

ADI
SHIFTS/70

Television/Radio Age

RADIO SOUNDS OFF

AM static at NAB/31
Syndie shakeout/33
Rep pitch changes/40

BLACK TROPHY

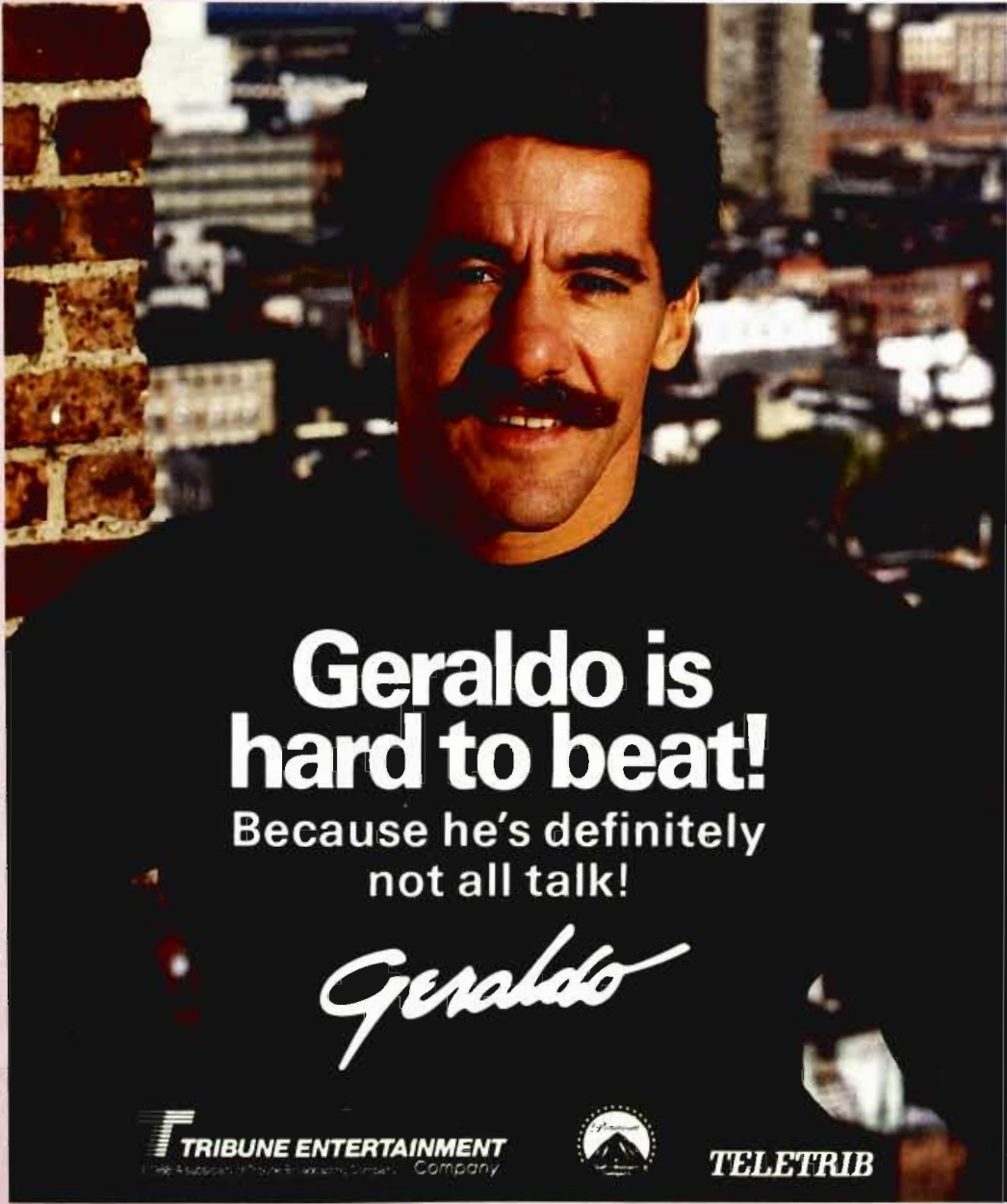
P&G pledge
sets happy tone
for NABOB/44

MORE NEWS

Early fringe
news spreads
on affiliates/48

Television

September 5, 1988 • \$3.50



Geraldo is hard to beat!

Because he's definitely
not all talk!

Geraldo

T **TRIBUNE ENTERTAINMENT**
Time Warner Entertainment Company



TELETRIB

UNIVERSITY MICROFILMS
SERIALS ACQUISITION
300 N ZEEB RD
ANN ARBOR MI 48106
IN 47405

**“It is hard
to imagine
loving movies
and not
loving this”**



Hollywood: The Golden Years
6 X 1HR. Presented by Edward Asner

“The series is so beautifully
and authoritatively done . . .
that (it) ranks with MGM’s
THAT’S ENTERTAINMENT.”

Tom Shales,
The Washington Post

Currently airing on the *Arts
& Entertainment Network*.

Available for syndication
Fall of 1989.

DEVILLIER · DONEGAN
ENTERPRISES

1608 New Hampshire Avenue, NW
Washington, DC 20009
Telephone (202) 232-8200

Television/Radio Age

September 5, 1988

Volume XXXVI, No. 3

RADIO SOUNDS OFF

Is expanding the AM band a solution?
FCC getting the ‘go silent’ treatment from stations
AM static clings to NAB laundry 31

Syndication becomes a ‘shake it out, baby’ business;
consolidation and technology are burning concerns
Fleeting networks power radio 33

Greater parity in station ratings changes game;
new business development gets more emphasis
Reps: Old sales pitch adds new accent 40

NABOB gathers its forces in Washington,
displaying Procter & Gamble as the big trophy
Black broadcasters target advertisers 44

TV/RADIO AGE analysis also covers independents;
10 of them get double-digit shares in primetime
Early fringe news spreads on affiliates 48

STATION REPORT

Late news: 5 minutes more means a lot 61

ADI market rankings, 1988–89 70

DEPARTMENTS

6 <i>Publisher's Letter</i>	26 <i>Radio Report</i>	64 <i>Spotlight On...</i>
10 <i>Final Edition</i>	28 <i>Radio Barometer</i>	67 <i>Wall Street</i>
14 <i>News About News</i>	51 <i>Viewpoints</i>	68 <i>Feedback</i>
18 <i>Sidelights</i>	52 <i>Programming</i>	75 <i>In the Picture</i>
22 <i>TV Barometer</i>	59 <i>Station Report</i>	78 <i>Washington</i>
24 <i>International</i>		

Television/Radio Age (ISSN # US0040277X) (USPS # 537160) is published every other Monday for \$60 per year by the Television Editorial Corp. Publication Office, 1270 Avenue of the Americas, New York, NY 10020. Second class postage paid at New York, NY and additional mailing offices. POSTMASTER: Send address changes to Television/Radio Age, 1270 Avenue of the Americas, New York, NY 10020.

Man tells why F's family.

Indiana University
Library
SEP 12 1988



ALF[®]

alien productions

LORIMAR[™]
SYNDICATION
A LORIMAR TELEPICTURES COMPANY

Publisher's Letter

Latest Dun & Bradstreet survey provides strong note of optimism


The Dun & Bradstreet third quarter Business Expectations Survey finds that the third quarter throws a strong note of optimism, reinforced by exports and consumer demand. The current study just released under the direction of Joseph W. Duncan, corporate economist and D&B chief statistician, is bullish about business expectations for the third quarter. These results on the basis of a nationwide survey of 1,500 business executives indicate that the economy remains fundamentally strong and that consumer spending is bolstered by increased sales.

In addition, according to Dun & Bradstreet, the U.S. population, according to the Donnelley Marketing Information Services, has grown 7.9% to 244 million persons from 227 million in 1980. While California, New York and Texas remain the largest states, Florida has jumped from seventh to fourth largest, ahead of Pennsylvania, Illinois and Ohio. Although Texas, according to this latest report, may squeeze past New York by 1990 to become the second largest state, the enormous growth Texas experienced early in the decade is ebbing. Since the 1980 census California has accounted for 22.7% of total U.S. growth.

Stations throughout the country, both radio and television, will soon be enlisted to encourage response to the 1990 census. In the meantime, the population estimates for 1987 in comparison with 1980 market-by-market for the 20 largest metropolitan markets are as follows:

	1980 Census population	1987 Population estimate	% Change
Dallas-Fort Worth	2,930,516	3,820,259	30.4
Houston-Galveston-Brazoria	3,101,293	3,669,950	18.3
Los Angeles-Anaheim-Riverside	11,497,568	13,484,677	17.3
Denver-Boulder	1,618,461	1,889,714	16.8
Miami-Fort Lauderdale	2,643,981	2,963,677	12.1
San Francisco-Oakland-San Jose	5,367,925	5,962,394	11.1
Seattle-Tacoma	2,093,112	2,320,723	10.9
Portland-Vancouver	1,297,926	1,376,458	6.1
Hartford-New Britain	1,013,508	1,047,594	3.4
Philadelphia-Wilmington-Trenton	5,680,768	5,869,961	3.3
Providence-Pawtucket-Fall River	1,083,139	1,114,556	2.9
New York-Northern N.J.-Long Island	17,539,344	18,046,020	2.9
Chicago-Gary-Lake County	7,937,326	8,153,005	2.7
Boston-Lawrence-Salem	3,971,736	4,076,245	2.6
Cincinnati-Hamilton	1,660,278	1,698,637	2.3
Milwaukee-Racine	1,570,275	1,550,592	-1.3
Cleveland-Akron-Lorain	2,634,062	2,755,693	-2.8
Detroit-Ann Arbor	4,752,820	4,595,049	-3.3
Pittsburgh-Beaver Valley	2,423,311	2,703,527	-4.9
Buffalo-Niagara Falls	1,242,826	1,172,893	-5.6

One of the satisfactory aspects of the broadcast business is the built-in growth factor of the business that is working around the clock. This progressive factor is steadily upward, enhancing the value of broadcast properties throughout the country, with rare exceptions.



Television/Radio Age

Editorial, Circulation and Publication Offices

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

Publisher

S. J. Paul
Executive Vice President
Lee Sheridan

Editorial

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

Washington

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

London

Irwin Margolis, *European Correspondent*
Keepers Lodge
Hatfield Park
Hatfield, Herts AL9 5PJ, U.K.
(07072) 64902
Fax: (07072) 76488

Advertising

Vice President & Sales Director:
Mort Miller
Sales Representatives
Marguerite Blaise,
Graphics & Art Director
Frank Skorski
Production Director
Marvin Rabach
Circulation/Marketing Director
Brad Pfaff
Marketing Coordinator
Anne Hoey
Business Office
Wendy Pally

West Coast Office

Jim T. Moore, *Sales Account Executive*
Eliot Tiegel, *West Coast Correspondent*
6290 Sunset Blvd., Suite 315
Los Angeles, CA 90028
(213) 464-3552
Facsimile Number: (213) 464-1956

Member Business Publications
Audit of Circulations Inc.

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

ONE OF YOUR FRIENDS WOULD LIKE TO TELL YOU ABOUT TELEVISION/ RADIO AGE.



“Yes, there are many publications but one publication, Television/Radio Age, over the years has stood up and stood out in actively supporting the retention of the financial interest rule. This has been one of the most important positions that Television/Radio Age has steadfastly and consistently crusaded in behalf of for more than ten years.”

Ralph Baruch

Senior Fellow of the Gannett Center for
Media Studies at Columbia University
Formerly Chairman of the Board and CEO
Viacom International, Inc.

**NOW YOU KNOW WHY MORE
STATIONS ADVERTISE IN
TELEVISION/RADIO AGE
THAN IN ANY OTHER MAGAZINE.**

Television/Radio Age

The Broadcaster's Friend

East:
1270 Ave. of the Americas
New York, NY 10020
212-757-8400

West:
6290 Sunset Blvd., Ste. 315
Los Angeles, CA 90028
213-464-3552



© 1998 MCM. All Rights Reserved.

Katz American Television
representing major market affiliates

Katz Continental Television
representing medium and smaller market affiliates

Katz Independent Television
representing independent stations exclusively



Katz Television Group.
The best.

TV revenues up 8% to near \$12 billion, as syndication leads first-half gainers; But, alas, there's no joy in Mudville

Overall TV ad revenues jumped 7.9% in the 1988 first half to \$11.829 billion, powered by hefty gains in barter syndication and network TV sales, according to the Television Bureau of Advertising and Broadcast Advertisers Reports.

However, Richard Kostyra, executive vice president and U.S. director of media services at J. Walter Thompson USA, cautioned, "I don't think the industry is as healthy as the figures indicate." He agreed with the industry consensus that some of the sales upsurge owed to the Olympics and the presidential campaign—quadrennial elements that will also tighten availabilities and raise prices in the second half.

But another factor, Kostyra pointed out, is that "the [dollar] numbers to a large degree are inflated by the method in which pricing is reported [by TvB and BAR]. For instance, direct marketers' per-inquiry buys are not priced at the per-inquiry rate but by averaging the station rate for the time period."

Dennis McAlpine, TV analyst at Oppenheimer & Co., felt that TV revenues are "not as strong as one would have expected" in an Olympic election year. Clearly the TV business' sales increases will not reach double digits in 1988, he said.

For one thing, he said, "Olympic dollars do not appear to have been incremental this year." Rather, they seem to have been drawn from

other budgets, he noted. Even the Big 3 nets' upfront sales were "not real strong" when one considers that NBC rose by 6%, ABC 2% and CBS was flat with the previous upfront season, McAlpine added. The

"I don't think the industry is as healthy as the figures indicate"

strong growth of barter and cable—each of which is likely to tally \$1 billion in ad sales this year—also has to impact adversely on the other segments of the TV industry, he continued. And the writers' strike will not help the networks' ratings position this fall, he noted.

Where are pols? As for political ad spending, that too has disappointed TV salesmen this year, McAlpine said, since the Democratic and Republican frontrunners were decided early on, thereby reducing the need for heavy primary spending. Moreover, the two presidential campaign teams seem to be "waiting til later rather than sooner" with their fall buys.

Looking at the January-June BAR statistics, the Big 3 networks boosted their volume by 9.2% to \$4.735 billion (including \$2.653 billion in primetime, up 9.8%). During that same span, national syndica-

tion ad spending soared by 22.9% to \$424.9 million.

Meanwhile, local TV spending climbed 6.9% to \$3.384 billion and spot TV rose 5.6% to \$3.285 billion. TvB compiled the spot and local sales data from its station surveys, while BAR tabulated the network and syndication data.

According to TELEVISION/RADIO AGE's TV Business Barometer, spot rose 5% to \$2.946 billion in the first half while local grew 8% to \$2.804 billion. Spot was considered a disappointment by TV reps, who said competition from the Big 3 nets as well as barter syndication and cable slowed spot business and that independents have been hurt by the decline in paid religious programming (TV/RADIO AGE, Aug. 8).

By company, Procter & Gamble barely held onto the top spot among BAR's network spenders, having cut its allocations by 10% to nearly \$173 million. General Mo-

"Olympic dollars do not appear to have been incremental this year."

tors, however, bolstered its network budget by 32% to about \$171.4 million in the same six-month span.

The other major network increases, percentagewise, were from AT&T (up 33%), Kellogg (up 28%) and Chrysler (up 22%).

In spot TV, GM and P&G re-

TV network 1988 first half revenues

	ABC	CBS	NBC	Total
Jan-March 1988	\$949,098,900	\$703,644,600	\$802,454,900	\$2,455,108,400
April-June 1988	699,060,500	737,524,400	843,490,100	2,280,075,000
Jan-June 1988	1,648,159,400	1,441,169,000	1,645,945,000	4,735,273,400
Jan-March 1987	587,574,400	755,177,400	750,310,100	2,093,061,900
April-June 1987	663,031,900	718,903,800	862,699,500	2,244,635,200
Jan-June 1987	1,250,606,300	1,474,081,200	1,613,009,600	4,337,697,100



MGM/UA PREMIERE NETWORK III
MGM/UA #4



Baby Boom
Bright Lights, Big City
Dead of Winter
Fatal Beauty
Garbo Talks
Gymkata
Just the Way You Are
The Lord of the Rings
The Manchurian Candidate
Masquerade
Moonstruck

9½ Weeks
Overboard
Poltergeist II: The Other Side
Rocky
Rocky IV
Running Scared
Shanghai Surprise
Solarbabies
Spaceballs
Still of the Night
Wiseguys



MGM/UA TELECOMMUNICATIONS, INC.

Seltel hopes for 'sizeable profits,' expanding TV base under Sillerman

Several years ago, Robert F. X. Sillerman fired Seltel as rep for an Atlanta TV station he owned at the time. More recently, Seltel refused to represent a Minneapolis station partly owned by Sillerman until it shaped up in advertising and programming. But times have changed, and now the Sillerman Group of Companies is about to acquire Seltel from Canada's Selkirk Communications, which started the rep firm eight years ago.

The parties involved declined to specify the price of the acquisition, but it has been learned the rep firm is being acquired for close to \$20 million in cash. It is reported handling advertising sales of close to \$200 million annually. Raymond Johns, Seltel president, said the firm's value on full-term contracts is just under \$30 million.

Sillerman pointed out Seltel has come a long way since he replaced Seltel with Katz Television at WATL(TV) Atlanta, which he then owned with radio d.j. Bruce "Cousin Brucie" Morrow. He said he has been looking to acquire TV stations and that many of the station managements he has talked to have had "good things to say about Seltel."

Asked if he plans to make any



Raymond Johns, Seltel president, believes the very factors that contributed to a loss last year will make the next one very profitable.



Robert F. X. Sillerman is culminating a storybook romance with Seltel. He once spurned the rep firm and later had one of his stations scorned by Seltel.

changes in operations or management, Sillerman said, "None whatsoever that I know about. I like their contemplative approach to growth. They represent fewer stations than they did last year, but revenue is up significantly." He noted that Seltel of late has been so "prudent in what stations they take on" that it initially turned down KTMA(TV) Minneapolis, an independent in which Sillerman has a "significant" investment, until it committed sufficient funds to advertising sales and programming efforts.

With a letter of intent having been signed by the parties involved, Johns reported, there will be a "period of due diligence," in which Sillerman will research various aspects of the company. He expected that the acquisition will be finalized by late September or early October.

While the Canadian parent company reportedly had been looking to unload Seltel for some time, Johns said it was Seltel management that put Sillerman together with Selkirk. The Canadian company had owned two other rep firms in the U.S., Torbet Radio and

Selcom Radio, both sold to Blair Television three years ago and more recently sold by Blair to Katz. Its only remaining U.S. holding will be a large cable system in Ft. Lauderdale.

Ross McCreath, vice president, representation at Selkirk, explained that it was difficult being an absentee owner of U.S. operations, and more importantly U.S. laws restricting TV ownership by foreign interests to no more than 20% of a broadcast licensee "prevented us from getting a base of stations to operate from."

"Seltel will be in a profitable position in '88 or '89, but it will take a long time to get it where we wanted it to be. We felt it might be better for a station operator in the U.S. to own it. How long before it gets up to the Katz or TeleRep level? Maybe it's a never." He said Selkirk has no plan to sell its U.S. cable interests, which he labels a "mature situation."

Indie leader. Seltel represents 100 domestic TV stations and 53 Canadian Broadcasting Co. stations—both French- and English-language. Johns observed that Katz had tried to win the CBC account by convincing it that there was a problem of confidentiality, with Selkirk owning stations in Canada that compete with CBC. McCreath noted there has been no conflict because Seltel does not represent its parent company's stations. Seltel also represents Great Britain's Super Channel, a satellite network serving 15 English-speaking countries.

Of the U.S. stations, 56 are affiliates and 44 are independents, making Seltel the largest representative of independents in the country.

Johns reported Seltel, which had been hovering around breakeven for the past few years, suffered a loss last year because of heavy expenses that will expedite its growth. There were significant costs in moving to the new Fifth Ave. location in New York, purchase of equipment and staff additions. In addition, the rep firm won the 12 TVX stations last year, and the buyout of contracts from TeleRep and MMT Sales will cost "several-million dollars." Johns added, "Now, with the investment

Liquor ads bounced from Latino TV; Telemundo joins Univision in new code

After the upcoming Christmas spirits blitz, Telemundo Group will no longer accept hard liquor advertising.

"Last year we accepted [liquor ads] because we were still coming out of the gate" with the new Spanish-language TV network, said Donald Raider, executive vice president and chief operating officer.

But having grown to reach 68% of the U.S. Hispanic population, he said, the company felt it now should "go and adopt the unwritten code" regarding hard liquor advertising.

Telemundo's board of directors decided to stop running liquor commercials effective Jan. 1.

However, it was not Telemundo but the Center for Science in the Public Interest, Washington, that announced the decision. Michael Jacobson, executive director at CSPI, said Telemundo's move came in response to requests from CSPI and other groups, among them the National Council on Alcoholism and the National Coalition of Hispanic Health & Human Services Organizations.

Jacobson applauded Telemundo's decision to bring its advertis-



Donald Raider says Telemundo first accepted the liquor ads "because we were still coming out of the gate" with a new network.

ing policy "in line with the rest of the broadcasting industry."

Last year, Hallmark Cards' Lat-Com stations and Univision, the No. 1 Spanish-language network, stopped airing liquor ads.

nained a strong top two for January-June, as they were in 1987. Four of spot's top 10 advertisers trimmed their spending, led by Nissan's 31% cutback and Philip Morris Cos.' 25% drop.

The top three network categories by spending continued to be food/food products in the first half (up 1% to nearly \$850 million), automotive (up 21% to \$625 million) and toiletries/toilet goods (down 2% to nearly \$441 million). The sharpest network TV decline was posted by beer and wine, off 13% to nearly \$214 million to rank No. 8 (vs. No. 5 in the '87 half).

Spot TV's biggest categories were automotive (up 8% to almost \$587 million), food/food products (up 1% to nearly \$470 million) and confectionery and soft drinks (down 1% to about \$174 million).

In local TV, restaurants and drive-ins continued to dominate with overall category spending up 1% to \$383 million. Three of the half's top 10 local advertisers fall under this heading: PepsiCo (flat at \$74 million), McDonald's (up 6% to \$58 million) and Pillsbury (down 1% to \$45 million).

Auto dealers (up 4%) and food stores/supermarkets (up 3%) were the other top local categories.

But webs underdeliver, BBDO says

U.S. Hispanics drawn to network 'family' sitcoms

According to a BBDO study, the U.S. Hispanic population strongly favors family-oriented sitcoms over other types of primetime network programming.

And the ad agency views that as a good reason for consumer goods advertisers interested in reaching the Hispanic market to buy time on the sitcoms.

Out of the top 20 shows preferred by Hispanic viewers, 15 are in the family-oriented primetime sitcom genre. The shows are, in order of ratings superiority, *The Cosby Show*, *Who's the Boss?*, *A Different World*, *Growing Pains*, *Cheers*, *Golden Girls*, *Moonlighting*, *ALF*, *Night Court*, *Family Ties*, *Miami Vice*, *Head of the Class*, *Facts of Life*, *NFL Football*, *227*, *Knots Landing*, *Perfect Strangers*, *Varerie's Family*, *Amen* and *Monday*

Night at the Movies.

The findings were drawn from an analysis of Nielsen Local Market Ratings (1987-88 season), covering 10 DMA regions which, combined, represent 3.1 million Hispanic TV households, or 60.4% of Hispanic households in the U.S. markets studied included Los Angeles, New York, Miami-Ft. Lauderdale, San Antonio, San Francisco-Oakland, Houston, Albuquerque-Santa Fe, Harlingen-Weslaco-Brownsville, El Paso and Corpus Christi.

During 1987-88, the U.S. Hispanic population was 7.5% of the total and accounted for 6%, or 5.2 million, of all TV households, up 2% from 1986-87. However, the Hispanic population accounted for only about 3% of all hours spent viewing TV (based on a BBDO estimate of 25 hours a week, up from 22

hours a week in 1984-85).

The study notes that "it could be concluded that while primetime sitcoms are particularly appealing to Hispanic viewers of network television, network TV underdelivers the Hispanic audience by about 26%."

BBDO continues: "Total average Hispanic household ratings in the individual DMAs ranged from a low of 9.3 in Miami and Los Angeles to a high of 16.3 in Corpus Christi and 14.7 in Albuquerque-Santa Fe. These variations could be influenced by the number and strength of competing Spanish-language programmed stations in each market and to some extent by the comfort levels of local-market Hispanic viewers with English."

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

News about news... News about news... News out news... News about news... News about news

Two new Spanish-language cable news networks get ready for fall liftoff

A costly clash between two Spanish-language cable news networks is due later this fall, with ECO bowing Sept. 1 and Spanish Television News Network slated for a November premiere.

The two will fight it out for cable system affiliates, viewers and advertising revenues, much like the Univision and Telemundo networks are doing in the over-the-air arena, primarily with entertainment programming.

Teresa Zubizarreta, president of the Miami-based Zubi Advertising Services agency, dismissed the notion that there might not be enough room for two rival Hispanic cable news services. "As far as news is concerned, there is a lot of room for two," she felt, because "Hispanics as a culture are very news-oriented, as long as the programs are good and the coverage is objective." Much also will depend on the news personalities chosen, she noted.

"There are three network newscasts in English, and the Cable News Network," Zubizarreta continued, and all are doing well.

As for ECO's head start of more than two months, the agency presi-

*STNN is from
Multi-Media TV
in Puerto Rico.
ECO is from
Univisa in L.A.*

dent said, "That may be a disadvantage for STNN at the beginning, if ECO builds up an audience. There is a certain degree of loyalty among Hispanics."

Zubizarreta said her agency is considering both networks for national and local clients. Various other Hispanic agency people were noncommittal about the services' outlook, and some were taking a wait-and-see attitude.

The Mexican Tourist Board is the first and only national ECO sponsor so far, said John Pero, New York-based vice president sales.

Reactions from Spanish agencies during the first month of presentations have been "positive," he said, though most must either find new cable money or redirect existing TV dollars. "They're taking a long



Franklin D. Lopez, president of Spanish TV News Network.

look. Cable is still new to them."

Still he said he has heard nothing about delaying startup.

ECO will sell six national commercial minutes per hour and two local, but 14 national minutes on weekends, he said, adding some advertisers are eyeing weekend only buys.

Asked when ECO projected breakeven, Pero said, "I hope within the first year or two—with luck and depending on the climate of the advertisers."

Not just news. STNN will be produced by Multi-Media Television of Puerto Rico, which now operates the over-the-air WSJN 24 Horas news network via WSJN-TV San Juan. Telefonica Espana, the telephone monopoly in Spain that enjoyed a 1987 net profit of \$1 billion in U.S. dollars, is one of the major investors.

ECO is from Univisa Communications Group in Los Angeles. ECO will replace Univisa's previously noncommercial pay movie and sports service on its 300 cable systems with one million Hispanic households.

In fact, neither cable service will
**(News About News
continued on page 16)**

Minorities in news jobs: still low

Minorities are underrepresented as supervisors in TV and radio news departments, according to a survey conducted for the Radio-Television News Directors Assn.

Minorities in TV news are only half as likely as whites to hold such positions as news director, assignment director and executive producer at the TV stations responding to the survey. The gaps were less in radio news departments, where less supervision is needed.

Conducting the survey was University of Missouri journalism professor Vernon Stone, RTNDA director of research services. Answering the survey were 374 commercial TV stations and 355 commercial radio outlets.

The study found minority women to be better off than minority men in TV news departments, with nearly half the minority men working as camera operators. Previous RTNDA surveys have found such jobs to be among the lowest paid and less likely to lead to advancement than reporting or production. Minority men were only about half as likely as minority women to be producers, reports or anchors.

The RTNDA survey, published in the August issue of the association's monthly magazine, *Communicator*, found that minorities make up 13% of the news workforce in TV and 10% in radio. But 4% of the news directors in TV and 6% in radio were minorities.

and client base we've set up, we expect to turn a sizeable profit."

Sillerman said he will probably form a new entity to acquire Seltel, depending on Canadian tax laws. While his experience has been much more heavily in radio than in TV, "that's been more circumstance than direction. It's been a goal all along to participate in TV as the situation arises. Seltel had been a troubled company, but it has made great strides. Given the fact that I want to acquire TV stations, owning a rep company makes it potentially more expeditious and profitable. Seltel will be a good source of information about the industry."—**Ed Rosenthal**

RAB's retail efforts boosted by Birch pact

Radio Advertising Bureau's retail development efforts will be getting a boost as a result of its signing an open-ended agreement with Birch/Scarborough Research. The deal will add the B/S multimedia data information already available to the bureau from the likes of Arbitron, Simmons and RADAR.

An important factor behind the agreement is the expansion of B/S comprehensive reports from the top 10 to the next 20 markets. Field work for the 11th through 30th markets will take place starting this month and run into June.

The reports, to be called Multimedia Consumer Profile Reports, will be available next summer. Like the top 10 Scarborough reports, the smaller market data will cover newspapers, TV and radio, product usage and shopping habits.

Noting that B/S multimedia and retail shopping reports are already being used by B. Altman's and other retailers, Bob Galen, senior vice president/research at RAB, stated, Birch/Scarborough multimedia data will allow the RAB to demonstrate radio's local delivery of chain store and other retail customers. It will also provide the RAB with a powerful database that can be used to showcase radio's delivery of light, medium and heavy newspaper readers and television viewers."

Yankelovich study

Kids have deep—\$15.8 billion—pockets, and they just love to watch television

Today's youngsters are more influential than past generations in buying products, according to the Youth Monitor 1988 study conducted by Nickelodeon and Yankelovich Clancy Shulman.

Kids spend \$15.8 billion yearly, including \$13.2 billion in discretionary income, according to the survey, which consisted of in-person interviews with 1,500 youngsters aged six through 17 conducted from October '87 through January '88. It found that candy and gum were the products most often bought by the six to 13 group, soft drinks by the 14 and 15 year olds and fast food by the 16 and 17 category.

In addition, the children said they greatly influence their parents' buying decisions when it comes to cereals (60%), toys (48%), ice cream (54%) and toothpaste (26%), a point supported by most of their parents.

In fact, the study noted many youngsters are heavily involved in grocery shopping, thanks to being in single-parent households or households where both parents work. About 65% of nine-through-17 year-olds shop in supermarkets at least once weekly, for example.

Media influence. Advertising is a significant influence on some of those buying decisions, Nickelodeon found. About 27% of six-

through-17 year-olds said advertising helps "a lot" in choosing cereals or fast food, versus 24% for clothes and soft drinks.

About 73% of the young respondents live in VCR households, with 43% videotaping programs daily or almost daily. About 37% tape shows roughly once a week, compared to 16% taping every day. In addition, 67% own record/tape players and 24% have a personal computer.

Univision taps Blaya to run TV network

Joaquin F. Blaya has become president of the Univision television network, in J. William Grimes' first appointment since becoming Univision Holdings' president/chief executive officer in late August.

Blaya, 42, has been one of the most creative Spanish-language TV execs as general manager of WLTV Miami and eastern region manager of Univision Station Group. Besides creating the highly successful *Sabado Gigante*, Blaya developed the upcoming daytime women's magazine *TV Mujer*, the network's newscast *Noticiero Univision* and also led WLTV to become the "highest rated Hispanic station" in the U.S. and collect more than 100 Emmy Awards.

Blacks watching more TV

TV viewing in black households far exceeds that in households generally, according to a special report from Nielsen Media Research.

The average black household watched 10 hours, 36 minutes of TV daily, versus seven hours, 18 minutes a day by all other households.

Overall, blacks viewed about an hour more than they did in the same 1987 period, whereas all others viewed one hour less.

