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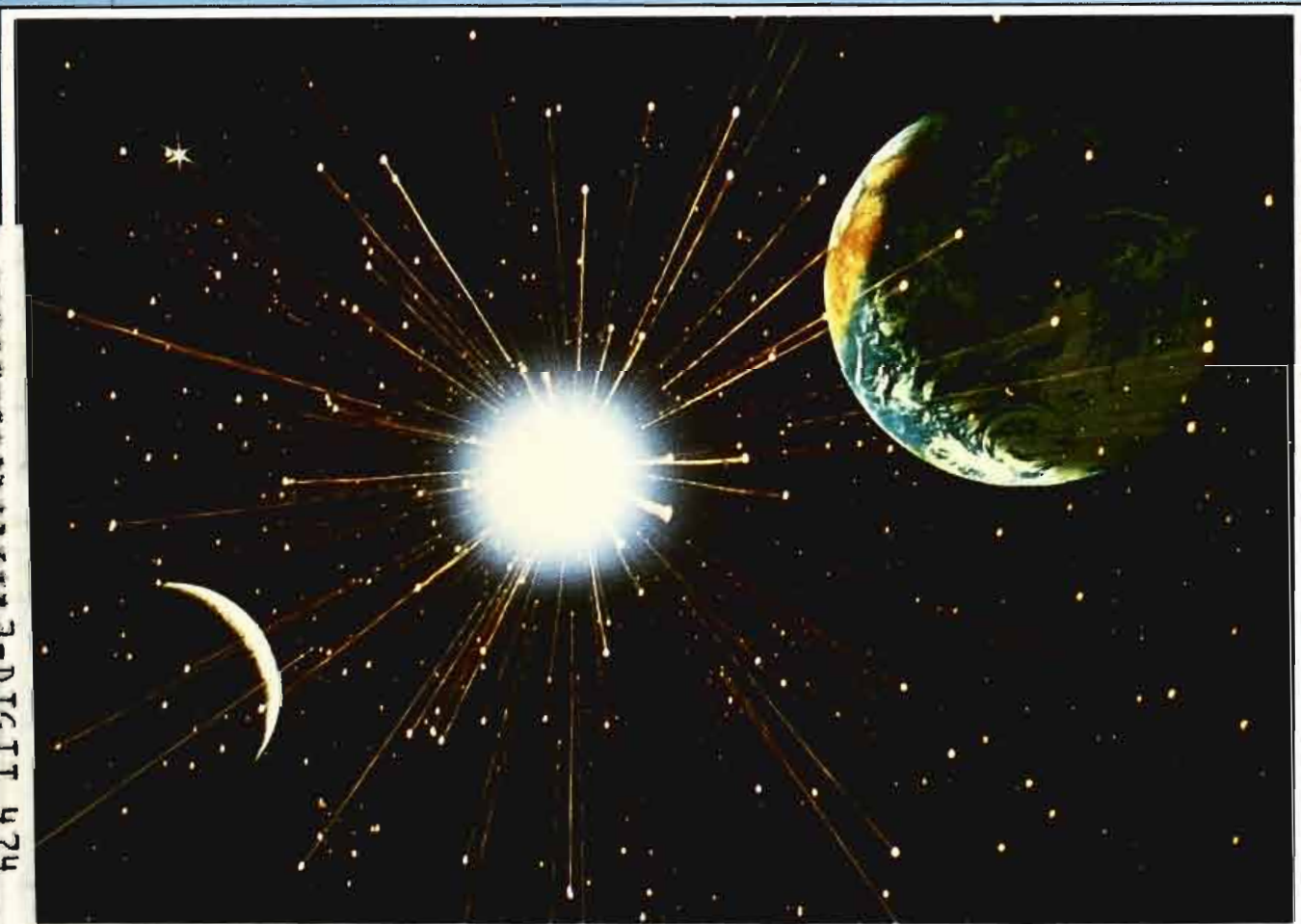
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CLASSICAL RADIO SECTION

'Yuppie' approach
used to attract
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Television/Radio Age (ISSN #US0040277X) (USPS #337160) is published every other Monday for \$60 per year by the Television Editorial Corp., Publication Office, 1270 Avenue of the Americas, New York, NY 10020. Second class postage paid at New York, NY and additional mailing offices. POSTMASTER: Send address changes to Television/Radio Age, 1270 Avenue of the Americas, New York, NY 10020.

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Telex: TELAGE 421833
Facsimile Number: (212) 247-3402

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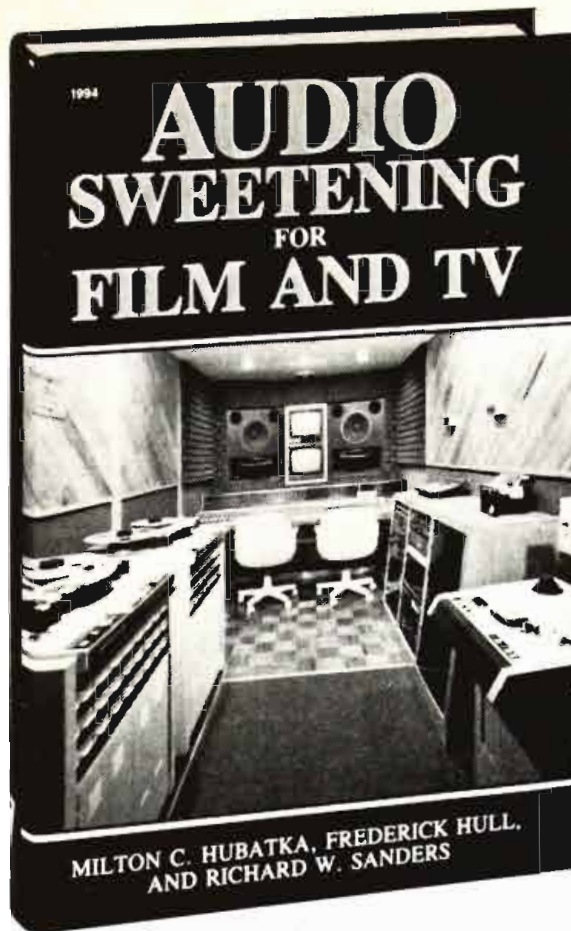
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Member Business Publications
Audit of Circulations Inc.

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



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Publisher's Letter

Cable's hollow harangue over syndicated exclusivity

We recall when cable television started out as the new kid on the block, essentially providing broadcast service to areas of the country incapable of picking up a quality signal. And it was refreshing in those early days to see a struggling cable industry do battle with the giant networks and the NAB and generally give a good accounting of itself at the FCC, in Congress and even the courts. It was like watching the Mets in the early days; you couldn't help but cheer every time they won one.

Cable, of course, has evolved into something much more than a retransmission service, and the FCC's recent decision to reimpose the syndicated exclusivity rules demonstrates the enormity of the change that has occurred in the communications business over the past decade, particularly in just the past few years. Cable, like the Mets, is no longer struggling just to get to first base. It's a home run business. Today with more than 50% of all U.S. television households subscribing to basic cable service, cable has become the gatekeeper through which telecasters must pass in order to reach the American home.

Who is this gatekeeper? Increasingly it has become a more concentrated industry that grows more powerful with every new merger. Indeed, it could be argued that cable has become the very dragon that it once set out to slay. Or, as the cartoon character Pogo once said: "We have met the enemy and he is us."

A winner either way. The syndicated exclusivity rules, heralded by broadcasters and Hollywood (of course!) as a major win in Washington, isn't really a loss for cable at all. Cable no longer has to rely on hitching a ride on a broadcast signal in order to make a fast buck. Through pay tiers, basic cable and even advertising, cable has developed enough revenue sources to pay its own way. Cable's simple retransmission function has been overshadowed by a maze of programming channels, which, in reality, offer viewers far more diversity than the broadcast system ever dreamed of.

That's why the National Cable TV Association's hysterical reaction to the "blackout" rules is so astonishing. By launching a media blitz claiming that the public is being denied the inalienable right to watch whatever, whenever, NCTA president James P. Mooney is sounding the same reactionary call that cable folks rightly accused the big bad broadcasters of doing a decade ago. Mooney seems to have lost touch with the times.

Granted the syndex rules probably will turn out to be a bonanza to the program suppliers. And let's not forget the lawyers. Interpreting the new rules and keeping tabs on all those distant signals is sure to create thousands of billable hours.

The broadcasters' victory celebration in Washington probably may be shortlived, however, for there is nothing in the rules to prevent a cable service, backed by multiple revenue sources, from bidding for the same programming, exclusivity or nonexclusivity being just another part of the negotiations for both bidders.

Frankly, however, we would feel a lot better about this "open market" approach if the cable industry were not so concentrated and the number of gatekeepers shrinking fast. Perhaps that's what Mooney wants Washington to overlook.

Arj. Paul

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Letters

What's fair, Larry?

Well, we have always known Larry King was "up in the night." Some of us have long suspected that there was nothing behind his microphone but mouth, and now those suspicions have been confirmed in the pages of your magazine (*Radio Report*, May 2).

"Broadcasters should be forced to be fair," trumpets King. "The public owns those airwaves, not us." Well hell, Larry, let's force everyone who uses anything public to be fair. Like politicians for instance. I mean the public pays them, the public houses them, every dime they spend is wrenched from our bleeding pocket-books. Seems to me the very least we can expect is fairness. And what do we get? Blatant self interest, demagoguery, bleating about their own constituency and all that rot. Whatever they are, these panderers at the public trough, they are not fair. Who the hell do they think they are?

"They" probably think they're functioning as they should under the Constitution of the United States, (Ever heard of that Larry?) and the Bill of Rights, which contains a little item known as the First Amendment. That's "First" Larry, as in One, (1), or Up Front, Before all Others, etc. And it says, among other things, that "Congress shall make no law . . . abridging the freedom of speech . . ." A lot of folks throughout the history of this country have felt that that was kind of an important principle. In fact just about everyone from Button Gwinnett to yours truly, (you, Fritz Hollings and John Dingell excepted) has demonstrated, generation after generation, an unflinching dedication to the principles of free speech. Now hold on to your cough button Larry, this is going to come as a great surprise to you, but you can't require speech to be fair and proclaim it to be free.

When the government says NBC (or PBS or anybody else) can use that piece of the spectrum designated Channel 4 in New York, it does so predicated on the proposition that NBC will operate on that channel, in New York, in the public interest, convenience and necessity for New York. The license is granted with the complete understanding that NBC will use its resources and intelligence to determine what constitutes "interest, convenience and necessity in New York."

CBS is not, and should not be, required to come to the same conclu-

sions as NBC in order to meet the same criteria for occupancy of Channel 2. Indeed, it is the diversity of ideas, concepts and dedication that expands the service to the citizens of New York. Meanwhile, Channel 4 is being used in Salt Lake City by someone else under the same terms and conditions, but based on their willingness to serve Salt Lake City. The government does not invest one dime in any of this. It does not guarantee a profit, nor does it anticipate that those occupying the spectrum should do so without making a profit.

It is, in fact, "profit" that keeps both you and Howard Stern on the air. Can we make a profit and still serve in the public interest, convenience and necessity? I would suggest that even the most cursory review of broadcast history would demonstrate an unflinching dedication to that proposition. One need only look to KTAR(AM) in Phoenix for a recent example.

With complete disregard for the commercial consequences KTAR carried the impeachment hearings of Governor Meacham from lock to lock. They didn't have to do that. And with an open rate of roughly \$200 there was economic reason aplenty for them not to. But they did. Amazing, no one "forced" them to do it. And no one should "force" broadcasters (or newspapers or pamphleteers for that matter) to be "fair." Fairness is not a substitute for Freedom, and it is certainly not an acceptable alternative.

Oh, and just for the record, the Fowler/Patrick FCCs have done more to encourage diversity, open debate and expand services than any FCC in history. They may be the only FCCs that have placed their responsibility to the public above the expediency of licking the Congressional boot. To no one's great surprise, Congress has demonstrated they would rather have their boots licked. (Golly, I wonder if that's fair?)

JOE MEIER
President,
Insight Services Inc.,
Salt Lake City

TV and elections

I wish I'd said that.

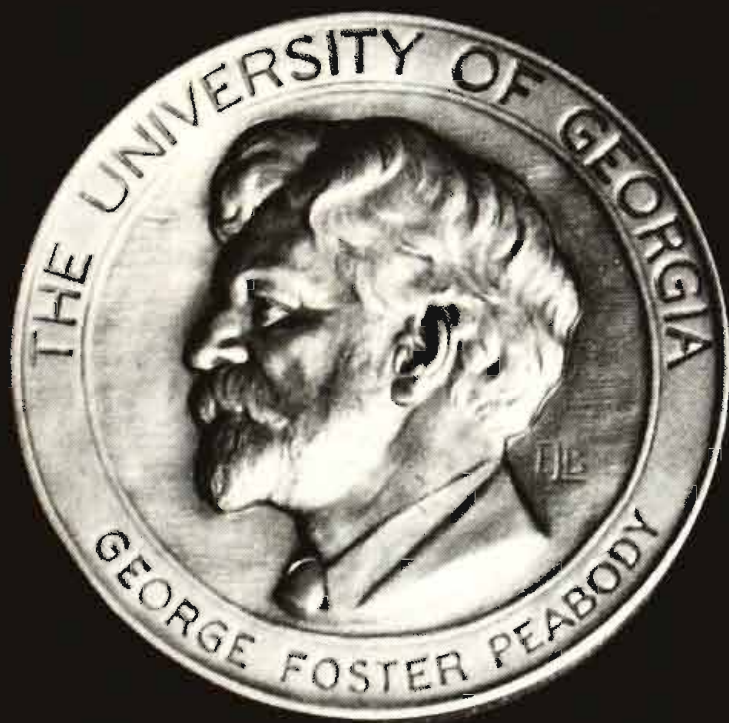
Your *Publisher's Letter* in the May 2 issue is on target.

Everyone involved in the emotional issue of election projections should sit down and reread the United States Constitution. Particularly the amendment which begins: "Congress shall make no law . . ."

ROBERT E. MULHOLLAND
Director,
Television Information Office

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Webs reject Walesa TV film

U.S. writers' strike muzzles Polish union story

Veteran television producers Ralph Andrews and Tom Cole have been trying to put the life of Polish Solidarity leader Lech Walesa on film for four years.

Andrews owns the TV and film rights to the Nobel Prize winner's life, and when he and Cole were about to take the idea to the three commercial TV networks, they discovered, according to Cole, "that everyone in town who didn't have the rights was pitching the networks and they were getting turned down. We wanted to do it as a movie of the week, but everybody was passing on the idea, so we didn't try."

Even HBO passed and chose to do the life of legendary Nazi hunter Simon Weisenthal, with Ben Kingsley in the lead role and Robert Cooper producing.

So Andrews and Cole, who have worked together on scores of TV shows but have never worked on a dramatic theatrical film before, decided to go the theatrical route first and then seek a television deal.

And then came the writer's strike.

Andrews had signed Academy Award winning writer Daniel Taradash (*From Here to Eternity*) to do the screenplay and Stanley Kramer to direct for his Ralph Andrews Productions. (While the cast has not been chosen, Cole said that Stanley Kramer has spoken to Michael Douglas about play-

Michael Douglas has been asked to play Walesa in the film.

ing the role of Walesa.)

"We were about three weeks away from a completed script when the strike began," Cole said. Filming in West Germany has now been pushed back to 1989. Funding for the \$15 million budget is being sought from private sources.

