will come out all right," says Park.

This serene confidence exudes from a man who has had more than one career. Park didn't get into the broadcast business until he was in his 50s. He had at least two careers before that. The first could be la-

beled advertising, public relations and research, with an emphasis on agriculture, and, later, politics. The latter involved working with Thomas E. Dewey in his 1944 and 1948 campaigns for the Presidency of the U.S. After Harry S. Truman defeated Dewey in '48, Park turned to a project that had been simmering in his mind for some time. This developed into the Duncan Hines food business, Hines-Park Foods, which Park later sold to Procter & Gamble for a substantial sum. He remained with P&G for five years, then left and started his media business with the purchase of WNCT-TV.

Keeping trim

The financial history of Park Communications is strong evidence that Roy Park has some first rate people helping him turn a dollar. From Park's description, the company doesn't seem highly structured. The headquarters staff is about 25, including secretaries, which certainly doesn't sound top heavy. There are individual vice presidents for the three media that make up Park Communications: W. Randall Odil is responsible for TV, William L. Fowler oversees radio and Robert J. Rossi superintends newspapers.

President and chief operating officer is Wright M. "Tommy" Thomas, who is also treasurer and assistant secretary. Park's wife, Dorothy, is secretary of the company, Randel N. Stair is vice president, controller and assistant sec-

retary and Walter W. Borton is vice president and assistant to the chairman, with responsibilities for public relations.

Out in the field, there are various supervisory solutions. For example, the general manager of the Richmond TV station, WTVR-TV, Richard Pegram, also "gives help" on sales and programming to the stations in Greenville and Roanoke, which makes Pegram a kind of regional executive. Similarly, one of the station chief engineers "helps" some of the other stations, and one newspaper executive, Chester "Bud" Middlesworth, supervises the area supervisors in two states where Park newspapers are concentrated—North Carolina and Kentucky.

Park himself gets around. He estimates that he spends 30 to 40% of his time outside of Ithaca. Some of this involves hitting the acquisition trail.

Though Park doesn't involve himself much on the technological side of broadcasting, a trip to Japan under National Assn. of Broadcasters' auspices back in the '70s gave Park an early look at HDTV and piqued his interest in the subject. Comparing the prototype he saw with NTSC was like comparing *Vogue* magazine with *The New York Times*, he says now.

Park believes that HDTV development will speed up in the U.S. "If the Japanese get sets over here, they will force us [to keep up]. We're still inventive. I hope we invent something of our own. We have the ability." □

Park with Slim Short, host of WNCT-TV program



Viewpoints

Rob Balon



CEO, The Benchmark Co., Austin, Texas. Benchmark has conducted over 300 research projects for radio stations in all the top 75 markets. Balon has been an associate professor of radio-TV-film, a radio talk show host and an advertising agency account executive.

Radio commercials need to overcome an image problem

I recently read an article in *The Wall Street Journal* which described the Florida Bar Assn.'s proposal that would put severe restrictions on how lawyers can advertise on TV.

The parameters included: no drama, no jingles, no moving pictures, no music, no more than one speaking voice—and only nondramatic speech at that, no testimonials, and no celebrity voices.

What really disturbed me, though, was a quote from a consultant on lawyer advertising who opposed the proposals. "Essentially they want to turn *television* into *radio* and destroy its effectiveness as a medium," said Mr. Tom Lee. Radio practitioners will immediately label the quote a cheap shot. And indeed it may be.

But to everyone in radio who has lost a buy to TV recently, the sentiment here ought to ring out loud and clear. To most observers TV is better because it has moving pictures. It's expansive. Radio, to a casual observer, is static and flat. It does not immediately enthrall simply by virtue of its technology.

Back in the so-called heyday of radio, radio dramas were a highly acclaimed and praised art form. They were the epicenter of an emerging electronic popular culture, and they demonstrated, even with technological limitations, how creative and mesmerizing radio could be.

As the long form dramatic programming gradually evolved from radio onto television and the so-called modern radio formats became a reality, that creative heritage was misplaced and in many cases, completely lost. The result was that many practitioners of radio copywriting began to rely less on their imaginations and creative instincts and more on the deadlines imposed by staggering spot loads written by salespeople with too little time to pay individual attention to the client.

Somewhere along the line, at most radio stations, radio ceased to become "theater of the mind" and became instead "theater of the convenient." Somewhere along the line; we forgot that there is no more powerful visual image than which you can see in your mind's eye. And we abandoned those very elements which made radio distinctive and alluring.

Consider the locally produced radio commercial of today. A major home developer is opening a new project and wants to target an upwardly mobile, affluent baby boomer population by using radio. In many cases what he might get is a scenario, written and produced by a salesperson, that would invariably go something like this:

Kitchen SFX up and under

Woman: Oh honey, I'm tired tonight. Can't we go out for dinner?

Man: Sure, that sounds like a great idea. What have you got in mind? Not someplace too expensive, I hope.

Woman: I heard today that they're having a free buffet up at Liberty Hill development to introduce their brand new homes.

Man: That sounds tasty.

Woman: Yes, and not only can we get some delicious free food but we can check out their beautiful new starter homes for as low as 95. This apartment is getting a little crowded.

Man: Why do I have the feeling this is going to be something more than just a happy hour.

Woman: Well, you'll never know unless you try. . . .

Man: Where is that again?

Woman: At the Liberty Hill Development, 14th and McReynolds Ave. And I've heard they're going to be open all weekend, too, with free hot dogs and soft drinks for the entire family.

Man: Well, let's get going.

Woman: Don't forget your checkbook.

SFX up and out

It's an image problem

If you've heard one commercial like that on local radio, you've heard thousands. The problem is, while you can justifiably argue that television turns out an equal array of unenthusiastic, low budget, quick and dirty 30-second nothings, television doesn't have to fight the image problem that radio does. Television can afford to have it lackluster commercials because there are invariably some great ones that come along on network TV that get everyone's attention.

Since radio is No. 2, radio has to be great, and try harder. Radio cannot afford mediocrity, especially at the local level. And when it turns out endless commercial pap such as that above, which doesn't exhibit its limitless potential for creativity, then it deserves what it gets from those who think that dynamic communications end with television.

It's time radio rediscovered its creative heritage. Attitudes such as the one quoted above are unfortunately not the exception in comparisons of TV and radio. But as long as radio practitioners accept commercial mediocrity, radio's second place status among the ad community will be preserved.

Fraiberg details WWOR-TV Sked; morning show revives '50s live TV

The new fall schedule for WWOR-TV New York has some novel, not to say risky, elements. Probably the most novel is the new, three-hour, weekday, morning show called *Nine Broadcast Plaza*, the station's address in Secaucus, N.J.

To kick off Sept. 18, the program is described as a blend of news, information and talk, and it will be aired live before a studio audience. Beyond that there isn't much to talk about, since, in its early form at least, the program will be subject to much experimentation. For that reason, there will be little promotion initially.

But there are intriguing hints of what the show is driving at, one of the motives being to revive something of the feeling of live TV in the '50s. MCA Broadcasting president Larry Fraiberg notes that, while the program is airing a breaking news story, the studio audience may be called upon to ask the reporters "why they did what they did." Fraiberg adds, "With live TV, there will be a lot of balls in the air. It will be a circus in the sense of showing a variety of things."

More first-run. *Nine Broadcast Plaza*, which will take up the 10 a.m. to 1 p.m. daypart Monday through Friday, is only part of a radical revamping of the station's weekday schedule. There will be more first-run programming added to its lineup than ever before, says Fraiberg. Critical to the station's success will be changes to the 5-8 p.m. block, specifically the two hours leading up to *The Cosby Show* at 7. New to the schedule will be, in order, *McHale's Navy* (in color), *Silver Spoons*, *Who's the Boss?* and *The New Leave it to Beaver*.

Cosby has "already paid off," Fraiberg maintains, and with *Who's the Boss?* now on the schedule, he's looking to establish 6-8 p.m. leadership.

The MCA Broadcasting chief argues that, despite the high costs of *Cosby* and *Boss*, "it's not prudent

or accurate to cost account. What you do is make a profit out of the station. *Cosby* allows us to package the station."

For primetime, Fraiberg and Farrell Meisel, vice president of programming, have opted to continue a strategy of back-to-back programs, except for Friday, when the more traditional movie will take over. This programming technique evolved out of the station's trying back-to-back action hours (MCA TV shows) on weekends a few years ago.

However, something new is being added on Wednesday evenings: two back-to-back first-run half hours. What makes it even more interesting as a programming technique is the fact that both are "remakes" of cop shows for earlier times: *Dragnet* and *Adam 12*.

There is an acknowledged risk here as both shows will incorporate the lesser degree of violence prevalent when the programs were first produced—though *Dragnet* will not be a Jack Webb re-creation. However, the public may be ready for less violence, and parents may appreciate it, Fraiberg believes. The two MCA TV shows are being aired only in New York domestically, as a test of the U.S. market, but are being sold internationally.

What the programs *do* have are attractive leads, according to station people. This includes John Wayne's youngest son, Ethan, who is paired in *Adam 12* with a black actor, Peter Parros. *Dragnet's* lead, Jeff Osterhage, plays "Sgt. Vic Daniels" and is paired with Bernard White.