Daytime viewing comprised 20% of all black viewing, or two hours, six minutes daily—just two minutes less than their primetime viewing. Blacks viewed 55% more daytime TV than other households, a level comparable to 1987, and 14% more in primetime, up from 11% a year ago.

The top three daytime shows among blacks last January-February were CBS' *Young and the Restless* and ABC's *All My Children* and *One Life to Live*. Among all other households, ABC's *General Hospital*, NBC's *Days of Our Lives* and *Young and the Restless* led the way. The top daytime game show among blacks was *The Price Is Right* on CBS, while NBC's *Wheel of Fortune* was tops in the general market.

Spanish-language cable news webs plan fall launch

(Continued from page 14)

be all news all the time. STNN will be a "news, sports and information network," according to Franklin D. Lopez, STNN's president. There also will be live sports events, said Sherman Wildman, a U.S. investor in and marketing advisor to the network. These will include, it's hoped, Spanish-language telecasts of general market baseball, basketball and other games originating in the U.S. as well as sports from Latin America, he said.

ECO will offer news and information programming Monday through Friday, with weekends devoted to movies and sports, according to Felix Cortes, executive vice president at ECO.

Ad draw. ECO is charging advertisers \$450 per 30-second spot airing Monday through Sunday within the 6 p.m. to 10 p.m. span and \$200 per unit within the 6 a.m. to 6 p.m. time frame.

STNN is using a two-pronged direct mail effort to promote its November start. General managers at all cable systems within the top 35 Hispanic markets in the U.S. plus the top 10 multiple-system operators were sent kits outlining terms and including a demonstration vi-

deocassette that previews the format, Lopez said.

STNN is "patterned after Cable News Network" in look and will have the production values of CNN as well, Wildman claimed.

Among the terms noted in the media kits, said Wildman, will be the fact that "we are paying systems 7½ cents per Hispanic subscriber per month.

A similar mailing soon will be sent to scores of key advertisers and agencies that already support Hispanic media in the U.S., Wild-

"Hispanics are very news oriented as long as the programs are good and the coverage is objective."

man continued. Moreover, ad pages calling attention to STNN will run in advertising, TV and cable trade magazines this fall. In addition, cable system carriers will be offered a co-op advertising option with merchandising and promo-

materials for their markets.

When asked the cost to mount such a service—estimated in some reports at \$25 million for the first year alone—Wildman said only, "It's obviously a multimillion-dollar project." Staffing has begun in the marketing and administrative areas, but not yet on the operational side, he added.

Lookin' all over. However, Lopez, Wildman and STNN news execs soon will be traveling to Mexico, Colombia, Venezuela and other Latin American markets to interview and audition anchor people and reporters.

ECO thus far has announced no fewer than eight anchors or reporters.

Station trend toward earlier network news

The move toward earlier network TV news appears to be accelerating.

A tabulation by the Television Information Office shows that 194 Eastern Zone stations kicked off their network news at 6:30 p.m. last May, compared with 184 the year before. At the same time, 25 affiliates started the network news at 7 p.m. as against 34 the previous May.

Similarly, 35 Mountain Zone stations began their network news at 5 p.m. this past May while the number was 28 the previous May. Comparable figures for MZ stations starting the news at 5:30 were 27 and 34.

Central & West. In the Central Zone, 264 affiliates began their network news at 5:30, the same as the year before. However, during May 1986, the number was 257. Six o'clock starters numbered nine in '88 and '87 but 15 in '86.

On the West Coast (PZ), the number of affiliates starting at 5:30 this May was 16 vs. 11 the year before. But 6:30 starters went down from 19 to 14.

RTNDA to give Murrow Awards to nine

The Radio-Television News Directors Assn. singled out five TV stations and four radio stations for excellence in electronic journalism.

These broadcasters will receive the Washington-based RTNDA's newly renamed Edward R. Murrow Awards, previously the National Awards, at its international conference in Las Vegas on Nov. 30.

The competition was divided into five categories, with news series/documentaries the newest. Winners there were: KPNX-TV Phoenix, for its series on premature babies, and WSM(AM) Nashville, for exploring the reasons behind Nashville's 1987 crime wave.

The other honorees were:

■ **Overall excellence:** KING-TV Seattle, and KYGO(FM) (formerly KIMN) Denver.

■ **Continuing coverage:** WCPO-TV Cincinnati, for coverage of a

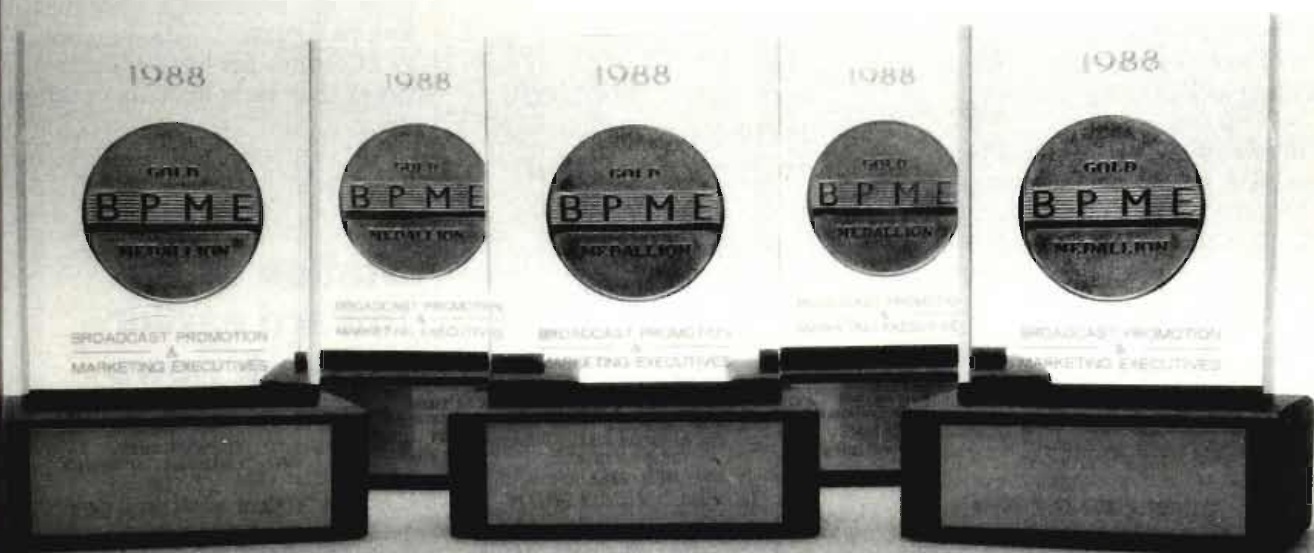
hospital orderly convicted as the serial killer of 34 patients, and WTMJ(AM) Milwaukee, for reports on two severe inner-city fires and their aftermath.

■ **Spot news:** KXLY-TV Spokane, Wash., for reporting on a wild fire destroying a suburban residential area, and WBBM(AM) Chicago, for its reportage on the death of Mayor Harold Washington.

■ **Investigative reporting:** WPLG-TV Miami, for coverage on the Florida Department of Health and Rehabilitative Services' slow response to child abuse, the aged and the retarded. There was no award for radio in this category.

Professors Richard Yoakam and Rod Gelatt of Indiana University and the University of Missouri headed the national judging for the radio and TV competitions respectively.

We thought our Marketing people deserved a little promotion...



...and this is it. Each of our stations was honored by the Broadcast Promotion and Marketing Executives with a 1988 Gold Medallion. We were also honored by the Broadcast Designers Association. We're proud of our promotion professionals. Thank you, BPME for recognizing their talent and expertise.

THE GROUP W TELEVISION STATIONS

KDKA-TV
PITTSBURGH

KPIX-TV
SAN FRANCISCO

KYW-TV
PHILADELPHIA

WBZ-TV
BOSTON

WJZ-TV
BALTIMORE

Ken Costa: RAB's fact factotum

"When I came here in 1964, it was grandma's closet before a rummage sale," says Ken Costa, a human data bank whose lower Park avenue office is dominated by artifacts and memorabilia of his industry.

"Here" is the Radio Advertising

Bureau; "it" is the RAB Library; and Ken Costa is the grandee who presides over that domain in mother-hen fashion with the title vice president/marketing information.

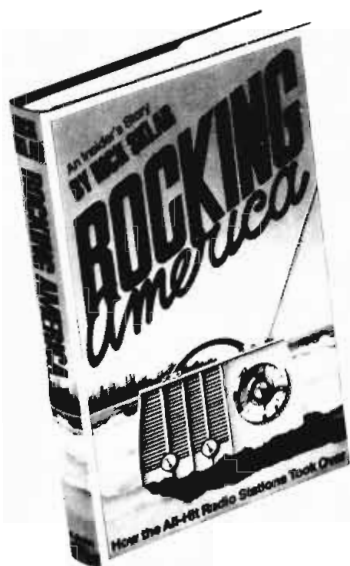
Those who have known Costa from the time he joined RAB as its

head librarian say he always was a fount of marketing and media knowledge. And, if in the process of spewing forth a geyser of advertising facts, he wasn't sure of one, he could cite the precise source where to locate it. Now, with the information age in full sway, the Ken Costa Show is more popular than ever. A 25-year run with the same team is unique in today's hurly-burly marketplace; it is even more of an anomaly in the bare-knuckles milieu known as Adland, USA.

Ask any member-station person to name RAB's top assets and Ken Costa is sure to be on that list—proving once more that the characters behind the scenes in broad-

THREE DECADES OF RADIO & ROCK 'N ROLL

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



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

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

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



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



Ken Costa

casting are often as fascinating as those who strut across its stage. As the redoubtable Costa prepared to celebrate a quarter century as RAB's fact factotum, he reflected on his mission, his medium and its message.

"I had helped set up the first library at Hicks and Griest," he recalled. "But I knew nothing about library science. After all, I graduated with a music degree from Syracuse University. When I was hired by the Radio Advertising Bureau, the organization was at 116 East 55th street in a townhouse. The library was in the basement, which kind of gave me the impression of what they thought about that resource, putting it down there with the empty bottles and discarded utensils. The RAB was founded in 1951, and since then, what had passed for a library over the years

Please send _____ copies of ROCKING AMERICA
(@) \$12.95 each (paperback).

Name _____

Address _____

City _____

State _____ Zip _____

Payment or company purchase order must accompany order. Return coupon to:
TV/Radio Age, 1270 Avenue of the Americas, N.Y., N.Y. 10020

WE GIVE YOU THE WORLD



WHUR gives you the world... the world of news and information.

WHUR brings a unique perspective to radio news with correspondents reporting from Capitol Hill and capitals around the world. WHUR is committed to news: featuring eleven newscasts daily with sports, weather and traffic reports plus the "Daily Drum".

The "Daily Drum" is a comprehensive news program and is the only hour long non-network radio news broadcast in the Washington DC. area. The "Insight Segment" invites listeners to call-in while providing in-depth news analysis on local and world affairs. The "Daily Drum" can be heard weekdays from 6 to 7 pm.

News, music and information for the well-informed listener... only on Washington's Superstation, 96.3 FM.

WHUR 96.3 FM

Washington's Superstation

Howard University Radio, 529 Bryant Street, NW, Washington, D.C. 20059 202/232-6000
Represented Nationally by Durpetti & Associates

which is put out by the National Home Furnishings Association. They know more about furniture than *The Wall Street Journal* and *The New York Times*—I read 'em both every day—which only pick up information from the side occasionally.

“My ground rules for subscribing to a publication are these: It must be a national magazine because we are a national organization; it must be edited for marketing, promotion

or sales, rather than technical, engineering or legal; it must be well-edited by people who know what they're doing in their fields and not just rehashing press releases. Most important of all, it must be informative. After I'm finished reading it, I must ask myself, 'Did I learn anything?' Because if I didn't learn anything, how will our membership or our agency and advertising clients learn anything? You have to read an awful lot of material to find

the good stuff. You have to catch an awful lot of oysters to catch a pearl. But that's part of the fun of library research. In order to get to the solid gold nuggets, you have to sift through the peripheral an irrelevant sediment. That's why I read every scrap of paper that comes into this library.”

Log 'em. Each call for information is logged, says the RAB librarian. They're now coming in at the rate of 6000-plus a year. Helping to swell that number in recent years are queries regarding radio history.

“Many station managements and their staffs are much more historically oriented these days,” according to Costa. “Station anniversaries, for example, call for a special body of facts: ‘What was the world like when WXXX went on the air in 1924?’; ‘What shows were top-rated in 1937?’ That's why we have developed information in our own field as far back as the beginning.

“We feel a responsibility to preserve the past as well as to point to the future. The RAB library is also renowned for settling bar bets now and then on some bit of trivia.”

Costa has his own nostalgia fix. Virtually every weekend, he scours auctions and estate sales in the northeast for collectibles and memorabilia—yes, including old radios and associated industry lore, but also a lot more.

“I zero in on an era rather than specific items,” he says. “I was born in 1936, so I concentrate on collectibles from the '30s—magazines, miscellaneous art deco, dishes, tools.

“I even latched on to a 1936 *New York Social Register*. My kitchen is 50 years behind the times, and I'm proud of it. I cook my breakfast on a 1930s waffle iron and squeeze my orange juice with a 1930s Sunkist squeezer. The kitchen decor ideas come from the magazine ads of that period.”

In that kitchen, Costa follows some of his favorite radio performers, the Mets, whenever he can—what else?—a 1936 Philco model. He says they play better than.—**Philip K. Eberly.** *Eberly, a freelance writer, is author of "Music in the Air: America's Changing Tastes in Popular Music."*

Everything you need to know about entertainment.



Please enter my subscription to *The Hollywood Reporter* for: (check one only)

2 years \$162

1 year \$89

6 months \$69

NYC. Air Express (1 year) \$139

Weekly

International

Edition only

(One Year) \$120

NAME

TITLE

COMPANY NAME

ADDRESS

CITY

STATE

ZIP

COUNTRY

PHONE ()

PAYMENT ENCLOSED AMEX MASTERCARD VISA

CARD NO:

EXPIRATION DATE

SIGNATURE

SEND TO: THE HOLLYWOOD REPORTER, 6715 SUNSET BLVD., HOLLYWOOD, CA 90028
TELEPHONE: (213) 464-7411 TELEX: 188562 TELEFAX: (213) 469-8770

The REPORTER
We're Entertainment

had gone through so many hands, like a 10th-generation tape, it was very muddled and out of order.

"However, before I took the job," Costa went on, "I told Miles David [then RAB President] I wanted four things as conditions of hire: six months to clean up the place, a budget, management direction, and authority to carry out plans and get things done. Miles agreed and backed me up right down the line."

Modern times. Costa's ushering the RAB library into the modern communications era in a relatively short time could well serve as a Harvard "B School" case study. He read every clipping and article in the scattered and sometimes tattered files; organized all new subject matter headings; tripled the publications' subscription list immediately; added numerous reference works, almanacs and yearbooks ("I told 'em, stop wasting money on etiquette books and spend it on marketing literature and research tools"); got an assistant "so I wouldn't have to spend

30 hours a day filing"; got rid of duplicates and even remounted many articles, "because if they're pasted improperly on paper, they're sure to get damaged."

Following his first few hectic RAB years, as radio continued to demonstrate it was a born-again

—
*"I told 'em, stop
wasting money on
etiquette books
and spend it on
marketing literature
and research tools."*
—

medium in the television age, Costa gradually brought the association's library to a position where its usefulness and expansion became the talk of the industry. Today, its resources are in tune with the modernity of radio itself.

Ensclosed in the Bureau's headquarters at 304 Park Avenue South since the mid-'80s, the RAB library is *au courant* in every sense of the

word. A whirlwind tour through the stacks, rows of filing cabinets and shelves with tour director Costa means only a brief stop here to admire a treasure trove of early *Radio Daily Yearbooks* and a briefer stop there to look at the latest *Statistical Abstract*.

Back in his office, the Reverend Costa mounts his metaphorical pulpit to deliver a homily on radio marketing information theology. The stacatto, rat-ta-tat message comes through more as holy writ than as a collection of sonorous platitudes.

"We now subscribe to over 150 magazines, newsletters and other serial publications. It's not just reading the obvious magazines and papers. It's reading the trade journals that are used by retailers, merchandisers and marketers, so that if you need information on the furniture business, for example, you'll get it from *Home Furnishings Daily*, *Professional Furniture Merchant* and *Competitive Edge*,

**(Sidelights
continued on page 20)**

ABSENTEEISM IN INDUSTRY IS AN INTERNATIONAL PROBLEM.

America
has back
problems too!



Many of the major problems that plague every country, debilitating workers and hampering industry, are related to the back and spine. Pain and disability results in poor performance, more absenteeism and less production. People, families and income are affected, as are world economies.

The U.S. is a highly industrialized nation. Therefore, we feel the effects, probably more than any other country.

These are whimsical public service spots that convey a serious message about saving the back and avoiding structural health problems. Order your TV or radio series now. They're FREE.

FREE 60 SECOND AND 30 SECOND SPOTS FOR TV AND RADIO

TO: American Chiropractic Association
1701 Clarendon Boulevard
Arlington, Virginia 22209

88-3

Please send me copies of "Absenteeism—An International Problem" public service spots for:

- Television (One 60-sec. & one 30-sec. spot on 1/4" videocassette)
 Radio (Six 60-sec. & six 30-sec. produced spots)

I understand the spots will be sent without cost or obligation.

Public Service Director

Station

Street Address

City

State

Zip

Please Send Me Additional Health Campaigns That Are Available

TV Business Barometer

July spot TV increased 7.5%

The outlook for July spot TV business was not very high but it turned out a little better than expected, compared with July '87, according to reports by the *TV Business Barometer* sample of stations.

Part of the increase shown may be explained by the fact that July '87 was a four-week Standard Broadcast Month (SBM) while July of this year comes out to be five weeks, based on the last-Sunday-of-the-month method.

As noted previously, most stations reporting to TV/RADIO AGE base their figures on the calendar month, but a number of the smaller stations use the Standard Broadcast Calendar. The precise effect of this is not factored into the final estimates. This is because an SBM can include varying numbers of days from the preceding and current months, necessitating a complicated weighting.

In any case, the results from the sample show spot up 7.5% from

July '87 to July '88. The number looks better when compared to June, which was a negative—down 2.6%—so that the July increase in percentage terms comes out to be about 10 points better than June.

The July increase was also better than the rises in March, April and May, which were up, respectively, 6.3%, 5.6% and 0.9%.

July broke the \$500 million mark for spot TV for the first time, total volume for the month coming to \$517.5 million, compared with \$481.4 million for July of last year.

July also broke through the \$3 billion mark for the year to date. The cumulative figure for seven months stands at \$3,463.3 million as against \$3,287.3 million last year. The half year '88 total was \$2,945.8 million.

Noticeable gap

During the past few years, June and July figures were pretty close in volume, but this year saw a noticeable gap. The \$517.5 million for July compares with \$471.0 million for June.

Spot business through July is now running 5.4% above that of last year. But the overall trend has been down. In the first quarter, spot TV was up 10.0%; in the second quarter it increased only 1.5%.

The local business picture during the first half was somewhat different. The first quarter was up 9.9%, while the April-to-June period was almost the same—8.1%.

Bracket rankings

The medium-size stations (those in the \$7-15 million annual revenue bracket) showed up best in spot increases during July (see figures below). The smaller stations (in the under-\$7 million bracket) ranked second, while the larger stations (over \$15 million) were third.

Over the seven months, there has been no consistency in rankings, however. The smaller stations were first three times, the medium-size outlets were first twice and the larger stations ranked first two times. There were similar numbers for the second and third places. This reflects variation in regional and market business levels, a variation that is said to be increasing over time.

National spot +7.5%

(millions)

1987: \$481.4

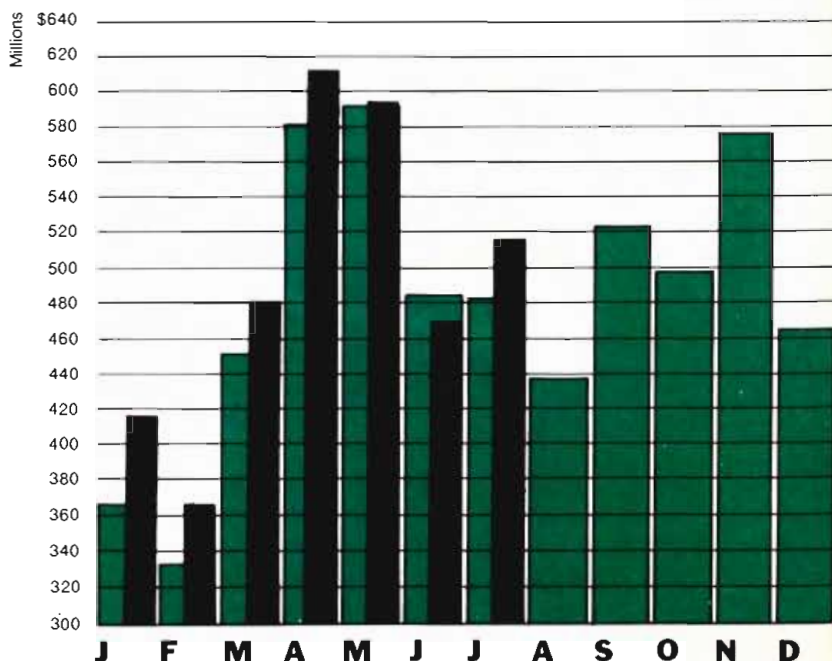
1988: \$517.5

Changes by annual station revenue

Under \$7 million	+8.4%
\$7-15 million	+12.9%
\$15 million up	+5.3%

July

Network (millions \$)



MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1988

September 14-16	National Association of Black Owned Broadcasters, Ramada Renaissance Hotel, Washington September 5 Issue
September 14-17	NAB Radio '88, Washington Convention Center September 5 Issue
October 14-18	MIPCOM, Cannes October International Issue
October 17-19	Television Bureau of Advertising Annual, Meeting, Las Vegas October 17 Issue
October 25-28	Community Broadcasters Association, Caesar's Palace, Las Vegas October 17 Issue
November 7	London International Advertising Awards, Royal Lancaster Hotel, London
November 9-13	National Association of Farm Broadcasters, Kansas City
November 30-December 3	Radio & Television News Directors Association, Convention Center, Las Vegas November 28 Issue
December 7-9	Western Cable Show, Anaheim Convention Center November 28 Issue

1989

January 4-8	Association of Independent Television Stations Century Plaza, Los Angeles, December 26, 1988 Issue
January 24-27	NATPE International Convention, George Brown Convention Center, Houston January 23 Issue
February 2-5	Radio Advertising Bureau Managing Sales Conference, Loew's Anatole, Dallas
February 13-18	29th International Television Film & Video Programme Market, Monte Carlo February International Issue
April 9-12	Broadcast Financial Management Association, Loew's Anatole, Dallas April 3 Issue
April 21-26	MIP-TV, Cannes April International Issue
April 29-May 2	National Association of Broadcasters, Las Vegas Convention Center April 17 Issue
May 6-13	Annual Golden Rose of Montreux Festival, Palais des Congres, Montreux
May 21-24	National Cable Association, Dallas Convention Center May 15 Issue
June 17-23	International Television Symposium, Montreux
June 21-25	BPME/BDA Association, Renaissance Center, Detroit June 12 Issue

International Report

European ratings survey says satellite channels reach 23 million a month

PETAR members are not only pleased with the second pan-European audience research figures, they also seem happy with the way it was done. So much so, says PETAR chairman Julian Pounds, that "it will be difficult for any other audience research company to come along and replace Research Services Ltd., which was commissioned this year to conduct the survey. But, he added as any good negotiator would, "We will look at other options."

According to Pounds, cost considerations probably will preclude any incorporation of people meters into the third PETAR study now expected to be conducted next spring. He says that, because of the unavailability of useable figures on cable viewing, satellite channels end up spending 2-3% of their total revenue on research, a far greater proportion than the amount spent by terrestrial channels. Terrestrial channels, he said, spend about 0.2% of their income on research.

This year's study involved 15,000 interviews conducted between April and June and a four-week diary sampling for the period April 11 to May 8, completed by 4,807 cabled householders.

Results of the survey showed that satellite television was attracting 7.3 million unduplicated European viewers every day, 16.8 million in a week and 22.8 million during four weeks. There are 12.4 million cabled households in Europe, with 32.3 million individuals in cabled households.

In general, the figures also show the dominance of national channels in countries where they can be received on cable.

"We do not feel that we are competing with national channels," counters Super Channel advertis-

National stations still the biggest draw in cable homes.

ing sales director Michael Schlagman. Satellite channels offer an alternative, he says, "Satellite channels will never get high rating. We are targeting our audiences. Advertisers buy us because they get a bad deal from terrestrial channels."

While the total viewing figures for Super Channel substantiate Schlagman's point about ratings,

he was particularly pleased by the number of businessmen who watch the Super Channel news and other business oriented programs. Although Schlagman noted that the recently announced scheduling of five Super Channel newscasts (one repeated) every day is likely to attract more advertisers anxious to reach those demographics, in reality Super Channel made the scheduling move to cut news costs.

The Twilight Zone and *Benny Hill* tied for first place as the most watched Super Channel programs, but two programs, one Dutch (*Say Ah*) and one German (*Tatort*), both broadcast in their native languages with English subtitles, were among the top ten.

The other major pan-European English language station, Sky Channel, also built a good story around the PETAR results. Its analysis of the figures shows that Sky maintains a three-to-one rating lead over Super Channel in all the major demographic groups. Sky Channel said that since last year's PETAR study its four-week audience has grown by 3.1 million viewers.

Perhaps the most satisfying result is shown in the Nordic figures where Sky claims it continues to be the most popular satellite channel, gaining a far greater share of the cable audience than the Swedish language satellite channel, ScanSat, launched at the beginning of the year. As ScanSat did not partic-

U.S. buy-in for Super Channel?

There soon may be strong American involvement in Super Channel, as four principal ITV owners of the satellite channel will meet soon to discuss selling their shares. U.S. activity is centering around United Cable TV Corp., HBO and Turner Broadcasting.

Earlier this month London Weekend Television sold its 7% stake to the Virgin Group, making the latter the largest single shareholder in the channel, with 35%. Granada, which owns 20% of the channel, is the second largest shareholder. Yorkshire Television owns 15%, TVS 11% and Anglia 5%. Nine other ITV companies collectively own the other 14%.

Although it is understood that Super Channel, which has lost a considerable amount of money since its launch, has turned down a number of other approaches, the possibility of some U.S. involvement may be too attractive to dismiss.

For its part, Virgin executives are reiterating their commitment to Super Channel and are sticking with the position they adopted at the time of the LWT share purchase—that its enthusiasm for Super Channel remains undiminished. However, Virgin Group chairman Richard Branson said the addition of one or more American partners could offer excellent programming opportunities.

Sky Channel has a 3-to-1 ratings lead over Super Channel.

ipate in the study, it is not privy to the figures. But if Sky's interpretation is correct, observers may begin to wonder how much value ScanSat has actually received from its considerable spending on programming.

The PETAR survey was supported by Children's Channel, CNN International, Lifestyle, MTV Europe, RAI, RTL Plus, SAT 1, Screensport, Sky, Super Channel, IBA, McDonald's Systems of Europe and SIPRA.

Television South plc

has acquired the stock of

MTM Entertainment, Inc.

The combined corporation will be known as

TVS Entertainment plc

We acted as financial advisor
in the United States to Television South plc
in this transaction.

Merrill Lynch Capital Markets

A Company formed by Marvin Josephson and members
of senior management of Josephson International Inc.
and its wholly-owned subsidiaries International
Creative Management, Inc. and ICM Artists, Ltd.

has acquired

Josephson International Inc.

We acted as financial
advisor to Marvin Josephson and the acquiring
Company in this transaction.

Merrill Lynch Capital Markets

Bozell Inc.

A corporation formed by management

has acquired

Bozell, Jacobs, Kenyon & Eckhardt, Inc.

and

Poppe Tyson, Inc.

from

Lorimar Telepictures Corporation

We acted as financial advisor to Bozell Inc.
in this transaction, assisted in the negotiations
and arranged the financing.

Merrill Lynch Capital Markets

The Rank Organisation Plc

has acquired

BHCP Video

from

Bell & Howell Company Columbia Pictures Entertainment Inc.

and

Gulf+Western Inc.

We were pleased to assist
The Rank Organisation Plc
in this transaction.

Merrill Lynch Capital Markets

McGraw-Hill, Inc.

has sold its 49% interest in

Nikkei-McGraw-Hill, Inc.

to

Nihon Keizai Shimbun, Inc.

We acted as financial advisor
to McGraw-Hill, Inc.
in this transaction.

Merrill Lynch Capital Markets

Adler & Shaykin

through a newly formed corporation
has acquired

Wherehouse Entertainment, Inc.

We acted as financial advisor to Adler & Shaykin
in this transaction, served as Dealer Manager for the tender offer
and assisted in the negotiations.

Merrill Lynch Capital Markets



Merrill Lynch

Radio Report

Paul Harvey remains the undisputed champ of radio

Paul Harvey has spent a lifetime racking up new radio records, and he's done it again in the new spring 1988 RADAR 37, outdoing even himself one more time. He did it by capturing an average audience of 6,033,000 listeners, 12-plus at 8:30 a.m. weekday mornings via ABC's Entertainment Network. And RADAR's second, third, fourth and fifth highest ranked shows are also Paul Harvey newscasts.

Even so, ABC's Entertainment and Information Networks still placed only eight of the top-20 spon-



Spring RADAR shows Harvey has outdone himself by capturing an average audience of 6,033,000.

Paul Harvey

sored network radio programs in the latest RADAR out of Statistical Research Inc. Various CBS news reports made the other dozen of the networks' top 20 list, with Charles Osgood's *Osgood File* winning three of CBS' 12 places.



"The Osgood File" won three of CBS' 12 places in the survey.

Charles Osgood

SRI president Gale Metzger says the new RADAR is the first to be based on an increased sample size. Past RADAR network audience counts have reflected interviews with 8,000 persons across a 48-week interval. Data in this new report are based on about 10,000 interviews, and SRI is building up to a full base of 12,000 respondents for the Fall 1988 RADAR. The new report covers audiences of 21 radio networks including, for the first time as a separate network, Mutual PM.

The report shows audiences of the adult networks up 3.3% among persons 12-plus and up 8.2% among adults 25 to 54. And this happened despite Talknet's removal from RADAR's daypart average section, taking its listeners out of the full adult listener base. Youth network audiences were flat, up only 0.6% among persons 12-plus and down 4.2% among listeners 12-34.

Lotsa goodies. Like most RADAR reports, there are goodies for many of the 21 measured networks to point to: either No. One or No. Two in this or that demo, or big percentage jumps or ranking shifts from previous reports.

ABC's Information Network ranks first overall, and its Entertainment Network comes in second. When networks are ranked during the largest daypart in which all networks transmit programming, Monday-Saturday, 6 a.m. to 7 p.m., Transtar ranks third, jumping up from eighth place last time around.

When all networks are ranked among those broadcasting fulltime, Monday through Sunday, 6 a.m. to midnight, ABC's Contemporary Network ranks third. Contemporary comes through this RADAR with 10 first place finishes, three seconds and three thirds among the 25 sex-age breaks analyzed. That's twice as many first places as Mutual, the runner up second in number of first places scored.

Satellite Music Network 2 won in the percentage gain category, with a 78.2% jump among persons 12-plus and a 55.4% gain among adults 25 to 54. CBS climbed 12.1% among persons 12-plus and jumped 17% among adults 25-54. Mutual climbed 13.6% among adults 25-54, NBC gained 8.1% among adults 25-54 and Transtar zoomed up for a 23.5% increase among this 25-54 bracket.