The story covers Walesa's life in the early 1970s to his winning the Nobel prize in 1983. Although the recent labor dispute in Gdansk has been a page one story, it will not be covered in the film, to be called *Polonaise*.

A miniseries. So while Andrews and Cole, the executive producer, remain frustrated by their inability to move on the Walesa film, a second project, a six-hour miniseries, *Bridge in the Sky*, about the Berlin Airlift in the early days of the Cold War, also is on hold as a result of the strike.

This project, under the aegis of Tom Cole Productions, will be written by William Kelly, author of the Oscar-winning *Witness*; funding is coming from a partnership with London Films

of England and Rainer Soehnlein of West Germany, both of which will have TV rights in their territories. The series will be shot in Europe and will be presented to a station U.S. group, like Fox Broadcasting, or offered for syndication.

While they wait, Cole and Andrews keep alert to developments in Poland and Hollywood.

With the strike at the Lenin Shipyard ended when the workers gave up, there have been signs that the top money-earning scribes in the U.S. are talking about breaking away from the Guild and going back to work.

Amid this malaise, the two producers remain frustrated about the Walesa project. They have been to Poland three times to meet with him, with two more trips planned before filming begins. They fly to France where they obtain visas to visit Poland.

Cole says all the meetings take place at Father Henri Jankoski's St. Bridget's

Not even the Berlin airlift can get through a writers' strike.

Church in Gdansk (see photo) because "everyplace else is bugged by the Polish secret police." Cole admits it's a bit unnerving to be with Walesa, since he is constantly under surveillance by 26 fulltime secret police.

Solidarity will earn a percentage of the film's profits, but it and Walesa have no script clearance authority.

Tell the world. Cole says the film is designed to tell the world about Walesa's status as a hero "in a world which has no heroes." The story will stress how Walesa continues the nonviolent tradition begun by Gandhi in India and carried through in the U.S. by Dr. Martin Luther King, Jr.

What Cole and Andrews find especially grating is that while they want to do a film about an unauthorized labor union, they are being stifled by a domestic show business labor dispute.

Notes Cole: "When NABET went on strike against NBC last year, the signs the pickets carried included the word Solidarity."—**Eliot Tiegel**



Meeting in Gdansk, Poland, are l. to r.: executive producer Tom Cole, Lech Walesa, director Stanley Kramer, production company president Ralph Andrews and Father Henri Jankowski.



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BPME update

Network & syndie promotion schedules stay on target despite writers' strike

The three-month old writers' strike is surprisingly not affecting the promotion community's efforts for fall shows as severely as one might think.

As executives head toward the June 8-11 Broadcast Promotion and Marketing Executives/Broadcast Designers Assn.'s seminar in Los Angeles, they indicate there is ample work being done now for the new season. But they acknowledge the labor dispute will continue to plague network and first-run syndicated shows.

The seminar's increased "business attitude," as one executive describes it, is giving this year's event a greater bottom line consciousness. Promotion officials, in providing programming support amid this cost efficiency environment, may face greater stress due to two factors.

First the delay in production of many shows due to the strike, and in some instances due to the tentative go situation for a fall launching.

Since these shows are presently classified as a definite yes, but may disappear in a few weeks, promo managers at the distributing companies are waiting to develop fullblown campaigns. They may have to really hustle at a later date if the go shows are truly go's.

Established themes. The strike is affecting Lorimar's work on its three network shows and its five new syndicated entries, says Jim Moloshok, senior vice president for creative services for Lorimar Syndication.

Still Moloshok says the three returning programs—*Mama's Family*, *It's a Living* and *She's the Sheriff*—are well



Jim Moloshok

"So far nothing has affected our ability to get things done for the fall."

established with known directions for the fall, so the department has the advantage of working with established themes.

"When we go back into production, we'll produce spots with our in-house staff," the executive points out. All our shows are a go, so there's no turning back."

Moloshok sees an advantage in the adversity of the strike. Network campaigns, he believes, will be delayed, thus opening extra time for his promo spots. "We won't be competing with the network shows, and affiliates will give more air time to our availabilities because of the opening up of this extra time. If network shows are delayed and syndicated ones start on time, we'll certainly have more air time available to us.

"We are altering our campaigns. We're developing multicampaigns. Instead of sending out one set of spots before a show is on the air, we're developing a series. If we send five 30-second spots over one month, stations might overexpose them. So we're doing it in two phases, from Aug. 15-Sept. 1 and Sept. 1-15."

With 14 shows currently on the air, Lorimar will be launching these new programs: *Family Medical Center*, *Fun House*, *A Nightmare On Elm Street*, *Alvin and the Chipmunks* and *Gumby*. *Family Medical Center*, a half-hour weekday strip, for example, will be promoted with three groups of spots. *Fun House*, a children's half-hour game show airing weekdays, will be heralded with a contest in about 25 markets with winners coming to L.A. to compete. Host J. D. Roth, will be made available to stations to do promos for that outlet's entire children's block.

Scripts ready. "I don't believe we are critically pressed by the strike," says Meryl Cohen, vice president for advertising and promotion at Paramount Domestic TV. She says the company



Lisa Loewinson

already has scripts prepared for its major new syndicated shows, *Star Trek: The Next Generation*, *War of the Worlds* and *Friday the 13th*. "So we can prepare our materials.

"Future shows, of course, would be affected if the strike continues. With *Star Wars* we already have a history with which to propel us into the 24th Century. For *War of the Worlds* we have the theory and the bible of the show written, which gives us enough information to do what we need to do.

"With 'Star Wars' we already have a history that can propel us into the 24th Century."

"Our off-network product, *Cheers*, *Family Ties*, *Webster*, *Brady Bunch*, *Taxi* and the first-run *Entertainment Tonight* are not affected at all."

At King World. "The strike is having no effect on what we're doing," notes Michael Mischler, vice president for advertising and promotion at King World. "So far nothing has affected our ability to get things done for the fall. *Jeopardy* taped its last show and *Oprah* is still doing shows. *Wheel of Fortune* may start up again in early September.

"We will ship most of our promotional material by Aug. 1." Everything is done in-house in L.A. by a small staff of eight people plus freelance contractors. The company will be sending out satellite reels for each show, 60 minutes for

Wheel and Jeopardy, 45 minutes for *Oprah*. Each reel contains four or five spots, information on how to extract music and graphics so a station may produce its own commercials, one-liners from the talent and customized promos cut by the talent. For King World, "It's full steam ahead."

Focus on talent. At Stephen Cannell, two pilots are on hold as a result of the strike. However, the company has several strong network series, like *Hunter* and *Sonny Spoon* on NBC and *21 Jump Street* on Fox, which are all in reruns but which will receive extra promotional efforts during the strike. Notes Lisa Loewinson, vice president for publicity, advertising and promotion: "We are taking this time to promote stars from these shows like Mario Van Peebles of *Sonny Spoon*. I see no reason not to use this time to build art-

"I see no reason not to use this time to build artist and show presence."

ist and show presence. The strike has given us a chance to do some things we didn't have time to do before for those programs were already on the air."

The pilots Cannell is waiting to hear about are *Livin' Large* for ABC and *Lame Duck* for CBS. "We've already had requests from CBS, *Entertainment Tonight* and the *CBS Morning Show* for clips for *Lame Duck*."

Col delivers. Columbia Pictures TV's syndication arm is providing on-air and print materials for its shows on the air, notes Michael Zucker, senior vice president for marketing. For *Facts of Life*, which just concluded its ninth season, Zucker says synopses for all the new



Betsy Green



Doug Friedman

episodes plus photos and promo spots will be among the tools delivered to stations. Since the company is involved in off-network and has no first-run entries next season, it has not been hurt by the strike, Zucker points out.

At Group W. "Market conditions are not affecting us at this moment," says Owen Simon, Group W Productions vice president for creative services. A wide array of materials for *Hour Magazine* and *Lifequest*, a health show, are being prepared.

The company is awaiting word on three properties: *Life's Most Embarrassing Moments*, *Good Company* and *Teenage Mutant Ninja Turtles*.

"If network shows are delayed and syndicated ones start on time, we'll have more [promo] time."

Movie packages. TeleVentures, which is selling movie packages and off-network programs, is preparing materials which introduce actors in the films who may not have been as prominent as they are now.

Doug Friedman, TeleVentures director of advertising and promotion, says his department analyzes each title and determines what to revise and update for TV viewing. Tom Hanks, for example, who appears in *Nothing in Common*, is much more popular now than when the film was in theatrical release, so he gets a promo boost. The same goes for Nicholas Cage, who appeared in *Peggy Sue Got Married* with Kath-

leen Turner. Jimmy Depp, a star on *21 Jump Street*, was a lesser known actor in *Private Resort* when it played theaters. He, too, gets a promo push.

The writer's strike? "it's not affecting us," says Friedman "because all these movie packages already have their press and promotional materials."

Not affected. Genesis Entertainment, which is not a Writer's Guild shop, is moving along preparing materials for *The Judge*, notes Betsy Green, executive vice president for marketing.

For the fall the show will focus five programs on missing children in association with the Missing Children's Foundation, including a giveaway kit which stations can use. It offers a guide to compiling vital information about a child, which could be extremely helpful in case of an incident.

"We're also calling general managers to get their input on what causes and concerns in their communities we can work with," notes Green.

"Bonanza" hold. Gaylord Production faces a special kind of situation. Its movie, *Bonanza: the Next Generation*, which played last March in syndication, is on hold while the company resolves several business decisions. All the promo material is ready, notes Steve Syatt, vice president for creative



Owen Simon

services. The Cartwright family may ride again.

Buena Vista. Buena Vista TV is affected by the strike on two counts: *Golden Girls* and *The Disney Sunday Movie*. Both network shows can't begin production until the labor imbroglio is concluded. The company's first-run syndicated titles are not affected, notes Mike Tanner, vice president for creative services.—**Eliot Tiegel**

(Final Edition continued on page 14)

CBS posts 'help wanted' sign in D.C.; Tisch aide looking for liberal lobbyist

CBS Inc.'s new corporate political guru, old-time New York liberal Democrat Jay L. Kriegel, has decided that the company's lobbying office in Washington needs a change of politics.

And so Robert McConnell, the conservative Reaganite who flew in from the Justice Dept. almost four years ago, has departed.

The top CBS corporate job in Washington is known for its rapid turnover, and McConnell lasted longer than most after a shakeup at Black Rock. McCon-

Kriegel wants a liberal Democrat; but he's been turned down once.

nell has opened a new D.C. office for an L.A.-based law firm.

Kriegel, senior vice president at CBS, reports directly to president Larry Tisch. Kriegel has been a close advisor to Tisch for years.

Kriegel is convinced that Michael Dukakis is going to whip George Bush in November. And even if Bush does pull it out of the bag, the Democrats are sure to control both the House and Senate, and so Kriegel is casting about for a liberal Democrat—or at least someone a whole lot to the left of McConnell—to take over the Washington lobbying job.

Too much risk. There was some speculation that Kriegel may run the Washington office himself, remaining in New York and breezing into the capital now and then. But the job needs a 24-hour-a-day watchdog. It also would expose Kriegel to the slings and arrows of political sniping, and the front line is the last place for a corporate guru. Best bet is that Kriegel will find a front man and pull the strings from New York.

His first outing, however, was not successful. Word is that Kriegel offered the lobbying job to one political veteran but was turned down flat. This same person, however, has offered to help CBS conduct a search.

John Sturm, the No. 2 man in the Washington office, and who gets good marks at the FCC and Capitol Hill, will manage the office while Kriegel looks around.

While CBS is looking, NBC is talking—this time with House Communications Subcommittee chairman Ed Markey. The Massachusetts Democrat was in New York recently for a private powwow with the NBC brass at 30 Rock.

"It was just a get-acquainted meeting for Ed to meet with our people and to talk about a lot of different things," said one NBC executive.

Markey is expected to have an influential role in a Dukakis administration, though he'll probably keep his House seat. Markey caused many eyebrows to be raised after a recent report in *Television Digest* that he's collected thousands of dollars in personal contributions from executives in cable and broadcasting.

According to *TVD's* research, Markey has raised nearly \$400,000, a good chunk of it coming from individuals whose companies fall under the Communications Subcommittee's jurisdiction. For example, Frank Biondi, president of Viacom, kicked in \$500; Cap Cities/ABC chairman Thomas Murphy was good for \$1,000; MPAA president Jack Valenti gave \$1,000 and Stanley Hubbard of Hubbard Broadcasting chipped in \$1,000. Most contributions were in the \$500 to \$1,000 range.

"I don't think a \$1,000 contribution to Ed Markey necessarily buys you a vote," said one broadcast lobbyist. "But it sure gets your telephone call returned."—**Jack Loftus**

Desnoes walks then talks about TvB

Peter Desnoes, whose sudden resignation from the TvB board created a stir, pinpointed some of the reasons for his charges that the organization is not willing to confront difficult issues facing the TV industry.

Among the reasons he cited were the need to address cable's audience claims and to contend with the Nielsen numbers showing network erosion, which he feels are exaggerated. Desnoes, who was secretary of the board and was expected to become chairman, added, however, that the basic problem with TvB was the board itself, which he felt should be reconstituted and heavily representative of station general managers.

Cable ratings and TvB board membership were two things which set him off.

Meanwhile, the current TvB chairman, James Babb of Jefferson-Pilot Communications, remains puzzled over the "real reasons" for the resignation of Desnoes, who is managing partner and founder of Burnham Broadcasting, which owns four affiliates.

Don't understand. The Burnham chief charged, for example, that the typical sales department of a TV station still doesn't understand the difference between a cable rating and a TV rating. He was referring to cable ratings based on the cable universe rather than the total U.S., which make cable audiences appear bigger than they are.

Desnoes also said he wasn't sure that TvB was handling the people meter issue properly and argued that the networks should be defended more aggressively. "When general circulation newspapers have banner headlines about erosion, there must be some impact," he said, adding that a large part of the audience decline is methodology, though he concedes that "there may be some real decline in audience."

Babb supports the idea of having general managers on the board but added that a radical reconstitution of the entire board is like throwing out the baby with the bath water. In any case, Babb maintained, Desnoes said little about his ideas at the board meeting, which was held in Bermuda May 11-13.

Supreme Court to decide must-carry?

The U.S. Supreme Court is expected to decide soon whether to consider the long festering issue of must-carry.

The court has been asked by several parties to review the U.S. Appeals Court decision of last January striking down the latest must-carry compromise worked out among the affected industries and the FCC.

If the high court accepts the case—it could do so as early as this week—a decision would not be expected until next spring.

Somewhat mitigating against the court's acceptance of the case is the formal position taken by U.S. Solicitor General Charles Fried, who said the case "does not warrant this court's review."

That position normally would be the kiss of death for an appeal of a government agency's regulation that has been struck down.

Cable webs scoff at baseball's pitch; wonder about NBC's Olympic overflow

Should Major League Baseball offer its own cable network, the cable industry would not be thrilled. But some cable execs feel they still have a chance at being partners with the league in such a game package.

Those are two options the league could pursue after the present \$1.1 billion contract with the ABC and NBC expires at the end of the 1989 season's World Series. A third option would be sticking with a TV network-only setup for fewer years than previously. In any event, regional pay-cable and local broadcast coverage will not be affected by these national coverage talks.