Late night. In late night, WWOR-TV is putting on two new shows, *Crimewatch Tonight* at 11 and *The New Twilight Zone* at 12:30. They bracket *The Arsenio Hall Show*, which has been on since the beginning of the year and topped Johnny Carson in New York in both the Arbitron and Nielsen July books, the station reports. Also new is *Lassie*, Sundays at 5:30 p.m.



Jaclyn Smith, once one of "Charlie's Angels" on ABC, returns to that network as "Christine Cromwell."

ABC renames Smith series; NBC plans movie

The Jaclyn Smith series joining ABC's *Mystery Movie* wheel this fall has been renamed *Christine Cromwell*.

This "spoke," like the three other rotating elements in the Saturday night package, will consist of two-hour movies. The others are *Columbo*, *B.L. Stryker* and the revived *Kojak*.

Joining Smith as regulars will be veterans Ralph Bellamy and Celeste Holm. Bellamy will portray the head of the San Francisco investment firm where Cromwell is employed as an attorney and financial advisor. She will be called upon to help her wealthy clients when they become the victims of art thefts, inheritance schemes and the like, according to William Link, supervising executive producer of the Universal Television series.

Originally, Smith's character—and series—were to have been named Amanda Vanderbilt or Amy Vanderbilt, which encountered legal snags.

Smith, whose miniseries *Rage of Angels* at one point was mullied as a series prospect for NBC, also is scheduled for a TV movie for that network. Entitled *Hidden Rage*, that project is about a Chicago policewoman who returns home after 20 years to avenge her rape as a teenager. Steve Sohmer will be executive producer on the movie for ITC Productions.

Syndicated programs, listed by fall premiere dates

Syndicated series making their debuts for the 1989-90 TV season will start appearing on Sept. 4. Some, however, will hold back until the end of September and early October to avoid being lost in the clutter of new-season tune-in ads and promo spots by everyone from stations and cable services to the Big 3 TV networks.

Here are the premiere dates for nearly 40 syndicated series, as tabulated by Seltel. As the TV representative notes, *Hunter* had pre-plays last season in seven markets, but its "big rollout" comes this fall. In addition, Seltel notes, four ever-green off-network sitcoms—*The Brady Bunch*, *Laverne & Shirley*, *Mork & Mindy* and *The Odd Couple*—will bow effective Sept. 4 as strips distributed under the Saatchi & Saatchi DFS Program Exchange umbrella.

Webs prepare stunts as new season approaches

As the Big 3 TV networks' "premiere week" draws near, various stunting ploys are being readied.

NBC's *The Hogan Family* plans an unusual three part season opener on the clan's trip to Paris, the sitcom's first foreign locale.

NBC also plans a *Sister Kate* preview on Sept. 16 at 9:30 p.m. (ET), hammocked between *The Golden Girls* and the Miss America pageant. *Kate* will be given another high-profile preview on Sept. 21, behind *The Cosby Show*, before going into the regular Sunday slot vacated by *Family Ties*.

At CBS, the *Designing Women* character played by Jean Smart, who was wed last season, will have a baby this fall, according to the network. CBS' *Tour of Duty*, meanwhile, will add movie actor Carl Weathers as a guest for "at least five episodes," say producers New World Television and Zev Braun Productions.

On *Wiseguy*, Ken Wahl's character will infiltrate the mob this fall. Later in the season, the hour series, having probed the fashion and record business last season, will delve

First-run half hours (strip)

Program	Distributor	Terms	Premiere date
Small Wonder	20th Century Fox	C	Sept. 4
Crimewatch Tonight	Orion	C++	Sept. 11
The Last Word	Turner Program Services	B(2/4)	Sept. 11
Trial By Jury	Viacom	B(3/3+)	Sept. 11
After Hours	Worldvision	B(2+/4)	Sept. 18
Everyday w/Joan Lunden	Michael Krauss Prods.	B(2/4+)	Sept. 18
Jackpot	Palladium	C++	Sept. 18
Hard Copy	Paramount	C++	Sept. 18
Talkabout	Taffner	C++	Sept. 18

First-run hour (strip)

Program	Distributor	Terms	Premiere date
Joan Rivers	Paramount/-Tribune	C++++	Sept. 5
Everyday w/Joan Lunden	Michael Krauss Prods.	C++++	Sept. 18

First-run half-hour (weekly)

Program	Distributor	Terms	Premiere date
College Madhouse	Warner Bros	B(3/3+)	Sept. 9
In Sport	Select Media	B(3/3+)	Sept. 9
Better Your Home	Worldvision	B(2+/4)	Sept. 16
Missing/Reward	Group W	B(3/3+)	Sept. 16
Inside Video	MG/Perin/All American	B(3/3+)	Sept. 16
Remote Control	Viacom	B(3/3+)	Sept. 16
Smash Hits	Orbis	B(3/3+)	Sept. 16
Lassie	MCA	B(3/4)	Sept. 23
Tuff Trax	Qntex	B(6/8)	Sept. 30
Crime Stoppers 800	All American	B(3/3+)	Oct. 6

First-run hour (weekly)

Program	Distributor	Terms	Premiere date
American Gladiators	Samuel Goldwyn	B(6/6)	Sept. 9
Byron Allen	Genesis	B(6/7)	Sept. 9
RollerGames	Qntex	B(6+/6+)	Sept. 16

Children's—animated

Program	Distributor	Terms	Premiere date
Super Mario Brothers	Viacom	B(2+/4)	Sept. 11
Chip 'n Dale	Buena Vista	B(3/3)	Sept. 18
Maxie's World	Claster	NA	Sept. 18
Muppet Babies	Claster	B(2+/3+)	Sept. 18

(Continued on page 54)

Denver the Last Dinosaur	World Events	B(2+/3+)	Sept. 25
Teenage Mutant Ninja Turtles	Group W	NA	Sept. 25
Police Academy*	LBS	B(2+/3+)	Oct. 2

Off-network half-hour

Program	Distributor	Terms	Premiere date
Mr. Belvedere	20th Century Fox	C	Sept. 4
Growing Pains	Warner Bros.	C	Sept. 11
Who's the Boss?	Columbia	C	Sept. 11
Twilight Zone	MGM/UA	B(2+/4)	Sept. 18

Off-network hour

Highway to Heaven	Genesis	B(5/7)	Sept. 11
Hunter	Televentures	C	Sept. 11

Source: Sattel. B = barter. C = cash. One + indicates barter spot. First number in terms column represents national minutes of commercial time, followed by local. * All 4th quarter (2/4) barter.

February airing, Quintex says.

AT&T also has bought *Last Flight Out*, an NBC movie based on the true story about seven Americans who risked their lives to rescue 500 civilians trapped in Saigon at the end of the Vietnam war. This two-hour movie is being produced in-house by NBC Productions.

Earlier AT&T said it will also sponsor *The Final Days* and *Julie & Carol: Together Again* in the 1989-90 season, both due on ABC. The former is based on the Bob Woodward/Carl Bernstein best-seller about the Watergate-plagued Nixon Administration's closing days, while the musical special reunites Julie Andrews and Carol Burnett for the first time in 25 years. AT&T Presents' movie specials of the recent past include *Day One* on CBS, *Roots: The Gift* on ABC and *Inherit the Wind* on NBC.

NBC uses instant polling in news special on race

During its live two-part primetime special *The R.A.C.E.*, airing Sept. 5 and 6, NBC News will call upon a pollster to get nearly instantaneous opinions on American race relations from about 400 studio audience members in four cities.

Hosted by *Today's* Bryant Gumbel, the special—whose acronym stands for "Racial Attitudes and Consciousness Exam"—will air at 10 p.m. (ET) on both nights. Los Angeles-based Quick Tally's interactive response system will gather replies from roughly 400 people in the audience in New York, Los Angeles, Milwaukee and Jackson, Miss., and satellite the data to a New York computer for tabulation and conversion into on-screen bar graphs. That process will take "less than five seconds," according to a Quick Tally spokeswoman. The respondents will enter their answers to Gumbel's questions via special handheld keypads that resemble a TV remote control device.

There also will be a half dozen celebrities participating in the surveys from their homes, among them film producer Spike Lee and



"Wiseguy" goes arty.

into the art world.

At ABC, *Head of the Class* plans a two-parter centered on NASA and the U.S. space program. *The Wonder Years*, meanwhile, will open in the summer of 1969 and progress into 1970.

GM sponsors 4 new A&E dramas

General Motors will sponsor Arts & Entertainment Network's *American Playwrights Theatre: The One Acts*, as of Nov. 2 at 9 p.m. (ET).

The Pool Hall, based on Marsha Norman's Pulitzer Prize-winning play, will be the first in the cable network's monthly package of four one-act plays.

Mobil backs new 'Masterpieces'

WGBH Boston and British Broadcasting Corp. have agreed to coproduce seven new projects for the Mobil Corp.—funded *Mobil Masterpiece Theatre* on Public Broadcasting Service.

Most are geared for the 1989-90 season, but at least two are in development for 1991.