CBS RadioRadio shows increases of 16.5% among all persons 12-plus and jumped 17.7% among listeners 12 to 34. The Source, though down among persons 12-34, shows three first place rankings, in the adults 25-34 group, men 25-34, and among men 18 to 49.

All-American sound for Japan's second FM station

A second commercial FM station is about to go on the air in Japan, using the handle FM Japan, broadcasting from Tokyo. All of the programming will come from America because, according to Fumihiko Imura, vice president in charge of programming, "we want the American sound."

And that's just what he'll get, with 20 hours a week coming from Cody/Leach. That's Frank Cody of The Wave fame, who will be sending a blend of New Age and contemporary jazz music to the station.

The only station to compete with FM Japan is FM Tokyo, which offers a wide range of radio programming, some of it music, all of it highly segmented in short 10-15 minute blocks. FM Japan, however, will counterprogram with long periods of U.S. music. Under Japanese law, only six minutes of commercial time are permitted each hour.

Are corporate TV sponsorships a trend in pan-Euro broadcasting?

Roy Duke believes he is in the process of cracking one of the biggest obstacles to pan-European advertising: the natural reluctance of nationally-based international corporate advertisers and agency executives to relinquish control over part of their budgets.

Given the reputed obstinacy and local influence of some of the ad people involved, Duke's claim might sound farfetched, but he is beginning to establish a track record.

Duke has just been promoted to Super Channel's controller of sponsorship, and despite the satellite channel's financial problems, he's managed to make sponsorships a growth area by convincing corporations to shift advertising money out of their agency budget and into corporate sponsorships of TV programs on Super Channel.

"Sponsorship deals now account for approximately 35% of Super Channel's total revenue," estimates Duke.

Insofar as the local advertising chiefs are concerned, Duke says that international television com-

"Companies cannot have local managers making international advertising decisions."

panies can offer something which the local advertisers cannot obtain elsewhere. They can buy spots, he acknowledges, but they cannot get sponsored program association. In 1992, the year all the trade barriers come down within the European Community countries, offers opportunities for companies, he says. "They will have to set up new structures to take advantage of those opportunities. Companies cannot have local managers making international advertising decisions."

It's started. Duke believes that a number of companies already are sorting out whatever difficulties may exist with their local managers.

Super Channel's Roy Duke says he's on the verge of cracking one of the biggest obstacles to pan-European TV.

"We are getting new advertisers coming in," he says, "so they must be finding ways around the problem." Naturally, while Super Channel may be at the top of the European broadcaster's sponsorship league, when it comes to sponsorship, most people would argue that Super Channel is in a rather enviable position. With the possible exception of France, most European countries restrict the practice in one way or another.

Super Channel executives, however, have been enthusiastic backers of the idea, and it currently airs approximately 10 sponsored programs or features. Sponsors include Toyota, Goodyear, Philips, Mobil, Gillette, Coca-Cola, Canon, TDK tapes and Rank Xerox.

European sponsorship, noted Duke, is quite different from the American version usually seen on

public broadcasting. "We believe," he says, "in a complete package."

Under the Super Channel plan, the sponsor not only receives billboards around a program, but he also gets additional spots at other times. The spots, explains Duke, sell the product. "The American system probably doesn't do anything for the sponsor," he claims.

Duke believes that, in effect, the sponsored program establishes a product image. Citing Goodyear, which sponsors weather reports, as an example, he explains that tires are a distress purchase. You only think of them when you have a flat, he says, adding there is an immediate association between driving and weather conditions.

Duke expects Goodyear to extend its Super Channel sponsorship into other areas.

Although there are some moves within Europe to make it even more difficult to be commercially successful, Duke is among those who predicts that there eventually will be sponsorship deregulation in Europe.

Clearly, executives of another British television company agree. Duke's Super Channel predecessor, Jon Marchant, is moving to Granada to begin investigating sponsorship opportunities, joining a small band of other ITV officials working toward the same goal.

—Irv Margolis

German hitch on French satellite?

German satellite channel SaT-1's legal advisor, Andreas Schardt, says he is convinced that one or more of the German satellite channels will end up on the French satellite TDF-1.

His optimism comes at a time when some of those close to talks between representatives of the two countries have been expressing serious doubt that an agreement can be reached. Schardt acknowledges that there still is a long way to go, but he says that in the end the French will have to lease transponders to the Germans just to have channels for people to watch. So far the French seem to only have the prospect of one French cultural channel to utilize TDF's five transponders.

Schardt concedes that negotiations probably will remain stalemated until after the satellite is launched next October. "Both sides will filibuster to try to get a settlement which suits them," he says. Nevertheless, he is convinced that an accord will eventually be reached, if not for TV, then for the 15 digital radio stations the Germans want to satellite.

Of course, even if a TV deal is struck, the four German contenders—commercial channels SaT 1 and RTL Plus and the state broadcasters ARD and ZDF—still will have to decide who gets to transmit on the two transponders the French are willing to make available.

Radio Business Barometer

Pickup in spot is seen by reps

Signs of a pickup in spot radio during the latter part of the third quarter and into the fourth are beginning to emerge. While there's little likelihood of a double-digit increase in spot for the year, there's some hope of a rise in the high single digits. And there is confidence that spot will at least attain the mid-single-digit level for the year.

Some of the fourth quarter signs are particularly bright, according to a spot check of the major reps. Peter Doyle, executive vice president of McGavren-Guild's eastern division, says, speaking for the Interep companies, that at this point the fourth quarter looks "sensational," with orders well ahead of budget.

Bob McCurdy, vice president and general sales manager of Katz Radio, reports that the fourth quarter pacing for that Katz Radio Group unit is "real strong." He also sees September looking "real

good," with pacing toward the end of August "in the 20s."

The other two months of the summer quarter were not that great for Katz Radio. August was down a bit, but since it was a four-week Standard Broadcast Month (SBM) vs. five weeks last year, McCurdy considers the month's results "decent."

July was up in the double digits for the industry, according to a preliminary estimate, but the SBM situation was the opposite of August's—five weeks this year and four in '87. So the adjusted result is probably somewhere near flat.

Doyle says that as of mid-August pacing, September looked "healthy" in the overall Interep picture, including McGavren-Guild. But August was a "disappointment."

Less promotion

The McGavren-Guild executive sees a turning in the past reliance of clients on promotional budgets for radio. A significant sign is the activity by package goods advertis-

ers, according to Doyle. He pointed to Maxwell House as one of the most active brands in spot during the third and fourth quarters and into the first quarter of next year. He estimates the budget for that campaign at about \$5 million.

Doyle sees a depressing effect by price disclaimers affecting radio drives by automotives and airlines. He says that some of the disclaimers are too complicated to be fitted into 30s, and even 60s.

Half-year results

Spot radio was up 1.1% in June, according to figures from Radio Expenditure Reports. July data is on the verge of being released but was not available at presstime.

Half-year results for spot radio show the following RER-calculated figures: Overall, spot was up 3.8%, with the top 10 markets up 5.3%, the 11th-to-25th markets up 0.9%, the 26th-to-50th group up 5.4% and the 51-plus markets up 3.2%. A breakdown of the latter market group by CBS Radio Representatives shows the 51st to 100th markets up 4% and the 100-plus markets up 2%.

June

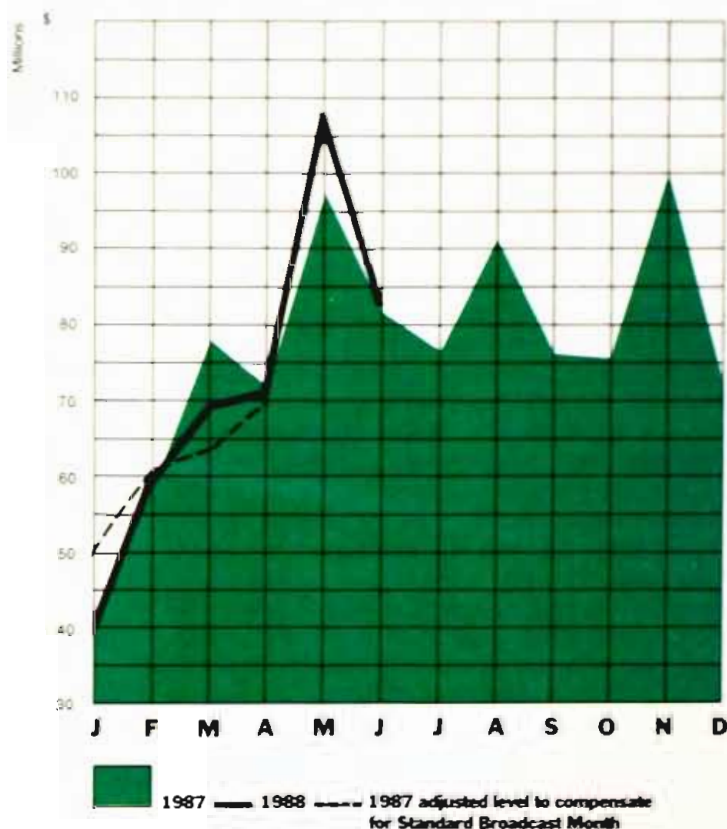
National spot +1.1%

(millions) 1987: \$82.5 1988: \$83.4
1987 adjusted \$82.5

Changes by market group

Market group	Billings (mils.)	% chg. 88-87
1-10	\$31.8	+0.8%
11-25	18.8	-1.7
26-50	13.5	+10.9
51+	19.3	-2.0

Source: Radio Expenditure Reports



Masaaki Asukai, of West Entertainment in Los Angeles and a consultant to the new station, says FM Japan should gross \$5 million (U.S.) a month, a staggering figure to most U.S. radio broadcasters. FM Tokyo is pulling in approximately \$125 million a year, according to Imura, and he expects to draw even with that figure in five years.

Imura, who defected from FM Tokyo, says he's confident the station's upscale audience will attract the advertisers. Ownership participants in FM Japan total 190 companies—(yes, that's 490).

Backfield shift at Shamrock as group seeks more stations

Explaining the top management shifts at Shamrock Communications, new president William R. Lynett, who moves up from vice president and CEO, says the company is in the process of looking for new acquisitions, although "it's tough to find time to look around for new properties at the same time you're operating the stations you already have in place. We made our



"We made our changes to make it easier for us to look for opportunities in radio and print."

William R. Lynett

changes to make it easier for us to look for opportunities in both radio and print." Shamrock publishes the *Scranton* (Pa.) *Times*, seven other newspapers and six weekly free distribution papers as well as operating nine radio stations in seven markets.

Lynett says Shamrock is looking primarily for radio stations in medium-sized markets. The biggest the company is in now is Baltimore, and he doesn't rule out "picking up the right deal if we found one in a larger market." He says Shamrock prefers to "find stations that are floundering, pick them up at a good price, then turn them into winners. The biggest mistake too many people are making today is to find themselves over-leveraged because they overpaid a lot more for the property than it's worth. We intend to avoid that trap."

As president, Lynett succeeds James J. Haggerty who becomes chairman. Shamrock is owned by the Lynett and Haggerty families. Election of Haggerty to chairman allows him to devote more time to his post as Pennsylvania Secretary of the Commonwealth.

Also, George F. Duffy, who has been vice president, sales for Shamrock, becomes the new chief operating officer, taking over many of the day-to-day operational responsibilities Lynett had been handling. And Lee

Abrams, founding partner of Burkhart/Abrams/Douglas/Elliott & Associates, has been recruited as director of corporate programming. Lynett says that since Abrams made his name in album rock, targeted primarily at 18-34 males, "that's the format we'll probably be looking at first in most cases."

Jewish & Hispanic audiences big winners in station swap

Spanish Broadcasting System's proposed purchase of WEVD(FM) from the Forward Association to put Spanish language programming on FM radio in New York for the first time actually involves three radio stations and a mutually beneficial arrangement that spreads the influence of two languages among listeners of two ethnic groups, Jewish as well as Hispanic. SBS president Raul Alarcon, Jr. calls the deal "singularly the most important event in the history of Spanish radio in the United States."

But it's important to Yiddish and Jewish culture, too, as at the same time Forward is selling WEVD(FM) to SBS, SBS is transferring WFAN(AM) to Forward. Harold Ostroff, general manager of the Forward Association, says the station swap "and the substantial cash payment" coming to Forward will enable WFAN to extend its Yiddish and Jewish cultural programming to a much larger Jewish community audience throughout all of the metropolitan New York area as well as upstate New York, Connecticut, Massachusetts, New Jersey and Long Island.

On top of getting WFAN's assets and license, the agreement gives Forward a half interest in the 22-acre transmitter site in the Jersey Meadowlands, adjacent to the New Jersey Sports Complex. Subject to various prepayment options, total cash return to Forward over the next seven-and-a-half years should be approximately \$70 million, which includes yearly interest payments and a final balloon payment. Ostroff estimates total value of the transaction to Forward, including cash, WFAN and the land under its transmitter site, comes to between \$90-and-\$100 million.

Besides WEVD, Forward publishes *The Jewish Forward*, which it says is "the oldest surviving Yiddish language newspaper in the U.S.," now in its 91st year of publication. WEVD's format has been big bands and standards plus "Anglo-Jewish programming" and other foreign languages.

The complex transaction, subject to FCC approval, is the culmination of negotiations begun almost a year ago. Alarcon says that at that time he decided to upgrade his current AM facility, WSKQ, with the ultimate goal being an FM facility to give New York's three-million Spanish speaking residents their first station on the FM dial.

An opportunity came when Emmis Broadcasting's acquisition of most of NBC's radio stations forced Emmis to divest WFAN and WQHT(FM) in New York. Alarcon bought WFAN for a record \$23 million. It was an AM, but a 50,000 watt with vastly greater reach than WSKQ's existing signal, and a much more attractive swap to an FM owner like Forward.



PETRY MEANS BUSINESS


....for each of our client stations. Our research, marketing and sales experts know how to convert the numbers into orders. Petry creates innovative selling strategies based upon each station's distinctive advantages. We have proven the ability year after year to deliver outstanding sales performance. That's why Petry is Number One in Spot Television. It's our only business.


PETRY

Petry, Inc., The Original Station Representative


Quick

as you can say Arbitron

 Quick as you can say Arbitron, you can easily "crunch" estimates, dayparts, demos. Define audiences by more than just age and sex. AND get professional presentations in a flash.

 Quick as you can say Arbitron, our PC applications handle more information than ever before. In the time it takes you to

slip a diskette into your personal computer, you can have at your fingertips all the information you need for decisions that pay off.

 Call your Arbitron representative today. Let us show you how our PC applications save you money so you can make more money every day. *Quick as you can say Arbitron.*



ARBITRON RATINGS

1988 Arbitron Ratings Company

so many of them causing interference, that part of the solution will be, as much as some people may say, 'My goodness,' more radio stations, more AM stations particularly." He is talking about the upper spectrum that was just approved by an international conference for U.S. broadcasters.

"If that upper spectrum is used right," Parnigoni says, "it could relieve some of the technical problems that we have on the lower spectrum."

The big problem on AM, of course, and the reason why many listeners have moved to FM in the past decade, has been the interference caused by too many adjacent stations in congested areas.

In order to shoehorn in more AM stations and reduce interference, many stations use "multistick" operations, several transmitter towers on the same site.

An increasing problem in increasingly crowded metropolitan areas is that these antenna farms require several acres of valuable land—land often worth more than the station itself.

As Henry Straube, assistant chief of the FCC's AM radio branch notes, "It's considered a reasonable business decision" to sell off the land and move the farm to cheaper land, but probably at a location that is inferior to the original farm site. That move then compounds the AM station's problems.

Antenna research

Tom Albers, FCC branch chief, adds, "I suppose some of the licensees are forced into moves they would not otherwise make because of the current value of their leased transmitter site. I think we've had a few situations where they have lost their lease because of the increased value of the land and the landowner would not renew."

Thus, Albers says, for those reasons in addition to the problem of reduced listenership, the agency has been receiving a steady increase in the number of requests to go silent. There is no count on the number, he says, but he judges it to be "several dozen" as opposed to only a dozen or two a year just a few years ago.

And if the "multistick" opera-

tion remains a problem for AMers, the NAB's feverish research is not about to offer any solutions soon, according to Stanley Salek of the NAB's science and technology department.

Although the directional antennas will have to remain, he does hold out promise that a new antenna will be available to cut down some of the interference problem.

Set to go on the air on an experimental basis shortly after the first of the year is a station operated by Howard University in a Maryland suburb of the capital. The station will be at 1660 KHz in the expanded band. It is designed to reduce the skywave pattern of a transmitter while improving the groundwave for those stations that do not desire a clear channel.



The antenna design is the surviving one of two on which the NAB had started research. The other was dropped after studies were unable to prove it would work.

Salek says the NAB also will have available at the radio convention a prototype of a new "super-radio" that will have a continuous AM-FM dial and incorporate all the latest decoders and other technical improvements to enable AMers as well as FM stations to put out a better-quality signal.

And new technical standards adopted by the FCC this year hold out promise in cutting down some of the noise problems AMers have.

But Parnigoni puts second only to the new spectrum in importance, for improving the AM situation, the advent of AM stereo, which he admits is "a very slow process."

He notes with enthusiasm that the next generation of American-made cars is going to include AM stereo radios as optional equipment. All Chrysler products will have them, he says, and about 80% of General Motors' automobiles and a smaller percentage of Ford products will offer Motorola's version of AM stereo.

But without a single standard—

there are two types of incompatible AM stereo sets available—the industry still faces the "chicken-and-the-egg" problem. Until AM stereo is offered, the manufacturers won't build the receivers. Until the receivers are available, there can be no listeners. So why broadcast in stereo?

But Parnigoni is optimistic about that solution, too. A former station owner himself, and head of the NAB's radio operations since 1984, he sees a steady increase in the number of AM stations that are going stereo, even if there are no receivers available.

He estimates that as many as 14% listed as of July 31 are not broadcasting in stereo (there are 4,089 FM noneducational stations).

Many stations, Parnigoni says, are still using "old transmitters, old consoles and other control equipment. As their equipment wears out or they update it, they update to stereo equipment." Then when the transmitter needs replacing, it, too, will have AM stereo capabilities and will be broadcasting in stereo.

New programming

A great deal of *Radio '88* also will emphasize the need for new programming to resolve AM's problem. Parnigoni notes that talk radio and music such as nostalgia broadcast in monaural do quite well on AM. "Many AM stations have not found their programming niche," he says, and they need to take a new look at programming possibilities.

As for FM, Parnigoni believes that the recent experience with AM has shown the industry and the government regulators that without a vigilance that was not practiced in the past, there could be an "AMization" of FM.

"It's important to remember that at this time there is no directionalization of FM stations," Parnigoni says. "There might be one or two exceptions, but there's much more concern about interference protection on FM than we have had in AM, so we don't have that inference."

But, he adds ominously, "We can see that coming about." □

RADIO SOUNDS OFF

Is expanding the AM band a solution? FCC is getting the 'go silent' treatment

AM static clings to NAB laundry

By HOWARD FIELDS

The message for AM radio operators expected to come out of the *Radio '88* conclave in Washington is expected to be: Hang on! Help may or may not be near.

FM is alive, well and quite successful, thank you, but AM operators are still waiting for the cavalry. Interference from a panoply of stations still remains the biggest AM problem and drains listenership.

The FCC, which issued a report two years ago saying what the broadcasting industry already knew—that the declining AM band needs help—is slowly churning its way through a few items that may help solve AM's problem.

As an indicator that AM is still having its problems, the FCC reports that applications for stations to go silent without losing their license have almost doubled in the past year or two.

According to the National Assn. of Broadcasters, sponsor of *Radio '88*, there are several relatively simple solutions to AMs problems: technical improvements, program-

ming techniques and some help from Uncle Sam and other industries.

But the NAB believes, ironically on the surface, that the greatest solution to the AM interference problem lies in adding more fulltime AMers to the already-crowded spectrum.

The NAB solution is to assign only current daytime-only stations to the new expanded AM band 1605-1705, expected to be made available in the early 1990s. It would allow the daytimers to broadcast in the new band, restricted to 10 KHz, while broadcasting in their existing daytime-only band. As receivers that can handle the expanded band become available and listenership on that band grows, stations there will have to drop their old signal and that band would no longer be available. Broadcasters in the new band also would have to adhere to improved standards regarding their signal and the interference it can cause.

David Parnigoni, senior vice president for radio at the NAB, says, "There are so many stations,

NAB's David Parnigoni



Television/Radio Age

September 5, 1988

Chicken-and-egg problem: Until AM stereo is offered, no one will build the sets. Until they do, there can be no listeners.

Contemporary jazz: A hot new format

Instrumental contemporary jazz, propelled by solid-selling record acts, is starting to make programming inroads as a competitive format against the more placid new wave sounds. "New wave seems to have given birth to a broader form of music," claims George Burns, Los Angeles radio consultant, "which is instrumentally-based jazz. New Wave is dead, and instrumental contemporary jazz is likely to represent the next wave of programming going up on the satellite."

Burns points to New York's former WPIX-FM, which recently changed its calls to WQCD(FM), dropped its adult contemporary format and switched to contemporary jazz as a major development. The New York area now has its first all-jazz outlet since WRVR-FM dropped the format eight years ago (TV/RADIO AGE, Aug. 22).

Echoing Burns' belief in the development of contemporary jazz formats is Don Graham, co-owner of TBA Records, a leading specialist in contemporary jazz groups. "New wave music was a trendy thing, and the trend is over. Now it's back to basics, and that means fusion contemporary jazz. Radio has been hesitant to call it jazz because people thought it meant the Dukes of Dixieland right away. But contemporary fusion artists are Spyro Gyra, Bobby McFerrin, Yellowjackets, Tim Heintz, the Rippingtons, Frank Potenza, Shadowfax, Dave Grusin and Don Grusin and George Shaw and Jetstream."

Graham's company, which has eschewed using the word jazz in its marketing, is now waving the word about. "Contemporary jazz is what the people driving BMWs are listening to," he says, "and it's who radio

stations are starting to go after."

Across the country in San Diego, KIFM(FM) has been programming contemporary jazz fulltime for one year, notes Burns. Fusion acts regularly make the playlists at KKGO-FM, L.A.'s 24-hour jazz outlet, and the signal is carried by a score of cable systems in North America which offer audio services.

A new dimension. In an effort to add new dimension to new wave programming, several stations and syndicators which previously avoided using live DJs to announce titles in the seamless music concept, are moving to rectify this situation.

Pioneering KTWV-FM L.A., which began its Wave concept 18 months ago after Metromedia sold the former rocker to Metropolitan Broadcasting, is going to hire staff to back announce titles. John Sebastian, former consultant and KGRX-FM Phoenix program director, has joined KTWV as PD, replacing Frank Cody, now consulting the Satellite Music Network's own Wave service. Sebastian says there'll be more stress on identifying artists and titles.

Cody and Satellite Music Network are planning Wave II, featuring information about the music being satellited. Overseeing the Wave service is Lee Roy Hansen, currently lining up DJs to add a human element to the format, but with formal constraints on just how much chatter they offer.

Satellite Music officials concede they are responding to concerns from Wave affiliates whose ratings have been dropping for the announcerless, relaxed brand of primarily instrumental music.

launches its Casey Kasem four-hour pop countdown, which will go up against the pioneering 18-year-old *American Top 40* with Shadove Stevens—Kasem's replacement—from ABC/Watermark as well as countdown shows by Rick Dees (DIR) and Scott Shannon (Westwood One).

Pattiz says he's utilizing Kasem as "an affiliation tool for other programs. If you want Casey you better affiliate with our network."

Tom Rounds, a former founder of Watermark and now president of 2-1/2-year-old Radio Express, which handles international syndication for all ABC/Watermark shows,

says the changing of the hosts won't affect the show's strength in the 15 countries already airing it. "In many countries it's someone else's voice, so losing Casey may not hurt the show." In the U.S. Pattiz thinks it will make a difference.

Technology is making a difference. While satellite transmission is used by such firms as the Progressive Music Network, Beethoven Network, Satellite Music Network, Transtar Radio, Westwood One, Creative Radio Network, United Stations and DIR Broadcasting, syndicators are gaining improved sound quality through the switchover to compact discs and digital audio tape.

Detractors from using satellite transmission cite the cost for stations of purchasing the receiving equipment and the need to adhere to the time constraints of receiving immediate transmission and either using the material right then or taping it for later play.

Tom Rounds, Radio Express



Fleeting networks power radio

Syndication: A 'shake it up, baby' business

BY ELIOT TIEGEL

Radio syndication, in the words of its creators, means networking—ad hoc or formal. And while there is no major new musical format driving all the creative shops into a frenzy of studio activity, consolidation and technology are the burning concerns and developments driving this phase of radio broadcasting.

Every time a syndicator creates a new barter program, all the stations accepting the program, in effect, become an ad hoc network for that one-time play. It's a practice which continues to grow as more and more of the financially solvent companies, the pantheon of syndicators, create fleeting networks for their specials and live events.

All this activity has stations confused, claims George Burns, radio marketing and research consultant. "There are so many networks

offering longform shows, weekend specials and 24-hour formats. Stations are waiting to see how it all shakes out."

And there is also the matter of consolidations, Burns points out. Westwood One buying Mutual and the NBC Radio Networks, and Transtar and United Stations reportedly eyeing a merger are good examples. Poorly funded small operations going out of business add to the quiet blight.

If there's one line from a pop tune which reflects the danger point of radio syndication it is "shake it up, baby; twist and shout."

Radio syndication remains a paradox in terms of the ever-present shakeout of the small fry to the benefit of the big fish, while the very nature of radio programming portends long life for syndicators.

"Radio stations have come to realize that since we're all in the en-

tertainment business, nationally produced programs and special events can give them not only added audiences but additional revenues," proclaims Norm Pattiz, chairman and CEO of Westwood One.

"Live satellite concerts from anywhere in the world, countdown shows and live talk shows are the rule, not the exception, any more."

The saving grace for syndicators, Pattiz stresses, is the ever-changing format switch by stations, requiring fresh programming. No longer are station managers afraid of buying outside programming as they were in the early days. There are no longer fears of giving up programming control to syndicators; rather stations today are often buying more than one musical countdown show.

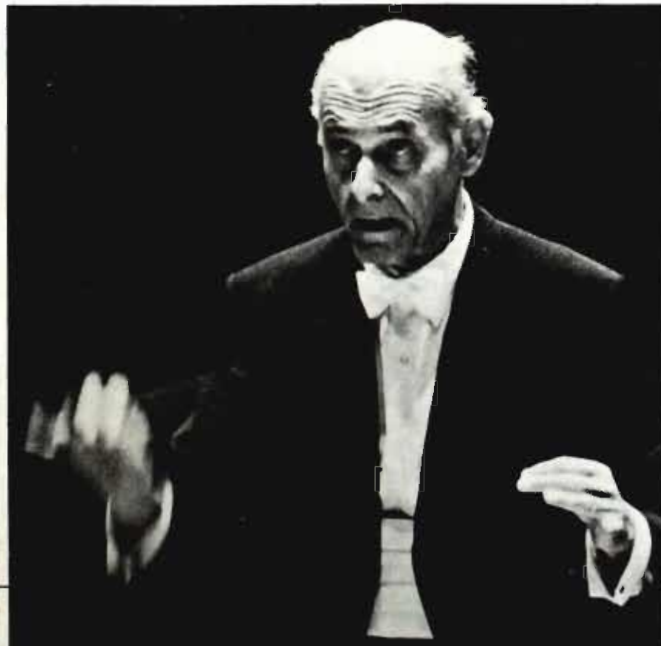
One battle looming in the countdown genre will surely take place in January when Westwood One

The very nature of radio programming portends long life for syndicators.

WFMT's Ray Nordstrand, and Norm Pellegrini



Sir Georg Solti, music director



WFMT engineer Mary Gaffney in control room



cartridges.

The high-tech company also supplies CD jukeboxes which hold 60 titles. Every station has a customized playlist, stresses Scott. "We've put in more than half a million dollars worth of equipment to get better quality. The use of computers to customize formats is a major development. In one 58-week period we picked up 58 stations for our CD service."

National sells

DIR Broadcasting of New York has 2,500 stations for its six networks, including 250 airing its first program, *King Biscuit Flower Hour*, taped concerts on the air 16 years. President Bob Meyrowitz says this fall the company will launch a second sports show, a 90-second daily *This is the NFL*. Some 300 stations currently air Mel Allen's 90-second daily *This Date in Baseball History*.

DIR's newest weekly four-hour *Scott Muni's World of Rock* is on 50 AOR stations. Only 10% of the company's programming is satellite fed, notes Meyrowitz, who sees more stations accepting national programs "because you can sell Rick Dees to advertisers for a lot more money than for a weekend replacement jock."

DIR, along with Westwood One, specializes in taped and/or live-concert specials. DIR does around 30 taped *King Biscuit* concerts an-



Syndicate It's Bob Dockery, standing l., and Graham Boswell, r.

nually and uses satellite transmission for live concerts by the likes of Bruce Springsteen from Stockholm and a New Year's Eve show with Rick Dees this year.

One of the smaller syndicators, Creative Radio Network of Van Nuys, Calif., has specialized for 15 years in servicing small and medium markets with specials by the likes of Elvis Presley, Frank Sinatra, Judy Garland and Tony Bennett as well as country music shows. Its *Elvis Hour*, begun two years ago via disc, is now offered via satellite, notes the company's director of operations Peter Kline. Among its 40 shows are country

specials and a *Gary Owens Supertracks* weekend nostalgic review. Kline points to WCVG-AM in Covington, W.Va., which recently became the nation's first all-Elvis station, as one of its clients for the *Elvis Hour*.

"Mostly our shows are on AM," Kline says, echoing the feelings of some syndicators that AM still has some music life. And with stereo—or with just one station really making some noise as a ratings leader in a major market—other AMs could attempt to reenter the music market against domineering FMs across the nation.

Westwood one

If there is one company most industry observers and Wall Street executives scrutinize, it's 13-year-old Westwood One headquartered in Culver City, Calif. It recently suffered its first down quarter since going public four years ago. Founder Norm Pattiz says two factors resulted in the red ink: Second quarter national network advertising has been down, and the writer's strike severely hurt network and movie studio advertising on radio.

Some observers also indicate Pattiz may have overextended himself in purchasing Mutual three years ago for \$37 million, NBC Radio Networks last year for \$50 million as well as New York's WYNY-FM and WNEW-AM this year.

Although it's best known for its

Edith Hilliard, Broadcast Programming





Westwood One's Norm Pattiz

There is a growing concern among syndicators about the practice of compensating stations.

There is also a growing concern among syndicators about the quiet practice of companies compensating stations for carrying their shows. Westwood One and DIR are two companies that admit to some compensation. Bob Dockery of syndicate It Productions, a specialist in black programming, claims his competitors are aggressively paying stations in major markets. "Now these stations are expecting it from everybody," Dockery says, adding he's heard some stations have been paid \$1,500 an hour. "You don't pay one station and everybody not know about it in one month," he says. It's also a sure way to go broke, he stresses.

Bonneville Broadcasting, in business 19 years as a specialist in adult contemporary and easy listening on open reel tapes, is financially secure enough to be developing a compact disc service for its easy listening and adult contemporary formats by the end of the year.

The Northbrook, Ill.,-based company is working with a Southern California manufacturer on a computer controlled automated playback system, notes president Jim Opsitnik. The company cre-



Dr. Demento



Casey Kasem

ates its own instrumental covers since the disc industry has stopped recording cover versions of hit tunes.