ESPN, USA Network and Turner Network Television all have a strong interest in acquiring a share of the next MLB contract. So has Home Box Office.

As Seth Abraham, HBO's senior vice president of sports and programming operations, pointed out, the league is only in the early research phases on this idea. He guessed that MLB could still "put together a partnership with existing cable companies."

More than baseball. As for the league going solo, Abraham said, "Sure, it can be done. If any sport could do it, it'd be baseball . . . No, I don't think it can be done with [offering] baseball alone."

HBO's Abraham thinks the MLB go-it-alone plan needs more than baseball.

There would be a dearth of material during the off-season, he said, and MLB certainly will not offer the World Series via cable. So once the regular season is over, this network could offer only "filler" like World Series highlights of yesteryear, he said, and such an approach would be "a tough sell."

NBC has cooled its proposal to offer some Olympics excess to cable webs.

The league's network "can have only so much connecting tissue. It also needs muscle."

Kay Koplovitz, president of USA Network, doubted the league would go solo with a cable network, a plan she called "a trial balloon." MLB execs have also been talking with USA and others about game packages.

USA, which had the only previous national cable package (1979 to 1983), did not make a profit on it, Koplovitz said, because USA's distribution then was "relatively low" and advertising on cable was "not quite developed."

The notion of a league operated cable network is "not really new," Abraham said. As far back as 1982, MLB's TV committee considered buying ESPN to operate as "a basic baseball channel, but that didn't come to anything."

Olympics next? The major cable networks, long desirous of a piece of the Olympics as well, had been looking forward to the 1992 summer rights bidding. But NBC in recent weeks raised their hopes that a portion of the 1988 Seoul games, involving 40 or more hours of lesser events, might be made available this fall.

But HBO's Abraham, who wondered whether NBC would go through with this offer given the possible negative impact on its own network sales of Olympics sponsorships, said that such talk "seems to have quieted down in the last 10 days or so."

USA's Koplovitz said of the NBC Olympic offer, "I don't think that's going to happen."—Jim Forkan

Post-Olympics web billings are flat

Network billings for March were practically the same as for March '87, according to the latest daypart breakdown from TvB/BAR figures. Total for the month came to \$749.291 million, compared with \$749.442 million the year before. The decline came to 0.02%. The March results compare with a 47.1% increase in February, when total billings reached \$904.4 million, the heavy increase due to ABC Olympics billings.

Prime time was off slightly in March, as was daytime, compared with the previous year. The most marked change from a year ago was in weekend early fringe (6-8 p.m. Saturday and 6-7 p.m. Sunday), off a hefty 70.8% to \$7.5 million. The daypart's billings totaled \$13.5 million in February. Biggest increase was in late night (Monday-Sunday), which rose 26.5%.

CBS fires up Olympics flame

CBS Sports, having acquired the TV, radio and cable rights to the 1992 Winter Olympics for \$243 million last week, already seems eager to keep its revived Olympic flame burning.

Neal Pilson, CBS Sports president, was already talking about using the Albertville, France games as a springboard for the 1992 summer games in Barcelona, Spain, and even the 1994 Winter Olympics.

CBS and NBC submitted sealed bids on May 24. NBC bid \$175 million, with provisions for revenue sharing once ad revenues passed a certain point, as with its Seoul Olympics contract.

CBS, which has not covered an Olympics since the 1960 Winter Games from Lake Placid, N.Y., expects "modest profitability," Pilson said.

Pilson declined to estimate production costs, though ABC spend about \$100 million to produce 90 hours from Calgary and CBS expects to go beyond that in '92.

However, Richard Pound, executive vice president and chairman of the ne-

ABC proposed a joint bid, but it was nixed by the IOC.

gotiating committee at the International Olympic Committee, noted there would not be "nearly as much live coverage" for CBS as ABC had last winter, given the time difference.

What happened to ABC? Before ABC withdrew from the bidding, Pound said it had suggested a "joint bid" for both the 1992 summer and winter events but "we weren't prepared to negotiate jointly" or interested in the figure offered by ABC.

The bidding competition between CBS and NBC involved "one round, a single bid," in sharp contrast to the reason given for ABC Sports' pullout—that it opposed a planned multiple-round bidding setup. Pound said ABC did not explain its reasons for dropping out and even now, he said, its reasons are "incomprehensible."

CBS has eyed a cable role in the 1992 coverage and has discussed the matter with several companies, Pilson said. "I think we certainly could find an interested cable buyer if we decide to go that route," he said. However, Pilson is "not convinced" there would be enough programming to warrant it.

(Final Edition continued on page 16)

Group W's 'Time to Care' campaign stresses community involvement theme

Group W Television has slated *Time to Care* as its latest multiyear, multifaceted public service campaign, to be syndicated nationally beginning in January.

Designed to urge viewers to "make a difference" by getting involved in community action, this two-year "total station campaign" will encompass prime-time TV specials, promotional spots, advertiser-supported vignettes, various educational materials and a brochure entitled *But What Can I Do?*

The project was originated by Group W-owned WBZ-TV Boston, which also created the similarly multileveled *For Kids' Sake* in 1985. That campaign

It follows "For Kids' Sake," "the most successful effort of its type in TV history."

went national in 1986 and has since been cleared in 104 markets by Group W Television Sales.

Tom Goodgame, president of Group W Television Stations, said that *For Kids' Sake* has become "the most successful public service effort of its type in television history."

Ed Goldman, president of Group W Television Sales, predicted that the customized *Time to Care* would likewise call attention to stations' local community activities while attracting advertisers eager to build on the campaign's positive image.

Goodgame and Goldman said there



Tom Goodgame

will be seven one-hour specials under the *Time to Care* umbrella, plus a half-hour show, each available for two runs. The hours each will be cut for 11 commercial minutes plus billboards. Group W will supply participating stations with publicity materials as well as tune-in ad slicks and promos, all created by WBZ's ad agency Messner Vetere Berger & Carey.

In addition, stations will get 48 vignettes that can be sold to sponsors during the two years. Support materials will include a "how-to" station manual offering step-by-step guidelines plus newsletters in which participants can share ideas.

Time to Care is the fifth major public service effort mounted by the group owner since 1984, the others being *For Kids' Sake*, *AIDS Lifeline*, *Second Chance* (on organ transplants) and *Whispering Hope* (on Alzheimer's).

Preppy video brings WNYW Foxy ratings

The "shocking" Robert Chambers video that aired Fox-owned WNYW-TV's *A Current Affair* in mid-May sparked high ratings and controversy, the latter centered more on the "preppie killer" than on the appropriateness of *Affair's* purchase of the videotape for \$10,000.

"It was clearly checkbook journalism," said John Corporon, senior vice president of news at rival station WPIX(TV) New York. "As for appropriateness, it was a legitimate story and useful public information."

The WNYW coup generated front page headlines in the print tabloids, which in turn fueled *Affair's* hefty ratings performance on two nights in the May sweeps.

The video clips showed Chambers clowning with four scantily clad teen-aged girls, some of whom were said to have been friends of Chambers' 1986 strangulation victim, Jennifer Levin. At one point, Chambers twisted a doll's head and said, "Oops! I think I killed it." At another, he is seen playing charades and acting out his own choking as a clue to the answer, *Death of a Salesman*.

Part one posted a 20.9 Nielsen rating and 34 share in New York, where it was the most watched show on that Monday night. Part two's 19.3/32 was somewhat lower but still strong enough to beat its competition, including WCBS's perennial leader *Wheel of Fortune*. *Affair* also is syndicated to 60 other stations by Fox Television Syndication.

Chambers is serving a five to 15 year sentence after pleading guilty in April to manslaughter.

It was unclear whether the party video would become part of the script of *The Preppie Killing*, a two-part miniseries about the summer 1986 Central Park murder, to be produced by MGM/UA for CBS-TV.

TV station gains 6.1% in March

For TV stations in March, the total revenue—spot and local time sales and network compensation—came to \$1,051.6 million vs. \$991.5 million the year before. This amounted to an increase of 6.1%, according to the TV/RADIO AGE *Business Barometer*.

As for the grand total for year-to-date, that came to \$2,618.9 million, compared with \$2,393.9 million for last year's first quarter. That's an increase of 9.4%.

A KING-sized assist

Seattle's KING-TV played a key role in the appearance of the first paid foreign commercials ever seen on Soviet television, spots for Pepsi-Cola, Visa International and Sony Corp. The advertising bowed in a series of five specials taped at KING's studios by Soviet TV commentator Vladimir Pozner.

The series, which kicked off May 17, covered the American view of the Soviet Union, American women, American families, American racial and ethnic minorities, and education.

KING specials producer Anne Stadler, who was coordinating producer for Pozner's series, says this was the first coproduction by KING and Gosteleradio for which the producers agreed to work toward a common edit of the material. Previous cooperative ventures between the two had always wound up with an American version and a Soviet version.

The sale of Soviet commercial air time was made by Global American Television of Colrain, Mass. The company has an agreement to coproduce programs with Gosteleradio and sell air time for the Soviet agency through 1990.

Pepsi-Cola, the first to place commercials in the series, aired six spots during the week including its Michael Jackson commercials. The Visa spots play up the company's sponsorship of this year's Olympic Games, and Sony's three messages use Russian language narration and graphics.

Program bidding wars?

Does syndex really spell r-e-l-i-e-f? A second glance at FCC's glad tidings

Assuming the cable industry and related interests fail in their efforts, sometime next summer the face of cable and the coffers of independent television stations are likely to change.

Dennis Patrick, FCC chairman, made good a long-standing promise to restore the agency's syndicated exclusivity rule, abandoned in 1980 when the mix of the TV media was far different from what it is today.

By midsummer of 1989, when the commission's new rules are likely to take effect, the picture may change, but today, the winners and losers in the decision appear to break down like this:

■ **Losers**—Cable operators and some superstation carriers.

■ **Winners**—Broadcasters, particularly independent stations, movie producers and other program suppliers, and lawyers who will have to draw up complicated contracts and monitor compliance.

NCTA challenge. James Mooney, president of the National Cable Television Association, immediately threatened a challenge of the commission's ruling in the courts. He said the decision was made "without allowing public comment . . . This rule equates the public interest with giving Hollywood every conceivable ounce of leverage in inflating the price of its programming."

The commissioners who approved the change said they expected it to lead to a greater diversity of programming on cable and fewer multiple reruns of syndicated programs that already have been shown on the broadcast stations.

They and many other persons who watch the industry doubted the cable industry would carry out threats to merely leave blank screens where programs are blacked out. It would not make good business sense.

He has a special axe to grind, but Jeff Treeman, senior vice president of United Video, raises a more worrisome problem for the cable industry.

The FCC regulation exempts half the nation's cable systems, those with fewer than 1,000 subscribers. Since many cable systems of that size are unmanned and act merely as common carriers, rerunning programs taken in by satellite or local signals, the commission believes would be an unreasonable expense for them to buy and man equipment needed to monitor broadcast shows under syndicated exclusivity contracts.

Treeman says that is an unreasonably low number of subscribers for a

cutoff point. He says the figure should be closer to 10,000 subscribers, thus affecting nearly two-thirds of the nation's cable systems, because even they are too small to be able to carry the burden of the extra expense.

The FCC says that about half the systems that would be affected by the rule already "have some terminal capacity for fully automated substitution of programming." The statement does not necessarily conflict with Treeman's

Bad spot. Treeman's United Video, carrier of superstation WGN-TV out of Chicago, is in a particularly bad position. WGN is a passive superstation and apparently intends to remain so. As such, it is not interested in nationwide exclusivity and believes it can swing enough weight to get the programming it wants by combining its buying clout with that of Parent Tribune Broadcasting's New York and Los Angeles stations.

Without national exclusivity, United Video faces the prospect of cable systems having to substitute for many syndicated shows now run on the station or, Treeman fears, drop WGN.

United Video had sought a three-year delay in the effective date for the return of syndicated exclusivity, arguing that by that time it would have the technical ability and extra transponder needed to do its own substitution of programming for individual systems.

WTBS, the active superstation in Atlanta, does not expect to suffer much since it already was moving toward providing its own programming. And the commission's decision to allow local broadcasters to bid for nationwide exclusivity puts WTBS in a favorable position.

Broadcasters had pushed for restoration of syndicated exclusivity, and independent stations stand to be the big winners. They complained that advertisers were being lost because cable systems were rerunning the same syndicated programming from distant signals. Now the station can put a stop to that.

But there may be a price to pay. Early predictions that followed the commission meeting were that the price of programming—even though the commission expects more programmers to come out of the woodwork—would skyrocket now that there is a possibility of a series of bidding wars. Some independents could find that they cannot now afford the syndicated exclusivity they are allowed to have.—**Howard Fields**

Syndex ruling at a glance

- Syndicated exclusivity will not be allowed until one year after the detailed wording is published.
- At that time, some existing contracts will gain greater leverage. Those will be syndication contracts that contain language similar to "the licensee shall, by the terms of this contract, be entitled to invoke the protection against duplication of programming imported under compulsory copyright license, as provided in the FCC's syndicated exclusivity rules."
- Syndication contracts already in force may be altered by the programmer and station to conform to the new FCC regulation, or the parties may rely on an "intent" for exclusivity embodied in the contract.
- Local stations will not be able to insist on exclusivity against adjacent—market stations that are generally available over the air.
- Cable systems with fewer than 1,000 subscribers may duplicate broadcast signals as they wish, without retribution.
- Superstations will be able to negotiate for nationwide syndicated exclusivity, an arrangement designed to assuage fears that coveted sports programming on those stations would be lost to many cable viewers.
- In order to have syndicated exclusivity enforced, a broadcaster will have to provide details of the contract to affected cable systems within 60 days of signing the contract and before 60 days before the exclusivity begins.
- Broadcasters will have to make a "good faith effort" to respond to requests from the cable system for program scheduling or other information needed in order to comply with the station's exclusivity rights.
- Except for contracts granting national exclusivity, the new rights will be subject to the current non-network territorial exclusivity rights, roughly 35 miles. But a part of the commission's decision is a promise to review that regulation with a view to changing or eliminating it.
- Network nonduplication protection can now be interpreted to cover any period of time the networks and affiliates agree to.

Pioneer Soviet coverage

U.S. TV stations move through glasnost, cloudily

Moving in where only networks had heretofore dared to tread, more U.S. television stations are sending their own news crews through the glasnost in the Soviet Union's parting curtain.

■ KTVW(TV) is sending a news team from San Francisco.

■ Reporter Jim Swift and cameraman Al Marabella just returned to home base at KXAN-TV Austin, Texas, back from covering the Moscow reunion of Kemp Forest of Lakeway, Texas, and the Soviet pilot who forced his plane down during World War II because the Russian could not clearly identify Forest's aircraft.

■ Longer range projects seeking to make the most of glasnost by public station KTCA-TV Minneapolis-St. Paul and KING-TV Seattle have generated an impressive string of firsts.

Most recent for KING were the live appearances on Soviet television by news anchor Jean Enersen during the week of April 25-29 as the first American journalist to present live commentary on Soviet society to Soviet viewers.

Now back in Seattle, Enersen reports the Soviets "dumped the piece I was going to do on the Afghan war. Outside of that, our project went fairly well."

Perhaps most remarkable was that she was permitted to air her other reports live, rather than taped to give her Soviet hosts at least a crack at editing.