Already scheduled for PBS primetime are *Precious Bane*, due Oct. 22 and 29, and *Yellow Wallpaper*, airing Dec. 17. In development for 1991 are *Portrait of a Marriage* and *The Buccaneers*. The latter, a multiparter, is planning for "late 1991," the companies say.

AT&T backs 2 more movie dramas due on CBS, NBC

AT&T has added two additional made-for-TV movies to its AT&T Presents package for 1989-90.

One is *Incident at Lincoln Bluff*, to be produced by Quintex Entertainment for CBS telecast. Starring Walter Matthau as a small-town lawyer appointed, against his will, to defend a German prisoner of war accused wrongly of slaying a townsman, the movie is slated for



Bryant Gumbel tackles race.

conservative columnist Patrick Buchanan.

Quick Tally's results will be compared to national poll data compiled by the National Opinion Research Center, which is affiliated with the University of Chicago. Although Quick Tally has done similar polls for stations like KCBS-TV Los Angeles, this is its first network foray.

The news special will be coproduced by Gumbel and Paul Greenberg. Its two-part format is unusual for news specials, although NBC just did another, *Gangs, Cops and Drugs*, on Aug. 15-16, anchored by Tom Brokaw.

Also opting for the long form is CBS News, whose *48 Hours* will premiere on Sept. 14 with a three-hour sequel to its *48 Hours on Crack Street*.

Zooming in on People

Rena Ronson has become **Fox/Lorber Associates'** director of international sales and marketing, after having been director of Spanish and Latin American sales. Also at the company: **David Linde** has been named director of international sales; he was international sales manager.

Marion Lear Swaybill has been named director of coproductions, **WNET** New York. While continuing as producer of *Travels*, a series she helped create, she also will develop new programming for the public TV station. *Travels* will bow on Public Broadcasting Service in October.

Michelle Kearney is now serving as international sales consultant for **Orbis Communications**, New York. Besides marketing current product abroad, she will be involved in program acquisition. Kearney previously was vice president of Latin American sales for Lorimar Telepictures. She had been there for 10 years.

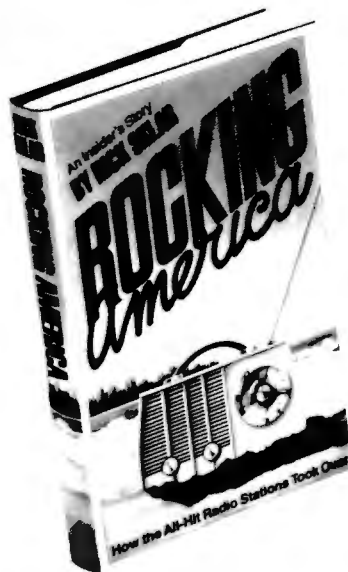
Ron Taylor has been named vice president, drama development,

network TV production at **Walt Disney Studios**, Burbank. He was vice president, dramatic programs, Warner Bros. Television.

Donald Prijatel has been appointed director of development, West Coast, **King World Productions**, based in Los Angeles. He had earlier headed Prijatel Productions, which produced the *Crime Stoppers 800* series and *The Missing Children Network* features.

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Jeff Osborne has been named vice president, director of sales for **Group W Sports Marketing**, New York, a new company designed to act as sales representative for regional cable sports networks. Formerly vice president of sales and marketing, Group W Television Sales, Osborne will begin by reping not only Group W's Home Team Sports but three networks owned by The Prime Network, a partnership involving Tele-Communications Inc. and Daniels & As-

sociates, and Daniels' Prime Ticket Network. Prime Network's regionals—Home Sports Entertainment, Prime Sports Network and The Sunshine Network—serve nearly 4 million cable subscribers in 16 states.

Elise Keen has been promoted to director, syndication contracts, **Columbia Pictures Television**. Keen has been manager of the department since 1988. Prior to that she was at Lorimar TV Syndication.



Jeff Osborne

Alice Henderson has formed **Henderson International Enterprises** at 424 East 52 St., New York 10022, as a consultancy to TV and film producers on all areas of standards and practices. She previously was vice president, communications and information, CBS Broadcast Group.

Scott Sternberg, formerly senior vice president of Barris Productions, has become executive vice president at Barris-Guber-Peters Television, Los Angeles. He will be involved in development, production and sales.

Marvin F. Goldsmith has been promoted to senior vice president, general sales manager, **ABC Television Network Group**, New York, succeeding the late John Tiedemann. Goldsmith previously was senior vice president, national sales manager since fall 1986. Assuming Goldsmith's former post is **George Cain**, previously vice president, eastern division sales for the network. Goldsmith, a TV group supervisor at BBDO in the late '60s, joined ABC in 1973, Cain in '79. Cain will direct news, sports and daytime sales, while Goldsmith oversees primetime sales.

Bob Cambridge has become manager of special projects, **Tribune Entertainment**, Los Angeles, handling station sales for its ethnic shows, including *Soul Train* and *Dionne & Friends*. Joining Tribune in New York is **Vicki Quoss** as eastern sales manager. Cambridge previously was managing director, Ogilvy & Mather Promotions, Los Angeles, while Quoss was vice president, southwestern sales, MGM/UA Television.



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Mary Ann Russo, formerly **Viacom Enterprises'** manager, international sales service, now is director, international sales service. She handles TV and home video clients.



Mary Ann Russo

Al Strada has become a southern manager for **MCA TV**, Atlanta. He was sales manager for the Atlanta-based **SPR News Source**.

David Spiegelman has been named vice president, domestic and ancillary sales, **Orbis Communications**, New York, including syndication, cable, pay-per-view and international. He has been with **Orbis** since 1984.

Barry Layne, formerly manager, music marketing/creative services, **CBS Records**, has become director of creative services, **LBS Communications**, New York.

Janice Marinelli-Mazza, a sales executive at **Buena Vista Television** since 1985, has been appointed vice president and western sales manager.

George Moynihan will retire as senior vice president, **Group W Television**, New York, on Jan. 31. The search for his successor has just begun. Moynihan has held various positions with **Group W Television** and **Group W Productions** since 1948. Another veteran executive also is departing.

George E. Resing, Jr. is leaving **Group W Productions**, Los Angeles, as senior vice president. Resing, who helped develop *Evening Magazine* and *Hour Magazine*, will remain a consultant to **Group W** while taking on other assignments in the broadcast field.

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Syndication shorts

Reeves Entertainment Group has begun production on *Witness to Survival*, its first fully advertiser-supported TV series produced mainly for the international marketplace. Mars Inc. will sponsor this half-hour reality-based series that will focus on "the positive nature of the human condition." The first 13 episodes, to be shot around the world, will tell the stories of "people who have successfully faced seemingly insurmountable odds." Meanwhile, Reeves' *Doctor, Doctor*, a summer sitcom on CBS primetime, has been picked up for an additional 13 episodes in 1990.

Viacom Enterprises' *Superboy* series has begun production on a second season, with Gerard Christopher taking over the title role from John Haymes Newton. The syndicated series, in 165 markets for 95% coverage, is shooting at Universal Studios Florida.



The new "Superboy"

NBC Productions will begin production this fall on *The Open House Show*, a one-hour entertainment/-information series for daytime or early fringe. This is the first series product to come out of the joint venture formed last December by NBC and Group W. The host will be Steve Doocy, Emmy Award-winning feature reporter for NBC's WRC-TV Washington. The series will bow on the NBC and Group W station groups in January; those groups alone will give it 32% coverage of U.S. TV homes. Group W Productions is the syndicator.

Paramount boasts that *The Arsenio Hall Show* was the only late night talk show to increase its performance in the Nielsen ratings between the May and July books. In the 20 Nielsen-metered markets, *Hall* averaged a 4.9 rating in July, up 32% from May's 3.7. Meanwhile, NBC's *Tonight* dipped 7% to 5.7 in July, as *Late Night with David Letterman* slipped 6% to a 3.3 and CBS' *Pat Sajak Show* was off 3% to a 2.9 July rating. *Hall* outdid *Tonight* in seven markets *Sajak* in 14 and *Letterman* in 15.

Saban Entertainment, which has licensed DIC Enterprises' *C.O.P.S.* cartoon series in 50 overseas markets so far, will be offering four new DIC shows at the upcoming MIP-COM: *Camp Candy*, *Captain N: The Game Master*, *Maxie's World* and *Super Mario Brothers Super Show*. In addition, Saban is supplying seven cartoon series made abroad to the U.S. cable market, including *Maya the Bee* and *Grimm's Fairy Tale Classics* for Nickelodeon, *Wowser* for The Family Channel and *Tom Sawyer* for HBO.

Orbis Communications has cleared *Raising Good Kids in Bad Times*, a quartet of four specials from producer Arnold Shapiro, in 177 markets. Following last spring's *Teaching Morality to Kids* will be: *The Truth about Teachers*, hosted by Whoopi Goldberg for a Sept. 7-24 window; *The American Dream Contest*, hosted by Michael Landon for a February-March window; and *New & Improved Kids*, hosted by Loni Anderson for an April-May window. International Advertising Sales, New York, is handling time sales for the package.