Bonneville is one of the few majors which dropped satellite transmission (after two-and-a-half years) because, explains Opsitnik, "our station base was successful in executing our format with local announcers. Satellite is attractive to guys with nowhere to go but up. On the surface it's very seductive."

Dallas-based Century 21 also

avoids satellite transmission for its 19 different formats. The 16-year-old company has four sacred music formats airing on 120 stations ("It offers a good financial success for AMs," notes president Dave Scott). Five of its formats, airing on a total of 360 stations, utilize CDs, while 20 stations are airing digital audio tapes. Stations can either buy or lease the Sony DAT machines. The sale price is \$1,595. All six of Century's studios churn out CDs, DATs, analog tapes or analog

DIR's Bob Meyrowitz, I., with Rod Stewart





Transtar's Tony Scott, I., and Kurt Kelly



Terry Robinson

reduce costs. The company is working with Sentry Systems to produce an automation controller for reel and CDs. However, the future belongs to CD, holds Hilliard. "Stations are already playing CDs, and it's happening."

Pure Gold, The Wave, Stardust, Z Rock, StarStation, Country Coast to Coast, Heart & Soul and Rock'n'Hits are the 24-hour live formats supplied by seven-year-old Satellite Music Network of Dallas and Chicago. Robert Hall, its programming vice president, indicates 1,000 stations carry its programs, with 250 affiliates carrying the country service. "The Wave format," he says, "is a perfect example of being on the cutting edge of experimentation." Another breakthrough: The company will begin airing four of its formats on Radio Shanghai Sept. 5. The oldies, rock, country, and adult contemporary one-hour shows will be sent via tape, with satellite a thought for the future.

About 40% of its customers are AMs. Hall, located in Chicago, believes one trend to emerge from the satellite business within the next five years is local DJs or TV actors becoming national satellite stars: "The new Arthur Godfreys will go from local stations to national networks."

One company which stands alone as a cash-only company is 50-year-old Charles Michelson Inc. of Beverly Hills, which specializes in vintage network radio comedies and dramas. There are 27 different

half-hour series in the library, boasts Michelson, whose firm is the oldest syndicator in the industry. Some 122 stations carry the all-talk taped shows including 52 new half-hours of *Abbott & Costello* and *Arch Obler's Lights Out*. Michelson feels, as long as AM stresses talk, there's a market for him.

Since 1979 the leading syndicator for black shows has been Syndicate It Productions of Burbank. Among its upcoming offerings: *The Winans*, one-hour weekly gospel show, plus five 60-second vignettes; *Prime Time: The Entertainment Weekly*, a 60-minute urban contemporary music review; and *Cut Ups*, two 90-second celebrity interviews and one two-minute comedy routine daily.

The company is updating its two Martin Luther King specials, *King:*

Countdown to the Holiday and *King: A Musical Tribute*, notes Graham Boswell, radio production vice president. All told the company has 13 shows in its catalog, all on open reel.

Dockery says there are about 13 companies providing black programming now, and this specialty market has become extremely competitive. "It's no longer an easy mark to clear 18 out of the top 20 markets," he laments.

One of the newer satellite firms is Progressive Music Network of Minneapolis, which distributes *The Breeze* to around 40 affiliates. Notes Tom Pelissero, operations manager: "While most stations take our mix of soft jazz/fusion/soft pop 24 hours, some adult contemporary stations want to improve their penetration from 5 p.m. to 5

Dave Scott, Century 21



Radio syndicators in this report

Westwood One
ABC/Watermark
Radio Express
Progressive Music Network
Beethoven Satellite Network
Satellite Music Network
Franstar Radio
Creative Radio Network
United Stations
DIR Broadcasting
Syndicate It Productions
Bonneville Broadcasting
Century 21
Broadcast Programming
Charles Michelson Inc.
Weedeck
WFMT Fine Arts Network
Fairwest Enterprises

ock programming, Westwood One as 40 regularly scheduled shows in variety of formats. Last year it crossed \$87 million, "with entertainment programming representing 30% of that \$87 million," explains Pattiz.

"Entertainment syndicated programming has powered the growth of network radio in the last seven years," he says.

Both Mutual and NBC maintain

their own program identities in addition to the ad hoc networks carrying Westwood One shows. But Pattiz sees opportunities for better coordination between the three divisions "which will benefit advertisers and stockholders."

Gary Landis, Westwood's programming vice president for the past three years, is involved in the creation and structure of all the specials, 40 so far. Pattiz says Westwood One will do 10% more specials this year since these live and taped concerts are extremely popular and are often sponsored by one company. About 20% of its shows are satellite delivered; the rest are sent out on discs.

Program suppliers

With an estimated 1,000 stations airing its eight live formats, Franstar Radio Networks of Colorado Springs is typical of satellite companies gaining favor in the U.S. It will be distributing the Music of Your Life middle-of-the-road nostalgia format supplied by the merged Al Ham/Fairwest Companies later this year, primarily to AM stations.

Operating out of six studios in L.A., the company's DJs broadcast

to the nation as if they were doing a local show—with a huge audience.

Terry Robinson, chairman and CEO, while indicating the satellite business "seems to be growing," also indicates "it's the size of the audience that's important, not the number of stations. "We service around 80 AMs, but the important thing is they're all in major markets."

Broadcast Programming of Seattle services 265 stations with eight formats. "We anticipate adding shows in the contemporary religious and urban contemporary areas," says Edith Hilliard, general manager.

The company has been operating a classical format for two years which is on 12 stations. In the last year it purchased Peters Productions of San Diego and Radio Arts of L.A. All shows remain on reel-to-reel, but it is developing some classical shows on CD. "We believe in reel or CD," Hilliard says. "Stations need to be local and it's difficult to be local if you're on a satellite." The company localizes shows for stations by customizing their playlists, Hilliard stresses.

She says there are lots of AM customers because AM is in trouble and stations are looking for ways to

Charles Michelson Inc. is the oldest syndicator in the industry, with 27 half-hour series in its library.

Charles Michelson



The Lone Ranger rides again ... and again ... and again.



Greater parity in station ratings;
new business development emphasized

For radio reps, the old sales pitch adds a new accent

By GEORGE SWISSHELM

Radio reps are changing with the ever-changing broadcast advertising and marketing scene by putting more time and people power into new business development, adding services, adding people, and upgrading their skills through more training.

Stu Olds, president, Katz Radio, says the long range trend is that radio "is moving in the direction of a uniform, 4-share world. As each station carves out its own smaller and smaller niche of the audience, what used to be a situation where one leading 18-49 station held a 12, today the market leader may hold only an 8.2, the second station gets a 6.5, then come five to seven stations with 5s and 4s. Fewer stations stand out head and shoulders above the others quantitatively. Stations in more markets are grouped more tightly by audience size."

Stu Olds, Katz Radio



The result, says Olds, is that so many numerical equals means reps today must sell qualitatively instead of merely showing off their stations' higher numbers, which are no longer that much higher. And since it takes more time to sell qualitatively, "to meet and beat this challenge we've had to hire more sales people because each one has to spend more time with the buyers to explain the qualitative differences."

He says Katz Radio alone, "not the whole Katz Radio Group, but just our one company, went from 38 salespeople in 1983 to 65 today. And we've had to train each of them to use all the new qualitative research resources we now subscribe to."

Carl Butrum, president of Eastman Radio, reports, "As extensions of our stations' local sales forces, we've been making more services available to our stations. On top of three fulltime sports specialists, a

Reps today must sell qualitatively instead of merely showing off their stations' higher numbers.

farm marketing specialist and six people in our research department, Jacor, our parent company has a subsidiary called Critical Mass Media. It's a separate arm of Jacor whose services every station we represent can use at significant discounts."

Butrum says CMM has 65 employees who specialize in station services from promotions and mailings to customized listener research and music research. "For instance, CMM can arrange for us to deliver to our stations a special Visa Card promotion as a turnkey operation, with a bank already lined up to handle their listeners' credit cards.

"CMM's listener research not only identifies the musical preferences of a station's listeners but can include customized qualitative research of a station's audience including product and brand use. Mailings for stations can be anything from coupon drops to catalogs with prizes and coupons. In short, we're a full service rep for our stations. That's something the rep of the '90s will have to be if we're going to keep working for stations that advertisers want to be on."

Les Goldberg, president of Interep, says the major recent change at his group's rep companies have been a growing emphasis on new business development, "and as part of that, our Radio Store. That means if there's something an advertiser wants to do on radio, we'll get it for him, even if it's outside the normal realm of national spot or unwired network placement.

'Adopt an advertiser'

"This includes arranging for the right creative, getting him on network radio, getting him compatible syndicated programming, and helping our stations recapture some of the promotional dollars that have been getting away from radio and the other traditional media by making the radio station part of the promotion at the local level, right there on the station's and the retailer's own home turf. We've helped many radio advertisers set up nationwide and regional promotions [see accompanying story]."

Goldberg says Interep's new

l.m., and on weekends, and are taking our format for those periods." The format is programmed from KTWN-FM Minneapolis and has been satellited since September of last year. "We want to have 80 stations within two years," says Pelisero.

United Stations, the four-year-old Manhattan-based longform specialist, believes in distributing programs on disc and satellite. Ed Salamon, co-owner and executive vice president for programming, says this dual distribution method eliminates the "burden for a station of having to record a program if it is not airing it immediately. Dick Clark's four-hour rock show is taken by stations via satellite and aired at a later date. Disc gives you a hard copy, so you don't have to worry about the satellite. But satellite is the technology of the world, and at some point, more and more stations will wind up taking from the satellite rather than broadcasting from a disc."

United has 14 weekly shows, and its newest is *Reel to Reel*, daily 1/2-minute movie vignettes. Just how far syndication has come is reflected in this Salamon comment: In the old days the question stations asked was 'Should I take it?' Today, it's 'How many shows can I fit in? Can I run two countdowns?'"

the beat goes on

There seems to be no problem for country specialist Weedeck in getting its four programs aired: 222 stations overall run its material. The newest property is *Hugh Cherry's Classic Country*, a weekly one-hour nostalgia show, reflects president Lloyd Heaney who started the N.A. company in 1979.

Half of its clients are AMs, which Heaney feels is "really kind of interesting" considering FM is the redominant music medium.

Almost all of WFMT Fine Arts Network's 800 stations are FMs, and there seems to be a shakeout of a different kind going on in the classical field. Ray Nordstrand, president of Chicago-based WFMT(FM) and its two classical services, says a recent program evaluation indicates stations "have an inclination toward more one-hour versus two-hour shows and



Jim Opsitnik, Bonneville

less talk."

Among the 30 regular programs offered on satellite is the latest concert series by the Atlanta Symphony. The 12-year-old Fine Arts Network syndicates seven orchestras including the Chicago Symphony, three opera companies and programs from the BBC and the European Broadcasting Union.

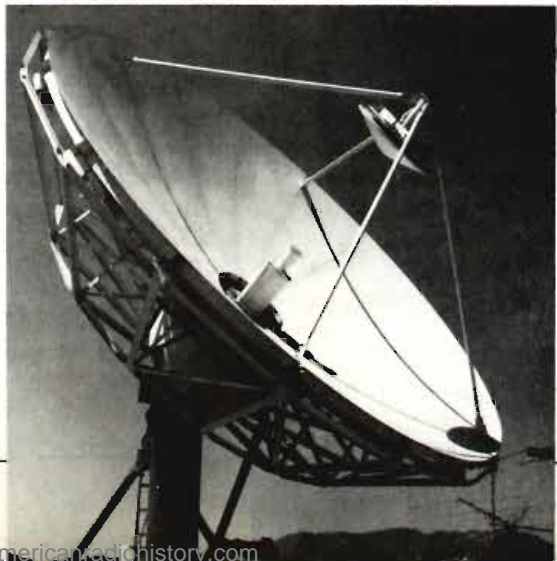
Just beginning its third year is the Beethoven Satellite Network, 83 hours a week from 9 p.m. to 6 a.m. Nearly 100 stations are affiliates for the music, which arrives in 60-minute modules and stresses "nothing too far out or difficult," according to Nordstrand. The emphasis is on creating a local sound, with the two announcers, Torey Malatia and Kate Remington never stating they're coming from Chicago. Both cut IDs and promos for affiliates to strengthen the localized image.

Can a company create a format imaged exclusively for men? Fairwest Enterprises of San Diego

thinks so. George Johns, co-owner and programming vice president, has created what he calls the ultimate macho sound, which he put on the air on KSLX-FM Dallas two months ago and which will be syndicated nationally six months after the company puts its recently acquired Music of Your Life nostalgic format on the satellite Dec. 1. The Al Ham created big band/singers of the '40s-'50s-'60s sound is presently distributed via tape to 40 stations. Johns expects to have 60 stations on-line by December.

His all-male adult contemporary format features rock with a somewhat hard edge, plus news and sports. "We didn't take into consideration what women want." The music mix includes Billy Joel, Huey Lewis and the News, The Beatles and Rolling Stones, among others. Already, Johns admits, women have protested the Phoenix outlet's slogan, "A Radio Station For Men." "This format's never been done before," claims Johns. □

Satellite transmission has detractors.



Riding the regional buying bandwagon

Radio reps, like their television counterparts, have been adding staff to their sales offices across the country ever since McCann-Erickson, J. Walter Thompson and Young & Rubicam started setting up their own regional buying offices 20 years ago.

Today, still more agencies and media services are jumping on the regional buying bandwagon, with agencies like Hill, Holliday and Tracy-Locke opening new offices in Chicago and Atlanta, Chiat Day opening in Dallas and Lintas talking about going regional.

The new wrinkle is that one major agency, Ogilvy & Mather, has shifted into reverse and consolidated all buying in New York. Rep offices where personnel have been hit hardest are in Chicago (where Ogilvy had handled buying for Sears) and Houston (where Shell Oil's radio placement for both consumer and farm chemicals had been arranged).

Whether other agencies will soon line up to follow Ogilvy's lead isn't clear. But it is a fact that one other major, DDB Needham, thought about going regional hard enough to try it in a few test markets, and based on trial results had second thoughts and backed off.

DDB executive vice president, media director Page Thompson, says that except for a few select clients like Volkswagen, where regional buying works for the dealer organizations, the agency gave it up. "To buy regionally for package goods clients and do it efficiently from an agency cost standpoint, you have to accumulate enough critical mass in each buying office," he says. "We found that required dividing the country up in weird ways—something pretty close to the way politicians sometimes gerrymander election districts.

After that, the cost to restaff and either rehire or transfer people around the country can become fairly steep."

No cost advantage. Thompson adds that when the agency tested regional buying in a couple of markets, "We found no cost advantages to regional buying. The cost advantages were in buying from each account's home office. That's on top of the chief advantage to home office buying, which is proximity of the buyers to the planners. We find this critical for fast and efficient account servicing."

But despite the problems two of the biggest agencies find with regional buying, the fact remains that 20 years ago, two-thirds of national radio billing originated out of New York and much of the rest out of Chicago. Today it's down to a little less than one-third emanating from New York. For the reps, that's meant opening more offices and/or beefing up existing offices with more people power outside New York and Chicago.

Les Goldberg, president of Interep, observes: "There have always been arguments pro and con. When J. Walter and McCann started regional buying, their argument was that people in the regional offices would know the local markets better and would have more clout because they bought the markets in their area for every broadcast account at the agency. But the other agencies who didn't elect to go regional argued that what the regional buyers gained in market knowledge they lost in brand knowledge of each of the many different brands they were buying for."

Interep's Goldberg notes that because each Interep new business team is made up of members from each Interep member company, "We can cover each target account at multiple levels. One member calls on the media director, another on creative, another member talks to account management, and one or

two call on the client. The idea is to find out what they need from radio so we can tailor radio to meet those needs."

Eastman's Butrum agrees that new business is important: "That's why we've been all over the country showing our *Why Radio?* presentation to both advertisers and agen-

cies. But that said, it's the advertisers already on our stations who remain the best source of additional dollars for radio. The way to build on what you already have is to make sure radio delivers for them the first time they come with us, then make sure it keeps delivering."

Asked about what can be done about account attrition, Banner's Colombo concedes this is a problem that's "always been with us. Good followup isn't the whole answer, but it's the only one anyone's invented to date. So each of our people is required to make a quarterly report on each of their accounts. To do that, they have to get on the phone with the media planners and with the clients to find out who's coming back for the following quarter and if not, why not, and what can we help them do about it? It takes a lot of extra digging, but it's good discipline for our people and it keeps them in close touch with each of their assigned accounts."

Carl Butrum, Eastman



"The way to build on what you already have is to make sure radio delivers for them the first time they come with us..."

What's happening with unwired webs? Radio reps say volume suddenly shot up

Longterm, unwired radio network volume has grown steadily, as radio has grown. Over the years, rep executives report no dramatic change. It still comes to 7% to 10% of total national spot placed through the radio reps.

On the other hand, unwired has seen a sudden upsurge in activity during first half 1988, and Stu Olds, president of Katz Radio, says it could reach 10% to 12% of this year's total business. He expects it to "continue to grow as our new business development work continues to bear fruit, because many of our new-to-radio clients are introduced to radio with an unwired lineup." Banner Radio president Charlie Colombo also reports unwired business up, "because, for one thing, it's among the beneficiaries of the coffee wars for consumer favor: Once they heard Maxwell House was on radio again, Folgers started asking for favors."

Don Gorski, vice president, sales, CBS Radio Representatives, believes the recent jump in unwired sales "is probably a onetime bubble in an otherwise fairly flat curve, caused by Ogilvy's switch of a number of adult accounts—Shell Oil, American Express and Maxwell House Coffee—from national spot to unwired—a medium that for years has been dominated by youth-targeted accounts."

He notes that this "has meant a surge of unwired business for our AM news stations, which attract more adults than some of the music formats."

business projects "concentrate on accounts that either don't use radio at all or whose ad budgets include only a very small percentage in radio."

Don Gorski, vice president, sales at CBS Radio Representatives, describes the latest new business approach as something all the major radio reps are doing under the umbrella of the Station Representatives Association in a campaign spearheaded by CBS Radio Representatives' marketing director, Don Macfarlane. That's "adopt an advertiser."

At the same time though, Gorski points to factors that could push other radio-using agencies in the same direction as Ogilvy: "All agencies are under cost pressures that trickle down from the pressure on their clients to reduce their own operating costs, including agency compensation. Many agencies have reacted by cutting the number of media people administering their buys. That means fewer people trying to handle more media dollars. One way to cut costs of administration on spot broadcast buys is to arrange a one-order, one-bill multi-station lineup and let the reps' computers crank out the paperwork, instead of the agency doing it for each individual station on the buy."

Carl Butrum, president of Eastman Radio, sees unwired "continuing as a limited growth area of national spot radio." Last year, he says, unwired represented slightly more than 7% of national spot billing, and he estimates it will probably come to 8-9% of total 1988 national spot radio.

Butrum adds that unwired "continues to be our biggest collections headache. On a straight spot buy, each station takes care of its own billing. The rep handles it for an unwired lineup. And just one station forgetting to send us its affidavit holds up payment for everyone. The agency won't pay a dime until we deliver every affidavit. On a 60-station buy, just one station with a late affidavit holds up payment for the other 59."

Gorski says this grew out of the Butterfield Study, a series of focus groups with major advertisers that confirmed that spot radio didn't have the share of mind among the major advertisers' top marketing decisionmakers that network radio and television enjoy. To remedy this, top management of each major rep has teamed up with management of their major radio stations to go to work on these major corporate decisionmakers and on the account groups at their agencies.

At CBS Radio Representatives,

for instance, that means that its top level managers "go right to their corporate headquarters. In Chicago we work with WBBM to call on Midas Muffler. In St. Louis we work on Ralston Purina with KMOX. In Minneapolis we call on General Mills with the management of WCCO. In Boston we see Gillette's decisionmakers with the management of WODS (formerly WMRQ(FM)). In San Francisco we work with KCBS to talk radio to Levi Straus. In New York we visit Hertz with the top people from WCBS.

"In each of these markets, these advertisers' own home base, these are the stations with the prestige, tradition and proven track records that make radio mean something important to top corporate managers.

"And the other reps are doing the same with other large prospective advertisers with the help of their most prominent radio stations, right there in their target prospects' own front yards."

First step: prospecting

At Banner Radio, president Charlie Colombo says Susan Wagner heads the new business department for all the Katz Radio Group companies and that the first step, prospecting, "is a lot of phone calls to identify which print accounts are moveable to radio. Then it's a matter of finding out as much about the target account and his marketing setup and competitive situation as we can, then tailoring our presentation to match. Katz Television also has a very active new business operation, and there's been growing interest in joint radio-television presentations proposing an effective broadcast mix to print-only advertisers, as a way around any roadblocks that may be standing in the way of their own sales increases."

Colombo adds that in radio-only new business campaigns, particularly the ones Banner and KRG are doing as part of the SRA's all-rep new business drive, "We're now getting a good assist from the Radio Advertising Bureau. Once we've identified our target accounts, RAB sends them a ton of information on the job radio can do to make their bottom lines grow."

NABOB conference in Washington first since successful P&G campaign

Black broadcast session targets more advertisers

In mid-September the National Association of Black Owned Broadcasters will be holding its 12th Annual Fall Broadcast Management Conference in Washington. It will be NABOB's first following its recent conclusion of successful negotiations with its first major advertiser target, Procter & Gamble, which has agreed to raise its advertising ante on black-owned broadcasting stations.

Next step, says NABOB chairman William Shearer, vice president and general manager of KGFJ Los Angeles, will be "to select our next target companies among the top 10 advertisers and show them why it's in their own best interest to raise their level of advertising to black consumers." Shearer called such media planning, "a solid marketing investment."

Shearer says that Spanish language radio and television have successfully managed this approach with a growing number of advertisers.

"For years, too many key companies ignored the Hispanic market, just as they are still failing to advertise effectively to the black consumer," says Shearer, adding that NABOB is in a good position to pick the supporting data and run with it; "Procter & Gamble has been a good start, but it's only the beginning."

Local Radio

When members of NABOB assemble in Washington, one key session will be devoted to proven radio time sales techniques.

Cody Anderson, general manager

of WDAS-AM-FM Philadelphia, is on that panel. He reports national business for his station a bit off, but that local is holding its own: "We have a variety of local accounts, including auto dealers and banks. We've enjoyed a little better response from categories like these than some black stations might consider normal because we have a reputation of delivering for our advertisers. They know we maintain good rapport with the community here. And when we talk delivery, we can back that up with proof of performance. We can show this in the form of case history advertiser successes and testimonials by satisfied clients."

In Cleveland, Mike Hilber, vice president, director of sales for WZAK(FM), says, "We still haven't cracked the hospital and

health care category, but outside of that, we consistently outperform Cleveland radio as a whole in ad revenue from the vast majority of categories. The rub is, total Cleveland radio is up only 4% so far for 1988. We're doing much better than that, but still, our increases this year aren't quite as steep as they had been for the past few years."

Hilber says the way WZAK outperforms the market "is by always trying to beat ourselves. What helps is that we don't try to do it flying blind. Research is our compass. We show advertisers MRI data pointing to what our listeners buy and in which categories they index high as heavy users."

Custom research

He says his program director "doesn't fly by the seat of his pants, either. That's how he's built up such a big core of loyal listeners. He did such a good job we were honored with the Master Class Award for effective use of research by The Research Group of Seattle."

This company, explains Hilber, does custom research of a station's listeners—focus groups to find out anything from what listeners think of a station's music and its air personalities to how its outside promotions are going over with its audience. From such focus groups, he says, "We found that half of the

Pointer Sisters on "Showcase"

Time periods have been upgraded for "Ebony/Jet Showcase" into late Friday and Saturday nights and Saturday afternoon.





Jon Gorski, CBS Radio Reps

At Katz Radio, Olds notes, "At the same time the radio business has been changing, so has the agency business. Agencies are more interested in special opportunities, and reps have had to shape up as full service organizations to meet the special needs of full service agencies. So we're set up with unwired network specialists, sports specialists, an ag specialist for farm marketing, and our new business specialists. Whether it's a market-directed campaign, a promotion-directed campaign or a combination of the two, our KRG marketing department is organized to handle it."

Olds adds, "This doesn't mean we expect our stations to run some broad based general giveaway game every time a buyer asks for "a promotion" with no clear idea of anything product-related specifically in mind. On the other hand, if we know a market where they're going to be staging a local raft race down the river, that's a good event to tie in to, because it's a natural to generate plenty of local hoopla on its own, even before the station gets behind it with all stops pulled out."

"But most agencies have improved with time. Most don't try to blackmail stations for 'moochenising' any more. Instead, the smart agencies have a definite consumer-sensitive or trade-sensitive idea in mind that radio can help carry out to add impact to the advertising and make both work together to stand out in a sea of so many other conflicting sales messages."

Emphasis on promotional extras may have reached its peak, or close to it.

Banner's Colombo observes, "A lot of stations don't want to hear the word 'promotion.' Most much prefer to promote to their own audience than promote for an advertiser. But our people who take care of the promotion requests try to improve on the buyer's idea by turning it into a promotion that both sells the listeners on the station at the same time it's keeping the advertiser and his product top of mind. But whatever it is, a promotion has to be well thought out, planned and coordinated to do a real job for either the advertiser or the station." CBS' Gorski believes emphasis on promotional extras may have reached its peak, or close to it. He says, "Our news stations don't get involved, but at those of our music stations that do, it's up to their management to decide at

what point business becomes so slow that it's worth cluttering up their air more and risk turning away at least some of their listeners, always keeping in mind that, bottom line, it's the listeners that are the product we're offering to all our advertisers."

Gorski concedes there are plenty of agencies who will take their client to the station across the street who *will* do the promotion for them if your station won't. "And when business softens up like a pillow, some stations will volunteer to do a promotion to get on the buy. But first and foremost, the station has to deliver listeners or we don't have much to sell. If the station clutters its air so much with so many promotions—and especially if the promotion isn't practically tailor-made for the station's own format—its listeners are going to turn the dial to its competitor, and the station is defeating its basic purpose for its regular advertisers."

The other reason Gorski thinks promotions have gone about as far as they can is that "Enough advertisers have had enough experience with enough promotions to prove to them that, while a promotion may be OK as a quick fix for slow brand sales now, *this* week, in *this* quarter, its effect comes to a grinding halt as soon as the competition counters with his own promotion *next* week. It does nothing for either advertiser in terms of building brand prestige or steady consumer brand loyalty over the long term." □

Charlie Colombo

"A lot of stations don't want to hear the word 'promotion.' Most much prefer to promote to their own audience than promote for an advertiser."



from the islands as “very entrepreneurial. They’ve built themselves their own very self-sufficient community within the New York black community. Most are home-owners. They have their own food stores, shoe stores and their own night clubs, all good ad prospects for WLIB.”

On top of this, he adds, is “the growing success of yuppie hangouts like Sounds of Brazil, which features a lot of Caribbean entertainment. Both WLIB and clubs like that are attracting growing audiences of white tourists who visit the islands, fall in love with the music, then seek it out when they come back. We’re the only station in New York where they can find it on radio, so that adds to our weekend ratings.”

Council says all this is just starting to “win slow recognition at some of the major general market agencies. This has given us some increase in national business, though nothing close to our retail volume. We’re even a good station for auto dealers because we have an audience of community-oriented adults. These are people who can afford a car and who are seriously interested in what’s going on in the news. That means they pay attention to what they hear, and they hear the commercials. They’re listening for information, including information on good buys for themselves and their families.”

Network radio

At the radio networks, Jay Williams, director of sales and marketing for Sheridan Broadcasting Network, reports a stronger year than last. He says he’s particularly encouraged by the number of new advertisers who have taken a new look and entered the black consumer market with new advertising approaches.

Much of this, says Williams, “has been the result of our own sales approach focusing on the volumetric consumption of our listeners—the qualitative research showing the long list of product categories for which blacks are particularly heavy users. Solid research goes a long way to help advertisers come to their own conclusion that advertising to the black community is in



Adrian Council, WLIB
New York, says growth of New York’s entrepreneurial Caribbean community has provided new advertisers.

their own best interests.”

Sheridan’s newest program is its daily five minute sports commentary, *Inside the NFL*, produced by Ray Stone Productions of Dallas with Larry Turner as host. It had been successfully syndicated on over 200 stations until it premiered Aug. 29 on Sheridan. Williams reports “a lot of interest in the program on the part of both advertisers and our affiliates.”

The National Black Network meanwhile has been diversifying into live sports coverage and radio program syndication. Under NBN’s joint venture agreement with Robert Dickery’s Syndicate It Productions, NBN’s salesforce will also represent Syndicate It’s long- and short-form radio programs to stations. These include the five-a-week, two-and-a-half minute daily commentary by John Jacob, president of the National Urban League, on current events affecting civil rights. In February, which was Black History Month, Syndicate It also produced a series on the history of blacks in America.

In sports, NBN captured radio broadcast rights to the Mike Tyson-Larry Holmes heavyweight title championship on Jan. 22, feeding the event to both its own 127 affiliates and to some 40 general market stations including heavyweights like KMOX St. Louis and KCMO Kansas City.

Meanwhile, despite the enthusiasm about their audience’s thirst for news by some individual black-programmed radio stations and television program syndicators, the radio networks ran into a number of prospects who shied from their political convention coverage as too controversial.

Asked whether it was pre-convention fear that Jesse Jackson, passed over for the vice presidency, might upset the Dukakis apple cart by picking up his delegates and going home and telling all his constituents to stay home, too, on election day, one network source says advertiser reluctance to get involved in anything even potentially controversial is nothing new.

“Most advertisers prefer melba toast to spice,” he said. “They’d rather not risk being associated with anything that even a few listeners might perceive as controversial. It’s not just politics. Plenty of advertisers won’t touch Howard Stern or Morton Downey, Jr., even when they can show good ratings. Not even [New York radio’s] Don Imus, and he’s only a comedian.”

Similarly, a spokesman for Black Entertainment Television observes: “Our news is for our viewers. Jesse Jackson or not, our political news has been no special attraction for most advertisers. Even the big three over-the-air networks are pulling the lowest ratings for their convention coverage they’ve ever suffered in the whole history of television convention coverage.”

TV syndication

Taking over many of the time periods in almost 60 markets vacated by the discontinued *Essence* syndicated television show is *American Black Forum*, produced by the new Uniworld Entertainment division of Uniworld Advertising.

At Raymond Horn Syndication, distributor of *Forum*, Mike Hannibal describes it as “the first national news program geared for blacks and made for over-the-air television.” It had previously been on cable’s Black Entertainment Television.

Hannibal predicts that *Forum* should do better than *Essence* in the Sunday morning daypart

target demo we designed our rap music for didn't like it that much. The rest of our listeners, outside our target age break, liked it even less. So we've cut back on the amount of rap we do.

"The point is, you have to keep changing your music as your listeners' tastes keep changing. Research can show you which direction those taste changes should be taking your format."

Adrian Council, general sales manager at WLIB New York, describes his target audience as "the upscale, community-minded black adult consumer." He says WLIB has long enjoyed "a strong base of retail advertising support. That's increased along with our ratings as interest in news from the black perspective has climbed, even among whites, with the continuing candidacy of Jesse Jackson, the Howard Beach troubles and other such incidents, and as such issues as better education and affordable housing come to the fore."

Council points to the recent Gallup Poll finding showing seven out of 10 black New Yorkers consider it important to follow black news sources to make sure they're getting both sides of every story. Says Council: "New York's black news sources are *The City Sun*, which comes out once a week on Wednesday, *The Amsterdam News*, also once a week on Thursdays, and WLIB. We're all news, information and talk four days a week, Monday through Thursday."