"While we did expand the frontiers

of glasnost, their elimination of my Afghan piece shows its limits," said Enersen. "They don't mind talking about problems that happened a long time ago, during the Stalin period, but they don't want to talk about current problems. They didn't want to discuss their nationality problems with the Armenians. They wouldn't let me go with

"The elimination of my Afghan piece shows their limits."

Afghanistan because they said they had not dealt with it fully on Soviet television. It was a 10-year war and it was first mentioned on Soviet television only two years ago. Even then they never revealed anything about the casualties or the massacres. They felt it would be too painful on Soviet viewers, and they're right about that. They thought it would be even more painful to hear it for the first time from a visiting American."

English lingo. On Soviet television, Enersen spoke in English "because I know too little Russian and a little knowledge can be dangerous when we're talking about such sensitive and complicated concepts as perestroika—the restructuring of Soviet society and the economy, and the new opportunities

for private enterprise. I had the same interpreter Secretary of State Shultz uses, Sergei Bereshkov. He did a terrific job."

The other subjects she discussed on camera were the Soviet education system, the progress of glasnost and the roadblocks to it that remain, and whether the restructuring of the economy was succeeding in delivering more food, clothing and services to the people.

She says outside the studio on the street, "just talking to people," she spoke "as much Russian as I could, which isn't very much. I had better luck with French because more Russians speak French better than they do English."

KING estimates the total cost of the Enersen-in-Moscow project came to between \$20,000 and \$25,000.

Enersen made the pitch to Soviet authorities a year-and-a-half ago, "We feel glasnost should be a two-way street. Their spokesman, Vladimir Pozner, is always getting TV exposure

"Posner always gets exposure in the U.S. It's time an American got in some licks on their TV."

here in the U.S., and it was time an American got in some licks on their television."

KING already had established a Russian connection when it produced *A Citizen's Summit* in 1985 with Pozner and Phil Donahue moderating a satellite dialogue between citizens of Seattle and Leningrad that was syndicated nationally throughout the U.S.

Other two-way exchanges followed, and now KING has been named the "official television station of the 1990 Goodwill Games."

Public pirating. Meanwhile, coming up June 22 on PBS will be *Dear Comrade*, a half-hour look at how Vladimir Dounaev, Soviet correspondent for *Vremya*, Russia's evening newscast,

(News About News continued on page 20)



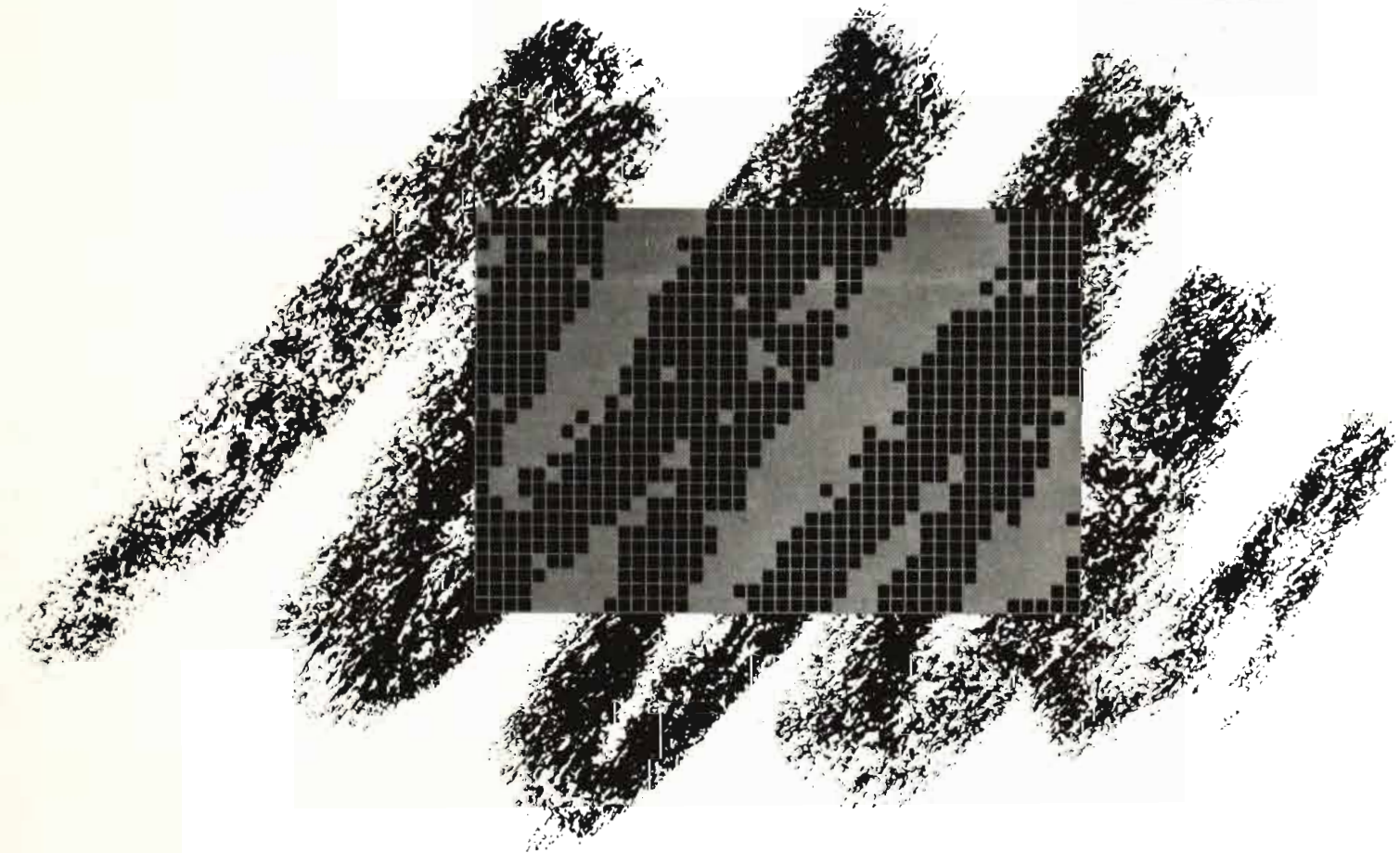
Jean Enersen for KING-TV in Moscow.

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Pictured at the Kremlin, l., KTCA-TV executive producer Bill Hanley and Soviet specialist Nick Hayes.

U.S. TV stations pioneer Soviet coverage

(Continued from page 18)

covered the Iowa caucus.

What led up to it all started some three years ago when KTCA-TV, the public station in St. Paul, Minn., started picking up Soviet programs off the satellite and retransmitting parts of them to local audiences with translation and commentary by Nick Hayes, professor of Soviet history at Hamlin University.

KTCA executive producer Bill Hanley recalls this grew into eight one-hour shows that, among other things, brought a telex from the Soviet television authorities in Moscow complaining that KTCA had neglected to ask for permission to use Soviet originated material, had failed to pay for its use, and that some of the commentary was, in the view of the Soviet authorities, "rather negative regarding the Motherland."

The telex was followed somewhat later by a personal visit to KTCA by the Soviets' U.S. media ambassador, Vladimir Pozner. The upshot was an invitation to Hayes and Hanley to fly to Moscow and meet Pozner's boss, Dr. Valentin Lazoutkin, head of Gostelradio. That in turn led to a Soviet offer to "come here with a camera and do at least one program right."

Hanley and Hayes went home, figured out what they wanted to do, and wrote back. After that, recalls Hanley,

"It was one excuse after another why they would be too busy to accommodate us, until, late last fall, we suddenly got a telex from Moscow telling us, 'Be here in 10 days.'"

Very helpful. Once back in Russia, Hanley reports, "Everyone appeared to be extraordinarily helpful. Not once did anyone tell us we couldn't take our camera somewhere we wanted to go."

However, the Soviets did assign the visitors an "editor" who went every-

"Soviets admit they are passing the limits of a closed society almost daily."

where they went. "We wondered what he was really along for," says Hanley, "but he never stopped us from shooting any location we chose, and more than once he made helpful suggestions. They would never have occurred to us, and he was the only one who knew what to look for."

While the Soviets "let us shoot anything we wanted on their [TV news] sets while their production was in progress," Hanley complained he couldn't get a copy of their tapes for backup.

Back home at KTCA, its local version of what the crew brought back is called *Inside Channel 3, Moscow*. It aired May 18. It looked at the impact of glasnost on Soviet TV newsmen and on average citizens in three cities: Moscow, Leningrad and Tbilisi.

In Moscow, the subject was *Vremya*, the government's nightly TV news, and the changes in its coverage of the U.S. since glasnost. One *Vremya* reporter said she could now do more positive stories. If she had filed such material pre-glasnost, she said, it would either have been changed to fit the official party line or she would have been fired.

Even more remarkable, says Hanley, are the changes in coverage of such

"Everyone appeared extraordinarily helpful, never telling us not to take our camera where we wanted."

problems as alcoholism and prostitution. "Before glasnost, the government denied their existence. Now they are hotly debated topics on a live talk show in Leningrad, and viewers are encouraged to phone in their opinions."

In shock. He says the producer of one such show told Hayes that viewers "came to the studio in shock when these talk shows first began. They just couldn't believe what they were hearing."

Then, in Tbilisi, the Americans taped a consumer service show "that goes beyond anything on our television. In a format that seems to combine elements of *Sid Caesar* and *The Gong Show*," says KTCA's description, "real customers, dissatisfied with goods produced in Soviet factories, display these lemons before an audience of the factory managers responsible. The TV host snidely refers to these managers as 'heroes of socialist labor.'"

In interviews, Hanley reports that younger Soviet journalists "admit they are pressing the limits of a still-closed society almost daily and expect a conservative reaction. But right now they're caught up in the power of the new television technology available to them and are excited about being on the cutting edge of political change."

—George Swisshelm

(Editor's note: As this report was going to press, Soviet authorities shut down the independent magazine "Glasnost," confiscated the printing equipment, and destroyed files and manuscripts.)

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TV Business Barometer

Local March TV billings up 6.2%

After running a little behind spot in percentage increase in January and a little ahead of spot in February, local billings just about equaled spot in March. The first quarter, clearly, also ended up about even.

Local billings in March were up 6.2% over a year ago, while spot billings in March rose 6.3%. As explained in the previous *TV Business Barometer* (May 16), March of this year was a shorter Standard Broadcast Month than March of last year, so the latest March did a little better than indicated.

The parallel figures in March contrasted with the following difference for February: local up 12.7% and spot up 9.5%. And for January: local up 12.9% and spot up 14.9%.

In consequence, the January-March period figures were close, showing a rise of 9.9% for local and 10.0% for spot.

Local volume in March was \$532.0 million compared with \$500.9 million the year before. Though a four-week Standard Broadcast Month, March showed a sizeable seasonal jump over the previous February, which accounted for only \$347.5 million.

The March local figure this year was also significantly higher than that of spot, which amounted to \$480.5 million. This brought the first quarter total for local TV business only a little over \$25 million behind that of spot.

The three-month figure for local time sales came to \$1,241.3 million, while the comparable figure for spot amounted to \$1,267.1 million.

In the meantime, the *Business Barometer* sample of TV affiliated

stations reported that in March network compensation was ahead of the year before for the first time in '88: Both January and February showed declines in network comp.

March results for network comp showed a 1.2% increase. This followed a 2.2% decline in January and a 2.7% drop in February. There were four months in 1987 which showed decreases in network comp and a year-end figure that showed an increase of only 1.5%. Network comp hit a high monthly figure for the year-to-date, reaching \$39.1 million in March. This compared to \$38.6 million during last year's March and \$37.4 million during this year's February.

First quarter data

For the first quarter, network comp managed to top the \$100 million mark, reaching \$110.5 million as against \$111.8 million last year. This represents a drop of 1.2% for the quarter.

March

Local business **+6.2%**

(millions)

1987: \$500.9 1988: \$532.0

Changes by annual station revenue

Under \$7 million	+8.6%
\$7-15 million	+4.6%
\$15 million up	+6.4%

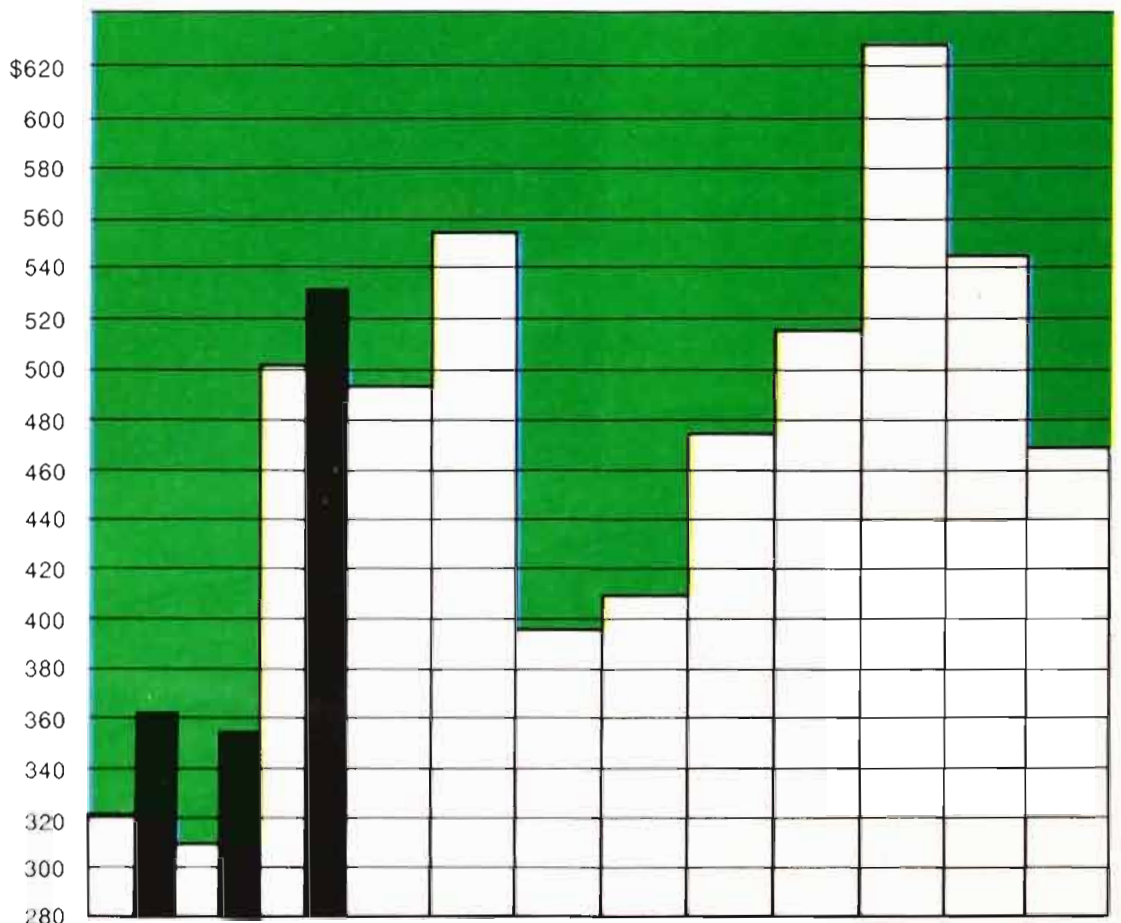
Network compensation **+1.2%**

(millions)

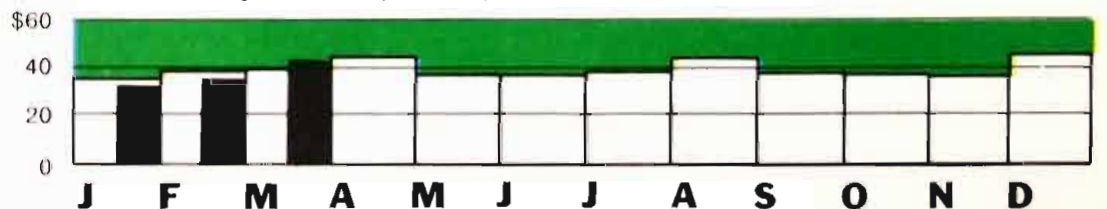
1987: \$38.6 1988: \$39.1

Changes by annual station revenue

Under \$7 million	+0.7%
\$7-15 million	+2.4%
\$15 million up	+0.9%



Network compensation (millions)



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Now consider our price. Sure, business insurance is a necessary expense. But it doesn't necessarily have to be expensive.