Fox/Lorber Associates has added 26 markets for the 1989-90 season of *Michelob Presents Night Music*, for a total of 70 markets and 70% coverage. The one-hour late night music series, hosted by saxophonist David Sanborn, has been on the NBC-owned stations since October '88. Its original title, *Sunday Night*, was dropped to allow greater flexibility in scheduling of the Anheuser-Busch-sponsored show, says John Head, producer.

Cable Programming

Cable News Network is offering *CNN Newsroom* as a free 15-minute daily series for in-school use. Unlike Whittle Communications' controversial *Channel One*, CNN's program will not be advertiser-supported. Warner Cable Communications, the No. 6 MSO, and Sammons Communications, No. 16, among others, have signed on to supply the CNN program to schools served by their systems.

MTV: Music Television is expanding its college representative program to 20 campuses with a combined student population of 500,000, up from 10 campuses when it began the program a year ago. Last year, the program included college participation in an MTV search for *Remote Control* series contestants and MTV's "Spring Break" promotions.

The Family Channel plans a 22-episode remake of the *Zorro* series, starring Duncan Regehr and Efrem Zimbalist, Jr. *Zorro*, a coproduction of New World Television, Eclipse Programme/Canal Plus and The Family Channel, is being shot outside Madrid.

Lifetime plans an Oct. 23 bow for *The Jane Wallace Show*, an hour-long weekday talk series "addressing the issues that affect women today." Airing daily at 1 p.m. (ET), the series will explore one topic per hour, says Wallace, formerly a correspondent on CBS News' *West 57th*.

TNT plans *Captain Cook* as a six-hour miniseries Oct. 1-3, starring Keith Michell. In May 1990, TNT will air *A Ghost in Monte Carlo* as a two-hour movie special, with The Grade Co.'s Lord Lew Grade as exec producer.

Also due on TNT this fall: *The Nightmare Years*, its first miniseries, Sept. 17-20; *Cold Sassy Tree*, starring Faye Dunaway and Richard Widmark, on Oct. 16; a two-hour Gary Cooper retrospective, Nov. 5; and *Dinner at Eight*, a movie due in December. TNT also plans an early 1990 cablecast for *Treasure Island*, a remake starring Charlton Heston.

TELEVISION/RADIO AGE

Station Report

September 4, 1989

DECLARING WAR ON CRIME

The "War on Crime" series run by KTVY(TV) Oklahoma City has gone as far as locating a house that could be burned down for a segment on arson. A supermarket chain and 7-Eleven outlets have tied in./61

A FUNNY WAY TO SELL

Syndicated comedy use is growing rapidly on radio, and two operators—KRBE(FM) Houston and WDJX AM-FM Louisville—are finding this programming helpful to their total advertising sales efforts./62

BUYER'S OPINION

There's a misperception that large agencies have greater buying clout, claims Paul Benjou, executive director, Gaynor Media/Group One./63

SPOTLIGHT ON...

The major market talk station walks a fine line between maintaining listener interest and becoming a platform for extremists, says Daniel J. Sullivan of WWDB(FM) Philadelphia./65

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KTVY reports teach viewers to fight crime in its varied guises

On May 7 one of 13 cameras used by KTVY(TV) Oklahoma City to show arson in action made the supreme sacrifice. It died to live up to the NBC affiliate's slogan, "Going all out for Oklahoma." That was the camera left inside a burning house. It burned, too, in the process of capturing how quickly the fire spread and the intense heat it created.



But before the sacrificial camera gave out it lasted over 10 minutes to record something writer-producer Jennifer Scurlock says, "even we didn't expect would happen." That was a "flashover effect," a particularly dangerous and unpredictable phenomenon that had killed three Oklahoma City firefighters earlier this year. And so far as anyone at KTVY knows, this was the first time an actual flashover had ever been filmed or taped. Scurlock says the tape was studied by firefighting experts and is now being used in training by the Oklahoma City Fire Department.

Cameras everywhere. KTVY cameramen followed the fire live from the time it was set, through rousting the firefighters out of bed several miles away, until they arrived at the scene and finally extinguished the flames. There were cameras on the fire trucks as they raced to the scene and a "sky camera" to capture live aerial shots of the flames from the station's traffic chopper.

Says acting general manager Paul Wise: "As part of KTVY's *War on Crime—Live Crimes* se-

ries, arson was one of the crimes we detailed. We advertised in the paper for someone who had a house he wanted to burn down, our fire department had a good live-fire training exercise, and we got some terrific video for our arson segment."

But arson was only one of the crimes covered by the station's two-part *War on Crime* this year. The first battle was fought in February and the second in May. KTVY also produced a brochure telling viewers how to protect themselves from Oklahoma's growing crime wave, explaining the many preventive steps available to them.

Wise says KTVY approached one of its advertisers, Homeland Stores supermarket chain, to pay for printing the brochure, and Homeland, along with area 7-Eleven outlets, acted as distribution points. At the same time the station aired spots informing viewers they could pick up their crime fighting tips at their nearest Homeland or 7-Eleven store.

Wise adds that Homeland liked the idea "after we showed them the ratings success we enjoyed with our first *War on Crime* segments in February." Both in February and in May KTVY devoted almost every evening newscast to the anti-crime project. In conjunction with local police, the state's "most wanted" suspects were profiled. Scurlock describes the reenactments of



Paul Wise

their crimes as "elaborate" and says telephone banks were set up and rewards offered for information on the suspects' whereabouts. And on top of the reenactments, suspects' mug shots were shown almost every hour on KTVY during the day their crime was featured.

Self defense. In another series, the news team looked at the use of weapons in *Shoot, Don't Shoot*. The series showed when it's legal and when illegal to use a gun to protect oneself and one's family. And when viewers were invited to call in and vote their opinion in a "Telepoll-4" survey, Scurlock says, "Thousands responded."

Other segments focused on the state's growing drug trade and how the police are trying to fight back.

(Continued on page 62)



Firefighting is part of crimefighting when the crime is arson. KTVY captured dramatic shots like this as part of its long-range *War on Crime* series in Oklahoma City.

KRBE, WDJX use syndicated comedy, but with different sales approaches

Syndicating comedy bits is currently one of radio's fastest growth industries within an industry. The multiplying ranks of comedy syndicators already include the six-year-old American Comedy Network and its more recent competitors, CBS Radio, Unistar Radio Networks' *Radio Kandy*, Olympia Broadcasting Networks and Premiere Radio Networks.

POWER
104
KRBE

Presumably this waxing wave of wit is putting a happy face on more listeners. What's it doing for stations and their advertisers?

Fran Epstein, general sales manager of KRBE(FM) Houston says adding *Premiere* "is not something I sell off of. We don't build packages around it. But it is something that enhances the whole general atmosphere of our morning drive. It enables us to sell our jock doing live spots. He can now segue lightly and easily into a commercial, now that he's accustomed to seguing into *Premiere's* material."

Numbers up. And in Kentucky, program director Chris Shebel of WDJX AM-FM Louisville reports the spring Arbitron numbers up for the four-hour Saturday morning comedy block starting with two



Fran Epstein

hours of *Radio Kandy* followed by two hours of *The Best of Pete and Joe* (WDJX's weekday morning team).

But like KRBE's Epstein, WDJX general sales manager Deborah Parenti-Mann explains, "*Kandy* is only one element added to a total program mix that was good to start with when Stoner took ownership of WDJX in September. We've been fine-tuning and promoting our basically CHR format and this has built our audience to the point where it's now not just CHR but CHR/mass appeal. The spring Arbitron showed us No. 1 among women 18-49, No. 2 for women 25-54 and No. 1 among 18-34. If I had to reduce my sales approach to just two words it would be 'mass appeal.' We're close to sold out on Saturday mornings because the four-hour comedy block offers listeners a good alternative to what is mostly music on the other stations."

When Parenti says "promote," she refers to such stunts as mailing "WDJX Passports" to 350,000 homes, each passport bearing a different number. On the air the personality spins a globe and calls out a passport number. If the listener with that number calls in within a specified time limit, he or she wins a trip to where the globe stopped.

On top of the passport mailing Parenti describes how WDJX got *Domino's Pizza* on Louisville radio by selling the food chain a participation in the passport contest. This involved attaching the station's direct mailing piece, with a passport

(Continued on page 63)

KTVY teaches viewers to fight crime

(from page 61)

News segments showed how teenagers and the workplace are being changed by drugs and how even adults are getting hooked on drugs.

The positive side of the fight against crime was highlighted with *Crime Crusaders*, a series featuring some of the men, women and civic groups who "wage their own personal war on crime" to help make Oklahoma a safer place to live.

Then, in conjunction with a week-long series called *Fighting Back* that showed ways viewers could lessen the chances of being victimized by crime, KTVY offered free self-defense classes on Saturdays. Instructor for the two hour chop sockey sessions was Jim Butin, seventh degree black belt holder and owner of his own self-defense school, National Karate Inc.

The arson broadcast that featured the burning house and camera was part of KTVY's May series that also covered auto theft, house-breaking and the art of the pick-pocket, all including demonstrations of how the average citizen can take steps to protect his own prop-

erty. Crime reenactments during May included the rape and murder of a 92-year-old woman, the disappearance of a teenage girl from a lake party, the murder of a truck driver and the case of an infant left in a trash bin.