Unique advantages

On weekends, starting Fridays, WLIB features Caribbean music plus newscasts every hour on the hour. And Council adds, "Our ratings and advertising aren't hurt by the occasional big favorable write-ups we get in the general press, like *The New York Times*."

In a tightly competitive Washington market, facing three other black-programmed FMs, Gary Gross, general manager of United Broadcasting Co's WDJY(FM) reports "success with Scarborough indices that pinpoint those categories where our listeners are particularly heavy users." And he says WDJY "has found news very effective for advertisers who want to

zero in on older demos."

Gross says one of the "unique advantages" his station holds is Super Bowl quarterback Doug Williams of the Washington Redskins: "Washington is a football town, wall-to-wall with Redskins fans. We're the only radio station in the market that has Doug Williams appearing three times a week with our morning personality for sports commentary, giving his professional opinion of the weekend's upcoming games and what's going on with the Redskins and with their opposition. His segment is ideal for auto dealers or any category looking for an enthusiastic male audience."

At WHUR(FM), one of Gross' competitors, local sales manager Len Chapman says, "We're a soft sell station. We don't have to stand on our heads to make advertisers take notice. We can walk in with the confidence of being the flagship station of a black D.C. community that, by virtue of government being a major employer at both the local and national levels, enjoys a higher educational and income level than average."

Daypart variations

Chapman says that WHUR's format varies by daypart so that, depending on daypart and day of the week, "Across a full week, we work to be all things to all people. Much of our music does attract a young urban audience. But our *Quiet Storm* in the evening and *Softones* segments and our news enjoy an adult upscale audience. And our gospel program on Sunday mornings attracts such a broad audience we charge our highest rates on Sunday morning."

He says WHUR (for Howard University Radio) has long offered more news than its competitors, and it's always been fully sponsored, even before the success of Jesse Jackson's candidacy. He describes WHUR as "the station upscale D.C. blacks have always turned to keep informed. We're like a Jewish weekly newspaper. Their readers probably read the *Washington Post* and watch *MacNeil-Lehrer*, the same as our listeners do. But they turn to us, as the readers of the Jewish weekly turn to it, to stay on top of what



Mike Hilber, WZAK(FM) Cleveland: "We found that half of the target demo we designed our rap music for didn't like it that much."

personally affects them and their own families most closely."

James Hutchinson, president, Inter-Urban Broadcasting Cos., parent company of WYLD-AM-FM New Orleans and a key figure in negotiating NABOB's satisfactory agreement with Procter & Gamble to place more advertising on black-owned stations, reports WYLD's sales "generally good" for first half 1988. He also reports "some success with individual companies in such upscale categories as Japanese manufactured products, foreign cars, banks, auto dealers and the airlines. We continue to work toward educating other advertisers in these categories and showing them the broad base of listeners from all ethnic groups who listen to a well-programmed, mass-appeal urban sound."

Hutchinson adds, "Where we have had success, it hasn't been the result of any flashy sales techniques. It's a matter of patience, persistence, doing our homework, designing and delivering professional presentations in a professional manner and keeping everlastingly at it."

In New York, WLIB's Council reports that adding to the station's retail ad volume has been the growth of New York's Caribbean community. He describes people

TV/RADIO AGE analysis also shows data on primetime independent news

Early fringe news on affiliates spreads over U.S. markets

By ALFRED J. JAFFE

The longterm trend toward longer local early fringe TV news on affiliates is not only continuing but appears to be occurring pretty evenly across markets. That is, it's happening everywhere.

It's true that it's happening more often in the larger markets. But, on the other hand, when you get into 100-plus territory, you have fewer affiliates per market.

The surge in longer local affiliate news is offset somewhat by movements the other way—cutting back on early fringe journalism. But the net result is still more local news on affiliates.

The details have emerged in TV/RADIO AGE's latest analysis of news trends and news leaders, an annual (and recently semi-annual) feature of the magazine since the late '60s. This time around, the analysis includes some facts about news on independent TV stations, specifically news in primetime.

Affiliate expansion

The gist of the indie primetime news picture is that, using Nielsen listings, TV/RADIO AGE counted 35 indies in 26 markets with primetime news in May. And there are an even 10 with double digit shares. The leader in this roster is KTVU(TV) San Francisco-Oakland with a share of 16 for its Monday-Friday hour of locally-produced coverage.

As for the affiliate picture, the overall tabulation by this magazine of Nielsen listings shows that a total of 38 TV stations increased their early fringe local news between May '87 and May '88. At the same time, 17 stations decreased their early fringe news.

This shows a bigger net increase

than the last May analysis. During the year ending May '87, 28 affiliates increased early fringe news while 14 decreased it. The initially published figure said that 34 affiliates increased early fringe news between May '86 and May '87, but clerical errors by Nielsen turned out to have incorrectly shown increases in half a dozen stations in the top 50 DMAs. Those incorrect-

ly identified as increasing early fringe news were WXIA-TV Atlanta, WTVT Tampa-St. Petersburg, KCNC-TV Denver, WTNH-TV Hartford & New Haven, KGTV San Diego and WSMV Nashville. WTVT *did* increase its early fringe news during the latest 12-month period analyzed.

Despite the reduction from 34 to 28, the increase in that 12-month period in the top 50 markets was dramatically higher than the previous 12 months—May '85 to May '86. In the earlier period, six affiliates reduced their late afternoon/early evening news while only five increased it. During the following 12 months, 12 affiliates in the top 50 markets increased their news, while five were down. And the numbers during the latest 12 months show a slightly bigger net gain in the top 50 DMAs.

That gain translates out to a net

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

By household shares

WNEP-TV	Wilks Br/Scrtn	49
WWL-TV	New Orleans	46
WWL-TV	New Orleans	44
WHIO-TV	Dayton	43
WTVD	Raleigh/Durham	43
WJZ-TV	Baltimore	42
WMC-TV	Memphis	42
KDKA-TV	Pittsburgh	41
KSDK	St. Louis	41
WBTV	Charlotte	41
WGAL-TV	Harrs/Lanc/Leb/Yk	40
WFMY-TV	Grnsb/H.P./W.S.	39
WHAS-TV	Louisville	39
KSDK	St. Louis	38
WFTV	Orl/Day B./Melb	37
WSMV	Nashville	37
WRAL-TV	Raleigh/Durham	36
KENS-TV	San Antonio	35
KWTV	Oklahoma City	35
WDTV	Dayton	35
WKBW-TV	Buffalo	35
WSOC-TV	Charlotte	35

Source: NSI, May 1988. DMA shares, ratings, Mon.-Fri.

* Ranked by individual news programs as listed in Cassandra

By household ratings

WNEP-TV	Wilks Br/Scrtn	28
WWL-TV	New Orleans	25
WBTV	Charlotte	23
WTVD	Raleigh-Durham	23
WWL-TV	New Orleans	23
KDKA-TV	Pittsburgh	22
WFMY-TV	Grnsb/H.P./W.S.	22
WJZ-TV	Baltimore	21
KSDK	St. Louis	20
WFTV	Orl/Day B./Melb	20
WHAS-TV	Louisville	20
WHIO-TV	Dayton	20
WMC-TV	Memphis	20
WRAL-TV	Raleigh-Durham	20
WSMV	Nashville	20
WSOC-TV	Charlotte	20
KSDK	St. Louis	19
WGAL-TV	Harrs/Lanc/Leb/Yk	19
WKBW-TV	Buffalo	19
KENS-TV	San Antonio	18
WBRC-TV	Birmingham	18
WJAR-TV	Provid/N. Bdf	18
WPVI-TV	Philadelphia	18

"where there's already a news-oriented audience primed for programs like *Meet the Press*, *Face the Nation* and David Brinkley's show from Washington." He explains that *Essence* faced the problem of "targeting women on Sunday morning, when so many of them are in church."

The new *American Black Forum* is scheduled to bow October 3 with former Georgia legislator Julian Bond as host. The first of its 39 new outings will be devoted to analysis of the current race for the White House.

Showing confidence

Speaking for *Ebony/Jet Showcase*, Ozzie Bruno, vice president, TV sales and syndication, reports the show's station renewal rate "extremely strong. It shows a lot of confidence in our program. It's getting a fresh new look and will be even better this season."

Bruno reports time periods upgraded in a number of markets, getting away from Sunday mornings into late Friday and Saturday nights or Saturday afternoon." He says in Philadelphia, *Showcase* has moved from UHF WPHL-TV to Group W's KYW-TV and is up from 94 stations last year to 99 now, giving us 98% coverage of U.S. black households and 78% of the general market."

He explains that the "bright new fresh look" will come from "going after some of the top names in television and moving our cameras out of the studio to do more shows on location." He says, for instance, that the *Ebony/Jet Showcase* opener on Sept. 10 will feature Oprah Winfrey from her own condo in Chicago and then move to a second location to cover the Chicago Blues Festival. Later, he adds, shows will originate from Jamaica in the Caribbean, from Los Angeles and from New York.

Among upcoming *Showcase* guests will be Bill Cosby, Ray Charles, Sammy Davis, Jr., Gregory Hines, Michael Jordan and the team of Ruby Dee and Ossie Davis.

Bruno says media sales are strong for *Showcase* and that Johnson Publishing Co.'s other television projects "keep getting better, too." That includes production of

28 new 60-second vignettes for Johnson's *Great Moments in Black History* series, to be offered to stations on a barter basis.

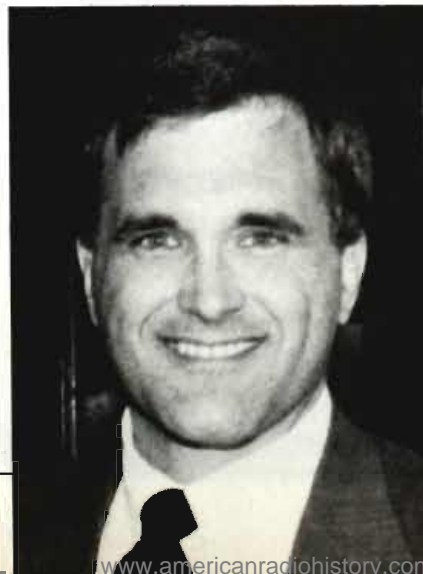
Meanwhile, TeleTrib vice president, operations Mary Jane Hastings reports *Soul Train* on 80 stations, covering 80% of U.S. TV households and 94% of black TV households. She says most stations run it on Saturday afternoons and that several stations in southern markets run it at 6 p.m. "Saturdays in the early evening, where it does quite well for them. And although summer is usually a tough time for television in general, when HUTs drop off, we find *Soul Train* holds up better than a lot of other shows."

Cable TV

Looking at Procter & Gamble's new four-cable-network buy including a "lucrative share" for Black Entertainment Television, James Ebron, BET vice president, network sales, says the buy "underlines how well our sales have been going with a growing number of advertisers since, for the first time, cable has had people meter numbers to show them how well our programs build audiences for them."

Ebron says those numbers spotlight how BET "turned out to be the David of cable that surprised everybody by beating the Goliaths

Gary Gross, WDJY(FM)
Washington, has found news effective for advertisers who want to zero in on older demographics.



like TBS and USA in some of these advertisers' most sought-after demos. When Nielsen showed up with bigger viewer-per-household numbers than CNN in adults 18-49, and more women 18-49 per household than CNN, USA and Lifetime, Madison Avenue was impressed."

He says BET impressed the agencies some more "when we showed them our MRI numbers on heavy brand use. Our presentation to P&G, for instance, included indices showing heavy use of specific P&G brands, plus excellent CPMs, from their standpoint, all lined up in favor of brands like Crest, Ivory, Scope, Crisco and Zest."

'It's like NBC'

Ebron adds, "We attract more than black viewers alone. We are to cable what a well-programmed urban contemporary station is to radio. In many dayparts we attract a ratio of 60-40 black to general market audience.

It's like NBC. Those terrific ratings Bill Cosby generates aren't only from all those black viewers who watch him, as impressive as those black numbers are.

"All this makes Madison Avenue sit up and take notice. The result is, our 1988 ad sales are running 50% ahead of last year. Madison Avenue originally expected us to sit back and settle for competing against black radio and *Ebony* magazine. But the new Nielsen numbers put us way beyond that, and the best is yet to come. We're building our new Washington studio, we're planning some new talk shows, and we're planning production of a new daytime serial, so things are going to keep getting better."

New BET programs include a half-hour game show, *Tell Me Something Good*, scheduled for September debut. In this one, viewers call in to a panel of judges surrounded by prizes and try to come up with the most creative reason why they want which prize.

Also for the first time, BET will carry live black college football. The Gold Bowl on October 29 will match Virginia State against Virginia Union. On Nov. 26 it will be Grambling vs. Southern University in the Bayou Classic in the Super Dome. □

TV affiliates increasing or decreasing local early fringe news—May '87 to May '88

Increasing DMA from/to (minutes)

ABC affiliates

WMUR-TV	Boston	30/60
WSB-TV	Atlanta	60/90
WRTV	Indianapolis	60/90
WFTV	Orl/Day B./Melb	60/90
WKRN-TV	Nashville	30/60
WNEP-TV	Wilks Br/Scrntn	30/60
WPEC	W. Plm Bch/ Ft Prc	60/90
KITV	Honolulu	30/60
KCRG-TV	Cdr Rpds/ Wtrloo & Dub	30/60
WAAY-TV	Hntsvl/Decatur	30/60
KHGI-TV	Lncln & Hstngs/ Krny	0/30
KTKA-TV	Topeka	0/30
KYMA	Yuma/El Centro	0/30
WFYF	Watertown	0/30
KCTZ-TV	Butte	0/30
KTVO	Otmwa/Krksvl	30/60

CBS affiliates

WCAU-TV	Philadelphia	60/90
WNEV-TV	Boston	60/90
WAGA-TV	Atlanta	60/90
WTVT	Tampa/St P.	90/120
WBAL-TV	Baltimore	60/90
WTVF	Nashville	30/60
WTKR-TV	Nrflk/Prtsm/ N.N.	30/60
WHAS-TV	Louisville	30/60
KGMB	Honolulu	30/60
WCIA	Chmpn & Sprgfld/Dctr	30/60
KBTX	Waco/Temple	0/60
KCOY-TV	Snta Brbra/Snta Mria/S.L.O.	30/60
KERO-TV	Bakersfield	60/90
WXVT-TV	Grnwd/Grnville	30/60

NBC affiliates

WHAG-TV	Washington	0/60
KING-TV	Seattle-Tac	60/90
WPXI	Pittsburgh	30/60
WPCQ-TV	Charlotte	30/60
WJAR-TV	Provid/N. Bedf	30/60
WHO-TV	Des Moines	30/60
KTTC	Msn C/Astrn/ Roch	30/60
KKTU	Chynne/ Sctsbif/Sterl	0/30

Decreasing DMA from/to (minutes)

ABC affiliates

WFAA-TV	Dallas-Ft. Worth	90/60
WTSP-TV	Tampa-St. Pete	60/30
KGTV	San Diego	120/90
WKRC-TV	Cincinnati	90/60
WLOS-TV	Grn/Sptbg/Ash	60/30
WSYX	Columbus, O.	60/30
WUHQ-TV	Gr Rpds/Kala/ Btl Crk	30/0
WTVC	Chattanooga	60/30
WREX-TV	Rockford	60/30
KFNB	Casper/ Riverton	30/0

CBS affiliates

KCBS-TV	Los Angeles	150/120
WBBM-TV	Chicago	120/90
WFSB-TV	Hrtfrd & N. Hav.	120/90

NBC affiliates

WAVE-TV	Louisville	60/30
KWQC-TV	Dvnpt/Rck Is/ Min	60/30
WLBM-TV	Meridian	30/0
KWNB	N. Plat/Hyes/ McCk	60/30

by Nielsen. While this may appear to be a small percentage (8.6%), it is pointed out that longform news is expensive and confined to the larger markets. In fact, all but three of the longform news outlets are in the top 50 markets and all but six in the top 25.

Two of the six are in the second 50 markets and one is in the 100-plus markets. The latter is KERO-TV Bakersfield, operating in the 138th DMA. The station is one of the affiliates which increased its early fringe news during the May '87-May '88 span. KERO-TV went from an hour of news to 90 minutes, made up of a half hour of news starting at 5 and an hour starting at 6. In between is *People's Court*, with the network news coming on at 7.

Also increasing its early evening news from an hour to 90 minutes during the period analyzed, WPEC, in the 54th DMA, now gangs up three half-hour contigu-

ous news shows from 5 to 6:30.

In the 96th DMA, KLAS-TV has been carrying 90 minutes of early fringe news for some time. Like the Bakersfield outlet, KLAS-TV separates its half-hour news at 5 from its hour of news at 6. Unlike Bakersfield, it runs the network news between the two segments.

Uneven concentration

The concentration of the other 45 affiliates with longform news in the top 50 DMAs is uneven. Fully 42 of the 45 are in the top 25. All three affiliates in the second 25 markets with longform news field 90 minutes of early fringe journalism. The trio are WBNS-TV Columbus, Ohio, the 35th DMA; WCPX-TV Orlando-Daytona Beach-Melbourne, the 27th DMA, and KATU Portland, Ore., the 26th DMA.

That leaves 42 stations in 17 top 25 markets with longform news in various lengths. The prize for the longest news of all goes to KABC-TV Los Angeles, which turns out three hours every weekday early fringe period. No. 2 is the station which started longform news in the late '60s—KNBC-TV, which now has two-and-a-half hours of early fringe news.

In the top 25 markets there are 13 affiliates with two hours of early fringe news and 27 outlets with 90 minutes.

The 42 stations with longform news in the top 25 markets means that the majority of affiliates in that market group run longer form news, leaving 35 affiliates with an hour or less. Of the 35, only three (two in Tampa-St. Petersburg) air a half hour.

There is still plenty of room for expansion of early fringe news in the U.S., even in the top 50 markets. Of the 76 affiliates in the second 25 markets, 29 still air a half hour, while 44 carry an hour.

In the second 50 markets, however, more stations carry a half hour of early fringe news than carry an hour. The half-hour carriers number 97 vs. 55 for hour carriers.

In the 100-plus markets, the half-hour carriers greatly outnumber the hour carriers, of course. The total of those carrying a half hour of news comes to 182; those carrying an hour total 66. □

Leading independents with primetime news*

		Share	Length (minutes)
KTVU	San Francisco-Oakland	16	60
WTTG	Washington	15	60
WGN-TV	Chicago	13	30
KPHO-TV	Phoenix	11	30
KSTW	Seattle-Tacoma	11	60
KTLA	Los Angeles	11	60
KWGN	Denver	11	30
KMPH	Fresno-Visalia	10	30
KPTV	Portland, Ore.	10	60
WNYW	New York	10	30

* Source: NSI, May '88. Monday-through-Friday averages only (excluding partial weeks with baseball)

increase of eight affiliates and can be broken out as follows: In the top 5 markets, 11 affiliates increased early fringe news, while six decreased it. In the second 25 markets, the comparable figures were eight and five.

In the second 50 markets, there were nine affiliates increasing late afternoon/early evening newscasts, while only two decreased them. As for the 100-plus markets, the comparable figures were 10 and four. Hence, the net affiliate increases by market groups were: top 50, up eight; second 50, up seven, and 100-plus, up six. Practically all of the increases in early fringe news involved an additional half hour, but two of the 38 affiliates added 60 minutes of electronic journalism, according to TV/RADIO AGE's tabulation of Nielsen listings.

The duo includes WHAG-TV Hagerstown, Md., a UHF NBC affiliate, which supplements NBC-owned WRC-TV in covering the Washington market. The other outlet is KBTX Bryan, Texas, a CBS station affiliated with KWTX, also a CBS affiliate, with both covering the Waco-Temple DMA. Both the Hagerstown and Bryan outlets showed no early news listings last year in the Nielsen data base.

Exactly half of the 38 stations increasing their early fringe news went from a half hour to an hour. Another 10 went from an hour to 90 minutes, thus putting themselves into the longform news category. WTVT, previously mentioned, jumped from 90 minutes to two hours and a half dozen went from an hour to a half hour.

Of the latter, five were ABC affiliates, with four of these situated in the 100-plus markets.

Almost half of the decreases, eight out of a total of 17, involved a reduction of an hour of news to a half hour. They were all ABC or NBC affiliates. Three outlets cut

back from two hours to 90 minutes. They included CBS O&O WBBM-TV Chicago, Post-Newsweek's WFSB Hartford & New Haven and McGraw-Hill's KGTV San Diego. Another CBS O&O, KCBS-TV Los Angeles, cut back from two-and-a-half to two hours.

CBS' WCAU-TV Philadelphia increased from an hour to 90 minutes during the period analyzed, though it will cut back to an hour again this fall.

In addition to the above decreases, two affiliates cut back from 90 minutes to an hour and three dropped their half-hour news altogether, two of these being in the 100-plus markets.

The expansion of longform news (more than an hour) has accompanied the general expansion of early fringe journalism. As of this past May, there were a total of 48 affiliates with longform news in the late afternoon/early evening. This is out of a total of 556 affiliates listed

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

By household shares

WWL-TV	New Orleans	47
KENS-TV	San Antonio	44
WNEP-TV	Wlks Br/Scrntn	43
WJZ-TV	Baltimore	42
WGAL-TV	Harrs/Lanc/Leb/Yk	41
KSDK	St. Louis	40
WHAS-TV	Louisville	40
WHIO-TV	Dayton	40
WBTV	Charlotte	39
WCMH-TV	Columbus, O.	39
WJW-TV	Cleveland	39
WLWT	Cincinnati	38
IKSL-TV	Salt Lake City	37
WRAL-TV	Raleigh-Durham	37
WTVD	Raleigh-Durham	37
WMAR-TV	Baltimore	36
KDKA-TV	Pittsburgh	35
KWTV	Oklahoma City	35
WFMY-TV	Grnsb./H.P./W.S.	35
WSMV	Nashville	35
WSOC-TV	Charlotte	35

Source: NSI, May 1988. DMA shares, ratings, Mon.-Fri.

By household ratings

WWL-TV	New Orleans	27
KENS-TV	San Antonio	26
KSDK	St. Louis	24
KLS-TV	Salt Lake City	22
KWTV	Oklahoma City	20
WMC-TV	Memphis	20
KTRK-TV	Houston	19
WHAS-TV	Louisville	19
WNEP-TV	Wlks Br/Scrntn	19
KMOV	St. Louis	18
KUTV	Salt Lake City	18
KCTV	Kansas City	17
KDKA-TV	Pittsburgh	17
WHIO-TV	Dayton	17
WJW-TV	Cleveland	17
WSMV	Nashville	17
WTMJ-TV	Milwaukee	17
WVTM	Birmingham	17
KARE	Mpls/St. Paul	16
WCMH-TV	Columbus, O.	16
WIVB-TV	Buffalo	16
WJZ-TV	Baltimore	16
WLS-TV	Chicago	16
WPVI-TV	Philadelphia	16

Programming

Agrama's odyssey to Harmony Gold: Egyptian surgeon turns Hollywood wiz

"I love to give independent stations something with which to beat the networks," proclaims Frank Agrama, president and chief executive officer of Harmony Gold, the four-and-a-half year-old production company which ironically is developing its initial network miniseries.

Harmony Gold and ReteEuropa of the Berlusconi Group are coproducing *Around the World In 80 Days* for NBC for February 1989. The three-part, six-hour show will be filmed in London, Hong Kong, Thailand, Italy and Yugoslavia.

The company's most recent syndicated effort is *King of the Olympics: The Lives and Loves of Avery Brundage*, with an Aug. 15-Sept. 15 window. Agrama says the four-hour, two-parter is sold to 85% of the nation, or 105 stations.

A second major cash-and-barter mini is *The Man Who Lived at the Ritz*, slated for airing this October. Both minis are presented for the second year under the banner of the Harmony Premiere Network. *Ritz* has also been sold to 105 stations, with Group W handling sales.

The company has two additional



"Shaka Zulu," the 10-hour miniseries, got Harmony Gold off and running.



Frank Agrama: Started out with "Shaka Zulu" and became a major TV supplier.

syndicated minis in development: *Dakar Dakar*, a six-hour racing car saga coproduced with ReteEurope, shot in Italy and the U.S. for the '89 season, and *The Confessional*, based on the John Higgins novel, shot in London, Ireland, France and Italy for late '89 airing.

Closer to airtime is the two-hour *The Secret Life of Jack the Ripper*, with Peter Ustinov hosting live from London Oct. 26 on 130 stations. There will also be an L.A. segment.

Total belief. Agrama, 57, perhaps the only person in the TV industry with a background as a surgeon—in his native Egypt, "believes in syndication completely. It gives us the power to control our own destiny. The networks let destiny slip through your hands. Sometimes their decisions are wrong. I'd rather be wrong doing what I want. At my age when I do things with the networks it takes some time."

Agrama ideally would like to continue doing two or three minis a season, 90% coproductions. "I believe in coproductions," he stresses. Berlusconi and SFP (a processing lab) and La Cinq, both of France, are his financial partners on *King*

of the Olympics and *The Man Who Lived at the Ritz*. The budget for both ended up at \$7.3 million. "We were looking for it to come in at \$5 million," Agrama admits sadly. He tries to shoot minis at \$2 million an hour.

"We've learned you can't presell [to a financial partner]. First cast, and then ask the right price." Agrama says being an American firm causes foreign service companies to see dollar signs. Explains Agrama, "The minute you come in as an American company, it's like you are the honey, and the bees attack you. If we weren't an American company we could have shot *80 Days* for one third the price."

Revenue sharing. On the subject of money, Agrama says his revolutionary Revenue Sharing Alliance plan (RSA), debuted last January, has between 65 and 70 stations associated with the concept. Under RSA, a station receives programming free, with Harmony Gold earning 35% of the sales income the outlet makes.

Agrama says he came up with the idea to push French and Italian movies dubbed into English.

"The big stations," he admits, "don't accept this idea because they make millions. They laugh at

"Syndication gives us the power to control our own destiny. The networks let destiny slip through your hands."

you when they hear you take 35%. We have to do things the other guys are not doing, and RSA is one such idea."

There are more than 100 hours of diverse programming which an RSA station receives without any license fee.

Agrama may be one of the handful of U.S. execs who believes the international market is shrinking for American product. Locally produced shows, he believes, are gaining favor around the globe as new private TV stations and satellite

Viewpoints

Larry Miller



Founder and president, Corinthian Communications, New York media buying service with annual billings of more than \$180 million.

Who's the enemy?: Three distinct approaches to selling spot TV

There are many reps in the spot television business, including the three networks. Each has a different style and way of doing business, but each of the three networks truly marches to a different drummer.

Network X clearly sees the computer as the enemy, and its goal is to beat it. "It" says that we must get this much for the late news. "It" forecast a 20% increase in political spending, therefore... You know the routine. The buyer seems a little frustrated with this kind of reasoning when he/she is trying to confront a cost-per-point or even the realities of the marketplace.

One of the problems is that the computer changes its mind quickly. "I'm sorry, yesterday the price was \$2,000, but today it has to be \$5,000." No one programmed the computer to know that people have a difficult time adjusting to linear programming and that clients may find it difficult to deal with this kind of uncertainty. It's difficult to explain to a client that the proposal he received last week is obsolete by 30% because the computer says that this is what the station needs to charge to make budget.

Sell now, preempt later

Network Y, of course, has computers, but it is much more realistic. They know that the computer is not as smart as a sales manager, and that you cannot program "oversell" and "makegoods" into the system as well as a human can.

"Sell them whatever they want; get the order, and we'll worry about it later. What are they going to do when we preempt? Where are they going to go? After all, if we're sold out (so the theory goes), so are the other guys."

Network Y knows that the enemy is not the computer, but the buyer. If Y gets a big share, he sold too cheap. If he doesn't preempt, the buyer will get spoiled.

Network Y always gets lots of orders because buyers can't help but be tempted by its cost-per-point. But when it comes time to run, the buyer had better hope that Network Y can't sell his spots for more money. Of course, Network Y isn't stupid. It doesn't preempt everything.

The problem here is that the business has changed. The old "musical buyers" game is obsolete. The buyer you embarrass today will be the buyer looking at your special tomorrow. And while slick salespeople can always make a buyer forget a couple of examples of schedules gone wrong, eventually even the slowest of people starts reacting to what a person does and not what he says.

Network Z is clear who the enemy is. It isn't the computer. It isn't even the buyer. It's Network X and Network Y.

You can always tell the salesman from Network Z. He/she wants to know "what it will take to get the money." He isn't afraid that such an approach is a sign of weakness. After all, if it takes too much, he won't be able to do it.

He makes sure that the buyer is happy. He not only gives him what he bargained for, but he gives him a little bit more. In return he gets loyalty, a last chance, and an overall good relationship with the buyer. This salesman didn't forget that the buyer is the customer, and happy customers make for successful salesmen and rich companies.

The big payoff

Now all this sounds like so much Tom Peter's (*In Search of Excellence, Thriving on Chaos*) customer-ism-king stuff. But over the long run, and I mean of a year, which network sales staff has the least turnover, the highest buyer loyalty, and the best sales? The one who can ask the buyer to do him a favor.

Why should the spot television business find this such a novel concept? It is an unusual business we're in. After all, very few businesses have an effective zero cost of inventory, a totally perishable product, a finite quantity of goods that can be sold, and limited competition.

Every business thinks that its special set of circumstances is unique and that special rules should apply to their problems. But sales is sales. It's not brain surgery. One of my partners, Bob Ingram, who used to be a top salesperson at NBC, said it best: "Find out what the client wants, give it to him if you can, and then give him a little more. If you do that you will always be treated as a friend."

Steve Gigliotti, now director of sales of KCBS-TV Los Angeles, once told me something I always tell our salespeople: "I tell my salesman to make sure that the buyer knows we want his business. Tell him we want the order, and ask what it takes to get it. If it takes more than I can give, at least we'll part friends. But the buyer should know that we tried."

Over the long run, and the not so long run, the retailers, the automotive companies, the manufacturers, and even the television sales reps that listen to their customers and treat them like clients end up on top.

"There was a time when there was only one title per quarter coming from *Embassy Night at the Movies*. But now we are looking at 25 titles per quarter, with perhaps more to come." Also, she notes, stations are giving up large doses of inventory to accommodate their purchases.

It's also pointed out that the tagline "broadcast premiere," which at one point attracted viewers to the barter movie, no longer guarantees performance success. "It's not a big deal any more to viewers," notes Bjork.

But Leavitt Pope, president of WPIX(TV) New York, says he's not concerned about giving up commercial time to acquire movies—so long as they perform well. "Obviously," he adds, "there is a saturation point, but that's really a selling problem—how many of the barter packages the syndicator can sell to national advertisers.

"Obviously, too, some people have tried to put together a flock of poor pictures. But we have tried to stay away from that."

There also appears to be some disparity between critical acclaim and the movie's performance in syndication. According to the Seltel primetime movies report on independents for February 1988, *Death Wish III*, from Viacom, received only a one-star rating from the 1988-89 edition of *Movies on TV* but had an average NTI rating (taken from NSS pocket pieces and



"Death Wish III" got high TV ratings despite negative reviews as a theatrical release.

derived partially from airings out of the sweep) of 15.4. *MASK*, from MCA TV, a two-and-half-star movie, did a 11.2, according to Seltel.

On the other hand, the three-star *Apology* from Orbis got a 4.8, while *Angel and the Badman* from Quintex got a 3.2 average rating.