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To improve your bottom line,
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Expiration date for insurance _____
Send to: Commercial Lines Marketing, HO-2,
The Hartford Insurance Group,
Hartford Plaza, Hartford, CT 06115



THE HARTFORD
The Insurance People of **ITT**

B-2

International Report

More business than usual

British and Euro sellers say MIP's a winner!

Amidst all the hoopla at the MIP-TV market in Cannes, many buyers and sellers agree that a constructive new element has emerged: More actual deals are being made than ever before.

"MIP is changing," explained Central Television Enterprises managing director Philip Jones. "Broadcasters are having to make quicker decisions because of the competition created by the alternative delivery systems."

Wendy Stebbings, head of sales for Granada Television, reported more definite sales this year than in past years, attributing Granada's success to the increasing number of stations worldwide. In some cases failure to make a quick decision could mean a missed opportunity.

Frances Berwick, Channel Four sales executive, feels MIP was different this year, in that "it was less of a PR exercise than in the past, when people just came to see friends or toy with the idea of a coproduction." Even when they saw programs they liked, she added, they didn't have much intention of committing themselves to anything. "This year there was more hard business done; new deals were actually signed and sealed."

Jo Kavanagh, senior sales executive at TVS, reported that TVS made more sales at this MIP than ever before, adding the sense of competition has been created by the arrival of companies

such as TV2 in Denmark, TV3 in New Zealand and the huge increase in the number of video companies. "Some of our quickest deals were made with Dutch and Israeli video."

New means fast. The new Scandinavian satellite TV3 (ScanSat) appears to be at the forefront of this fast buying.

"In today's markets," said TV3 vice president of programming Annie Wegelius, "it is often necessary to make

New competition has forced the broadcasters to make decisions more quickly.

rapid decisions especially for the new products, the programs you can't go wrong with."

Wegelius cited the deal with Fries Distribution for a package of miniseries including *Emma The Queen of the South Seas* as a particularly speedy transaction. TV3 also was successful in completing its first deal with HBO at MIP, which included *The Mondo Beyondo Show* with Bette Midler and a Carly Simon music special.

Wegelius also reported the purchase of *Knots Landing*, which is Lorimar's



Michael Caine plays Inspector Frederick Abberline of Scotland Yard in the miniseries "Jack the Ripper" to air in the U.S. on CBS.

first deal with a European satellite channel, and the completion of a deal with Thames and CBC for the recently completed miniseries *Jack The Ripper*, to be aired on TV3 simultaneously with the coproducing countries.

"Our list of people attending screenings went from Albania to Zimbabwe," added Central's Jones, who saw many more video dealers and reps from satellite channels starting to spend more money on programs. He said that the *Inspector Morse* series continued to attract a great deal of attention and that Central completed a particularly quick sale of *Tales From the Hollywood Hills* (a trilogy of films adapted from the novelists F. Scott Fitzgerald, John O'Hara and Budd Schulberg) to a West German company.

Selling fast. Globe international sales executive Maria Alvarez said the long drama series *Wheel of Fire*, *The Right To Love* and *Little Missie* were selling fast. The first two to France, Denmark, Spain and Italy and the third to TV2 in Denmark.

"It was our best MIP," said Alvarez. "We concluded more deals. The new media are creating very welcome changes."

Jane Small, Channel Four program sales manager, reported sales for the

Buxton keeps a stiff upper lip

Yorkshire television and ITEL have parted company. YTV wants to establish its own sales organization, a move that's consistent with the example set by a number of other British Independent TV companies. ITEL has represented YTV for six years.

YTE managing director Brian Harris, who will head the new division, says the transition will be gradual with ITEL continuing to handle YTV sales until at least the end of July.

Harris said YTV wanted to become more involved in its own international productions which would further enhance its extensive catalog.

In recognizing the reality of the times, ITEL chief executive Tim Buxton noted that independent sales divisions for ITV companies are a "flavor of the month." Even though ITEL is losing a sizeable chunk on its catalog, Buxton maintained that the effect on ITEL would be more emotional than financial.

"Volume of product," he said, "does not necessarily mean volume of turnover."

It seems likely, however, that not only will Buxton redouble his effort to represent more independent producers. ITEL also is expected to try to acquire another distributor's catalog to offset the loss.

"Things are afoot at ITEL," said Buxton. "Its not as if things are going to disappear down the tubes I can assure you."

three-hour drama *A Very British Coup* with CBC and Ireland. Sales of the four-hour romantic drama *Echoes* were completed with Australia, TV3, New Zealand and Scandinavian state broadcasters.

NVC Arts International, which sells cultural programs, was involved with a few other European producers on a several coproduction projects in addition to the agreement reached at MIP with Calandra of Barcelona to coproduce a cultural program about street artists in London, Paris and Barcelona.

Italian success. The Italians also report a successful MIP market. Reteitalia director of international sales Giuseppe Proietti said although Italian buying was slow, selling was fast because they have an extensive new catalogue. The only program Reteitalia bought was the new Paramount series *Star Trek: The Next Generation*.

"But when it comes to selling programs," said Proietti, "Reteitalia

"This year's MIP was less of a PR exercise. There was more hard business being done."

moves more quickly." Proietti said that *A Child Called Jesus*, screened for the first time at MIP, was sold to Sweden and Spain, with Channel 4 expressing "serious interest."

Fortunate Pilgrim, the five-hour miniseries starring Sophia Loren and coproduced with NBC and Taurus, which had been snapped up by many buyers before MIP, stirred up interest from the BBC, Japan and China at Cannes.

German reaction. The Germans tell a slightly different story. Beta Film's Michaela Niemayer says for Beta MIP was all talk and few sales.

However ZDF vice president of international sales Rolf Dubral was more enthusiastic, citing a deal with ITV for the drama series *The Heritage Of The Guldenbourg Family*. Dubral said The Discovery Channel has purchased a couple of documentaries, *Terra-x* and *The World Of The 30s*.

Dubral agreed with other distributors that there were more customers at the MIP stands this year, but most sales were more a continuation of pre-MIP discussions than record-breaking deals.

Lorimar breaks the ice with TV-3; sells to European satellite channel

Lorimar has concluded its first major deal with a European satellite channel by selling several series, miniseries and TV movies to the Scandinavian satellite channel TV-3.

The package includes *Knots Landing*, *Our House* and *It's A Living*; two miniseries, *Roses for the Rich* and *Ellis Island*; and 12 TV movies.

Until now Lorimar has been reluctant to sell anything to a satellite chan-

"They have begun offering fees acceptable to us."

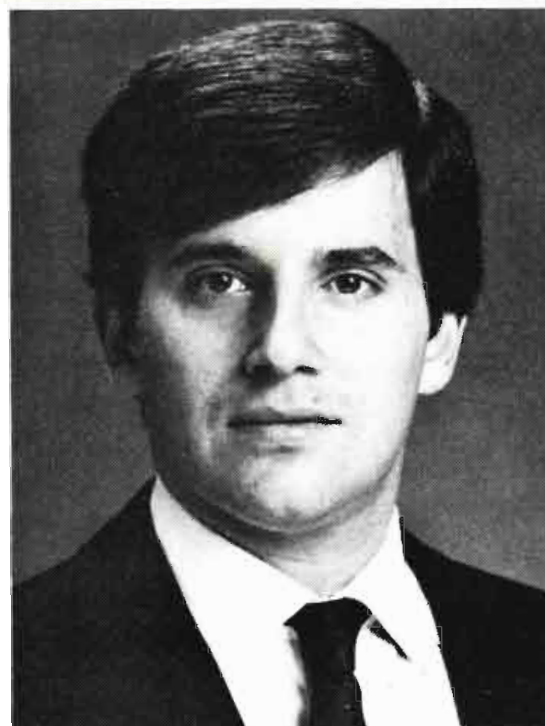
nel, fearful the new channels might not guarantee payment or might jeopardize terrestrial sales.

"As a distributor," says Lorimar senior vice president and managing director of European operations Stuart Graber, "we obviously have to be careful that we are not exposing product that we could sell to terrestrial markets."

Graber adds that he would only consider selling very old material or programs that had been turned down by the terrestrials to the pan-European channels such as Sky and Super, which can be seen all over Europe.

TV-3, which has made a number of deals with major distributors, including Disney, Twentieth Fox and Thames, has been talking with Lorimar since it began broadcasting at the beginning of the year.

"It is only now, however," says Graber, "that they have begun offering fees that are acceptable to us. They are the first new outlet distributors have seen in a long time, and they are creat-



Stuart Graber

ing some very welcome competition in the Scandinavian marketplace."

Big factor. Since the TV-3 signal is aimed solely at the Scandinavian markets and cannot be picked up anywhere else without a decoder, Lorimar felt secure in going ahead with the sale.

For their part TV-3 officials are ecstatic. Vice president of programming Annie Wegelius said, "We are very happy to be treated as serious players in the marketplace. We are here to stay."

As evidence of its determination to remain in the broadcasting business TV-3 is in the process of moving its production and programming offices to London to be closer to the principal distributors.

TV-3 programs already are satellited from a London facilities house.

British soccer winds up in the air

Television soccer may become a rare commodity in the U.K. following a proposal by the direct broadcast satellite channel, British Satellite Broadcasting, which is not even scheduled to be launched until late next year, that Britain's Football (soccer) Association and Football League get together.

BSB has suggested a joint-venture company which would guarantee the soccer authorities about \$17 million a year in exchange for certain broadcasting rights.

Although the BBC and the commercial ITV stations have been called upon to join the proposed company, both have vetoed the idea and are threatening to black out soccer if the project

goes ahead.

The broadcasters and soccer authorities frequently are at each other's throats over rights. Soccer officials believe the rights fees are too low, the BBC & ITV feel they pay too much.

What China pays

China Central Television is clearly the biggest broadcaster in China. So one U.S. distributor wanted to know how much the broadcaster would pay for a half-hour cartoon series.

Replied the Chinese television official: "\$10 a minute."

(International Report continued on page 28)

OUR SPHERE (

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

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E INFLUENCE

European TV barter lure draws out Y&R and P&G 'flexible' strategy

Representatives from ad agencies and sponsors left MIP-TV even more convinced than when they arrived that barter and sponsorship deals will gradually become an acceptable part of European broadcasting life.

"It's not a question of whether," said Paul Isacson, Young & Rubicam executive vice president, "just a matter of when."

Y&R recently announced its intention to get into the worldwide barter business. The agency is trying to acquire a series of award-winning or nominated hour programs, principally dramas, which it anticipates packaging under an umbrella title for airing sometime next year. Isacson expects his agency to be producing original product for the 1990-91 season.

"We had to go public to establish our credibility," Isacson explained, adding, "Everyone has meetings where they say they are serious about doing something or other, but then nothing ever happens."

Isacson arrived in Cannes with a list of 100 preselected titles for possible inclusion in the series. He was encouraged by the positive response from terrestrial broadcasters to the "possibility" of barter arrangements. Of the 60 or more terrestrial broadcasters, only four or five actually are in a position, legal or otherwise, to do anything about it.

"We never thought the U.K. or Germany, where there are problems, would



Paul Isacson

be our first targets," Isacson pointed out. For the time being, Isacson also dismissed deals with any of the satellite channels. "We're going for the numbers," he emphasized.

A leg up. Isacson believes that agencies have a better chance of making barter work in Europe than the barter syndicators. "Both of us have programming," he said, "but we also have leverage. The agency already deals internationally. We have accessibility and are doing business with the broadcasters."

Nevertheless, he recognizes that arrangements will have to conform to existing European business practices: "I

see some commercial deals which we may look at as bizarre, but which are normal here."

James P. Connell, Procter & Gamble media manager, may be one of those most familiar with the so-called "bizarre" deals. P&G is in the forefront of those "bartering" in Europe. Connell, however, has his own definition for the practice. "Barter is a word for doing a different kind of broadcasting arrangement," he said. Although he accepts that barter is an American term which

"I see some commercial deals which may look bizarre but are normal here."

frequently raises European hackles, he cannot find an alternative term which works. "What we are looking to do is to find advertising value. I am the last person in the world who would want to force an American mold on people who live in a different environment with a different cultural background."

There currently are one or more of six soaps produced by P&G playing or about to air on nine European channels (see table). The specific arrangements, he said, are liable to change over time, and involve most of the conventional ways of doing business: cash or straight exchange or a combination.

Although the whole barter concept is in a state of flux in Europe, P&G, he said, was willing to be "as flexible as we need to be to meet the needs of the industry. We do not have any political ambitions in Europe; we have an ambition to sell our product in Europe. We have no desire to control the airways; we are trying to deliver a message to our customers."

We're partners. Connell was pleased with the contacts he made during his MIP visit. He's convinced it makes sense to "barter" in Europe, and that where it makes sense for the broadcasters, the advertisers want to be there to work together. "We are partners with broadcasters," he said. "We need each other."

Insofar as barter in Europe is concerned, Connell describes the current situation as fluid in the midst of a dynamic evolution. He sees it as somewhat analogous to the 1987 preoccupation. "Last year," Connell points out, "coproductions had everyone a bit excited and a bit scared. This year coproductions are the way to go." Connell added that P&G may do some coproductions with European broadcasters.

P&G barter shows in Europe

Channel	Program
Lifestyle (satellite)	Edge of Night Search for Tomorrow
Sky (satellite)	Another World
RTL+ (satellite)	Guiding Light
Eureka (satellite)	Search for Tomorrow Texas
France (TF-1)	Search for Tomorrow Guiding Light
Italy (Berlusconi)	Another World As the World Turns Edge of Night Guiding Light Search for Tomorrow
Spain (TV Galicia)	Guiding Light Edge of Night

While Isacson and Connell were highly visible visitors to MIP, there were others, representing agencies and prospective sponsors who preferred to remain anonymous.

One of these, a consultant to a well-known multinational high-technology firm, was sent to MIP to look for longer factual series, preferably science-based programs which still haven't been produced. "I've come to MIP to reconnoiter, to see what's available, what's in the pipeline," said the consultant. "We want to be ready for the 1990-91 season."

To illustrate the length of time it takes for relatively conservative companies to take a major step into the sponsorship field, the consultant said his company's first reports on sponsorship were prepared 18 months ago. The company is convinced that it must obtain more than just an end credit for its involvement in programs. The consultant's research shows that only 25% of the viewers watch end credits. Also, the consultant said, although the company has no intention of meddling in the final production, it will not put money into anything before it approves the final script.