Wise credits KTVY with being the first television station in Oklahoma to go on the air. That was June 6, 1949. He also says the station, then WKY-TV, was the first in the U.S. to originate live color programs from its own studio, and that in 1954 it was first "to feed a live colorcast to any network" when segments of the Anadarko Indian Exposition were fed to NBC's *Today* and *Home* shows.

Then, in 1958 he says KTVY was first to install radar for weather reports and first to telecast programs in stereo.

In the public service area, he adds, KTVY has been active in setting up free cancer screenings, free cholesterol checks and free CPR classes for viewers. And medical reporter Terre Cooke hosts a daily *For Your Health* news segment to inform viewers on health-related issues.

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plus a Domino's coupon, to the top of every pizza box delivered.

Another promotion was centered on WDJX's \$1,000 Hit of the Day contest. This was advertised on television as well as on WDJX's own air. The Mystery Hit would be played during the morning with appropriate fanfare, reminding listeners to listen again for it to be

(Continued on page 64)

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1. Sales through dealers and carriers, street vendors and counter sales	273	268
2. Mail Subscription (Paid and/or requested)	20,426	20,262
C. Total Paid and/or Requested Circulation (Sum of 10B1 and 10B2)	20,699	20,530
D. Free Distribution by mail, carrier or other means, samples, complimentary and other free copies	524	224
E. Total Distribution (Sum of C and D)	21,223	20,754
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Lee C. Sheridan
Executive Vice President & Corporate Secretary

One Buyer's Opinion



Clout depends on size of client, not size of agent

Benjou

Perception: The larger agencies and media buying services have more "clout" than their smaller competitors. Reality: Clout is a function of individual client budgets, finely honed negotiating skills and well-regarded interpersonal business relationships.

Sitting on the advertising agency side of the fence for 20 years, I've been exposed to both media buying "giants" and to smaller media placement services. I've been impressed by both large and small companies and been equally disappointed by both.

Prowess in our business does not come cheap. It takes years to develop a reputation for fair play and learn to trade on that reputation for a client's benefit. Honesty, integrity and accountability seem too often to get lost in the shuffle for "the best price." But unfortunately, the best price tends to place a client's best interests behind a quick and easy profit.

The argument for clout, which continues to run its course, appears to be rooted in "best price." Logic would seem to imply the more you spend, the more impact you bring to the negotiating table. The confusion arises when larger services and agencies infer size to mean size of total agency billings, when, in fact, size refers to *only* the size of the budget for the client they act as agent for.

To accept the premise that "size equals clout," one must also ignore timing as a factor, competitive demand for programming and, most important, negotiating skills. Like the bull in the china shop, all you are likely to get is second rate, distressed merchandise.

Networks, stations and print media will treat the client for which an agent, large or small, is negotiating *equally*. The "bigger is better" argument works on a client-by-client basis, not on an agency-to-agency basis. A \$15 million agency negotiating for a \$5 million client has as much leverage as a \$500 million agency negotiating for that same \$5 million client. It's the \$5 million that makes the difference, not the size of the agency. And it's very likely that the smaller agency will pay more attention to a client that represents 33% of its revenues than the \$500 million shop where this client makes up only 1% of its revenues.

Perhaps the easiest trap for unwary clients is the plea by agencies or services, large and small, to "test" the ability of their negotiating skills by allowing them to execute a "trial" buy. Unfortunately, such trials are usually executed as loss leaders for the express purpose of reeling in unsuspecting clients. Soon after the trial, the client is likely to suffer deteriorating prices and quality of future buys.

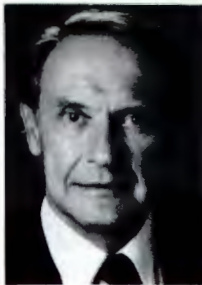
Clients looking for the fast buck are also farming out buys to several agents for the best bid price given a tight set of specifications. While bidding may net a low price in a competitive market, it can often backfire by undermining any ongoing relationship between the media, the agent and client. Where there are no loyalties, fertile ground exists for an attitude that treats a client's business as temporary and, therefore, not worth serious investment of time or effort.

Bigger is not always better. It's only better if backed up by a strong understanding of who is negotiating on the client's behalf and how good the reputation of that individual is.—**Paul Benjou**, executive director, Gaynor Media/Group One, Inc.

Appointments

Stations

Martin Raab has been promoted to vice president, marketing for Satellite Music Network. He had been director of advertising and promotion for SMN affiliate WVAE(FM) Detroit and its sister station WXYT before joining SMN in January as director of marketing.



Richard Schaller has been named general manager of KITV(TV) Honolulu. He returns to the ABC affiliate following management posts with KHON-TV and KHNL-TV.



Carlos R. Barba, senior vice president, programming and promotion at Telemundo Group, Inc. has been elected to the board of directors and will assume additional responsibilities for the Spanish-language network. These include working to build a larger share of the U.S. Hispanic television audience.

KRBE, WDJX use syndicated comedy

(from page 63)

played back sometime later in the day. The 99th caller would get a chance to name that tune and win the \$1,000. Says Parenti: "It really got people to tune in longer for a chance at that \$1,000."

Research-based sales. In Houston, KRBE's Epstein explains, "Essentially, our local new business development work is research-based. We have our Arbitron for quantitative like a lot of other stations. But that doesn't mean a lot to all the retailers who aren't as familiar with radio as we'd like them to be. They're more likely to be impressed by our qualitative research."

99.7 WDJX
99.7 FM
1080 AM

For this, she says KRBE uses International Demographics plus material from the Radio Advertising Bureau, "and the basic category presentation is put together by our corporate research director at Susquehanna headquarters. They'll make up a basic presentation for anything from boating and health spas to telephone services or real estate. Then we take this and fill in the specifics from our data for Houston. Susquehanna's other stations do the same for their markets."

What this does, she explains, is "enable us to compare a retailer's



Deborah Parenti-Mann

customers in his particular category to our audience in a very logical, easy-to-understand way, based on our listeners' lifestyle and shopping patterns. These are comparisons that make plain common sense, without having to teach people broadcast arithmetic—which most retailers have neither the time nor patience to sit down and listen to. They have enough problems of their own without us boring them with ours."

Besides basics like income and educational levels of KRBE's listeners and their customers, Epstein says the research "enables us to show new retail prospects our listeners' purchasing levels in various categories and show them their radio listening, TV watching and newspaper reading patterns. We've found this works well because it's all based on logical facts retailers are used to dealing with on a day-to-day basis—not on a lot of confusing audience percentages he's never seen before."

Clarke R. Brown has been named senior vice president-radio for Jefferson-Pilot Communications and will succeed **Jerry Blum** as general manager of WQXI AM-FM Atlanta. Blum plans to retire next February after 28 years with the station. Brown first joined WQXI in 1962 and has most recently been senior vice president—west, responsible for Jefferson-Pilot's KSON AM-FM San Diego and KYGO AM-FM Denver.

Michael Horne has been named vice president, general manager of Edens Broadcasting's WRBQ AM-FM Tampa-St. Petersburg. He transfers from Phoenix where he had been vice president, general manager of Edens' KOY AM-FM.

Robert F. Finke has been appointed vice president, general manager and limited partner of WPRI-TV Providence, R.I., recently acquired by Narragansett Television, L.P. from Knight Ridder Broadcasting. Finke moves in from Oklahoma City where he had been president and general manager of KTVY-TV.

Jerry Reckerd has been promoted to vice president, general manager of Jefferson-Pilot's WBCY(FM) Charlotte, N.C. He came to the company in 1980 to join the sales staff of sister station WBT Charlotte and has most recently been general manager of Jefferson-Pilot Retail Services.

Spotlight On...

Daniel J. Sullivan



*General sales manager
WWDB(FM)
Philadelphia*

Dan Sullivan agrees that running a major market talk station often involves "walking a fine line to make sure the kind of confrontation that generates the most interest doesn't degenerate into inflammatory screaming that turns a particular group off—and through the aggrieved group some of the advertisers. Some groups have been known to pressure and even threaten to boycott advertisers if they don't pull their commercials."

On the other hand, says Sullivan, "The high level of listener interest maintained by intelligent controversy and arguments that display at least some degree of

forethought and merit works to maintain a foreground environment that insures the listeners are listening and hearing what is said by our advertisers' product spokesmen and women, as well as by our talk host and the listeners who call in, either to take issue with or agree with the point the host is making."

Sullivan says WWDB's most controversial host is Irv Homer: "Irv will confront the IRS, and listeners will confront Irv, and there's little risk of trouble. But he'll also take the mayor to task when he makes a mistake and come right out and say our Mayor often gets off easy in the media with many of his mistakes largely overlooked, simply because he happens to be an African-American. Some listeners may be taken aback by Irv's saying that. Even so, we rarely have callers who substitute inflammatory screaming and name calling for arguments that try to make at least some sense."