Color converted. As to the newly introduced barter movie packages, at least two represent color-converted titles, Orbis' and Multimedia's—both coming from American Film Technologies (TV/RADIO

AGE, Aug. 22). While marketing details haven't been firmed on the Multimedia package, the barter split probably will be 18/18 minutes for the initial entry: two *Sherlock Holmes* movies, to debut in an April 3-30 window, as a four-hour program. Titles are *Sherlock Holmes and the Secret Weapon* plus *Woman in Green*.

A second package is due for a November-December window, *Dressed to Kill* and *Terror By Night*, with barter terms of 20 minutes for local and 18 for national sale.

Televentures' package contains 20 titles, with a barter window for 12 under the umbrella name of Tri-Star Showcase Theatre. Titles have an 11/11 split, and Televentures is asking indies for two runs in prime, with a backend deal. Titles all have an HBO window, and five have a network exposure. Among the movies are *Lifeforce*, *Peggy Sue Got Married*, *Blind Date* and *Short Circuit*.

The Orion package totals 22 titles, of which 19 will have a premiere window, which lasts for 18 months, beginning in February. In the first month of the window, stations get two barter runs within the first 15 days with a split of 11.5/10.5. In the final 17 months, they'll receive two case runs.

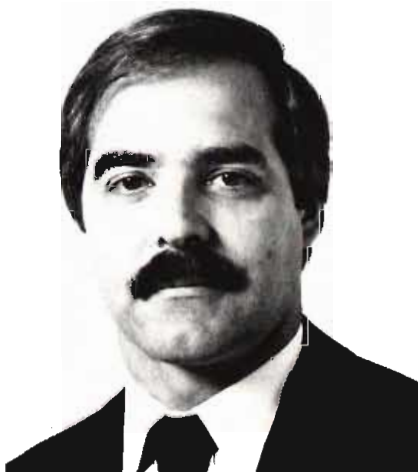
Titles include *Radio Days*, *House of Games*, *Throw Momma From the Train* and *Robocop*.—**Robert Sobel**

ASTA defends \$2 billion prediction for barter syndication

Total spending on barter-syndicated shows is expected to hit \$2 billion by 1995, according to the Advertiser Syndication TV Assn.

The Association just recently projected that the barter marketplace will reach about \$1 billion in the 1988-89 season, a year ahead of schedule. Tim Duncan, director of the ASTA, notes that TvB substantiates the projected growth into 1995, looking at double-digit growth estimates through the early 1990s in barter.

"They see a 12% increase in 1989-90, going down to a 10.3% increase in 1995," says Duncan. "But trees don't grow to the sky, and I want to play with this before I make an accurate prediction."



Tim Duncan, director of ASTA, bases his prediction on TvB data.

As to the projected increase of barter spending for next season, Duncan says the growth comes mainly from having better shows in more important time periods. Also, "clearly, the syndication marketplace can now support network-quality shows. That was proved by *Star Trek: The Next Generation* and *Friday the 13th*, and now we are seeing a lot more shows in that genre. These will command a primetime, or close to primetime, CPM because they will run in those dayparts and on affiliates."

Thirty-four shows. According to rep estimates, 34 new syndicated television series will be introduced for the fall, more than in a few years past.

companies take to the airwaves. "Ten years from now you'll see we'll be buying lots of shows from Europe."

Agrama has a trip to Russia this month—his third to the USSR—to meet with the government's Video-films on coproducing a "major miniseries." He wouldn't discuss details.

On the subject of cable, Agrama has a turned-off attitude. How so? "In cable, they don't move fast," he parries. "It takes so long for a decision to be made." He also finds "the networks work on fright. I don't work on fright. Ninety per cent of Hollywood works for someone else, and each boss is afraid of his boss."

Although he'd like to do action or dramatic network shows, Agrama finds it takes one year to get a pilot

Big glut of barter movie packages; impact on syndication sales unclear

Syndicated barter movie packages are coming out in droves, creating a marketplace that appears to be on the edge of overflowing with barter titles.

In the past few weeks, seven new packages have been announced: Televentures (Pegasus I); Quintex; Orion Television (Orion IV); Orbis (Orbis Color Classics); Multimedia; Viacom (TVNET IV); and Vestron Television. Also possibly joining the new-package club is Columbia Pictures Television, the granddaddy of the barter movies.

In addition, there are other syndicators with ad-hoc networks and distributors that have titles that

are being sold to stations in a mixture of both cash and barter. These include Twentieth Century Fox, MCA TV, Paramount and Disney.

The reasons for the new barter burst center on what had been basically good syndication ratings and reluctance by the networks to buy many titles unless they were box-office blockbusters. This latter reason, paved the way for syndicators to seek other avenues to sell the movies, including pay-TV.

Enough's enough. But are the barter packages overextending their welcome? Janeen Bjork, director of programming at Seltel says,

Harris to head Imagine films & TV

Robert A. Harris is stepping down as president of the MCA Television Group and moving up to become president of motion pictures and television for Imagine Films Entertainment.



Robert Harris

Imagine is in the first year of a multiyear agreement with MCA's Universal Pictures in which Universal will finance and distribute films produced by Imagine. Earlier, Imagine and MCA entered into a joint venture under which MCA TV will be the exclusive distributor for Imagine TV product. Imagine has production commitments for half-hour comedies at both NBC and ABC.

Harris has been with MCA for 13 years. He was president of Universal TV from 1981 to 1986, became a vice president of MCA, in 1982 and president of the MCA TV Group in 1986.

and 1969. Then he moved to Italy. He was an active film director there until coming to the U.S. in 1976 for the final time.

Life in the U.S. has been good to him, he acknowledges. "We'll have \$60 million in income this year because of our miniseries. Our income has jumped threefold."

Agrama smiles when *Shaka Zulu* is mentioned. It is the breakthrough 10-hour miniseries which really launched the company in 1986, smashing ratings records in 35 cities. He measures all his new

shows by how they shape up against *Shaka*.

Within two months Agrama is moving his operation down the street to Preview House, a former TV screening company that he purchased. Also making the move is Intersound, a film dubbing/post-production company Agrama also owns. Around 100 people will now be under one roof. It's all another world and culture away from the drama of general surgery Frank Agrama faced in Egypt as a young doctor.—**Eliot Tiegel**

"The minute you come in as an American company it's like you are the honey and the bees attack you."

alone, and then it can take several years before a show is in completed form. In Europe, things move quicker, he says.

Like others in the industry he finds one-hour reruns in trouble. "A half-hour situation comedy is the best kind of a show for repeating itself."

Agrama's background could certainly be the script for a special. He was a child actor in Egypt, had his own half-hour TV show, and at one time, he claims, was earning more money than his father, who was a surgeon in the Egyptian Army. He comes from a family of doctors and studied medicine and surgery at Cairo University. He was an MD at age 29. But he says he never liked the financial pressures of being a doctor, and when he first came to Los Angeles in 1959, he enrolled in theater arts at UCLA. Today he donates an annual \$5,000 scholarship in screenwriting to the university's theater arts department. Agrama moved to Lebanon for five years, directing 15 films between 1964

Videotape and Film Post Production Services

ANS

 Int'l Video, Ltd.

- Duplication
All Formats All Standards
UP TO 3000 COPIES A DAY
- Digital Standards Conversion
PAL-SECAM-NTSC
- Production-Post Production
New Betacam to 1" Suite with DVE

A.N.S. INTERNATIONAL VIDEO
396 Fifth Avenue NY 10018
Phone: (212) 736-1007

TVSC

TELEVISION VIDEOTAPE SATELLITE COMMUNICATIONS

27 years of videotape (all formats) duplication, standards conversion,
satellite uplink and space segment service to broadcasting and industry

IN PENNSYLVANIA
(412) 747-4700 / 1-800-245-4463 / Fax (412) 747-4726
IN CALIFORNIA
(213) 850-3877 / 1-800-232-8872 / Fax (213) 850-3889

TVSC
PA. (412) 747-4700/(800) 245-4463
CA. (213) 850-3877/(800) 232-8872

AME

- Duplication
All Formats All Standards
600 VHS machines on line
- Digital Standards Conversion
PAL-SECAM-NTSC
- Broadcast Quality—
Program Spot Home Video

AME, INC.
10 Sausilto Court
Annapolis, MD 21403
(301) 858-6907 (800) 824-2560

djm

FILM AND TAPE

DJM
4 East 46 St. NY 10017
Phone: (212) 687-0111

there's nothing wrong with "piggy-backing an idea that is successful, like the Academy Awards, Olympics and Super Bowl." Stations are looking for shows about big events," he says.

GGP may be an anomaly among production companies, as it owns several sporting events, including tennis matches and bicycle races. Having a tennis tourney was its entry into sports programming.

In 1977 the then sports promotion firm bought time on Ted Turner's WTCG (now WTBS) for its Atlanta tennis competition. From those two hours, for which it paid Turner \$3,000, the company has grown to where Horowitz says it now has more than 75 hours of national programming on the air.

This fall, GGP's big event shows, besides the 1968 historical review, include *The Race For No. 1: Pre-season Special*, one-hour look-see at college football teams, hosted by Jim Lampley airing through Sept. 11; and *NFL Preseason Special*, 60-minute preview of the NFL season, hosted by Barry Tompkins and Joe Theismann, airing through Sept. 4. *One On One* with Jim Lampley, the final fall offering, is four one-hour interviews with prominent sports figures debuting the week of Oct. 10.

GGP's customers are mainly affiliates. This year, one returning show, *John Madden's Super Bowl Special*, will be pitched to CBS affiliates (Madden is under contract to CBS Sports) and NBC outlets (NBC carries the Super Bowl in January). "This show is already sold in 84% of the country," he claims.

An earlier big event, *Road to Seoul Olympic Series*, was offered in two forms, as two 60-minute specials or 18 half-hour weekly segments. It ran from March through August. *Road to Calgary Olympic Series* was the company's winter analysis show which aired prior to the Calgary Games, October through Jan. 9, 1988.

GGP is talking to NBC and CBS about shows for this winter, says Horowitz. It costs GGP, which owns its own technical gear, \$100,000-200,000 an hour to produce a show. "If we go to Vail to do world cup skiing live, it can cost \$350,000 for two hours," he says.

Syndication shorts

Republic Pictures Domestic Television has cleared *On Trial* in five additional markets: KVOS-TV Bellingham, WKBW-TV Buffalo, WOSU-TV New Orleans, KMOL-TV San Antonio and XETV(TV) San Diego. The series debuts Sept. 12 and is sold on a barter split of one minute for national sale and five-and-a-half minutes for local. Clearances now total 79% of the U.S.

Production on **Lorimar Television Productions'** *She's the Sheriff* has begun for the 1988-89 season. The sitcom finished the 1987-88 season as one of the highest nationally ranked first-run sitcoms.

Select Media Communications has added KDNL-TV St. Louis and WCPO-TV Cincinnati to the *Relatively Speaking* lineup, giving the game/panel strip clearances in the top 30 markets. Premiere date is Oct. 3.

Thirty-five additional markets have licensed **Genesis Entertainment's** *The Great Escape* for a total of 85, including nine of the top 10 covering more than 72% of the country.

Improv Tonight has been cleared by **Peregrine Film Distribution** in 67% of the U.S., including all top 10 markets. Newest additions for the late-night strip, which debuts Oct. 3, include WNYW-TV New York, WGBO-TV Chicago, KCPQ-TV Seattle, KTVD-TV Denver and KUTP-TV Phoenix. Ad sales are handled by International Advertising Sales.

D.L. Taffner/Ltd. has cleared nine stations for its new group of *Family Animated Classics*, bringing the total to 64, including nine of the top 10 and representing 60% of the country.

All American Television will again distribute the *McDonald's Charity Christmas Parade*, two-hour parade that will take place in Chicago on Nov. 26. The show is available live or on tape through Dec. 23. Stations will get 16 min-

While this increase has contributed to the syndication-dollars growth, the numbers don't tell the full story," Duncan says. But also, there are some interesting shows in terms of time period. For example, we are now seeing the establishment of a whole genre of programming in late fringe, which the networks aren't touching and would deliver a good 18-34, 18-49 male audience.

"I'm talking about *Nightmare on Elm Street*, *Monsters*, *Twilight Zone* and *Friday the 13th*. What we are seeing is the ability of indies, and even affiliates in some cases, to program their Friday late-night slots with these kind of shows."

In the access time period, too, notes Duncan, there's more room than ever before for syndicated shows. He points to *A Current Affair*, *Win, Lose or Draw* and *USA Today*.

One reason for the access openings is the rise in double-access. A survey report, Duncan continues, indicates that about 81% of all network affiliates on the east coast are

"The syndication marketplace can now support network-quality shows."

running double access, and in many cases are playing two barter shows from 7-8 p.m.

Also spurring the spending gains made in the barter syndication marketplace, according to Duncan, are network-type shows such as *War of the Worlds*, shows that can command a premium.

Granted, the total syndication market is getting squeezed in terms of average ratings, but Duncan says the strongest shows are doing better than ever.

An analysis of the top 10 series from 1983-87 shows that the average rating went from an 8.3 to a 9.3, meaning that despite increased competition, strong shows do better than they ever did. In kids, the average rating for the three top shows are doing 4s, 5s and 6s, while a year ago there wasn't any one show doing that."

Golden Gater moves beyond sports for syndicated big event specials

Golden Gater Productions, 11-year specialist in sports programming, is moving toward more specials outside the sports area, says Bob Horowitz, the company's vice president/general manager. "We're finding the market strong for syndicated one-time-only specials," he adds.

GGP's newest nonsports entry, *1968: A Year to Remember*, airing Sept. 10-19, is an examination of the turbulent '60s.

Located outside San Francisco in Marin County, GGP is associated with Time magazine in this one-hour special, which has cleared 113 stations including 19 of the top 20 markets.

"This show is a test for us both," notes Horowitz. "Perhaps we'll do more shows together." All GGP shows are barter.

The company's initial nonathletic show is *Joel Siegel's Road to the Academy Awards*, which aired on 137 stations and now is in its third year.

The company has linked up with "Time" magazine for a special on the '60s.

Why don't we? GGP and Siegel, *Good Morning America's* film critic, came together because WABC-TV in New York was carrying about 60% of the producer's fare and it had Siegel under contract to do a half-hour Oscar preview. Notes Horowitz, "We asked Brooke Johnson, WABC-TV's program director, why don't we do the show nationally?"

The station liked the idea, and GGP picked up a special for syndication. GGP's vertically integrated modus operandi is to create, sell and syndicate shows, Horowitz stresses. Its shows, live and taped, are satellited to subscribers.

Of the Oscar show, Horowitz says

Riesenberg joins Maltese Prods.

Robert Riesenberg has become president of Maltese Productions and Maltese Video Partners, where he will seek advertiser support for TV and home video programming.



Robert Riesenberg

Riesenberg previously was vice president—director of program development, BBDO Worldwide, New York, where his credits included developing *Escape from Sobibor* as a *Chrysler Showcase* movie special on CBS and *To Heal a Nation* as a *GE Theater* drama on NBC last season.

Reporting to Ray Volpe, president of The Maltese Cos., the parent, Riesenberg will not sever his BBDO connections entirely. Maltese will work with Omnicom Group's Diversified Agency Services division to develop TV and home video programming for client support.

There are several projects in the works with various partners, but Riesenberg declined to give specifics.

Last season Maltese produced the barter-syndicated series *Mapletown* and *Spiral Zone* for Tonka Toys; the former is on Nickelodeon. It also produced *Matewan* and *Pound Puppies and the Legend of Big Paw* for theatrical release earlier this year; the latter, also based on a Tonka toy line, is heading for the videocassette market.

'Denver' sends a promo pitch to TV stations

World Events Productions has lined up a promotion to bolster the initial ratings for *Denver: the Last Dinosaur*, a weekly animation series due for a Sept. 24 start on 120 stations.

To date Brian Lacey, the company's vice president—general manager, has persuaded 80 of those outlets to participate in the "two-tier," month-long premiere promotion for the bartered weekend series.

The first-tier contest promotion is custom designed for each carrier in the top 20 markets. Week one will have stations airing a "Denver: the last Dinosaur is missing" promo. Weeks two and three's promos will offer clues on his whereabouts, and the fourth week will have the stations air spots announcing Denver has been found and asking viewers to "come meet Denver" at, say, the zoo, museum or state fair, where talent costumed as the character will appear.

The promotion can be "totally turnkey" if the station prefers, says Lacey. "We give the prizes, collect the postcards . . . and we preproduce all the promos for the stations."

The second tier of the contest is for stations in markets below the top 20. The promos, all identical, will tout a "Why I love Denver: the Last Dinosaur" postcard contest. This, too, is a four-week effort.

Denver has become World Events' hottest property since *Voltron*, with Licensing Co. of America just signed to handle licensing contracts. Matchbox Toys, which marketed *Voltron* toys, has now signed as a major *Denver* toy licensee, and Fries Home Video is set to release the *Denver* TV pilot.

Cable programming

Nickelodeon is going looney over Warner Bros. cartoons. Under a two-year agreement, the pay-TV service has acquired the rights to a number of special WB *Merrie Melodies* and *Looney Tunes* for airing as a strip beginning on Sept. 12. The collection includes the Road

Runner and Wile E. Coyote shorts, and a series featuring *Daffy Duck* and *Speedy Gonzalez* and other classic cartoons such as *Bugs Bunny* and *Porky Pig*.

Also, Nickelodeon will debut a half-hour court show, *Kids' Court*, in the fall, whereby kids are judge, jury, defendant and plaintiff. Comedian Paul Provenza presides.

American Movie Classics will launch its first regular series, *The Making of a Classic*. Hosted by Dorian, the documentary series uses interviews, film footage and Hollywood history to recreate the making of landmark Hollywood films. The premiere show kicks off with *The Making of A Classic: Gunga Din*. Future shows focus on *All About Eve*, *Suspicion* and *Gentleman's Agreement*.

Bravo will debut *Culture for Kids* in the fall. Set for Sundays, the show features the U.S. premiere of *Where the Wild Things Are* on Sept. 25. The opener was *Beauty and the Beast*, on Sept. 4, followed by *Spellbound Child*, Sept. 11 and *The Red Balloon*, Sept. 18.

Randi Subarsky has been named president, original programming, **Lifetime**. She joins Lifetime from Ogiens/Kane Co., a division of MGM, where she was a program development executive.

Home Box Office, via its HBO Showcase, will debut a number of original dramas this fall. Four are *Tidy Endings*, starring Harvey Fierstein, which aired on Aug. 14; *Lip Service*, set for October; *Dead Man*, in November, starring Dan Glover; and in December, *The Christmas Wife*, featuring Jason Robards.

Production has begun in Toronto on *Sister Ruth* (working title), three-and-a-half-hour musical comedy miniseries, for **Home Box Office**. *Ruth* takes on the state of TV evangelism today with "irreverance, intelligence, humor and respect," according to Bridget Potter, senior vice president, original programming, HBO. The miniseries is being produced by Atlantis Films Ltd., in association with Orion Television.

Production has begun on *Chronicle*, coventure of the **A&E Cable Network**, **WCVB-TV Boston** and **King Features Entertainment** and national version of the station's TV magazine strip. *Chronicle* will focus on topics from medical miracles and environmental issues to illegal drugs and the homeless, as well as in-depth looks at locales ranging from Cape Cod to California to China.

The half-hour program debuts nationally on the cable network at 7 p.m., beginning Nov. 18. A&E will premiere 100 *Chronicle* versions during the year and has the option of continuing the series in 1989 and beyond.

When **Turner Network Television** debuts on Oct. 3, the daily lineup will include TV series and classic movies plus original programming. One of the new productions will be *A Man for All Seasons*, starring Charlton Heston. Martin Sheen's Symphony Pictures Television will develop original motion pictures for TNT, starting with *The Last Missile*. Programs on the daily lineup will be *The Muppet Show*, *Dawn Patrol*, *Song and Dance Man* and *Medical Center*, among others.

Lifetime provided a personal, behind-the-scenes look at *The Women of Seoul*, in an hour special profiling women Olympic hopefuls, on Aug. 27 at 9 p.m. In addition, Lifetime also served up a series of tennis tourneys, *The Lifetime Tennis Challenge*, which was kicked off by a live telecast of the Subaru Tennis Challenge on Aug. 6. The series concludes on Nov. 28 with a match between the U.S. and the USSR.

Radio syndication

John Candy will host a new weekly program to be produced and distributed by **Transtar Radio Network**. The two-hour music and comedy program, *Radio Kandy*, will be formatted to CHR and adult contemporary stations. Candy will be joined by guest celebrities. The program will be delivered on stereo disc on a bartered basis, beginning the weekend of Sept. 3.

PROGRAMMING

utes for local sale, and eight minutes will be retained by All American for national, in the two-hour special.

Viacom has discovered a new host for *Finders Keepers*, the new children's game show. Larry Toffler will host all the new first-run episodes of the live-action show which bows Sept. 12. **Nickelodeon** is the producer in association with the **Fox Stations**, while Viacom distributes.

Zooming in on people

Noreen McGrath has been appointed director, marketing and strategic planning at **Worldvision Enterprises**. She joins the company from Camelot Entertainment Sales, where she was research manager. Before that, McGrath was senior research analyst at John Blair & Co.

Also at Worldvision, **Philip D. Marella** has been promoted to vice president, legal and business affairs. Marella joined WE in February 1987 as director business affairs.

Alan Sternfeld has been named vice president, administration and planning at **GTG Entertainment**. For the past year, Sternfeld was vice president, current programs and program planning at Fox Broadcasting. Before joining Fox, he was vice president, program planning at NBC Entertainment.

David Holman has been appointed vice president, operations, and **Ed Lammi** has been named vice president, production, at **Columbia Pictures Television**. Lammi most recently was associate producer on Paramount's *War of the Worlds*. Holman was CPT's director of tape production.

Laurie Levit has joined Republic Pictures Productions as executive vice president. She moves over from Columbia Pictures TV, where she was senior vice president, TV movies and miniseries. Before that she was with the Disney Channel.

Debbi Hoffman has been named supervisor of station relations at **Buena Vista Television**.

Videotape and Film Post Production Services

Radio Sweetening
Cough Tracks

National Video Center

NATIONAL VIDEO CENTER
460 West 42nd Street, NY 10036
Phone: (212) 279-2000

VIDEO WORKS duplication

VIDEO WORKS, INC.
423 West 40th Street, NYC 10018
Phone: (212) 869-2500

LIBRARY VISUAL SPECIAL EFFECTS

ON TAPE READY TO USE
1500 EFFECTS \$ 1500
PLUS 10 SECOND ID LOGO FREE

CORPORATE & STATION IDS

VIDEO FILMS
120 Park Ave So. NYC 10003
Phone: 228-4024 TX: 494-0255

"THE PRODUCER'S CHOICE"
...for production, post-production, videotape and satellite distribution, film transfers, videotape duplication in all formats, audio production and customization.
tpc
(412) 741-4000

COMMUNICATIONS, INC.
Production Plaza, Sewickley, PA 15143
Phone: (412) 741-4000

Videotape and Film Post Production Services



Now airing in broadcast markets around the world

A DECADE OF VIDEOTAPE STANDARDS CONVERSION EXPERIENCE
NTSC/PAL/PAL-M/SECAM

INTERCONTINENTAL TELEVIDEO, INC.
29 West 38th Street, N.Y., N.Y. 10018
Phone: (212) 719-0202



VIDEO DUB INC.

Videotape duplications in all formats, syndication and trafficking, satellite uplinking and unsupervised film-to-tape transfers.
24 hours-a-day, seven days-a-week!

VIDEO DUB INC.
423 West 55th Street, NY 10019
Phone: (212) 757-3300

PHENOMENAL FOOTAGE.

It's not a phone call away. Footage from silent films, feature films, newsreels, documentaries, industrial films and more. Fully cleared for use in your production.
Our computerized system assures fast access.
Call or write for a free brochure and sample reel.
Dept. TVRA, 212-620-3955

ARCHIVE FILM PRODUCTIONS
530 West 25th Street, NY, NY 10001
212-620-3955

Music Scoring
Sound Effects

National Video Center

NATIONAL VIDEO CENTER
460 West 42nd Street, NY 10036
Phone: (212) 279-2000

HISPANIC IS HOT!

**A hot market that's exploding.
Exploding with over \$134 billion of buying power.
Reaching this market has been difficult—until now...**

Announcing **Hispanic Media and Markets from SRDS**

With Hispanic Media and Markets you can target your advertising buy to the exact Hispanic media serving your market. Everything you need to know about Spanish language media is at your fingertips—media rates, closing dates, market data, programming facts, circulation figures, contact names, contact numbers.

One Source For Multiple Media

Hispanic Media and Markets includes detailed listings by media and ADI for over 400 media serving the Spanish language market—radio, television, daily and community newspapers, business publications, consumer magazines, direct mail lists and outdoor advertising.

More Than Media

Hispanic Media and Markets includes comprehensive market data estimates for population, households, and other media/market indicators for the top 30 Hispanic ADI.

An Unbeatable Offer

Subscribe to Hispanic Media and Markets on a 20-day trial basis at no cost or obligation. See for yourself how it will help make your job easier and your media decisions more effective. An annual subscription includes four issues plus monthly update Bulletins.

To reserve your copy of the premier issue of Hispanic Media and Markets, available in March, 1988, fill out and return the coupon. In a hurry? Call 1-800-323-4588 or 312-256-8333.

srds

**HISPANIC
MEDIA
AND
MARKETS**

HISPANIC ADI MARKETS
MARKET DATA
RADIO STATIONS
TELEVISION STATIONS
DAILY NEWSPAPERS
COMMUNITY NEWSPAPERS
CONSUMER MAGAZINES
OUTDOOR ADVERTISING
DIRECT MAIL LISTS

Yes, enter my trial subscription to Hispanic Media and Markets. If I am not completely satisfied I will return the first issue within 20 days. 7FETR

Enclosed is my payment of \$145
 Bill my company Send me more information

Name _____ Title _____

Company _____

Address _____

City/State/Zip _____

Type of Business _____

Telephone Number _____

srds

SRDS Circulation Department
3004 Glenview Road, Wilmette, IL 6009

**JUST FIVE
MINUTES MORE**

That little extra
bit of late news
makes big waves/61

**NO YAWNS
FOR WNYW(TV)**

Promo stops
pulled out
for morning show/62


**SPOTLIGHT
ON ...**

Heading off
account attrition
on Long Island/64

TELEVISION/RADIO AGE

Station Report

September 5, 1988



**IN TV ITS
CLOUT
THAT COUNTS!**

KELO-LAND TV powers your message throughout some 100 counties in 4 states. And it magnifies your product's importance all the more because of our viewer's respect for **KELO-LAND TV**. In fact, they've named the market after us. **KELO-LAND**. It's a market with **CLOUT!** And you're at bat!

kelo·land tv

A CBS AFFILIATE

KELO-TV Sioux Falls, S.D. and satellites **KDLO-TV**, **KPLO-TV** plus Channel 15, Rapid City

Represented nationally by **SELTEL**
PERFORMANCE IS THE BOTTOM LINE

Fox challenges the big guys in N.Y. with all-out promo blitz for 'Good Day'

General sales manager Rudy Taylor says Fox Television's WNYW(TV) New York "has been generating exceptionally good interest" for its new morning show, *Good Day New York*.

Right now, he says, "We're selling blue sky because we just started, there's no book to show yet, and there's never before been an attempt by an independent in this market to go up against the big guys at the networks on their own turf."

On the other hand, Taylor claims *Good Day* delivers the kind of local information that working men and working women have had to depend on New York radio for because it's not on *Today* or *Good Morning America*: "Now, for the first time, they can turn to Channel 5 and get the latest on New York snowstorms and other up-to-the-minute New York news that affects our viewers personally, and get it on television."

There may also well be a first in the kind of promotion WNYW put behind the show's debut last month. It was everywhere—on radio, or the bag that comes with the morning coffee and cruller from the deli. It was even trailing on big signs hauled by fearless pilots hired to fly up and down the beaches of

New Jersey and Long Island.

But most of all, it was on WNYW, from 7 to 9 a.m., going head-to-head against *Today*, *Good Morning America* and *CBS This Morning*. The radio spots, on 11 Big Apple stations, conjured up the fast-paced action between director, camera crew and talent that it takes to live up to the spots' promise to "really wake up New York"—which is what it will have to do to make any appreciable dent in the audiences of the networks' a.m. eye openers.

Taylor says the radio spots were designed to recreate the atmosphere of the *Good Day* control room as the show is in progress. The dialogue is interwoven with the director, assistant director and producer each calling their respective shots—all highly charged, tense and dramatic:

Director: "Okay, stand by."

Producer: "This is live. This is not a rehearsal."

AD: "Good Day New York coming in—four, three, two..."

Voiceover: "Weekday mornings, from 7 to 9 a.m."

Director: "Camera two—looser, looser... Let me see more of the harbor."



Rudy Taylor, WNYW's top sales manager, admits there's a financial risk in the fourth quarter in dumping kidvid for "Good Day."

Producer: "Okay, World Trade Center—John, we're coming to you now..."

Voiceover: "In your town—In your neighborhood—Even your block..."

AD: "Chopper in position over Atlantic City..."

Producer: "And cue talent on Trump yacht..."

Director: "Chopper crew, give me a wide shot."

Voiceover: "The freshest, most action packed morning show on television... *Good Day New York*. Weekdays on Fox Five, from 7 to 9 a.m. Morning television just woke up!"



Part of WNYW's big promo push for its new morning show, "Good Day New York," included real coffee and a tough bagel (actually, it was a paperweight—surprise!).

Coffee and TV. As for the deli bags, New York area residents got their morning coffee-to-go in paper bags emblazoned with, "Bag everything else. Watch *Good Day New York*, weekdays, 7-9 a.m., Fox Channel 5." WNYW sent 500 tri state area delis 2,000 of these bags each in which to pack patrons' coffee and bagels. But if a patron found a bagel he didn't ask for, the folks at Channel 5 warned, "Don't eat it—it may be fake." This is because the station also commissioned several hundred very realistic plaster paperweights shaped like bagels. Each was decorated with raised let-

Can 5 more minutes make a difference? Some stations find extending late news can mean more money, better lead-ins

When Spence Kinard, vice president and news director of KSL-TV Salt Lake City, happened to mention his station's 35 minutes of late news at a recent news directors' seminar at Jackson Hole, Wyo., he was surprised to receive a number of queries about it.

Adding five minutes to late news is not a new development. The Bonneville outlet has had it "since time began," says Kinard, meaning since before he started work at the CBS affiliate 20 years ago.

Salt Lake City is one of the few markets, if not the only market, where all three affiliates air 35 minutes of late news. This fact emerged recently from an analysis at Petry Television, where Rob Hebenstreit, vice president and research director at the rep firm, checked into the 35-minute news situation for one of Petry's clients.

Research was on. The client eventually decided not to go ahead, but in the meantime a check of the 40th to 80th markets uncovered 16 affiliates out of 120 with 35 minutes of late news. Hebenstreit's research-

Salt Lake City may be the only market where all affiliates run 35 minutes of late news.

ers had to go through *TV Guides* to find this out, as the rating books don't show the five extra minutes. Kinard points out that a program has to go halfway through a quarter hour before it's counted.

Ten of the 16 stations counted by Petry researchers were CBS affiliates, a fact Hebenstreit attributes to weak network programming in the late-night daypart. Most of the stations use the 35 minutes to lead into syndicated programming. KSL-TV, for example, is now using *MASH* following the late news.