Like Isacson at Y&R, the consultant is more interested in terrestrial than satellite channels. Unlike Isacson, his interest lies in sponsorship, not barter. He has not found many broadcasters responsive to barter propositions.

While it remains unclear whether European broadcasters ever will accept the concepts of barter and sponsorships, as they are known in the U.S., it seems certain that those distributors, agencies and sponsors less wedded to a specific concept and prepared to be flexible, as Connell says P&G is, or accept the "bizarre," as Isacson says Y&R does, will become the successful innovators as "barter" and "sponsorship" in Europe—regardless of how they are defined—assume an increasingly greater importance, the broadcasters' present reluctance notwithstanding.—Irv Margolis

Superbikes for CBS sale

CBS Broadcast International has picked up limited distribution rights to the 1988 World Superbike Championship Series.

The 10-race package was developed by The Sports Marketing Co.

Within a week of each motorbike race, CBS will offer both half-hour and hour tapes. The deal, however, excludes CBS in Italy, France, Japan, Scandinavia, Hungary and the U.S.

Gillespie's got a full plate for Turner TV

Henry Gillespie has returned from his first major European appearance as Turner Network Television's official liaison for international program development with several program acquisition prospects.

Gillespie, also vice-chairman of Turner Program Services (Turner's syndication division), added his TNT duties in mid-April, just before heading to MIP in Cannes. He followed up MIP with trips and discussions into mid-May with TV producers in the United Kingdom, France, West Germany and Italy.

He came back with "four plums we're discussing now that are either in the can or on paper, yet to be made." As for the target dates for those ventures, should they reach fruition, Gillespie said, "One is possible two years from now, and the others are possible for next winter."

Growing awareness. During his talks at MIP and afterward, Gillespie found "a lot of awareness of America's style of production and the names that are important to American audiences." Therefore, he thinks there will be more global production activity "that'll cross the frontiers" onto U.S. television more than foreign-made product has in the past.

Gillespie is aggressively pursuing film acquisitions and once-a-month specials for TNT that will be "expensive and provocative."

TNT's cable debut will be Oct. 3-4 with *Gone With the Wind* in two in-



Henry Gillespie

stallments. TNT's first multipart special will be *The Story of Hollywood*, a 10-part BBC coproduction that was acquired prior to Gillespie's TNT role.

A former CBS and Viacom executive, Gillespie also sells Cable News Network and Headline News to broadcasters abroad, along with TBS-produced programming and MGM movies.

TF1 renews 'Wheel' to '91

The French TV network TF1 has renewed its format rights to the King World game show *Wheel of Fortune*.

The contract, according to King World Productions senior vice president Jeff Ruhe, runs through 1991.



Multimedia Entertainment has sold the format rights for its new comedy game show strip, "Sweethearts," to Reg Grundy Productions for Australia and Germany, Carrere Television for France and TROS for Holland. The show, which starts next fall, is licensed by Multimedia in association with Createl Ltd. in the U.K. and Richard Reid Productions in the U.S.

Radio Report

Radio legends honored at Hall of Fame bash

Gawkers and lookers were on hand May 17 at a gala celebration at the Empire State Building for the Emerson Radio Hall of Fame awards. In addition to the 18 legends who were the first inductees, CBS founder Bill Paley was honored with a special lifetime achievement award.

The inductees and the categories in which they were selected were:

- Technology: Guglielmo Marconi.
- Bandleaders: Benny Goodman.
- Radio Personalities: Martin Block (*Make-Believe Ballroom*) and Bruce Morrow.
- Newscasters: Edward R. Murrow.
- Sportscasters: Bill Stern and Don Dunphy.
- Innovators in Music: Alan Freed.
- Quiz Shows: Groucho Marx (*You Bet Your Life*).
- Comedy: Fred Allen.
- Variety/Talk: Arthur Godfrey.
- Anthology Series: Orson Welles (*Mercury Theatre of the Air*).
- Daytime Drama Series: Virginia Payne (*Ma Perkins*).
- Adventure Series: Fran Striker (*The Lone Ranger*).
- Comedy Series: Charles Correll and Freeman Gosden (*Amos 'N' Andy*).
- Mystery/Suspense Series: Himan Brown (produced *The Inner Sanctum*).

"The enthusiastic response to the Radio Hall of Fame underscores our notion that such an institution is long overdue," said Emerson chairman William L. Lane.

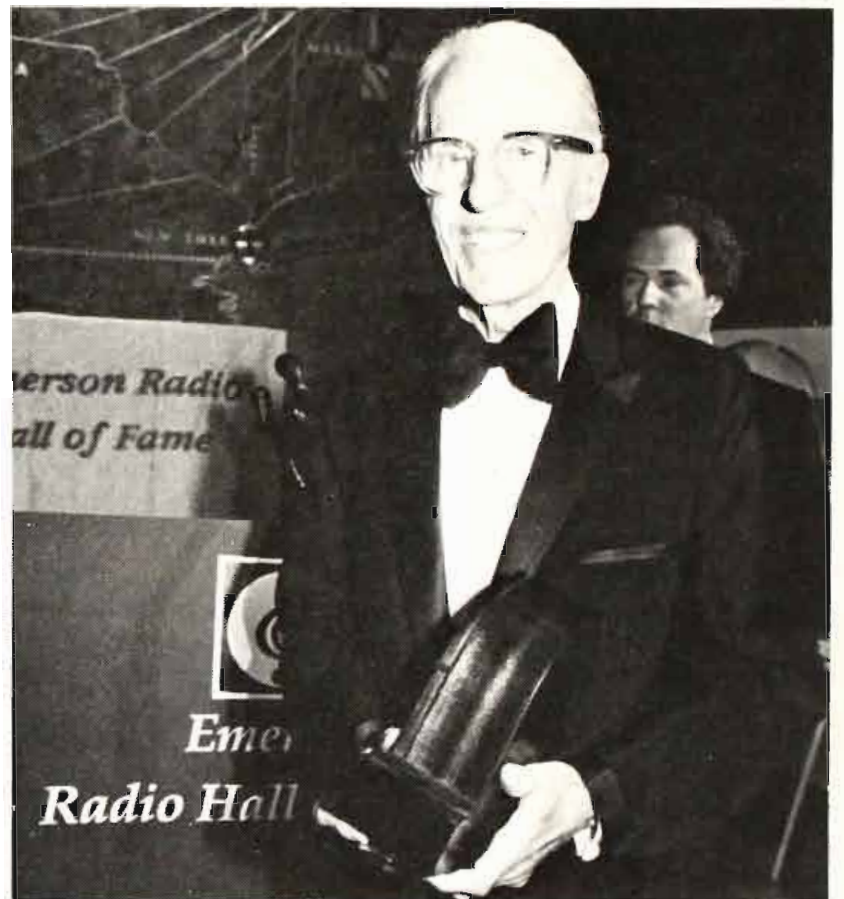
Radio personality Don Imus served as master of ceremonies at the black-tie gala. The awards were handed out by Alison Steele and John R. Gambling.



Himan Brown, producer of "*The Inner Sanctum*," at Emerson awards.



Bruce Morrow—a.k.a. "*Cousin Brucie*"—wins radio personality award.



Noted Sportscaster **Don Dunphy** picks up his radio award.

Arbitron launches new 'soft format' diary

Arbitron Ratings will launch its new "soft-format" radio diary during its fall '88 survey. The new diary is one of two tested by Arbitron last spring with "input and review" from the NAB's Committee on Local Radio Audience Measurement (COLRAM).

Both tested diaries were designed to raise the response rate from designated households by being more appealing to diarykeepers. They achieved this by using heavier paper stock than the current diary, employing bolder graphics and printing easier-to-read instructions. But the soft-format version raised

the response rate more consistently than the other version, known as the "time-format" diary.

A major feature of the soft-format diary is the elimination of daypart dividing lines in the data entry columns. Both tested diaries sought to clarify instructions about reporting listening in all types of locations by adding a separate column to indicate listening at work. The new diary lists four listening locations—at home, in a car, at work and "other place."

Tested on a predesignated sample of about 13,000 persons in 20 geographically dispersed markets, the two diaries were compared with a control sample of 26,000 persons using the standard version. The soft-format diary raised response rates more than 5%.

I say ol' gal, is that you, Mo?

England's estimated half-million Los Angeles area residents keep in touch with home by connecting with *The British Connection*, KIEV(AM)'s Saturday evening 8-8:30 chat show hosted by former British journalist Mo Potok. Station owner Fred Beaton says his is the only British show on L.A. radio, adding, "It has become the spoken word for that community."

Potok's intentionally unstructured format features timely news about England, which she receives daily at home in Santa Monica via a special News Breaks



Mo Potok reports on topical news for her *British Connection* show on KIEV(AM) L.A.

phone line provided to journalists by the BBC. She also does personal interviews with everyone from the Consul General to rugby players to British actors and unusual characters. "I like offbeat people," she admits, "like the lady who tap dances on the corner of Main and Temple."

The show has its share of news about the Royal Family, she concedes, but it doesn't overpower the broadcast. There is news about Prime Minister Thatcher and her latest escapades, as well as anything that catches Potok's fancy. She has lived in the L.A. area eight years and travels Saturdays from beachfront Santa Monica to the KIEV studios in the

San Gabriel Valley, where she produces and hosts the show, fielding call-in questions from listeners eager to make contact with the guests or just chat with Potok. "When people fiddle with the knobs of their car radios, they stick with me. They like my accent," she says lightheartedly.

Things British. Potok believes 75% of her audience are Americans who tune-in because "they're fascinated with things British." The show has been on the air 19 months and has seven sponsors. One month ago she took over the 8:30-9 p.m. slot for a program she calls *The L.A. Connection*, which deals with the singles scene, including some coverage of British singles. Ed England, a KIEV sales executive, says there are availabilities for this half-hour, while *The British Connection*, for which the station and Potok sell \$100 minute spots, is sold out. Potok leases the time for both programs.

The show's English flavor is naturally captured by its sponsors: The Kings Head Pub, the British Car Clinic, the Pennyfarthing Collection, Foods From Britain, all U.K. films, and Allum and Associates, a mergers and acquisitions company.

A self-employed business consultant in her mid-40s, Potok says she used to listen to the station's ethnic programming when she first came to L.A. and decided the 24-hour all-conversation station was the right place to pitch her idea for a British program.



New host for 'Top 40': ABC Radio Network president Aaron Daniels l., and the network's vice president of entertainment programming, Tom Cuddy r., stand by as Shadoe Stevens signs on to be the new host for "American Top 40," replacing Casey Kasem.

Radio Business Barometer

April spot radio decreased 1.9%

April has turned out to be the first down month for spot radio billings. After last year's dreary performance, during which seven months were off from the previous year, the first quarter looked as if things were a-changin'. March, in fact, was the best of the three months, with an 11.2% increase after adjustments, and the quarter ended with an increase of 4.8%.

The only bright spot in the April picture was in the 51-plus markets, which were up last month. This pattern is not new, with these markets doing pretty consistently better than average during the past few years. However, all four market groups are still in the plus column for the year-to-date, with the top 10 markets doing best of all, due to very strong performances in January and March.

April results, according to Radio Expenditure Reports, which col-

lects its data from the reps, showed a drop of 1.9%. Billings were down from \$72,048,600 to \$70,694,200. There were no adjustments, both April of this year and last being four-week Standard Broadcast Months.

The top 10 markets were down 2.5%, dropping from \$27,333,700 to \$26,649,500. Down the most were the 11th-to-25th market group, which were off 6.0%, falling from \$16,244,006 to \$15,267,100. Down the least were the 26th-to-50th market group, which dropped from \$10,757,100 to \$10,678,200, a decline of 0.7%. The only up group was the 51-plus markets, which climbed 2.2% in billings, rising from \$17,713,200 last year to \$18,099,400.

Despite the decline in April, spot radio remains ahead of last year, though not by much. The cume total through April was \$254,308,700, compared with \$247,285,100 last year, which represents an increase of 2.8%.

As noted, all four market groups also remain ahead of last year, and

by single digit percentages. The greatest increase was scored by the top 10 market group, which rose from \$92,570,000 to \$96,335,000, equivalent to a rise of 4.1%. The top 10 markets had increases of more than 13% (adjusted) in both January and March, offsetting a modest February increase and the decline in April.

Market groups

Up the least for the four months is the 11th-to-25th market group, which increased 0.5%, easing up from \$54,807,100 to \$55,084,600. This group's best month was February.

The 26th-to-50th group went from \$38,249,100 to \$38,946,900, up 1.8%. March was the best month for the group. The 51-plus markets were up 3.7%, rising from \$61,658,900 to \$63,942,200.

An analysis of the first quarter by CBS Radio Representatives provides a more precise picture of the 51-plus markets. The analysis shows that the 51st-to-100th markets registered no change from the previous year, while, the 100-plus markets were up 7%.

April

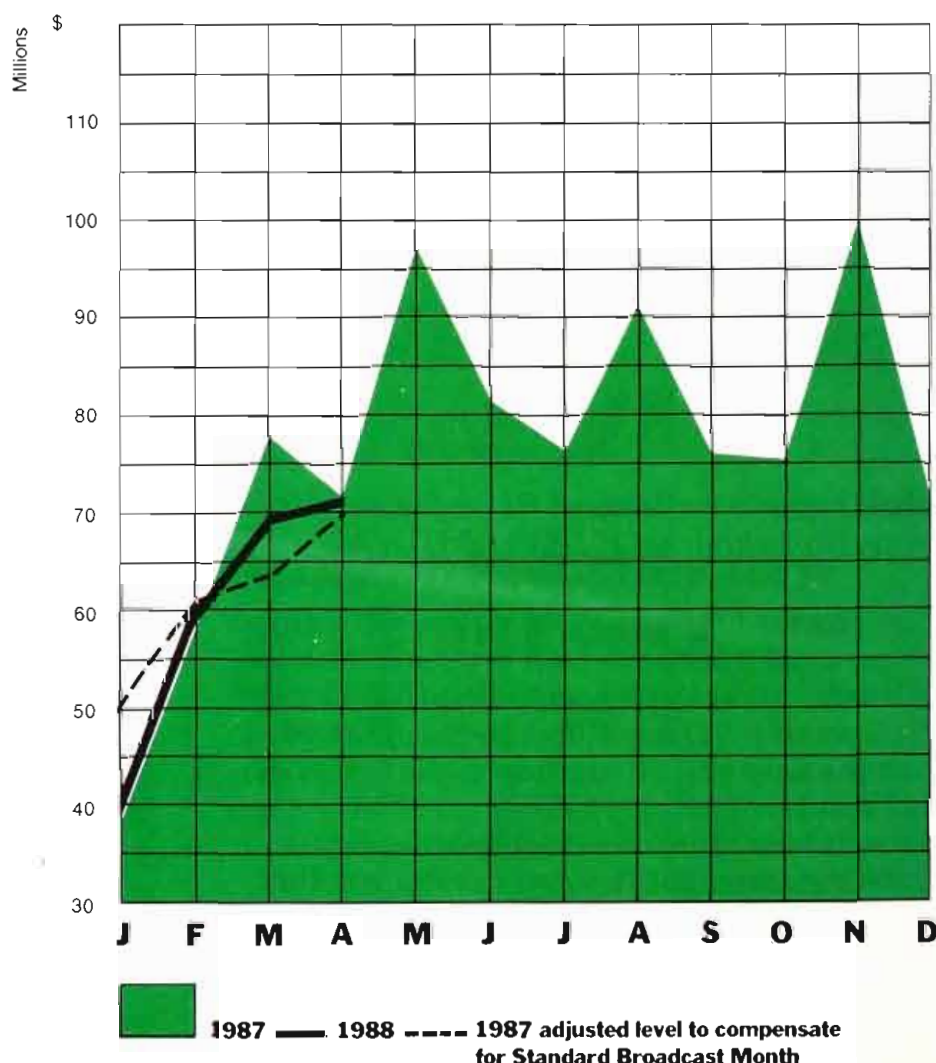
National spot -1.9%

(millions) 1987: \$72.0 1988: \$70.7
1987 adjusted \$72.0

Changes by market group

Market group	Billings (mils.)	% chg. 88-87
1-10	\$26.6	-2.5%
11-25	15.3	-6.0
26-50	10.7	-0.7
51+	18.1	+2.2

Source: Radio Expenditure Reports



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WNUV-TV
WVLA-TV
WNYB-TV
WJZY-TV
WPWR-TV
KDFI-TV

DETROIT
HOUSTON
KANSAS CITY
LACROSSE
LOS ANGELES
NEW YORK
ORLANDO
PHOENIX

WXYZ-TV
KHTV-TV
KZKC-TV
WXOW-TV
KNBC-TV
WNBC-TV
WESH-TV
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Lackluster upfront sales climate; cable, syndication licking their lips

The big concern for the Big 3: longterm erosion

By JAMES P. FORKAN

Television/Radio Age

May 30, 1988

"There will be a long period when cable and syndication can cut into network share points, and it will be a problem to get those share points back."