But he adds, "Of course, that's always one of the risks. We got one call from the Anti Defamation League. Their man said a listener had called them to complain that we were stirring up trouble between blacks and Jews. Naturally, advertisers would be very sensitive to that kind of thing, but so are we. So much so that the listener who called the Anti Defamation League had all his facts right except one: What he'd heard, he'd heard on another radio station, not ours. Even Irv Homer won't invite obvious extremists like skinheads or Ku Klux Klan members as guests to be interviewed."

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WMAQ, Chicago KODA, Houston KQZY, Dallas/Fort Worth
KQXT, San Antonio KMEQ-AM-FM, Phoenix
KAER and KFBK (AM), Sacramento KFWB, Los Angeles KJQY, San Diego**

Westinghouse Broadcasting Company



Arthur Rojas Emerson will be vice president, general manager of KVDA-TV San Antonio when it goes on the air as Telemundo's newest Spanish language full-power affiliate. Emerson had been local sales manager of KENS-TV, also San Antonio.

Mike Polatschek is now president, general manager and co-owner of WARB Covington-New Orleans. He had been vice president, director of sales at WNOL-TV New Orleans.

Steven C. Gaasch will be general manager of KDMD-TV Anchorage, Ak. when it debuts in mid-September. He'll transfer from sister station KUBD-TV Denver, also owned by High Seas Acquisition.

John A. Duvall has been promoted to vice president, station manager of WLEX-TV Lexington, Ky. He came to the station in 1972 and now moves up from vice president, broadcast operations.

Agencies

Gerald Cole has been promoted to associate director of strategic planning and research at DDB Needham Chicago. He joined what was then Needham Harper Worldwide in 1985 as a research associate and was promoted to research supervisor the following year.

Renee Milliaressis has been promoted to vice president, associate media director at D'Arcy Masius Benton & Bowles/New York. She joined the agency as a planner in 1984 and was promoted to assistant media director the following year.

Media Services

Lawrence S. Deitch has been appointed senior vice president, group account director at Bohbot Communications, where he'll be responsible primarily for the Tyco account group. He had been a vice president, management supervisor at McCann-Erickson, working on the Kraft and Curtice-Burns accounts.

Johnna Gause has joined Kelly, Scott and Madison in Chicago as a senior broadcast negotiator. She had been buying for CPM, Inc. and before that held media posts with Tatham-Laird & Kudner and with Burrell Advertising.

Representatives



Thomas F. McGarrity has been promoted to vice president of Blair Television's Independent Division in New York. The eight-year Blair veteran had been manager of the rep's Independent Red Team in New York since September 1987.

Philip C. Waterman has transferred to Chicago as manager of CBS Television Stations National Spot Sales there. He is replaced as manager of the Boston sales office by **Morris Peck** who had headed the Boston office of MMT Sales.

Mitch Mizel has been promoted to New York manager for Republic Radio. He came to Republic in 1986 as an account executive following 12 years in the retail business.

Mary DiGiorgio has joined the San Francisco office of Katz Continental Television as a sales executive. She had been a spot negotiator for The Haworth Group, and before that she had been with Seltel.

News Leadership

First on the air 40 years ago.

First with the news today.

Looking toward the 90s.



WCMH-TV

Columbus, OH



Outlet Communications, Inc.

Broadcast Pioneers



WJAR

Providence, RI

Oppenheimer analysis puts thumbs down on buying CBS stock

Pointing to the decline in network audiences and the fact that CBS no longer has nonbroadcast activities to blunt the impact, Oppenheimer & Co. is recommending that clients avoid CBS stock. Comments analyst Dennis McAlpine, "On an ongoing operating basis, CBS' stock is selling at 18 times our 1990 earnings estimate. Considering that over 60% of pretax earnings will come from interest income, we do not believe that such a P/E ratio is justified."

McAlpine suggests that makegoods could cost CBS as much as \$5 million in the third quarter and that costs of promoting the new fall schedule will be up at least \$5 million over last season's delayed start. He notes O&O TV stations are expected to decline in earnings along with the network, while radio network and station operations should show "solid gains." He concludes this would result in third quarter earnings per share of \$1.75 vs. \$2.75 last year.

He calls for an approximately \$50 million loss for the TV network in the fourth quarter, offsetting TV O&O earnings. McAlpine adds, "The radio group should generate about \$15 million in operating income, resulting in earnings of \$1.75-\$2 per share for the quarter, with full year earnings of about \$10.50 vs. \$11.20 in 1988. We should also note that net interest income will constitute about \$75 million, or over 40% of total pretax income of \$415 million."

For 1990, McAlpine expects network revenue to increase by about 6%, with operating income nearly doubling to \$90 million. He adds, "The O&O stations should show more moderate growth, while the radio group should remain strong. Total operating income should come in at about \$300 million with a bottom line of \$11.50-\$12 per share."

McAlpine estimates CBS' asset transfer value at \$250 per share if it were to be sold. He notes the most logical buyer would be a programming supplier. But he notes the financial interest rule would have to be changed to allow such an acquisition.

Sun shines on MCA

Strong growth in MCA's broadcast and music entertainment divisions is mentioned by Shearson Lehman Hutton in its buy recommendation for the company's stock, but the major attention is being paid to successful film releases. Analyst Alan Kassan points to the success of *Twins*, *The Land Before Time*, *The Burbs*, *K-9* and *Field of Dreams*. He expects the trend to continue with *Parenthood*, *Back to the Future II* and Steven Spielberg's *Always*.

Kassan says MCA's theatrical distribution profits should be running at a level close to Paramount and Disney. Shearson is raising its 1989 EPS estimate from \$2.50 to \$2.70 and its 1990 projection from \$3 to \$3.50.

EPS in 1988 were \$2.26.

Another consideration is the new Universal studio tour in Florida, scheduled to open in May 1990. If it's successful Kassan says, MCA's earnings next year could be \$3.75-\$4.

Shearson is raising its estimated private market value for MCA from \$80 to \$90 to reflect the higher cash flow it expects from the filmed entertainment group and the increased value of MCA's 50% interest in USA Network. Kassan believes discounts from private market value for entertainment companies will narrow to 10-15%. Stock price has ranged from 39-70 over a 52-week period, and Shearson states its near term price objective is \$76-\$81.

Carolco a long-term bet

The long-term potential of Carolco Pictures is noted by Shearson Lehman Hutton's Alan Kassan, who expects its stock to outperform the market over the near- and long-term.

His recommendation comes despite the possibility EPS may be down in 1989 and despite the potential overhang of stock from the sale of one million shares in a private placement by two controlling shareholders. These two will still own approximately 21 million shares, or 67% of outstanding shares.

Kassan notes film inventory for released pictures was \$111 million as of year-end '88 vs. \$37 million at the end of '87. There are only a limited number of major film releases being planned this year, he notes, although the current *Lock Up*, starring Sylvester Stallone, is expected to perform well at the box office. Carolco's 49%-owned live entertainment subsidiary is expected to continue a strong growth pattern next year.

Stating that Carolco appears to have the most attractive long-term outlook of the independent film companies, Shearson is making '89 and '90 EPS estimates of 75 cents and \$1.40.

Home Shopping Network woes

With approximately \$291 million of long-term debt affected, Moody's has placed the credit ratings of Home Shopping Network under review for a possible downgrade. Currently its senior notes have a Ba3 rating and its convertible subordinated Eurobonds have a B2.

Moody's says the review was prompted by a recent Florida court ruling against HSN and award of \$100 million to GTE Corp. HSN had filed a \$1.5 billion lawsuit in treble damages against GTE, charging that it knowingly had installed faulty telecommunications equipment. GTE countersued HSN for libel.

Moody's reports it will evaluate the impact of this adverse ruling, if it is upheld, on HSN's cash flow and overall financial condition. The company had a \$3 million operating loss at the end of its first quarter, ended May 31, 1989, compared with an operating profit of \$17 million for the same period last year.

An unsuccessful new merchandising strategy, increased programming and other operating expenses were the primary factors behind the company's reduced sales and operating loss, Moody's notes.

FEEDBACK

There has been considerable controversy generated by the recent use of re-creations of events on ABC's "World News Tonight" and NBC's "Yesterday, Today & Tomorrow" news magazine—and by the more frequent use of such simulations on reality-based shows like "A Current Affair," "Unsolved Mysteries" and "America's Most Wanted." Should such dramatizations be clearly labeled as such? Should they be avoided in news and reality programs?



"The dramatizations obviously should be labeled. The viewer should not be confused about when actual video stops and re-created video begins. However, because we are a visual medium and tell our stories with pictures, recreations and dramatizations do have a place in news and reality programs."

*Ed Coghlan
News director
KCOP(TV) Los Angeles (Ind.)*



"My feeling is that this should be avoided at all costs. The only type of situation we might use anything like this in is when the city tests its emergency response capabilities. Then we might show a drill, but we would put a super up to show that it's a simulation. In news, any simulation is treading on dangerous ground."

*John L. Ray
News director
WEWS(TV) Cleveland (ABC)*



"I have two feelings on the subject. One, where ABC blew it was in not having it labeled as such. If it was deliberate, that's even worse. I don't like it in newscasts at all. It just winds up looking bush league. Second, a show like 'A Current Affair' can spend the time and money to get quality actors and do it better. I don't like it, but I can live with it more in a non-newscast type show."