Spence Kinard says *KSL-TV has been running a 35-minute late-night newscast "since time began."*

Kinard says the original purpose of the extra five minutes at KSL-TV was to take audience away from Johnny Carson. The theory was that if viewers remained with the KSL-TV news and missed Carson's monologue they might stay with whatever followed the KSL-TV news. It so happens that *MASH* is now beating *The Tonight Show* in Salt Lake City. In recent years KSL-TV's competitors have joined the 35-minute news trend and it's now apparently become a perma-

Petry uncovered 16 affiliates in the 40th to 80th markets with 35 minutes of late news.

nent fixture in the Utah market. As for the NBC-TV affiliate, KUTV, it carries *The Tonight Show* five minutes later, which is workable since Carson is delayed in the Mountain Zone.

Sell more time. Another element in the 35-minute news is that it allows stations an extra commercial pod in the news program. This means another 90 seconds to two minutes of commercials.

John Dorkin, one of Petry's directors of programming, points out that this works well for the No. 1 news station, as it is likely to have a higher rating in the news than in the following program, when HUT levels are lower.

But might be counterproductive for the No. 3 news station, which may count on viewers switching to its post-news programming, explains Dorkin. Hebenstreit warns also that "conservative buyers" may use ratings from the 15-minute period following the news as a basis for estimating audience and cost-per-1,000 for the extra five minutes of news.—**Al Jaffe**

That's life in San Diego

Larry Himmel, formerly with KFMB-TV San Diego for 10 years, has joined NBC's UHF affiliate KCST-TV to star in three entertainment-flavored specials and do commentaries on San Diego life for the stations' newscasts.

First special, *The Himmel Show*, airs Sept. 30 from 9-9:30 p.m., in one of the NBC Olympic windows available to affiliates to slot their own local shows, notes Doug Dougherty, the program's executive producer.

The Himmel Show's other two air dates are Nov. 5 and Dec. 10 from 7-8 p.m., preempting *Wheel of Fortune* and *Animal Express*. All the shows will originate from Belmont's at the Beach, a nitery on the boardwalk by the Belmont Park roller coaster. Show elements include local comedy and musical acts before an invited audience.

Formerly host of *San Diego at Large* on KFMB, Himmel will transfer to his specials one of his favorite segments, *Eye-witless News*. As a standup comic he's played the Comedy Store in nearby La Jolla.

Dougherty says the station will decide Jan. 1 if the show goes weekly.

Spotlight On . . .

Ron Gold



WALK AM-FM
Patchogue, N.Y.

Ron Gold is a lucky man. Not only was he promoted to general manager this May, but he reports little or no problem with account attrition "for a couple of reasons."

One, he says, is that "Suffolk County—in fact all of Long Island—is growing so fast, any retailer who comes aboard would have a tough time *not* to succeed. If they're strictly a Long Island chain, it doesn't pay for them to go to television because they'd be paying so much for extra circulation they don't need in places like New Jersey and Connecticut."

Gold says some of his advertisers do add cable when they grow, "But they stay with radio, too, and usually

add more radio stations because 21 stations belong to the Long Island Radio Broadcasters Association and we all work together closely to really promote radio for all it's worth. And it's worth plenty to our Long Island merchants, and they appreciate us. They appreciate us to the point that WALK's renewal rate is over 80%, and I understand that that's not too bad in the radio business."

Gold says WALK has enjoyed unusual growth over the past three years "because our market is growing rapidly, we offer a good musical variety of adult contemporary favorites from the '60s, '70s and '80s, we have a high profile news image and we sponsor and promote a lot of worthwhile community events our advisers can tie in to."

He describes, for instance, how his stations "get behind Long Island Cares 100%. This is an organization that helps feed hungry people. Our sponsors, Ramp Ford and Behr's Baby World, contribute to pay for our concert so we can make it free, with the admission being cans of food for the hungry. The people who came last summer brought 10 tons of food for the cause. And we're doing it again this summer."

Then for Hallowe'en, Gold says his stations "organized a 'Safe Hallowe'en' with Smith Haven Shopping Mall, and they got the other Long Island Malls to come in with us. The idea was for the stores, most of them our advertisers, to give away free candy to the kids so they could trick-or-treat without having to go door-to-door to private homes where the mothers never knew which one might put what in the candy. This is great for radio's image, great for the malls' image and great for the stores' image."

Appointments

Stations



Gerald W. Agema, who has been Tribune Broadcasting's vice president, chief financial officer, has been promoted to vice president/operations for the company. He joined Tribune in 1985 and his new responsibilities include programming, creative services, data systems, engineering and planning as well as finance.

Joseph A. Carriere has been appointed general manager of Mid-

continent Corp.'s KELO-Land Television Stations. They are KELO-TV Sioux Falls, KDLO-TV Garden City, KPLO-TV Reliance, and KCLO-TV, now under construction in Rapid City with an expected air date of October. Carriere had been president and general manager of Caprock Telecasting which operates KBIM-TV Roswell, N.M. and KCBD-TV Lubbock, Texas. Carriere succeeds **Evans A. Nord** at KELO-Land and Nord will continue as a consultant to Mid-continent Corp.

Fred Barber has been named vice president, general manager of Capitol Broadcasting's WTTV(TV) Indianapolis. Barber, former general manager of WSB-TV Atlanta and of Capitol's WRAL-TV Raleigh, N.C., succeeds **Elmer Snow** who is retiring from WTTV but who will remain as a consultant to Capitol.

Frank N. Moore has been appointed president and general manager

of LIN Broadcasting's WANE-TV Fort Wayne, Ind. He moves in from New Haven, Conn. where he had been general sales manager for WELI.



Penny Haft is the new vice president, general manager of HR Broadcasting's WTTO-TV Birmingham, Ala. She moves in from Washington, D.C. where she had been vice president, local sales manager of WTTG-TV.

Raymond P. Maselli has been named general manager of Tak Communications' WGRZ-TV Buffalo, N.Y. He steps up from vice president/sales and programming



"Good Day New York" hosts Marian Etoile Watson and Bob Fitzsimmons on the new set for WNYW-TV's new morning show.

entering saying, "Good Day N.Y.—Fox 5." And as a final touch, the lettering is the color of lox, which happens to rhyme with Fox.

Taylor says that a good many of the ad prospects he's talked to "see us like Avis and Hertz. They're rooting for the new kid on the block. They want to see us win."

The new entry replaces what Taylor calls "the usual early morning cartoons on independents. But kids are a fickle audience. Now we're delivering working women and working men."

He concedes that entering the fourth quarter could be a bit of an economic risk, "because if there's going to be kid business to be had, it will come in fourth quarter. But by September we should have our updated figures profiling our New York market audience from Leigh Stowell, and we'll have those to help us sell."

He recalls seeing the Leigh Stowell material "used very effectively when I was with Group W in San Francisco, and I know it also worked well for the Group W stations in Pittsburgh and Baltimore."

Common sense. He notes, "When you first throw the word 'psychographics' at a prospect, he thinks he's in for a lot of complicated academic razzle dazzle. But when you explain it in terms of the common

sense basics—that a woman from Larchmont and a woman from Queens are two very different kinds of shoppers, and that our profiles make it possible for us to tell a retailer where his store traffic is coming from, which aisles of his department store they'll be going down, and what they'll be looking for, the retailer sees how our information

*The radio spots
conjured up
fast-paced action
to really
wake up New York.*

dovetails with his own research. Then they sit right up and take notice. They realize we really know what we're talking about when we're talking about *their* business, and then they're less likely to shy away from us just because we happen to be an independent."

Taylor says WNYW is asking \$350 to \$400 for a 30 in *Good Day New York*, against \$800 to \$1,000 for local in *Today*, around \$700 for *Good Morning America* and \$300 for *This Morning* on CBS. Says Taylor: "We figure that localizing our news and information is worth a premium. In fourth quarter, we'll go up to \$500 a 30, but then *Today*

peaks at around \$1,500."

He says another plus for Channel 5 advertisers is that "We share their concern about clutter. We're intentionally keeping *Good Day New York* undercommercialized, with a smaller commercial load than *Today*. Our projections indicate we can do this and still bring the show in at a profit."

—George Swisshelm

Group W names Guilmartin to TV station role

Nance Guilmartin has been promoted to the new position of director, station relations and public affairs for the Group W Television Stations.

Guilmartin actually has been doing that job parttime for quite a while, but from Boston, where she serves as both communications director at WBZ-TV and director of public affairs and community relations for the station group.

Guilmartin will relocate to New York and report to Tom Goodgame, president of the station group.

In her new role, Guilmartin will continue to work with Group W TV Sales for the company's new station campaign, *Time to Care*. Her public affairs duties will include strategic planning and development at the five owned TV stations.



Nance Guilmartin

AM-FM Nashville, again as general manager. He headed the Fairmont Communications properties from 1983 to 1986 when Sudbrink sold them to Fairmont and he became president of Sudbrink.



Bruce R. Miller has been appointed general manager of ABC affiliate WTOK-TV Meridian, Miss. He moves in from WBTW-TV Florence, S.C., where he was also general manager, to succeed **Robert Ward**. Benedek Broadcasting ac-

quired WTOK from United Broadcasting of Little Rock in late June.

Tony Novia has been named general manager of WXDJ(FM) Miami-Fort Lauderdale. He had been vice president, operations manager for WHYI(FM) in Fort Lauderdale. WXDJ carries the Satellite Music Network's Wave format.



Jeff Block is now general sales manager of Cox Enterprises'

KTVU(TV) San Francisco-Oakland. He joined the station as local sales manager last October and before that had been national sales manager for KCOP-TV Los Angeles.

James Higgins and **Kirk Stirland** have been named vice president, New York sales for the United Stations Programming Network and United Stations Radio Networks, respectively. Higgins joined United Stations in 1983 as director, corporate Development and Stirland came aboard in 1985 as an account executive.

Steve Wasserman has been appointed station manager of WPLG-TV Miami. He first joined Post-Newsweek Stations 14 years ago, left to serve as news director for WCBS-TV New York in 1985, and returned to WPLG last August. In his new post he will also continue in his capacity as vice president of news.

Washington Emmy highlights

One station in the Washington, D.C., metropolitan area won one-third of the 64 Emmy Awards handed out by the Washington Chapter of the National Academy of Television Arts & Sciences. WRC-TV won 22 of the awards in the highly competitive market. Rival affiliates WUSA won 13, and WJLA had 11. Independent WTTG garnered eight.

The Ted Yates Award went to Kline Mengle of WUSA. Other awards included: Children's special—Tony Zenelotti, Steve Doocy, Tod Meisrow, producers, WRC, *Doocytunes*. Hard news—Ed Hotaling, producer, WRC, *Jimmy the Greek*, and *911 Chronology*; Jim Neustadt, Jim Upshaw, Jim Vance, producers, WRC, *Hanafi Siege—10 Years Later*. News segments, features—Steven Doocy, producer, WRC, *State of the Union*. Spot news—Leigh Foster, Paul Malkie, producers, WUSA, *Thate Baby Found*. Investigative reports—Lea Thompson, Rick Nelson, Sheila Duffy, producers, WRC, *Deadly Mistakes*.

Public affairs—Maureen Bunyan, Jacqueline Gales, producers, WUSA, *Children of Alcoholics*; Sheila L. Jack, producer, WUSA, *Alzheimer's—The Painful Enigma*; Jan Thompson, John Goldsmith, producers, WUSA, *Capital Edition: Some Days Are Diamonds*. Information—Robert Currie, producer, WTTG, *The Commuter Inch*; Jeanne Bowers, LaGeris Bell, producers, Carl Rowan, reporter/producer, WUSA, *Searching for Justice: Three American Stories*. Documentaries—Frank Murphy, Mark Poertner, producers, WTTG, *The Wall: A Healing Place*.

Entertainment—Tony Zanelott, Darby Britto, producers, WRC, *The Arch Campbell Show, No. 83*; Jackson Frost, producer, WETA, Tokyo String Quartet.

News series—Ed Turney, producer/reporter, WJLA, *Willie the Boxer*; Wes Sarginson, producer/reporter, WJLA, *Silent Rifles*; David Marash, Murray Schweitzer, producers, WRC, *Guilty Until Proven Innocent*; Don Torrance, producer/reporter, Peggy Girshman, producer, WUSA, *Heart Transplant, Personal Story*; Nancy Mathis, producer/reporter, WUSA, *Navy Seals*.

Extended news coverage—Margaret Dore, producer, Jim Vance, anchor/reporter, Ed Fishel, assignment editor, WRC, *Super Bowl XXII*; Nannette Wilson, producer, Pat Collins, reporter, Ed Fishel, assignment editor, WRC, *911 Emergency*.



Jim Staley has been appointed general manager of WQBB Knoxville formerly WBZW. The former sports director for WORD Spartanburg S.C. was most recently with the University of Tennessee's Volunteer football and basketball radio network. Staley succeeded **Dick Huckabay**, former owner of the station who has sold it to Southern Diversified Industries Inc. and retired. **Lynn Davis** continues as station manager.

Douglas Padgett has been named vice president, general manager of Gilmore Broadcasting's WEHT TV Evansville, Ind. He transfers from similar responsibilities at the company's KODE-TV Joplin, Mo. to succeed **Ernest Madden** who will retire as executive vice president of Gilmore on July 31.

or the station, currently in the process of ownership transfer from VGRZ Television Corp. to Tak.

Paul Clithero, general manager of KINK(FM) Portland, Ore., has been elected a vice president of the King Broadcasting station. Clithero joined the company in 1980 as an account executive for sister station KGW Portland.

Simona McCray, vice president sales for The New York Times' 7QXR AM-FM New York, has been elected executive vice president of the stations. She joined the stations in 1983 as general sales manager after 10 years with CBS Radio.

John W. West has been named general manager of Spartan Radiocasting's WBTW-TV Florence-Myrtle Beach, S.C. He had been vice president, general manager of WRDW-TV Augusta, Ga.

High Breslin has been appointed vice president of Great Trails Broadcasting's WHAG-TV Hagerstown, Md. He has been general manager of the station since August 1986.



Anna Mae Sokusky has been named vice president, CBS owned AM Stations and **George Sosson** is promoted to vice president, CBS owned FM Stations. They succeed **Lancy O. Widmann**, now president of the CBS Radio Division, who formerly headed both groups. Sokusky had been vice president, news and programming for the CBS owned AM Stations and Sosson was vice president, operations for the CBS owned FM Stations.

Steve Fisher has been named to the new post of vice president of devel-

opment of Westinghouse Broadcasting Co. He'll be working with Group W chairman **Burt Staniar** and the presidents of Group W Television, Group W Radio, Group W Productions and Group W Satellite Communications to identify and evaluate new growth opportunities. Fisher joined Group W in 1978 and most recently was vice president, general manager of KFVB Los Angeles.



Bob Morse is the new vice president, general manager of NBC-owned WMAQ-TV Chicago. Morse moves in from Fox Television's KTTV(TV) Los Angeles, where he was also vice president, general manager, to succeed **Richard Lobo**, now vice president, general manager of NBC's WTVJ-TV Miami.

Stan Mak, vice president, radio at King Broadcasting Co. in Seattle, has been elected a senior vice president of the company. He joined King 14 years ago, putting all but two of those years in the Radio Division.

Bob Bruno and **Steve Candullo** have been promoted to general managers of RKO Radio's New York stations. Bruno steps up from

program director to head WOR and Candullo advances from general sales manager to general manager of WRKS(FM). Candullo succeeds **Barry Mayo**, who becomes president of newly formed Broadcasting Partners Inc. and Bruno replaces **Lee Simonson**, now BPI executive vice president. BPI is in the process of acquiring Dorton Broadcasting's five radio stations for \$78 million.

J. Clifford Curley has been appointed to the new post of corporate vice president of Media Central Inc., owner of television stations in eight markets. Curley had been vice president, general manager of WQTV(TV) Boston before joining Media Central last July as a member of the Office of the President.

Bob White is now vice president, general manager of WSYX-TV Columbus, Ohio, a station in which he has acquired an equity interest. White had been vice president, general manager of McGraw-Hill's KMGH-TV Denver, where he was recently voted president-elect of the Colorado Broadcasters Association.

Raymond Nordstrand, president of WFMT(FM) Chicago, has assumed added responsibilities as general manager of the station. In these duties, Nordstrand succeeds **Richard G. Marschner**, now director of national program marketing for the National Program Division of public station WTTW(TV).

Vic Rumore has returned to WLAC

KGO-TV gets a boost from 'GMA'

Anna Chavez, anchor for San Francisco's KGO-TV, was the guest co-host of ABC's *Good Morning America* for the August 8 week. Chavez was asked to join *GMA* cohost Charles Gibson as a fill-in for vacationing Joan Lunden.

KGO news director Harry Fuller was pleased with the recognition for both Chavez and the station. "It's nice for people on the west coast to know that the rest of the country realizes we exist out here, and having Anna on the show out of New York is a good recognition."

Fuller said the station's *GMA* ratings were up for that week, averaging a 3 rating, 16 share in Nielsen, as compared with a 2.7/16 in the July sweep.

GMA still falls short of NBC's *Today* show, which netted a 3.2/17 for KRON-TV for the same week. KPIX-TV is last with CBS' *This Morning*, at 1.4/7.

FEEDBACK

What's your reaction to the way the media, especially television, is covering the Dan Quayle/National Guard story?



"I think it is a reasonable issue for TV to cover. It has been covered as much as it should have been, which is less than the print medium, and that's appropriate. The press is picking up on two issues, whether he didn't want to go into combat and whether he used his position in the community to get a less rigorous military position. I don't blame him for fearing combat, but I don't think it's appropriate to use one's position in the latter matter."

*Bob Kreek
President
Fox TV Stations
Los Angeles*



"It's typical hot pursuit. It began when Quayle said on NBC that phone calls were made on his behalf. So it wasn't anything the media dug up. Quayle offered himself up. We're like firemen. When the bell rings, we respond and we don't know what it is 'til we get there . . . We've got to do what we're supposed to do. The fact that the public may not like what we do is really beside the point. We've got to pursue [the story] to the end, and only then do we know if it turned out to be the right thing to do."

*Hal Bruno
Director of political coverage
ABC News, Washington*



"Television's coverage has been appropriate, but we need to move on to the issues and what he stands for, and what kind of a vice president or president he would make. Anybody who steps into the limelight on a presidential ticket has to assume there'll be some scrutiny of their past. There may have been a little overkill on the National Guard question, but this is what television responsibility is."

*Dennis Williamson
Vice president/general manager
KGW-TV Portland, Ore.*

Wall Street Report

Radio's Olympia sees first-half profits in selling revamped stations

Olympia Broadcasting Corp. (previously called Olympic Broadcasting Corp.), buoyed by financial gains over 1987, has begun the second phase of its corporate strategy—selling revamped radio stations at a healthy profit.

For the first half through June 30, when operating revenues held at \$6.5 million in both years, Olympia had net income of \$110,000, compared with a loss of nearly \$6.5 million in the corresponding 1987 period. In the second quarter, the broadcaster posted net earnings of more than \$2.6 million, vs. a \$2.9 million loss in the same 1987 quarter, while revenues were flat at just under \$4 million.

Soft first quarter

Generally in radio, the company said, the first half was held back by the soft first quarter. The second half, however, is typically bolstered first by the summer-time advertising of beverages and other hot-weather products, followed by campaigns related to the pre-Christmas holiday season.

The '88 first half improvements were "attributable principally to the sale of our San Francisco station [KRCY-FM] at a significant profit as well as to decreased radio station operating costs," said Ivan E. Braiker, president.

In early August, the Seattle-based group owner also agreed to sell KRPM-AM-FM Seattle to Heritage Media Corp., a Dallas-based broadcasting company, for about \$12 million. That purchase price represented a significant gain over the price Olympia paid—\$4 million for the FM outlet in late 1984 and \$2.2 million for the AM operation in '86.

The transaction, subject to FCC approval, is expected to close before the end of September, with the proceeds to be applied mainly to repayment of indebtedness and to acquisitions.

Its primary strategy

This sale, which lowers Olympia's radio station holdings to 10, "represents the second disposition this year of one of our properties at a significant profit, consistent with the company's acquisition and operating strategies," said James D. Ireland III, Olympia's chairman.

As the acquisition-minded company has long maintained, its primary objective is to buy underdeveloped radio properties that it believes can be turned around to attain two or three times their values within two or three years while maintaining other strong cash flow stations. It seeks to improve such stations' performances via management changes, appropriately targeted formats, considerable community involvement

and aggressive marketing and promotion efforts aimed at both listeners and advertisers.

Also contributing to Olympia's financial gains in the '88 first half was the acquisition of Clayton Webster Corp., said Braiker. A radio syndication company bought in June, Clayton Webster, St. Louis, has specialized in producing and syndicating music and comedy radio shows. That distributor has now been rechristened Olympia Broadcasting Networks.

Its name change and that of the parent company are

Olympic Broadcasting Corp.

For the three months ended June 30, 1988

	1988	1987
Operating revenues	\$3,989,839	\$3,861,615
Less commissions	(835,690)	(810,009)
Net operating revenues	3,154,149	3,051,606
Operating expenses	2,549,615	2,839,940
Depreciation and amortization	823,969	1,524,143
Operating (loss)	(219,435)	(1,312,477)
Gain on station sale	4,604,541	0
Corporate expenses	(382,681)	(424,339)
Interest expense	(1,348,337)	(1,185,161)
Net income (loss)	2,654,088	(2,921,977)
Income (loss) per common share	1.10	(1.21)
Weighted-average number of common shares outstanding	2,412,500	2,412,500

meant to "unify our corporate identity in preparation for further growth in station operation and network activities," said Ireland.

Olympia, which added eight stations during 1986 alone for a total of 13, enjoys generally strong ratings and ad sales, with most its outlets offering the contemporary hit and country music formats, targeted primarily for adults 18 to 49 and 25 to 54.

A western focus

Olympia, whose results were hurt in 1986 by a recapitalization program and also by the heavy costs of forming a holding company, has to date concentrated its stations in the western and northwestern regions. These have ranged from KMGX-FM Fresno, in a major agribusiness center that is becoming more urban in style, to KMZQ-FM and KSRN-AM-FM in the sun-belt tourist areas of Las Vegas and Reno respectively to KIAK-AM and KQRZ-FM Fairbanks and KYAK-AM and KGOT-FM Anchorage, periodically affected by oil-related uncertainties.

The Alaskan properties were bought in mid-1986 for \$9.5 million while KMGX-FM, added in December '86, is the latest Olympia station acquisition. The latter's pricetag was nearly \$3 million, which the company at the time boasted was "well below the '87 Duncan Radio Market Guide estimate of \$4.4 million FM base value, the perceived worth of a nonperforming FM station in a given market."

Arbitron makes four changes in second-10 ADI

Arbitron's ADI rankings for the new season reveal no changes in the top 10 markets but four in the second 10. This includes (again) pulling the Sarasota home county out of the Tampa-St. Petersburg ADI and setting it up as a separate ADI (the 155th); this knocked Tampa-St. Pete three notches down into 17th place.

The new season's rankings also showed Miami moving up two places, making it the 14th ADI, and Phoenix jumping up one place into the top 20.

There were ranking changes in 143 out of the 210 ADIs, but most were minor. The Nielsen DMA re-rankings involved 136 changes out of 210 markets.

ADI market rankings 1988-89

ADI rank	ADI market name & dif.	ADI TV HH
1	New York	6,944,400
2	Los Angeles	4,807,700
3	Chicago	3,068,600
4	Philadelphia	2,642,500
5	San Francisco	2,164,100
6	Boston	2,045,100
7	Detroit	1,712,600
8	Dallas-Ft. Worth	1,676,700
9	Washington, DC	1,638,900
10	Houston	1,447,800
	1-10 Total	28,148,400
11	Cleveland	1,420,100
12	Atlanta	1,315,900
13	Minneapolis-St. Paul	1,307,200
14	Miami +2	1,259,900
15	Seattle-Tacoma	1,255,000
16	Pittsburgh +1	1,185,800
17	Tampa-St. Petersburg -3	1,161,600
18	St. Louis	1,104,700
19	Denver	1,032,200
20	Phoenix +1	959,700
	1-20 Total	40,151,500
21	Sacramento-Stockton -1	957,400
22	Baltimore	916,300
23	Hartford-New Haven	883,100
24	San Diego +1	836,300
25	Orlando-Daytona Beach-Melbourne +2	827,500
26	Indianapolis -2	816,800
27	Portland, Or. -1	793,100
28	Milwaukee +2	747,900
29	Cincinnati	737,400
30	Kansas City -2	731,500
	1-30 Total	48,398,800
31	Charlotte	708,500
32	Nashville	698,300
33	Columbus, Oh.	667,800
34	Raleigh-Durham +1	659,400
35	New Orleans -1	641,900

(See *Station Report* in Aug. 22 issue.)

Half a dozen markets showed up with double-digit ranking changes, the biggest change being Rockford moving down 25 places to 139th ADI. The biggest market from the 1987-88 rankings affected in this group is Greenville-New Bern-Washington, which dropped 11 places to the 106th ADI.

Others affected were Madison, which moved up 16 notches to 90th ADI; Eugene, which moved up 17 places to 120th ADI; Biloxi-Gulfport-Pascagoula, down 21 places to 158th ADI, and Parkersburg, up 15 places to 183rd ADI.

36	Greenville-Spartanburg-Asheville	634,500
37	Grand Rapids-Kalamazoo-Battle Creek + 2	609,900
38	Buffalo	608,600
39	Oklahoma City -2	607,400
40	Salt Lake City	590,400
	1-40 Total	54,825,500
41	Memphis	586,500
42	Norfolk-Portsmouth-Newport News-Hamptn +1	556,700
43	San Antonio -1	554,100
44	Providence-New Bedford	548,400
45	Harrisburg-York-Lancaster-Lebanon	538,000
46	Louisville +1	531,700
47	Birmingham +2	516,200
48	Greensboro-Winston Salem-High Point +2	509,900
49	Dayton -1	491,700
50	West Palm Beach-Ft. Pierce-Vero Beach +3	490,100
	1-50 Total	60,148,800
51	Charleston-Huntington -5	488,100
52	Wilkes Barre-Scranton -1	485,200
53	Albany-Schenectady-Troy -1	483,300
54	Tulsa	460,900
55	Little Rock	455,900
56	Albuquerque	451,500
57	Jacksonville	449,800
58	Flint-Saginaw-Bay City +1	433,200
59	Wichita-Hutchinson +1	432,100
60	Knoxville +1	426,700
	1-60 Total	64,715,500
61	Richmond +1	426,600
62	Fresno-Visalia +1	419,900
63	Mobile-Pensacola -5	410,400
64	Toledo +1	404,600
65	Shreveport-Texarkana -1	403,900
66	Des Moines	380,100
67	Green Bay-Appleton +1	375,100
68	Syracuse -1	368,800



He got off to a rocky start in his very first news conference. He seemed to provoke more questions. His answers compounded all of this. The press has a responsibility, and it was the right thing to do. This was the first presidential choice Bush had to make, so that was another reason coverage was intense. I just don't see how we could have done otherwise. We couldn't gloss over it after Ferraro [in 1984] and Hart [in '88]. We'd be open to much more criticism than we're getting now. Politics is a lot like honky tonk dancing—you never know who you're gonna rub the wrong way!"

*Bob Schieffer
Correspondent
CBS News, N.Y.*



"I think the TV coverage is heading into overkill. It is important to bring up the issue, but I think the media tends to beat it too long."

*Stephanie Brady
News director
KHJ-TV Los Angeles*



"TV has done its job up to a point, but it's doing more harm than good by beating this issue to death. I think there will be a backlash from people who think it's been played out. More should be made of his qualifications to be president rather than whether he got out of going to Vietnam by joining the National Guard."

*Rick Feldman
Station manager
KCOP(TV) Los Angeles*



"I tend to have a bit of sympathy for those who contend the media are caught up in a kind of feeding frenzy. The headlines not only in our medium, but more particularly the print medium, rival the kind of headlines you'd see during allegations of a major criminal investigation..."

*Bob Brunner
Executive news editor
WSAZ-TV Charleston-
Huntington, W.Va.*

ADI market rankings 1988-89

ADI rank	ADI market name & dif.	ADI TV HH			
160	Idaho Falls-Pocatello -1	102,500	185	Tuscaloosa	53,400
	1-160 Total	87,171,200	186	Cheyenne-Scottsbluff-Sterling -3	52,400
161	Utica -3	101,700	187	Eureka -1	51,400
162	Clarksburg-Weston	94,000	188	Butte +1	48,300
163	Salisbury -1	90,600	189	St. Joseph -2	47,800
164	Billings-Hardin	90,500	190	San Angelo -1	47,700
165	Laurel-Hattiesburg -4	90,200		1-190 Total	89,310,900
166	Alexandria, La. -6	87,600	191	Casper-Riverton -3	45,600
167	Gainesville -1	84,900	192	Anniston	44,700
168	Rapid City -1	84,300	193	Bowling Green -2	44,100
169	Elmira -4	83,800	194	Lafayette, Ind. -1	42,300
170	Greenwood-Greenville -2	80,900	195	Roswell -1	41,700
	1-170 Total	88,059,700	196	Hagerstown -1	41,200
171	Panama City	79,600	197	Lima -1	40,600
172	Watertown-Carthage -3	78,900	198	Charlottesville -1	39,800
173	Lake Charles -3	75,700	199	Harrisonburg +1	34,700
174	Missoula -1	75,500	199	Laredo	34,700
175	Ardmore-ADA -3	74,400		1-200 Total	89,720,300
176	Jonesboro -2	68,500	201	Zanesville	31,400
177	Meridian -2	66,700	202	Twin Falls	31,000
178	Palm Springs	66,200	203	Presque Isle	29,200
179	Grand Junction-Durango +3	64,600	204	Ottumwa-Kirksville	28,900
180	Jackson, Tenn.	63,000	205	Flagstaff	28,200
	1-180 Total	88,772,800	206	Victoria	25,800
181	El Centro-Yuma	62,500	207	Bend	25,600
182	Great Falls -5	60,400	208	Mankato	23,000
183	Parkersburg +15	58,800	209	Helena	19,000
184	Marquette	55,400	210	North Platte	18,500
			211	Alpena	15,200
			212	Glendive	5,000
				Total U.S. TV Households	90,001,100

* New ADI

Teaching 'American English' on TV with comedy, drama, even football

Family Album, U.S.A. may not post the hefty ratings of *The Cosby Show*, but its producers expect this TV series to score with its target market—foreign families here and abroad who are eager to learn the English language.

As described by Alvin Cooperman, who is the producer at Reeves Corporate Services, this show "will not be heavily instructional." Rather, it will be "a comedy/drama, a contemporary *Father Knows Best*" that will try to teach "American English" by letting viewers watch a multigenerational family celebrate Thanksgiving Day, with turkey and TV football, and otherwise live a typical life in suburban America.

Cooperman, who also is the current president of the New York

Television Academy, will produce the series for Collier Macmillan. A division of Macmillan Publishing Co., Collier Macmillan developed the project and is acting as its distributor.

The series began production at Unitel, New York, on July 6 and continues through Aug. 31. The scripts were done about six months ago, just before the writers' strike. A companion radio series will be produced this fall, using the television cast but with different stories.

\$8 million venture. Costs for the project will total about \$8 million, according to Karen Peratt, director of Collier Macmillan's English Language Teaching by Broadcast (ELTB) project. That includes not

only the TV and radio series but also audio and videocassettes, plus printed teaching materials for classroom and home-study use. Collier Macmillan will publish the print elements in the package.

Selling this unusual series has become something of a learning experience for the companies. Lacking commitments so far from broadcasters and sponsors, Collier Macmillan is delaying the show's bow. Indeed, until it knows whether sponsors will commit, Collier Macmillan does not even know which distribution route the series will take. In the U.S., it could go barter syndication, public TV or cable, Peratt said.