The Writers Guild of America's strike may be more threatening to the Big 3 TV networks' long-term ratings strength against competitive media than to their coming upfront selling season.

Generally speaking, ad agency buyers and network sources think the strike may be only somewhat disruptive of the normal conduct of business and should not create an adverse situation in the selling of longterm prime-time commitments. Although the 1988-89 upfront is shaping up as a lackluster session, that is for reasons beyond the labor dispute.

Several ad agency executives are more concerned that a prolonged scribes' strike, which began its 12th week on May 23, could create a shortage of first-run series programming through October and so contribute to the acceleration of the Big 3's ongoing audience erosion.

While there would be original made-

for-TV movies and specials available, as well as busted pilots—projects rejected as series contenders—weekly series programming is recognized by the networks' programming chiefs as the backbone of their schedules and of their ultimate ratings success or failure.

As Paul Schulman, president of Gardner Advertising's Paul Schulman Co. network TV buying subsidiary, assesses the situation, "The only major problem coming from the strike is erosion of the three networks' [audience] share." Should the strike stretch out long enough to delay their premiere weeks into November, he warns, "There will be a long period when cable and syndication can cut deeper into network share points, and it will be a problem to get those share points back. Certainly the networks are not in a position where they can lose more points."

Bill Croasdale, senior vice president—director of network programming at Backer Spielvogel Bates, also

NBC series commitment "Tattingers"





ABC's "Three of a Kind"

frets about the strike's contribution to network deterioration. "There's a specter hanging over the networks," he says. "Cable is waiting to pounce, and [network] share erosion will continue if not accelerate. The networks can't afford to let that happen."

This situation could influence upfront in that ad-supported cable services will be in hot pursuit of more ad dollars, particularly for September-October placement. Marketers and their agencies also must explore media alternatives to the networks, with cable and magazines likely to be among the backup positions, Croasdale observes.

Jack Myers, who heads Infomarketing, the research division of Jack Myers Marketing Communications, Parsippany, N.J., also anticipates that some advertisers will "reroute" ad spending to cable and syndication. Those alternatives should enjoy "a surge" in business in November-December and "throughout 1989," he forecasts.

NBC, given its lucrative preemptions with the Olympics and the World Series, seems in the best shape heading toward autumn. ABC will preempt in October for the baseball playoffs, and all three networks were considered likely to delete their primetime programming fare on Nov. 8 to track election returns from the George Bush-Michael Dukakis presidential race.

Larry Hoffner, NBC's vice president for national sales, is confident that the upfront selling season will proceed in almost "business as usual" fashion and conclude some time in July, as in seasons past. While there are admittedly "a lot of unanswered questions," he says, "I don't see any reason why it

shouldn't be."

Jerome Dominus, vice president of sales at CBS, declines to discuss the upfront situation. H. Weller "Jake" Keever, ABC's executive vice president, was unreachable.

Should there be a delay in network upfront, however, the ripple effect could alter the timing of nonprimetime upfront, network scatter, plus national spot and barter syndication selling seasons.

The Writers Guild has been on strike since March 7, but as this went to press, there was an indication that some settlements might be sought by independent producers. Citing that development, Backer's Croasdale says, "My gut feeling is that the strike will end in early June."

The thorniest strike issues involve the setting of residual payments for hour-long shows in off-network syndication and also an increase in residuals for programs shown on basic and pay cable and in home video.

Getting started

Fall TV schedules, once unveiled in April, have in recent years been announced in May. Typically the scripts are then written in time to go into production in June and July.

NBC plans to start its fall season on Oct. 24, after the World Series. Thanks to previous series commitments, the peacock network has the most stockpiled tryout episodes. Of course if the strike lasts much longer, Hoffner says, "Nobody knows when the season would start."

CBS and ABC, which had hoped to open their seasons on Sept. 5 and 12, respectively, were forced by the strike to eye starts on or after Oct. 31. Should the scriptwriters stay out into June or July, network sources say, their premiere weeks could be bumped well into November.

Even though no one knows how much first-run product—whether series or TV movies or specials, or a mixture—will wind up in September or October, Hoffner feels the agencies and their clients would soon be ready to buy. "People need to buy advertising time, to get their messages out to the masses. Whether the programming will be original or not is one thing. All three networks will have something on the air."

Despite talk of business as usual, making deals in such an unsettled climate will require some adjustments. One precaution agencies will seek is "building in clauses regarding original versus rerun programming," says Backer Spielvogel Bates' Croasdale. "They will agree to pay X dollars for

originals, but if the networks schedule repeats, pay X dollars less."

When asked how fall fare could be priced without knowing how much new and rerun material would be ready, NBC's Hoffner replies, "Pricing always depends on supply and demand, what the market will bear."

But he would not estimate the size of price hikes for the upcoming season. Last year, he recalled, the overall increase was in the 20% range. That, however, was based on the switchover to Nielsen's people meter from diaries, Hoffner emphasizes, so comparing last season's increase with the 1986-87 season's would be like "comparing apples and oranges."

"It's a little early" to be talking price, Croasdale agrees. Although the adman feels the networks' erosion should be factored into the cost-per-1,000 computations, he concedes, "I can't see the networks lowering prices."

Still, 1988-89 "won't be the booming season they had last year," Croasdale stresses. Last year's upfront generated between \$3.1 billion and \$3.2 billion in ad sales, Hoffner and Croasdale agree. At that time, some paid primetime increases of 14% to 15%, Croasdale says, and some even paid 29% to 30% in CPM boosts.

This time around, the jump in upfront's rates will be "nowhere near that," and not just due to the writers' strike disruptions, Croasdale states. The 1988 network marketplace is "soft," he points out, partly because of the economy and partly due to the quadrennial presence of the Olympics and the presidential election.

N W Ayer, in a recent report on the TV marketplace, predicts that "exorbitant price increases are not expected" and that the final quarter of '88 should

CBS star Angela Lansbury in NBC TV movie "Shootdown"





The 3-D "Moonlighting," bumped from May, may be ABC Yule entry.

show "a 10% [rate] increase due primarily to the presidential election and the late start of the new season."

Weighing in with another assessment, Infomarketing forecasts that TV spending will "remain sluggish until the latter part of the fourth quarter, when last-minute spending will result in a stiff demand for increasingly tight inventory." Upfront buying, therefore, "will be slow," Infomarketing's Myers concludes.

Richard Kostyra, J. Walter Thompson USA's executive vice president-U.S. director of media services, takes a tougher stance on pricing expectations. He claims the networks' rates should be "flat at best" for 1988-89, partly because the strike will increase the amount of fall repeats. He foresees agencies delaying upfront into "as late as the end of July" but says the pace will "depend on the networks. They can move things forward with realistic pricing, or delay it if they're reluctant to adjust according to the level of rerun programming."

Marc Goldstein, senior vice president-director, network programming, Ogilvy & Mather, maintains that it is too soon to think about pricing because many O&M accounts have not decided what their spending levels will be for 1988-89. "We're still trying to figure out our budgets," he says.

Winners and losers in writers' strike

The writers' strike has caused headaches for many but it's delivered benefits to some in the TV business.

While it has disrupted the Big 3 networks' May sweeps plans by reducing the amount of original series available, the WGA strike appears to be helping NBC's selling of the Seoul Olympics and the World Series, says Larry Hoffner, vice president for national sales at the network.

Some package goods marketers "not normally interested" in such sports events have made serious inquiries, Hoffner says, now that it seems that those events will have little serious opposition from strong first-run series. These advertisers and their agencies are projecting higher than expected ratings for those sports attractions, he says. (See also story on the Olympics.)

In late night, NBC's *Tonight Show* has been hurt by the strike, while ABC's *Nightline* seems to be taking advantage.

Forced into reruns, *Tonight* began running an intro spot, voiced by Ed McMahon, that "we are forced to present the reuse" of a previous show. During *Tonight*'s slump to No. 2 in the Nielsens for the three weeks through April 29, *Nightline* advanced as it covered breaking news about the Palestinian unrest in the Middle East. Stirred into action, Johnny Carson decided to write his own material and resumed first-run production on May 11.

In primetime, the networks had to make do with fewer original series episodes than planned. Perhaps the most ballyhooed loss was the 3-D *Moonlighting* season finale that was to tie-in with a Coca-Cola May promotion, including a 3-D commercial. That show now is being aimed at a Christmas link with Coke, sources said.

The strike delay and schedule conflicts among cast and producers combined to force CBS to shelve *The Dictator*, a tryout sitcom series. But the Smothers Brothers expanded their three-specials order into a nine-week series trial run through May 25, despite mediocre ratings for their initial outings.

Despite the strike, Tom Winner, William Esty Co.'s senior vice president-director, broadcast media operations, says, "I still think upfront will happen in early July, given executives' vacation schedules and marketing priorities." By the latter he means that advertisers must be on network in the fall to have a strong impact.

"If the marketplace is soft, upfront could be delayed," he cautions. "Some [accounts] may not go [into upfront buying] and some may delay buying" as a bargaining ploy.

There may be fewer new shows in the early fall, especially against the Olympics and post-season baseball, he says, "so unit costs may change, but not CPMs. We buy on CPMs, compared with last year's, so if the ratings are lower, you buy more units."

According to Schulman, longterm advertisers will fare as well no matter when the season starts, based on the likelihood that there would be more original episodes throughout the season. However, "short-term clients needing advertising weight in October will have to buy more spots" to offset the fact that most fall programming could be reruns, he agrees.

On the other hand, O&M's Goldstein was not taking for granted that the late season debut would mean more originals in what generally are rerun-laden

months, notably December-January and March-April. "I don't know yet if the networks will order their regular complement of originals," he says. That does not mean that they will not, he emphasizes, only that he is not counting on something yet to be decided by the programmers.

"I hope the [networks'] managements don't see this [situation] as a way to save money by ordering fewer episodes," Croasdale says. "That would be the biggest mistake the networks could make, the biggest disaster that could befall network TV." Nevertheless, because of the cost-conscious mindset of the Big 3's parents, he notes, "It's conceivable." NBC's Hoffner maintains that no such decision has been made. "We don't know yet. . . . We look to put on as much original programming as we can, and can afford."

As if the 1988-89 season were not being buffeted by enough chaos, there is yet another stormcloud on the horizon. CBS, when it recently announced postponement of its premiere week into late October, said one factor in its decision, besides the WGA strike, was the possibility of a labor dispute this summer between the TV studios and the International Alliance of Theatrical & Stage Employees. However, IATSE says that that scenario is probably three months premature. □

NBC at plate with no strikes

Olympics, World Series two more strikes on CBS, ABC

Until the ill-timed writers' strike, NBC's oddly timed "Summer" Olympics had been causing the most consternation among rival networks as well as some agencies and advertisers.

Although it had been known since January 1985 that the Seoul Games would air in September-October—simply because South Korea tends to be hit with torrential monsoons in the traditional Olympics months of July and August—the ABC and CBS network programmers did not have precise counterprogramming plans when the Writers Guild added a new wrinkle.

Brandon Stoddard, president of ABC Entertainment, addressing a question at an International Radio & Television Society luncheon panel last February, joked, "We're gonna go dark" opposite the Olympics. More seriously, Kim LeMasters, CBS Entertainment's president, had hinted a few months ago at "stunting with minis" against the Summer Olympics.

Most agency execs now consider that a remote possibility, however. CBS and ABC are more likely to throw a blend of repeat series and first-run, female-appeal TV movies and specials against the Olympians, according to such agency media experts as Steve Grubbs, senior vice president at BBDO; Bill Croasdale, senior vice president at Backer Spielvogel Bates, and Paul Schulman, president, Paul Schulman Co.

Similarly, ABC and CBS undoubtedly will go with femme-skewed made-for-TV movies and other "stunting" against NBC's World Series, in much the same way NBC and CBS will oppose ABC's League Championship Series, or "playoffs."

"But I don't see anyone burning off a miniseries against the Olympics," Schulman maintains, reasoning that it would be "blown away" as NBC's *Noble House* was by ABC's Calgary Winter Olympics in February. And a repeat mini would fare even worse against the

mostly live sports event, he warns.

Meanwhile at J. Walter Thompson USA, Richard Kostyra, executive vice president and U.S. director of media services, feels the right programming would have an opportunity to score against an Olympics in which the U.S. team is unlikely to win many medals. "Americans like winners," he notes.

Backer's Croasdale does not rule out the possibility that a miniseries might oppose the Games. The first 10 or so hours of *War and Remembrance*, ABC's \$100 million—plus sequel to *The Winds of War*, are being edited now and could be ready for the November sweeps, or sooner, he says. "I feel it's a sweeps show, but who knows?" ABC, he says, may want to get off to a strong start.

On the other hand, some ABC officials have been hinting lately that that saga may be held until the February sweeps.

In any case, NBC's Olympics coverage will span from Sept. 16 through

NBC's World Series team: Vin Scully and Joe Garagiola



The World Series, the Super Bowl and the Olympics lifted ABC "from a poor third to second in the Nielsens. Imagine what it'd do for the leader."



Seoul's Olympic Stadium

"I don't see anyone burning off a miniseries against the Olympics." That should help NBC's Olympics sales, already at 80% sold.

Oct. 2. In addition, NBC plans two "bookend" specials on either end of that period, Sept. 15 for a two-hour "preview" and Oct. 4 for a three-hour "recap" special.

The only known competition to date for the Olympics is ABC's *Monday Night Football*, with games due Sept. 19 and 26.

ABC's playoffs will begin Oct. 4 during what will be an especially competitive week. Turner Network Television is planning the cable bow of *Gone With the Wind* Oct. 3-4, while Viacom Enterprises' *The Cosby Show* goes into off-net syndication on Oct. 3.

NBC, which had once aimed at Oct. 3-7 as its "premiere week," will offer the World Series as of Oct. 15; it will run anywhere from four to seven games.