*Mort Meisner
News director
WJBK-TV Detroit (CBS)*



"The bottom line is that I feel there's no place in television news for reenactment. I think a professional news operation has to have credibility with the viewer."

*Joseph Saitta
Vice, president, station
manager, news director
WTTG(TV) Washington (Fox)*



"Our policy is not to use dramatizations, but there has been some confusion where production techniques have been labeled as dramatizations. Chuck Scarborough standing in front of a house re-created from the 1920s is not a dramatization. Production which transits time periods is just a way of aiding the viewer when you're dealing with history. It's not the same as using actors and dialogue."

*Paul Paolicelli
News director
KPRC-TV Houston (NBC)*



"I think it's perfectly OK to have dramatization in news stories as long as it's clearly marked as such. If you don't have the original footage, it's a good way to enhance the story if it's done well. We've used dramatizations, but we haven't gone so far as to blatantly show a violent act."

*Liz Talbot
News director/anchor
WVTV(TV) Milwaukee (Ind.)*



"It seems there's a danger that a re-creation could be a little bit maudlin. Particularly with shows like 'America's Most Wanted' and 'Unsolved Mysteries' being on the air, the timing is not right for newscasts to be doing this. People could associate the newscasts with these tabloid-type programs."

*Jeff Bass
News director
WTWC(TV) Tallahassee-
Thomasville (NBC)*



"As part of Group W policy, re-creations or dramatizations must clearly be labeled so. Frankly, as a matter of practicality, we see very few of those [at Newsfeed Network]. We're not fond of them. Simulations have some validity, as do animation, Paintboxes and other graphics—as part of the fabric of what we do. But clearly they can't be represented as the actual event, but rather as what they are."

*Richard Sabreen
Vice president—general
manager
Newsfeed Network
New York*

In the Picture

Stanley R. Becker



As he takes over creative management for Saatchi on the West Coast, Becker describes what top notch creative talent looks for in an agency and discusses the potential for account growth in the West.

Saatchi's 'cheerleader' goes West to build for more new business

Stan Becker, who's transferred from New York to take over as vice chairman, chief creative officer, Saatchi & Saatchi DFS Pacific, recalls that agency management had discussed his moving to the West Coast on several previous occasions: "The top creative people my reputation as creative cheerleader enables me to attract can help us grow here in the West. It's an area where there's a good deal of room and opportunity for growth. But I wasn't ready to go before."

Becker says that until now, "I still had a job to finish, building our creative team in New York. But now I've done that. Now New York has its own new generation of first-class talent ready to move up and take over on its own. Now I can come here to California, knowing our creative product in New York is in the best of all possible hands."

So Becker says rather than remaining in New York "in a holding pattern where I'm no longer absolutely essential," he much preferred "coming West, to find my next challenge in building for growth." In this new post he heads creative for both Saatchi's San Francisco and Torrance offices.

He explains that Torrance has been primarily a service office for Toyota, "so they need what I have: a track record, a little more energy and a little more enthusiasm. I don't want to sound like I'm just tooting my own horn, but my transfer is a message to the West Coast ad community that Saatchi cares, that Saatchi wants its performance here to equal what we've done in New York."

Attracting the best

What is it that makes Becker so confident he can serve as a magnet for the cream of the creative crop? The way he sees it, he's "somebody they know will make sure they'll get a crack at one of the entrepreneurial accounts where they can win awards, and who will go to bat for their really top ideas for the blue chip accounts and back them 110%. This not only attracts the

right people, it's also our insurance that we can hang on to them."

And how does he know a new talent will be "right?" Says Becker: "Part gut instinct. But we look at their book, look at their reel. If they're new to the business we watch their performance over time. I had one young man in New York who just did backup work for two years before he came up with his first terrific idea. But today he's a creative director under one of our top people."

Becker concedes he's had his share of flops. He says, "I'm not too different from the best baseball managers in their business. How many times do they make trades for what they think is going to be a star, or bring some kid up from a farm team who looks like he has what it takes? Then after three games he spends the rest of the season on the bench. But it's not always the player's fault. It's not always the manager's fault. The problem can be they're both part of a team and maybe it's just the chemistry that's wrong."

Team with a client

Becker explains, "An agency is like a team, but a team with an extra ingredient—the client. But there are clients and then there are clients. When I say good people want their shot at an entrepreneurial account, I mean a growing fast food chain, or some other \$2 million or \$3 million account with a lot of potential for growth if you can win sudden high visibility for them. They want to grow, too, so they let you take risks for them. If you blow it the first time, you try again. At worst you lose a \$2 million account. But when it works, they get their high visibility, open more new franchises, and suddenly they're a \$5 million account on the way to billing \$10 million. And your people have a shiny new award."

On the other hand, he warns, "On the big-bucks blue chips you have to be very persistent and very persuasive to get anything through the system that isn't tried and true and very, very safe. 'Safe' isn't going to win your people a lot of awards."

Becker also notes, "Only part of my job on a blue chip is convincing the client. I have to convince my own people, too. I have to convince the account people, and I have to convince my writer and art director not to get discouraged: 'Keep at it, and we will solve it. It can be done.'"

In California, still another part of Becker's new job will be to help Saatchi's new business people there bring in more accounts. He'll do this, he says, "by showing new prospects our track record in New York, then showing them how our successes there can be applied to their business in the West, based on the strengths we've demonstrated in New York."

The basis of that strength, he explains, "is the whole process of figuring out what to say, who we want to say it to, and why we want to say it that way—based on the research." Asked about that research, Becker says, "That's Penelope's [Queen] people. Besides her data analysts, she has psychologists and anthropologists who probe around, ask a lot of questions, and, most of all, *listen*. They listen to the way average consumers talk about products and talk about advertising, without even realizing they're talking about advertising."

New FCC temporarily filled as its full dimensions take shape

For two weeks in September, and for the first time in more than two years, the FCC will have a full complement of commissioners. And then it will be back to a shortage, probably into next year.

The full staffing takes place officially when Andrew Barrett takes his seat as the fifth commissioner in mid-September, serving until the following June 30 with the expectation he will be reappointed. But two weeks later, on Sept. 30, Patricia Diaz Dennis will officially leave the panel, having accepted the fact that being ignored by the administration since her term expired June 30 probably meant she would not be reappointed.

The FCC has been operating with only three members, the number necessary to constitute a majority on the five-member commission, since Mimi Dawson resigned in December 1987. There have not been five commissioners since Chairman Mark Fowler resigned in April 1987.

Delayed action. President Bush took office Jan. 20, but it was not until June 16, at a time when the FCC was nearly crippled, that he settled on his nominees to fill the Dawson and Fowler slots and the slot Chairman Dennis Patrick said he intended to vacate. Thus, the chances are dim that the administration will act any quicker in filling Dennis' seat, particularly since her seat must go to a Democrat.

The commission grew to four members when Sherrie Marshall took her oath of office on Aug. 21. She and the new chairman, Al Sikes, promptly named their personal aides so they would be ready for their first commission meeting, set for late September.

Sikes, as expected, brought his top aides with him from the National Telecommunications and Information Administration. They include Charles Schott, deputy administrator at NTIA, who will become the FCC equivalent, chief of staff; and Kenneth Robinson, who

will move in as Sikes' chief legal adviser.

Marshall proved it was good to be friends with her while she served as a top aide to Patrick at the FCC or at Wiley, Rein & Fielding law firm, where she was working when she was nominated for the agency post. Among her first appointments were a team of legal advisors, including senior adviser, Lisa A. Hook, who served in that capacity for Patrick right to the end; Diane

See also "Focus" this issue for two key appointments.

Cornell, who was legal advisor to Dennis on common carrier matters; and Peter Ross, formerly of Wiley, who will be legal adviser for mass media issues.

Broadcasters probably won't be seeing much of Dennis any more. She has hired on with the law firm of Jones Day Reavis & Pogue, whose communications practice tends toward the common carrier interests.

Licensing scams under scrutiny

At least one state is experiencing the downside of the deregulation of the communications industry during the Reagan years. North Carolina's secretary of state says it has led to "pancaking" of applications for licenses and a rash of scams all over the United States.

Rufus Edmisten, who had served as counsel on the Senate Watergate Committee 15 years ago, says he had been fighting the scam in North Carolina without help from the federal government or other states until Washington, D.C., attorney Thomas Root crashed his plane into the ocean off the Bahamas under still-mysterious circumstances.

Since that incident, several other states have begun reporting similar scams, Edmisten says, and the federal government, including the FCC and the Securities and Exchange Commission, have begun to pay attention.

Boiler room. He described the situation in a news conference as one where the FCC during the Reagan years deregulated so much that station applications became much easier to file. But it led, he said, to "one-stop" operations such as Sonrise Management Services, running telephone boiler rooms to get investors to invest \$3,000 to \$200,000 toward a station license. Sonrise would collect about \$100,000 for each specified license, he said, pay about one-third of that in commission to the salesman and another big chunk to Root, who would handle the application procedure in Washington.

Edmisten says Root, whom he called "an integral part" of the scheme, at one time had 165 FCC applications pending before the FCC, all for Sonrise. Edmisten said he once handled an FCC application, and it took him five years. There was no way one person could handle 165, he said.