Although *Family Album, U.S.A.* had originally been due in the 1989 first quarter, Peratt says the 26-episode TV series now is planned for a fall '89 debut abroad.

ADI market rankings 1988-89

69	Austin, TX +2	353,400
70	Roanoke-Lynchburg +3	353,300
	1-70 Total	68,611,600
71	Rochester, N.Y. +1	350,900
72	Omaha -2	349,700
73	Portland-Poland Spring -4	345,100
74	Springfield-Decatur-Champaign	331,900
75	Lexington +1	328,100
76	Paducah-CP Girardeau- Harrsbrg-Marion +1	326,900
77	Spokane +2	323,300
78	Cedar Rapids-Waterloo- Dubuque	313,300
79	Davenport-Rock Island-Moline: Quad City -2	306,800
80	Huntsville-Decatur-Florence +9	300,500
	1-80 Total	71,888,100
81	Tucson +2	299,800
82	Springfield, Mo. -1	295,300
83	Chattanooga -3	291,300
84	South Bend-Elkhart	289,200
85	Jackson, MS -3	287,900
86	Columbia, SC +1	281,200
87	Bristol-Kingspt-Johnsn Cty: Tri Cities -1	280,800
88	Johnstown-Altoona -3	279,100
89	Youngstown -1	275,600
90	Madison +16	268,700
	1-90 Total	74,737,000
91	Evansville -1	261,600
92	Burlington-Plattsburgh +4	257,600
93	Baton Rouge -2	256,600
94	Las Vegas	256,400
95	Lincoln-Hastings-Kearney -3	253,100
96	Springfield, MA +12	242,000
97	Waco-Temple -4	239,100
98	Ft. Myers-Naples	235,400
99	Colorado Springs-Pueblo -2	229,200
100	Sioux Falls-Mitchell	227,800
	1-100 Total	77,195,800
101	Ft. Wayne -2	225,200
102	El Paso +2	224,500
103	Savannah	224,100
104	Augusta -2	222,000
105	Lansing	220,600
106	Greenville-New Bern- Washington -11	219,800
107	Montgomery-Selma -6	214,600
108	Charleston, S.C. +1	212,800
109	Fargo -2	212,700
110	Peoria-Bloomington	208,100
	1-110 Total	79,380,200

111	Salinas-Monterey	205,900
112	Santa Brbara-Santa Maria-San Luis Obispo +1	202,000
113	Lafayette, La. -1	198,000
114	McAllen-Brownsville: Lrgv +1	189,200
115	Columbus, Ga. +3	185,300
116	Amarillo +1	184,800
117	Tallahassee-Thomasville +9	183,000
118	Monroe-El Dorado -2	182,600
119	Reno +2	180,000
120	Eugene +17	179,500
	1-120 Total	81,270,200
121	Joplin-Pittsburgh -2	178,600
122	Corpus Christi -2	174,200
123	Duluth-Superior -1	169,800
124	Tyler-Longview -1	169,000
125	Terre Haute +4	167,900
126	Beaumont-Port Arthur -2	165,200
127	Yakima	164,400
128	Sioux City -3	164,200
129	La Crosse-Eau Claire +5	163,500
130	Macon +4	163,000
	1-130 Total	82,950,000
131	Columbus-Tupelo +2	162,300
132	Florence, S.C. -2	161,400
133	Wausau-Rhineland -5	160,100
134	Traverse City-Cadillac +4	159,400
135	Wichita Falls-Lawton -5	159,300
136	Binghamton -4	157,200
137	Boise -1	155,600
138	Topeka +4	155,400
139	Rockford -25	154,500
140	Ft. Smith +8	153,700
	1-140 Total	84,528,900
141	Erie +2	153,200
142	Wheeling-Steubenville -3	152,700
143	Chico-Redding -3	150,600
144	Bluefield-Beckley-Oak Hill -3	150,200
145	Bakersfield	149,900
146	Odessa-Midland -3	148,100
147	Rochester-Mason City-Austin	142,600
148	Minot-Bismarck-Dickinson -2	139,600
149	Wilmington +1	139,200
150	Lubbock -1	135,300
	1-150 Total	85,990,300
151	Columbia-Jefferson City +1	131,300
152	Medford +1	130,900
153	Albany, Ga. -2	129,300
154	Quincy-Hannibal	121,500
155	Sarasota*	118,200
156	Abilene-Sweetwater -1	116,500
157	Bangor -1	114,100
158	Biloxi-Gulfport-Pascagoula +21	110,500
159	Dothan -2	106,000

Better late than never: TV production shifts into high gear

Two months behind schedule, Hollywood TV production companies are swinging into action. An estimated 48 series will begin production in September, with 13 planned for October; 15 are already before the cameras. Four shows which signed interim agreements with the Writers Guild and had an early start include *The Cosby Show*, *Highway to Heaven*, *Roseanne* and *A Different World*.

Joining them in production are: *ALF*, *Amen*, *Unsolved Mysteries*, *Trackdown*, *High Risk*, *Mr. Belvedere*, *Sonny Spoon*, *Head of the Class*, *Designing Women*, *Knots Landing* and *Simon & Simon*. Slowly, TV productions are starting to come alive after the 22-week strike.

Historic finds: When **KCBS-TV** Los Angeles toasts its 40th anniversary Sept. 14 with a two-hour primetime special, *The Big Four O*, one clip missing is the 1951 show commemorating the station's becoming part of CBS. One particularly nostalgic segment will recall the history of Columbia Square, built in 1937, which housed many major radio shows of the '30s and '40s as well as all the initial CBS-TV programs before CBS built Television City in 1952.

Musical knowledge: When *Triple Threat* bows Oct. 7, the syndicated barter musical quiz pits celebrity-captained teams of three genera-



Jim Lange, r., hosts barter musical quiz "Triple Threat," with Gary Collins joining in the action.

tions reaching out for correct song titles. Veteran game show host Jim Lange keeps the pace moving. Among the celebs participating: Gary Collins, host of *Hour Magazine*, Steve Allen, Zsa Zsa Gabor, John Sebastian, Helen Reddy and Neil Sedaka. **Television Program Enterprises** is the producer.

Finders moves: *Finders Keepers* is moving from Philadelphia to L.A., where it will be produced at the Fox TV studios. The Viacom children's game show will tape 65 episodes in L.A. and debut in syndication Sept. 12.

More games: *Relatively Speaking*, new adult syndicated game show, has begun production for its Oct. 3 premiere. Celebrity panelists will try to guess the identity of a contestant's famous relative. The show is from **Kushner-Locke Co.**

Hockey dollars: As a result of the Los Angeles Kings signing Wayne Gretsky for \$15 million, Prime Ticket will pay \$2.4 million in higher rights to broadcast Kings games over the next four years. The cable service will air 60 regular season games this season, up from last year's 23. The increased fees come to \$600,000 a season as long as Gretsky plays for L.A.

Troubled fashions: More than 150 **Fashion Channel** employees were let go when Cable Value Network of Minneapolis took over the operations of the money-troubled Carson, Calif., company. Cable Value is financing, marketing and selling the service and will keep 97.5% of all sales.

Comic airing: **CBN Family Channel** will broadcast the finals of Stand-up Comics Take a Stand's talent search Sept. 16-23-25. The two-hour cable special features the top six finalists in a national comedy competition, with the financial benefits going to United Cerebral Palsy. CBN is also airing this fall

120 episodes of *Bonanza* which have not been seen in nearly 30 years. The show was one of NBC's most popular westerns.

USA booster: **Genesis Entertainment's** *The Great Escape* weekly travel show will use the Travel Industry Assn. of America's "Discover America" theme and logo. Half of each week's show will promote domestic travel, hence the domestic boost.

British import: Noted British TV writer Brian Cooke's first effort for the U.S. market, *Starting From Scratch*, debuts via syndication Sept. 26. It stars Connie Stevens



Well-copied British writer Brian Cooke this time goes directly to the U.S. market, with "Starting from Scratch," starring Bill Daily and Connie Stevens.

and Bill Daily in a sitcom about a small town veterinarian and his ex-wife. The show is a **Molstar Communications/Flying Unicorn** production. Cooke is the creator of *Man About the House* and *Keep It In the Family*, which spawned *Three's Company* and *Too Close for Comfort*.

Star slots: Leigh McCloskey, who appeared for two seasons on *Dallas*, is now with *Santa Barbara* on **NBC** ... Robert Urich stars in the new TV film *The Comeback*, filming in Minneapolis for **CBS** ... Jane Alexander, Michael Beach, Estelle Parsons and Dennis Farina star in *Open Admissions*, airing on **CBS** Sept. 8.

Television/ Radio Age

1987-88 Twelve City Directory

New York

Chicago

Los Angeles

San Francisco

Detroit

Atlanta

Dallas-Fort Worth

St. Louis

Philadelphia

Minneapolis-St. Paul

Boston

Washington, D.C.

\$10

Here's the most useful and most used ready-reference book in the broadcasting business — **Television/Radio Age's Twelve City Directory.**

Over 6,000 listings—handy pocket size—with the latest addresses and phone numbers of:

**Agencies • Representatives •
Networks & Groups •
Commercial TV & Radio Stations •
Trade Associations • Research
Organizations • Program
Syndicators & Distributors •
Transportation •
Hotels • Restaurants •**

PLUS—

**Air Cargo/Parcel Services •
Media Buying Services • and
Top National Spot Advertisers**

Over 25,000 copies of this comprehensive Directory are now in use.

**\$10 per copy
\$50 for ten
\$400 for 100**

Television/Radio Age

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

Please send me _____ copies of the 1987-88 TWELVE CITY DIRECTORY

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

(Company purchase order or payment must be enclosed)

Tribune, caught in the middle, pushes FCC for syndex repeal

Tribune Broadcasting Co., owner of WGN-TV Chicago, has formally asked the FCC to reconsider its re-imposition of syndicated exclusivity. Tribune wants the FCC to rescind the rules, but if it cannot bring itself to do that, the petitioner wants the agency to at least extend the transition period from one year to three.

The WGN position is significant because it finds itself sharing aspects of both sides in the dispute: It is an independent station, and independents fought the hardest for a return to syndicated exclusivity, but it also is a superstation, although a passive one, and superstations are among the strongest opponents to a restoration of the

rules.

The Tribune/WGN argument in seeking reconsideration of the commission's ruling is based on the contention that there is no "valid empirical foundation in the record for the critical policy judgment the commission has reached."

No harm done. Restoration of syndicated exclusivity, decided earlier this summer and to take effect next August, was justified, the FCC said, because it would lead to a greater diversity of programming. The Tribune filing argues that "as
(Continued on page 77)

the marketplace

Help Wanted

Baker Scott & Co.



THE PROFESSIONAL
CABLE PLACEMENT
PEOPLE

Positions available with MSO's, Networks, Regional & Independent Operators, Coast to Coast.

All Levels of Management
FEE PAID

Call or write in CONFIDENCE
DAVID ALLEN & JUDY BOUER
Principals

WE KNOW CABLE

1259 Route 46 Parsippany, NJ 07054
201/263-3355

General Manager

GENERAL MANAGERS seeking administrative, operations, sales or talent personnel—whoever you're looking for at your television or radio station—you'll find that classified advertising in **TELEVISION/RADIO AGE** is the most cost-effective way to reach the best qualified prospects for your key positions.

Find out more about how **TELEVISION/RADIO AGE** classifieds can work for you. Call Marguerite Blaise at 212/757-8400, or write to **TELEVISION/RADIO AGE**, Classifieds Dept., 1270 Avenue of the Americas, New York, NY 10020.

Programming

ADD VERVE ZEST, & REVENUES to your WEATHERCASTS

To personalize your weather programming with a unique service, please write to: Dr. Stephen Rosen, Box WS1, TV/Radio Age, Suite 502, 1270 Ave. of Americas, New York, NY 10020.

Career Counseling

NEW YORK BROADCAST EXECUTIVES IN TRANSITION?

Make your next move profitable. Confidential career consulting. Please write: Box #CEL4, TV/Radio Age, 1270 Ave. of Americas, NYC 10020.

Situations Wanted

SALESMAN/MANAGER STATION REP

Experienced Salesman/Manager, Radio/TV Station Rep. available. Intimate knowledge New York area buying community. Seeks New York based selling position. Write: Box 598A, Television/Radio Age, 1270 Avenue of the Americas, New York, NY 10020.

10,000 RADIO-TV JOBS

American Radio TV

Up to 300 openings weekly over 10,000 yearly. The most complete and current job listings published ever by anyone. Disk Jockeys, Newspeople, Programming Engineers, Sales. **Money Back**

Guarantee—One week \$7.00 **Special**:

Six weeks \$15.95. You save over \$20.

AMERICAN RADIO TV JOB MARKET

1553 N. EASTERN Dept F

LAS VEGAS, NEVADA 89101



CLASSIFIED ACTION

Get action quick in TELEVISION/RADIO AGE Marketplace/Classified. For details call Marguerite Blaise at 212/757-8400, or send your ad copy to TV/RADIO AGE, 1270 Avenue of the Americas, New York, NY 10020.

In the Picture

Loretta Volpe



New media chief at Griffin Bacal and marketing professor at Bernard Baruch College talks about agency growth objectives, the current network buying scene and the concurrently growing strength of independent stations and the syndication business.

Media exec switches from big agency to medium-sized shop on the grow

Griffin Bacal has been expanding from its original base of clients that advertise to children or to the parents of small children to a larger and broader stable of clients that now include Commodore Computers, a piece of Gillette and some Miles Laboratories businesses. But that still leaves room for a raft of other categories at the agency without bumping up against troublesome client conflicts, and Loretta Volpe, Griffin Bacal's new senior vice president, media director, will be, among many other things, a key member of the agency's new business team.

Volpe points out that one goal of building an agency's business for the long haul is balanced growth: You want more of your eggs in more different baskets so your fate isn't entirely in the hands of just two or three major clients. At the same time, you want your current clients to prosper, grow and add to their product lines. That gives them more brands to advertise, and, ideally, their agency's growth comes as much from current clients as it does from the additional new business we bring in. Here there are a number of categories we can target without conflicts—food and appliances, to name just two of many."

Volpe says she wasn't overly surprised that the networks were able to come out as well in this year's upfront negotiations as they did last year, at least for their primetime inventory. The way she sees it, "Most clients still consider network primetime advertising's old standard. The networks turned out to be right in being confident that the screen writers' strike was going to wind up eventually, no matter how much talk there was about them having no new programs to sell."

Daytime's a different story

On the other hand, she adds, "What the networks gained in primetime, they lost in daytime. Besides fewer women at home during the day to watch, there's the clutter problem as we see more and more 15-second units. Not only is use of 15s growing in daytime—

lately it's been expanding beyond daytime into other dayparts.

"And while most stations charge anywhere from 60 to 85% the price of a 30 for a 15 when we're buying national spot, when business is soft and you're the fourth or fifth station in your market, it's easier for us to bring in spot 15s at the low end, 60% rate."

Volpe believes that while, "Initially, AGB's abandoning the network measurement field to Nielsen will leave Nielsen once again in a monopoly position in national television audience reporting, anybody's monopoly will always raise the temptation for someone or some group to organize and offer an alternative national service."

She agrees that it "does take an enormous initial startup investment and deep pockets to see a nationwide measurement service through to breakeven." And she doesn't think Arbitron will take a shot at it: "They have their hands full with local measurement. I doubt they'd want to take on any more new projects of a magnitude that could get them in so deep it might upset the applecart they already have going. But I'm pretty sure, sooner or later, somebody's going to have another go at Nielsen."

Syndication scene

Volpe does not expect to be involved with Griffin Bacal's syndication distribution company, Sunbow Productions, "except as someone who analyzes their programs (*My Little Pony*, *G.I. Joe*, *The Transformers*, among others). I don't expect to become a producer, but media still has to know what's hot and what's not in both the children's and adults' syndication game if we want to stay on top of what's going on in television. Some estimates are that barter syndication is going to be a \$1 billion business this year."

She observes, "Independent stations have multiplied and become such a force, we already have many syndication companies in business to supply them with both primetime and daytime programming. Sure, a lot of it is material that's already been on the networks. But that doesn't make it bad. In fact much of it had to be at least fairly good to survive as long as some of it did on the networks, through so many episodes. That means it's proven programming. We know its track record and we know a lot of it is still attracting good audiences for the stations that carry it. It's one more alternative to the networks. Independents have become a viable alternative, but not the only one."

She points out, for instance, that cable has reached the 50% penetration level: "If you look at that as a glass that's half full and not half-empty, we're looking at a cable medium that's reached a critical mass and is still growing. We can't walk away from it. It's already topped \$1 billion in ad revenue, so now it has the capital it needs to invest in the kind of programming it takes to insure its continued growth."

Volpe comes to Griffin Bacal following 7½ years with SSC&B, now Lintas. She started the intern training program there, and three evenings a week she's still training newcomers to the business when she leaves the office—as an adjunct professor in the marketing department of Bernard Baruch College.

Washington Report

Fairness doctrine issue just won't call it quits; alive at least another year

The fairness doctrine issue, which raises so many hackles that it sank a broadcast agenda in Congress this term, will not die. It promises to be around for at least another year, straight through the first session of the next Congress.

The U.S. Court of Appeals for the District of Columbia takes up the issue once again when it hears oral arguments Sept. 13 on a case brought by the Syracuse Peace Council. Regardless of what that court decides, the issue is likely to be taken to the U.S. Supreme Court, which, if it accepts the case, probably would spend another half year on it.

The FCC, in tandem with the Justice Department, presented a 50-page brief to the court outlining the history of the fairness doctrine and the argument for abolishing it. What the FCC does not relate is the recent history that promises to be repeated next year, again hanging up broadcast-related issues until the matter is finally resolved, probably by Congress itself.

First Amendment issue

The agency decided to do away with the fairness doctrine, which requires broadcasters to give equal time to opposing views on major issues, on the grounds that it violated the First Amendment of broadcasters.

The Syracuse Peace Council, a group opposed to nuclear power plants, brought the issue to a head in 1984 when it complained to the FCC that WTVH(TV) Syracuse, N.Y., had violated the fairness doctrine by running pronuclear editorials without giving the peace group a chance to present contrasting viewpoints. The FCC agreed.

A year later, the FCC sought to lay the groundwork for doing away with the doctrine by issuing its "1985 Fairness Report," in which it denounced the doctrine but did not abolish it. Then ensued a mishmash of court decisions after Meredith Corp., licenseholder of WTVH, filed suit on constitutional grounds.

Taking advantage of fuzzy court instructions, the FCC last year concluded "the fairness doctrine, on its face, violates the First Amendment and contravenes the public interest." It then removed the doctrine from its rulebooks.

An overwhelming number of members of Congress were incensed by the FCC action and vowed to put the doctrine into law, where the FCC could not touch it. Congress followed through on the threat, but President Reagan vetoed the move and, as usually happens, some of the members, faced with a conflict between their allegiance to the President and their own philosophy, backed away from supporting a veto override vote. Enough did so that the override had no chance of passing in the Senate, and it was tabled.

Subsequently, several Senate efforts to sneak the

doctrine into law failed, but the anger remained, and members of Congress kept their promise not to act on legislation wanted by the broadcast industry because of its support of the veto.

In throwing out the doctrine, the FCC also said "the Constitution bars us from enforcing the fairness doctrine against WTVH." The Syracuse Peace Council then went back to court, and there the matter stands.

In its brief, the FCC asks the Appeals Court to uphold its two central findings in the case:

"First, the commission found that the doctrine was not narrowly tailored to ensure access to a variety of viewpoints because it was no longer necessary to achieve that end, given the diversity of viewpoints that is available as a result of the explosive growth in media outlets. "Second, it found that the doctrine did not enhance the diversity of viewpoints on controversial issues of public importance but instead chilled the coverage of such issues."

Finding justification

The agency added in its argument, "Either of these findings independently justified the FCC's decision to eliminate its policy."

The government brief then goes into a point-by-point refutation of the assertions made by the Syracuse Peace Council in its court brief.

There is little new in the FCC brief, but it does offer some interesting updated figures. Citing the scarcity argument used to justify continued regulation of the airwaves and imposition of the fairness doctrine, the commission says in its brief "that the growth in the number of radio and television stations was dramatic" since the doctrine was first adopted in 1949.

"As of 1987, the total number of radio stations stood at 10,128," the agency says. Actually, its own figures, as of last July 31, put the total now at 10,348. But the total is still more than triple the number in existence in 1949, the FCC contends.

"Similarly, the commission found that the total number of full-power, over-the-air television stations had increased more than 25-fold since 1949—from only 51 in 1949, to 837 in 1969, and to 1,315 in 1987, a 57% increase in the number of stations operating from 1969 [when the famous Red Lion case was decided] to 1987." Again, the recent update puts the total at 1,381.

"The result of these dramatic increases was about 96% of households with televisions could in 1984 receive over-the-air at least five different television signals; nearly two-thirds could receive nine or more signals. Additionally, as of 1987, listeners in the top 25 markets had access to an average of 59 radio stations.

"The commission characterized these figures as reflecting 'fundamental changes occurring in the television marketplace.' The commission found that these changes 'facilitate the ability of these stations to address controversial issues of public importance.'"

Interestingly enough, Common Cause, a consumer group that often is at odds with members of Congress, has presented its side as "friends of the court" in the case. However the case turns out, this will be the members' first election without the doctrine.—**Howard Fields**

an active buyer and seller in the syndicated program marketplace, Tribune is unaware of any harmful impact on program supply traceable to the repeal of syndex."

Despite the absence of a rule, it says, "the supply of syndicated programming available to the broadcast medium has increased dramatically over the past eight years, accompanied by an enormous increase in the revenues obtained for such product."

One company should be extremely pleased with the Tribune listing. Jeff Treeman, senior vice president of United Video, carrier

of WGN, said after the FCC voted to restore syndex, that his company could be in trouble, for the expected response from cable systems would be to drop stations like WGN rather than fool with blanking out programs sold to certain TV stations under syndicated exclusivity.

NHK HDTV push

Representatives of Japan's NHK, its version of PBS, have completed the rounds of movers and shakers in the budding U.S. high-definition

television industry, attempting to win friends and influence people for its spearheading HDTV system, which it calls "Hi-Vision."

Among several groups the Japanese delegation, headed by executive vice chairman Keiji Shimi, visited during August was the executive committee of the National Association of Broadcasters. They told the broadcasters that if NHK's system is adopted in the United States, the nonprofit group would forego all of the royalties to which it would be entitled except for the equivalent of the \$12 million it has spent on developing the system.

the marketplace

Situations Wanted

TV PRODUCTION

Major career opportunities in two senior executive positions for experienced 1-800 and 1-900 Per Inquiry Commercial Operations Managers. The chosen senior managers will be fast-track, creative and highly technically skilled individuals. These positions offer highly competitive salaries and relocation packages. If you desire to be with a dynamic fast-track corporation, forward your resume to: Senior Vice President, Human Resources, P.O. Box 9090, Clearwater, Florida 34618-9090. EOE.

NATIONAL SALES MANAGER NEEDED

TOP SOUTH CENTRAL INDEPENDENT SEEKS NATIONAL SALES MANAGER. 2-3 YRS REP EXPERIENCE AND/OR 2-3 YRS NSM EXPERIENCE PREFERABLE. INDIE BACKGROUND A MUST. CALL OR WRITE: STEVE SCOLLARD, V.P./G.M., KLRT-TV, 11711 W. MARKHAM, LITTLE ROCK, AR 72211. (501) 375-1616.

Help Wanted

NEWS DIRECTOR

Dominant top 25 market independent seeks News Director for 10 PM start up. To notch facility with major commitment to excellence. All replies strictly confidential. Send Resume and references to: Television/Radio Age, Box 88A, 1270 Ave. of the Americas, New York, NY 10020. EOE-M/F

Retail Marketing Manager

KMPH-TV, one of the Nation's leading Independent stations, is seeking to fill the position of Retail Marketing Manager. Applicants must have a minimum of five years television sales experience and/or sales management. Position requires individual with proven outstanding sales performance, leadership and motivational skills. Experience in retail merchandising/marketing is encouraged. Applicants must have record of new business development, with knowledge of co-op, vendor and retail marketing essential. Salary commensurate with experience. Resumes accepted through September 16, 1988. An E.O.E.-M/F/H. Send to: Lisé Markham, Director of Marketing, 26 KMPH, 5111 E. McKinley Ave., Fresno, CA 93727.

Training

HOW GOOD IS YOUR SALES STAFF?

Your sales people are only as good as your commitment to their training.

1989 will be the most competitive year in broadcasting history. Now there is comprehensive, on-going and effective sales training available to your station.

Contact:

Broadcast Sales Training
1057 Red Oaks N.E.
Albuquerque, NM 87122
(505) 293-4323

The Marketplace Rates

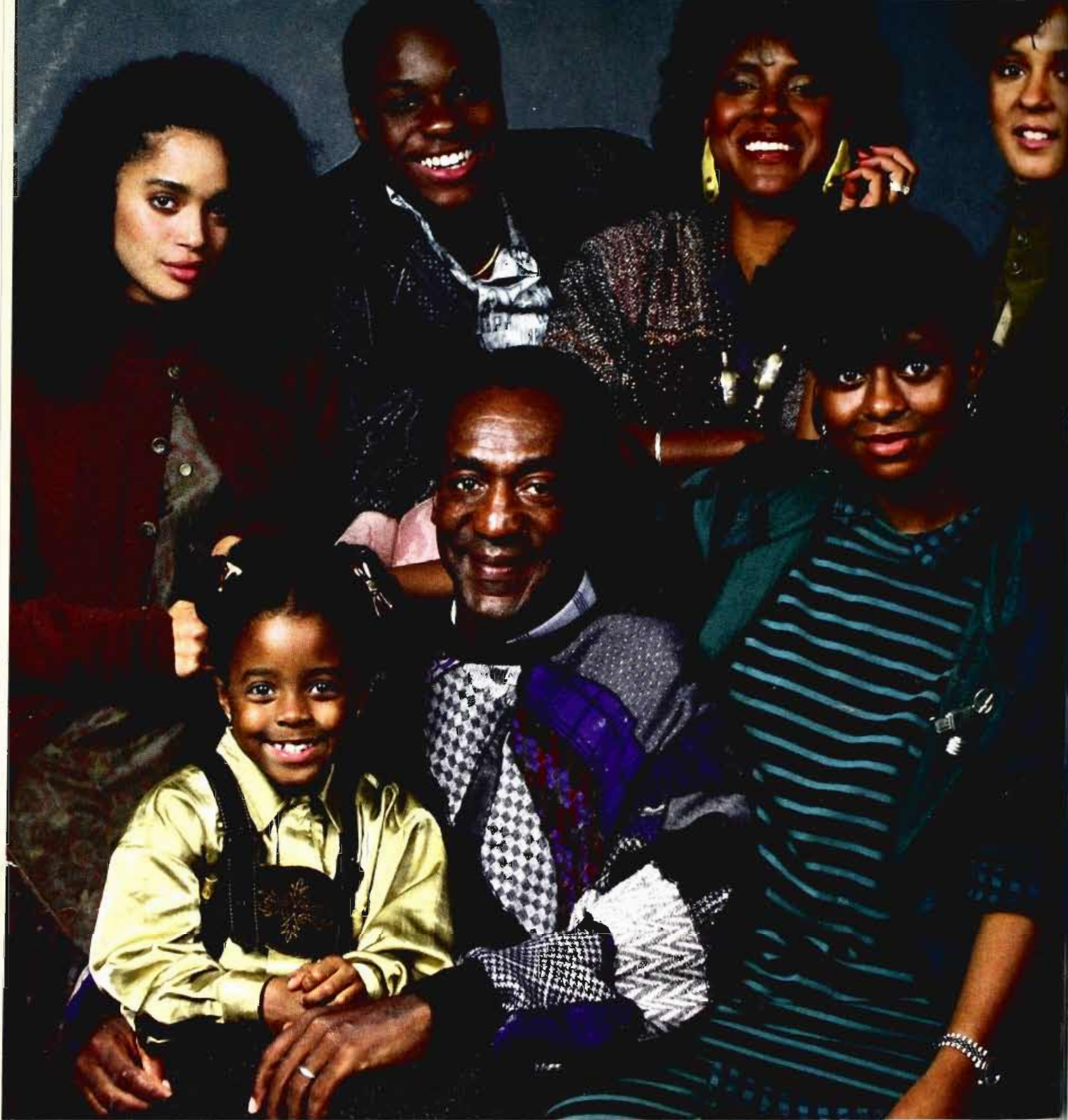
Situations Wanted: \$30.00 per column inch. All other classifications: \$42.00 per column inch. Frequency rates apply. Minimum space one inch. Maximum space four inches. Add \$1.50 handling charge for box numbers. Copy must be submitted in writing and is due two weeks preceding date of issue. Payable in advance, check or money order only.

All ads accepted at discretion of publisher. Address:

The Marketplace
TELEVISION/RADIO AGE
1270 Ave. of the Americas
New York, N.Y. 10020

NEED HELP ?

If you are looking for executive personnel, TELEVISION/RADIO AGE is the cost-effective way to reach the most and best qualified prospects. Like you, they are readers of these classified columns. Call M. Blaise at 212-757-8400.



Meet the family that made Family Ties a hit

The secret to Family Ties' success was the vast audience Cosby handed them every week.

Now Cosby will do the same for Kate and Allie every night.

A striking resemblance to Cosby in audience profile makes Kate and Allie perfect for this inheritance. And as big New York favorites already, they'll make the most of it.

Weeknights, Cosby at 7:00 followed by Kate and Allie at 7:30.

**THE COSBY SHOW
PREMIERES
THIS FALL ON
WWOR-TV**

M I P C O M

INTERNATIONAL FILM AND PROGRAM MARKET FOR TV, VIDEO, CABLE AND SATELLITE
MARCHÉ INTERNATIONAL DES FILMS ET DES PROGRAMMES POUR LA TV, LA VIDEO, LE CABLE ET LE SATELLITE

MIPCOM. It's the premiere fall market for Television, Video, Cable and Satellite. The market where the creme de la creme of the industry meet to do serious business.

To buy and sell programs and to negotiate television, video and film rights across the entire spectrum.

To discuss co-productions and international ventures, to develop existing business relationships and naturally, to seek new ones!

And the most effective way to participate is to take a stand, which comes with phone, power, office and furniture if required.

If you're interested in statistics feel confident at MIPCOM. Last year over 70 countries, 1250 companies, 253 television stations, more than 4000 participants and 848 buyers established us as the biggest market place of the fall. With Cannes as the deal venue.

Although MIPCOM is virtually sold out before we start to market it, this year we do have a limited amount of exhibit space available on a strictly first come, first serve basis. So, should you want to exhibit or participate at this truly unique event please call **Barney Bernhard on (212) 967-7600** or complete and return the reply card as soon as possible.



Le must!

OCTOBER 14 - 18 1988

PALAIS DES FESTIVALS

CANNES - FRANCE

Yes I'm interested in participating exhibiting

advertising at MIPCOM '88. Please rush me information to

Name _____

Company _____

Title _____

Address _____

_____ Zip _____

Telephone _____

INTERNATIONAL EXHIBITION ORGANIZATION INC.
845 Third Avenue, 19th Floor, New York, N.Y. 10022
Tel: 212-750-8899. Fax: 688-8085. Telex: 4970122 IEO USA

The toughest bunch

Five more Station Groups
muscle-up with Golden Girls.

Viacom Broadcasting
Great American Broadcasting
Odyssey Television
King Broadcasting
Gateway Communications

THE
GOLDEN
GIRLS