In North Carolina alone, he said, \$8 million was collected from 800 investors. He estimates the total collected by Sonrise and the number of investors actually are double. Since the plane crash, he has received more than 100 calls from 30 states reporting similar schemes. But to his knowledge, he said, only Georgia, Florida, and Tennessee were conducting investigations similar to North Carolina's.

His office has confirmed that Sonrise sales also took place in Alabama, Arkansas, California, Colorado, Hawaii, Illinois, Kansas, Kentucky, Louisiana, Maryland, Mississippi, Missouri, Nebraska, New Jersey, New Mexico, New York, Ohio, Oklahoma, Pennsylvania, South Carolina, Texas, and Virginia.

(Washington Roundup continued next page)

Industry briefs support FCC on restoring syndex

In advance of oral arguments in the U.S. Court of Appeals in October, the broadcast and movie industries have filed a brief in support of FCC action restoring syndicated exclusivity rules.

The revival of the rule is being challenged by the cable industry in the person of United Video, Inc., which brought suit against the FCC, claiming the rule is unconstitutional because it violates cable's right of free speech, and that the

FCC failed to justify reimposition of the rule.

In their brief, the intervenors offered "highly significant" information that the cable industry has undergone "explosive growth" since the syndex rules were first repealed in 1981 and that the industry "is now in direct competition with broadcast stations for advertising, for viewers, and for programming, with many important programs being acquired by cable on an exclu-

sive basis."

The FCC was correct, the brief says, when it found during a 1988 review of the issue that restoration of syndex would not restrict cable growth, that cable systems would be able to substitute programs for duplicating programs they would have to delete, and that many cable programmers are able to acquire national distribution rights.

The new rules do not run afoul of the First Amendment, the brief

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said, because they "do not require cable systems to carry any television signal or program and do not prohibit any cable system from acquiring any program in the marketplace and offering it to its subscribers."

The National Assn. of Broadcasters, Association of Independent Television Stations, Capital Cities/ABC, Meredith Corp., ABC Television Affiliates Assn., and the Motion Picture Assn. of America, joined on the side of the FCC in the case.

Cigarette plugs under attack

Rep. Tom Luken (D-Ohio), who earlier introduced legislation and then conducted a hearing on the practice, now wants the Federal Trade Commission to check and see if it has the power to do something about tobacco companies paying a movie maker to show one of its brands in the film.

In a letter to the new FTC chairman, Janet Steiger, Luken and the ranking Republican on Luken's Transportation and Hazardous

Materials subcommittee, Rep. Bob Whittaker (R-Kan.) asked for a response by Nov. 17 to their question of whether the FTC has the authority to become involved, such as by requiring a health warning to be contained in the film.

Luken's panel, which has jurisdiction over the FTC, has set a Sept. 13 hearing on the matter. It will feature testimony by the former surgeon general, C. Everett Koop.

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Washington Report

Some believe HDTV has been oversold in government circles

When some members of the U.S. Congress complained about the director of the Congressional Budget Office offering advice to Congress during a Senate hearing on high-definition TV, they were doing much more than citing an alleged gaffe in conduct. They actually were highlighting a major way in which business is conducted at the federal level.

One maxim of marketing is first to create a need for a product and then to sell it. For the past year or so, an unwitting conspiracy developed within the federal government to adapt that maxim to politics—create an atmosphere of necessity, then get support for it.

The HDTV “conspiracy,” with participants from the executive and legislative branches, rolled along gathering steam and winning adherents until the CBO issued a report. In effect, the report burst the bubble.

The genesis for the conspiracy goes back several years. The U.S. broadcast industry woke up one day to discover that development of HDTV or advanced TV (ATV) versions of it was rolling along in such a manner that it would be available on cable, satellites or movie theaters, but not over the air. Time, suddenly, was of the essence, so the industry attempted to sell the importance of preserving their media with elaborate demonstrations of the improved quality of the picture.

Gaining attention

The “better picture” approach gained little attention from the federal government, whose officials and bureaucrats argued that was insufficient justification for its intervention. By that time, however, other industries were involved. They began to see that development of HDTV would filter down to their pocketbooks as well.

There also were some special interests within the federal government. One of them was the Defense Department, which saw a way to enhance the selling of its own needs at a time it was facing a budget crunch. The thinking was that if a high consumer demand could be developed for certain technologies, that, in turn, would make semiconductors in them concomitantly cheaper and lead to development of even better inexpensive products, all of which would lower Pentagon costs.

The Pentagon campaign, buttressed by the growing awareness of private industry that there were greater dollars to be earned from a new consumer technology, then appeared to snowball. After all, the Pentagon was willing to pour \$30 million of its own funds into research by the private industry. Soon, many other segments of the government became involved.

Leading that involvement was the Commerce Department, which took the stump to sell HDTV as holding the secret for expanding the U.S. industrial base, protecting its competitiveness with the rest of the

world and reversing the balance of trade. Repeated references were made to the decline of U.S. manufacturing of consumer electronic products. With all that, Congress began to sit up and listen. An ever-increasing number of members began offering their support for the industry.

The industry and related businesses began raising the ante as the support built throughout the government. The American Electronic Assn. put out a report last May saying that HDTV sales alone could reach \$28.5 billion in the next 20 years and urged that the government dump \$1.3 billion into supporting research and development of the technology.

To support their claims about the potential importance of HDTV to the U.S. economy and to the development of technology in general, its supporters made vast claims of its importance to medicine, scientific instruments, and to computers.

Mammoth proportions

The numbers and claims became too big even for those used to the big bucks of the federal government to comprehend, so along the way the Senate Governmental Affairs Committee asked the CBO to look into them. The committee’s chairman, Sen. John Glenn (D-Ohio), a strong supporter of HDTV research and development, later made an unsuccessful attempt to increase to \$50 million the Pentagon funds that could be given for private research.

Glenn, and many of his colleagues, were unhappy with what they received from the CBO. They took turns noting its limited reach, noting it was an economic appraisal and not “a comprehensive economics-engineering analysis of a still-developing technology,” as Glenn put it. Even the CBO report said, “The broader question of whether the public benefits from HDTV are sufficient to warrant a federal role is not addressed in this report.”

Set sales not enough

CBO reviewed the campaign and concluded, “The desire for U.S.-based firms to have a substantial share of the HDTV market has produced a whole range of policy proposals.” In essence, the CBO accused all those involved of engaging in oversell. Citing the three major market studies on potential sales of HDTV sets, CBO said diplomatically that they “seem to be at the high range of the industry’s likely sales.” Sales of sets, as the industry knew, was never enough to justify a heavy government involvement in the first place, however.

So the CBO report turned to what it said was the second key question it had to answer: “Is this market critical to the competitiveness of the U.S. electronics sector?” The answer was: “Even the most optimistic market growth would be unlikely to affect other electronics industries in the way suggested by proponents of HDTV.” In reviewing the claims for HDTV made in the market forecasts, CBO found in general that either the markets were unlikely to be big enough to have the hoped-for effects or the sequences of events asserted by the studies were not sufficiently developed to warrant the conclusions drawn.

—Howard Fields

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1989

August 27-29	Eastern Cable Show, Merchandise Mart, Atlanta
September 12-14	National Hispanic Market Trade Show & Media Expo, Century Plaza, Los Angeles
September 13-16	Radio-Television News Directors Association Convention, Kansas City Convention Center September 4 Issue
September 13-16	NAB Radio '89 Convention, New Orleans September 4 Issue
September 20-October 1	Prixitalia, Perugia, Italy
September 22-27	Cinetex '89, Bally's Casino Resort, Las Vegas
October 3-5	Atlantic Cable Show, Atlantic City Convention Hall
October 12-16	MIPCOM International Market, Cannes October International Issue
October 15-18	American Children's Television Festival, Ambassador West, Chicago
November 2	Asta/Independent Programme Producers Association, Hyde Park Hotel, London
November 5-8	Community Broadcasters Association Convention, Riviera Hotel, Las Vegas
November 13	London International Advertising Awards, Royal Lancaster Hotel
November 13-15	Television Bureau of Advertising Annual Meeting, Century Plaza, Los Angeles November 13 Issue

1990

January 3-6, 1990	Association of Independent Television Stations, Century Plaza, Los Angeles January 1 Issue
January 16-19	NATPE International, New Orleans Convention Center January 15 Issue
January 18-21	Radio Advertising Bureau, Annual Managing Sales Conference, Loews Anatole, Dallas January 15 Issue
February 11-16	International Television Festival of Monte Carlo, Loews, Monte Carlo February Television/Radio Age International
March 31-April 3	National Association of Broadcasters, Atlanta March 26 Issue
April 20-25	MIP-TV, Cannes France April Television/Radio Age International
May 9-15	Golden Rose of Montreux Festival, Montreux
May 19-22	CBS-TV Annual Affiliates Meeting, Century Plaza, Los Angeles May 15 Issue
May 21-23	National Cable Television Association Convention, Atlanta Convention Center
June 12-14	ABC-TV Annual Affiliates Meeting, Century Plaza, Los Angeles June 4 Issue

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