Enter the sweeps

All that sports coverage will be quickly followed by the November sweeps, thereby making it difficult for fledgling series to build a following, agency execs said.

The Olympics package now is nearly 80% sold, says Larry Hoffner, NBC's vice president for national sales. That is up from about 70% in April '88 and 55% sold in March 1987. In dollar terms, agency execs estimated that the Seoul Games have amassed more than \$450 million, up from \$300 million in March '87. That would put NBC comfortably past the breakeven point.

Agency execs like Mel Conner, senior vice president at Saatchi & Saatchi DFS Compton, and Tom Winner, se-

nior vice president at William Esty Co., feel the sales beyond the 75% mark will be the toughest to secure since they will come from traditionally non-Olympics sponsors and since many clients' budgets are "frozen," as Conner puts it.

NBC is said to be charging an average \$325,000 per 30-second spot in primetime Olympics telecasts, compared to the \$275,000 to \$300,000 range for a World Series 30.

That still leaves one more major sports event slated for NBC, Super Bowl XXIII on Jan. 22. Its price tag is in the \$650,000 to \$700,000 bracket for a 30-second unit, various buyers say.

As Robert Blackmore, NBC's executive vice president of sales, said last January, when ABC's Super XXII ratings slippage sparked some negative press about sponsors seeking make-goods, the Super Bowl tends to climb in price despite zigzags in the Nielsen because it has so much going for it. Its advantages, he said, include being one of TV's biggest events each year, attracting an upscale audience and having the clout to generate merchandising and promotional tie-ins.

NBC's presentation of that triple crown of sports events in 1988-89 would seem to assure that network of an even bigger margin of ratings victory than in the season just ended.

"You saw what that [combination] did for ABC last season, lifting it from a poor third to second," says Backer's Croasdale. "Imagine what it'd do for the leader."

Esty's Winner guesstimates that those sports telecasts could translate into "at least another rating point"

above NBC's 1987-88 performance. NBC's winning 16 Nielsen household rating average was 17% better than ABC's and 19% over CBS's, both record win margins.

BBDO's Grubbs also looks for a hefty NBC win in the season ahead, although he thinks the full Olympics numbers will not count in the "official" season tally. The admen feel, however, that the promotional mileage that NBC would give its new fall series within the Olympics coverage would offset such a ratings exclusion from the Nielsen data.

One of the few execs to doubt that NBC will put greater distance between it and its rivals in 1988-89 is Conner. In his view, NBC has some regular series that are getting older and thus "likely to tail off," including *The Cosby Show*. The latter last season dipped in the Nielsens and in April-May dropped out of the weekly top spot, edged once by *Different World* and twice by *Cheers*. □



Independents get advantage in spot marketplace

By EDMOND M. ROSENTHAL

Affiliates will suffer depressed pricing along with their networks, and independents will have an opportunity to make some gains in the spot TV marketplace as the writers' strike rocks the boat in fourth quarter and upfront advertising sales.

Overall, reps and agencies see this as one more current in the flow of network ad dollars toward other media, but they don't expect it to be all that noticeable.

For one, Peggy Green, director of broadcast at Saatchi & Saatchi DFS Compton, sees the likelihood of some network advertisers simply delaying their national budgets vs. shifting them to spot or other alternatives. And, according to Bill Breda, senior vice president, general sales manager, Blair Television, advertisers will have to weigh the low expense of buying fall network repeats against whether they're getting the audience they really want.

"Overall, I don't think the strike's going to send more money into the spot marketplace," concludes Mike Drexler, executive vice president, national media director, Bozell, Jacobs, Kenyon & Eckhart. "I think national budgets will stay there in national media. But I think network cable also has a chance to attract some network dollars, be-



Mike Drexler, Bozell, Jacobs, Kenyon & Eckhart, sees indies having enough of a windfall from the strike to escalate pricing levels and take control of the marketplace vs. following affiliates.

cause the networks are always subject to more erosion as they run repeats."

First-run syndication is, in many cases, also suffering from the strike, and where it isn't, it probably won't benefit that much, says Drexler. "In the top-tier programs, most of the deals were made prior to entry into the network buying season. And there's no rush to pick up second-tier syndication. The networks will be so depressed because of low ratings that syndication won't be such a bargain."

Affiliates, meanwhile, have about 25% of their inventory in primetime spot, notes Harry Stecker, executive vice president of Petry Television, so they may be hurt as badly as they are during third quarter, when independents make inroads against their primetime network repeats. Adds Blair's Breda, "What affiliates do about it will depend on how they approach their network relationship and how long they think the strike will go on."

Dean McCarthy, vice president, program services at Harrington, Richter & Parsons, says, "Independents will pick up to a degree but not that much more—because they're largely not in first-run either."

Where independent stations will benefit, according to BJK&E's Drexler, is that "I expect they will try to escalate their pricing levels to take more control of the local marketplace vs. following the affiliates in pricing. But the affiliates won't have much opportunity to raise their prices in the fall, and this could end up depressing the entire spot marketplace. And there won't be any significant overflow from the networks going into the spot marketplace, so the entire spot marketplace will suffer."

Newscasts apparently won't suffer from lack of business. Says Breda of Blair, "If there's a lack of upfront product, what is a better way to go than to buy news on the stations—noon news, late news, early morning talk shows." And movies on independents should do especially well: "There's not the same adverse reaction to a blockbuster movie seen two years ago as there is to a repeat of *Growing Pains*."

Breda hasn't seen any signs yet of stations planning to hit with blockbuster movies in the fall, "but I think they will—just like when they put on their stronger stuff when the networks cover the political conventions."

Adds Green of S&S DFS Compton, "Someone who knows a market well

will always embrace sports in that market. You can buy participations in fall network sports locally and also look at independents' primetime specials and the top movie packages."

She holds the strike may "make everyone analyze more the value of primetime network." If an independent can deliver a rating of 6 or 7 on a primetime movie, she explains, it's time to look at what's being paid for network. And Drexler adds, "I don't know if the networks are going to recapture their ratings levels when they finally start their original programming."

Taking this a step further, Petry's Stecker says, "If, in fact, the networks lose audience in primetime, this is the lead-in for affiliates' late news, and that's going to be hurt."

Scatter market

If upfront buying is lighter and at lower prices, this could lead to a more active scatter market, but rep and agency executives don't see this having a major impact on spot. Comments Marty Ozer, president of Katz Independent Television, "Theoretically, there will be more scatter money around. But if network ratings don't pick up, more inventory will be used to take care of guarantees, and that will tighten up network." □



Peggy Green, Saatchi & Saatchi DFS Compton, asserts that if an independent can deliver a rating of 6 or 7 on a primetime movie, it's time to look at what's being paid for network.

GM of WTTG(TV) Washington takes new status of women in stride

Betty Endicott: just one of many new Fox-y ladies

By HOWARD FIELDS

The general manager of WTTG(TV) Washington plays Saturday soccer in a league for players over 30 years old and often ends up working late at the office. The GM works such long hours, there is no time to complete household chores. And the GM is a former hard-nosed reporter and news director.

If the reader is unable to tell from that description that WTTG's GM is a woman, then that is just how Betty Endicott would have it. So far as she is concerned, women have arrived; they have proved they can handle the same jobs in TV as men.

"If they can run a good, strong department, understand how a television station should operate, and are good at program development and community outreach," she says, "they're very likely to run a station at some point in their career."

She adds, "You see very strong women as department heads. And you have to remember, this didn't happen very long ago that women became department heads. That's fairly new, so to see them move into general manager positions is a natural progression of those women who are in department head positions now."

Never say never

But in the next breath, Endicott acknowledges that when she was tapped for the GM job at WTTG less than two years ago, not long after Rupert Murdoch bought the Metromedia stations, being a GM had never entered her head.

"It just never occurred to me," she says. "Historically, it rarely happened."

So far as she was concerned, she was destined to continue doing what she was doing, serving as news director of a major metropolitan station. "I loved doing news, even on those frustrating days when you're ready to walk out and say, 'I'm never coming back here.' I guess I've never really thought beyond

the job I'm doing at a certain time."

She adds, "I guess it took a Derk Zimmerman [until recently head of Fox Television Stations] to say, 'What else can she do.' So I thank them for that."

And if things don't work out for her at the station-management end of the business, she feels, she can always return to operating the news end. "In a minute," she says enthusiastically. "My favorite job is still running an assignment desk. Always will be."

"You see very strong women as department heads . . . so to see them move into general manager positions is a natural progression. . . ."

Endicott was the first woman news director of a television station in the nation's capital, at what is now WUSA. When she was tapped for the top job at WTTG in the fall of 1986, she became the first woman GM for a Fox station.

As for discrimination, or different treatment because she is a woman in what traditionally has been a male's job, Endicott says tersely, "I've never felt it. I've never looked for it, and I don't have time for it. That really is not my problem. If someone is uncomfortable, it's something they have to deal with. I think it's a waste of time."

That does not mean that there isn't some kidding that goes on at the meetings of the GMs at group headquarters.

Endicott tells the story of attending her first budget meeting last year. By that time, Fox had installed Carolyn Wall as general manager of WNYW(TV) New York. "We went into the company store on the [Fox Studios] lot because we wanted to buy something for our kids.

"So we showed up 10 minutes late to lunch with bags of stuff and everybody made fun of us for being the shoppers in the group. We'd say, 'Are you kidding? This is the only time we get to shop. It's just that you people have never taken things back to your kids. Women always do.'"

At the recent budget meeting, she says, the scene was different. "Carolyn and I had shopped it out, and we didn't buy anything this time. And everybody else was over there."

Little girls lost

But the group of women executives at Fox didn't repeat this year the mistake made last year.

Wall, Endicott, a research director, personnel director, and a lawyer, all women, decided to meet the rest of the group at a restaurant in Los Angeles. The five women got into one car "and guess who got lost. We almost didn't go. We knew that when we walked in, they were going to razz us like crazy. We kept saying, 'Maybe we should say we were in an accident and make them feel sorry for us. But we decided to face the music. We did take, as we should have, a tremendous ribbing.'"

This time, she says, "we decided we'd split up."

But she presents the attention given to their sex as an indication of the free-wheeling nature of the group of Fox station executives. "It's been free, open, and very, very comfortable," she says.

With the recent addition of Gayle Brammer at KDFW-TV Dallas-Ft. Worth (local sales manager at WTTG when Endicott was news director), women occupy nearly half the seven general manager jobs at Fox. And with the pending sale of Fox's Boston station, they will comprise half the force. Endicott jokes, "We didn't threaten to take over anything. We were very nice about it."

Endicott does not think it is unusual that a group of independent stations would have women so well-represented among its executive corps. "It's interesting that it's the groups that are doing things," she says. "If you look around the industry and at what's happening right now, things are happening at the groups. That's where programs are being developed; that's where ideas are coming from. And it's the groups where you're going to find women" in

executive positions.

She wonders aloud why that is the case, "because they [the groups] are open to all kinds of ideas. They have their eyes open. And they're willing to take risks."

At Fox, she says, rather than resenting the incursion of women in station top posts, she has seen an easy acceptance by those who would in the past have been said to belong to an "old boy network."

"I don't feel differently with them," she says. "Some seemed delighted, and there are a number of people within Fox who feel that Fox has really taken a leadership role. They're very proud of the company, which I find very, very nice. I don't know what they say when we're not around," she adds, smiling.

Murdoch steps in

Although she was a news director when Murdoch bought the Metromedia stations, Endicott says neither she nor her staff reacted with any great fear that their station would become a hotbed of yellow journalism, a fear often expressed when Murdoch bought newspapers.

"It was an interesting reaction in the newsroom. I like to think of it as an intelligent newsroom. There wasn't a great deal of concern or apprehension. It was more of, 'This is interesting, what does it mean,' and a lot of people took the time to be good reporters and try to find out what it meant. When they found out and talked to people who had worked for Rupert Murdoch in other places, they found it was going to be just fine."

She was named to her news director post in 1983 by Kevin O'Brien, then general manager. His mode of operation was to be on a personal, friendship basis with his employees, and to operate an open-door policy.

Endicott operates like that herself, as it also was the way she ran her news operation. "The one thing different from being a news director and a general manager is that they will stop to look to see if they can come in. When I was news director, they would come in no matter who was in the room."

And if Endicott has seen less evidence of discrimination than some of her female counterparts in television might have, she attributes it to the fact that she came up through the news side.

In fact, she readily admits, "I think it's been the reverse—that it was helpful in many ways to be a woman. It didn't necessarily make it easy, but I didn't find the discrimination."

Quite often, she says, as a reporter, being the only woman on a campaign bus got her attention and recognition

she would not have received as one of several men.

There were disadvantages, she adds, such as when the campaign workers and male reporters would get together at a bar, and she had to be careful to avoid any possibility of accusations that she was using feminine wiles to develop sources, but on balance she counts herself lucky.

"The doors were open, and then it was a question of whether you could live up to the job in which you had been put," she adds. "It was a question of whether you stayed. You had to perform."

About her own staying power as WTTG's general manager, Endicott al-

lows that she doesn't spend much time thinking about it, or about the lack of job security that often accompanies GM jobs. "I don't think I've ever been in a job that was 'secure' from day one. You have to take risks. If you don't, then you don't really have any fun. If you don't make some mistakes and learn from them, then you probably want to move on anyway."

As a woman general manager, however, "I've always felt very strongly about my children, so that would make it difficult" to be uprooted and sent somewhere else. "But then, honest work is honest work. Who would work someplace if they thought they would stay there forever?" □

Discrimination? "I've never felt it. I've never looked for it, and I don't have time for it. That is not my problem."

Betty Endicott



L.A.'s worldly TV station

KSCI cuts path to growing number of minorities

By ELIOT TIEGEL

KSCI-TV Los Angeles is the nation's "international channel," broadcasting in 14 foreign languages plus English. As such, it has the most fragmented audiences of any TV operation in the country, admits co-owner, president and general manager Ray Beindorf, who along with several partners purchased Channel 18 in December 1986 for \$40.5 million from the World Plan Executive Council, which put the station on the air eight years earlier.

Today, for those who speak French, Korean, Japanese, Chinese, Armenian, Persian, Arabic, Hebrew, Vietnamese, Thai, Filipino, Hindi, Russian and Spanish, there are programs specifically and exclusively for them.

Despite this plethora of nationalities, KSCI's stress is toward the 2.7 million Asians who have become a powerful demographic. There are more Japanese and Korean shows on the schedule than for any other single ethnic group.

According to a 1987 Census Bureau report, the Asian population in nine Los Angeles County communities rose 67% since 1980, providing KSCI with a strong, loyal and enthusiastic audience for programming which fills their informational and entertainment needs. This is an audience which spends a reported \$12 billion annually, so the outside producers of 90% of these programs have an eager audience for their local advertising.

Because the majority of KSCI's programs are provided by outside sources,

in many cases from strife-torn nations, the programs often deal with volatile issues. The station has a staff of monitors who listen to the programs and report back on any legal or ethical problems which may violate FCC regulations.

"These independent local producers buy the time, sell the spots and produce the shows. It's a self-contained package," notes Rosemary Fincher, the station manager.

Propaganda control

Several years ago before KSCI Holdings purchased the station, there was a major flap when it was discovered a Korean news program from KBS, the South Korean government-owned network, was offering biased news reports. The show was not identified as being government-owned. "It is now," stresses Fincher. "We try to keep our programming balanced so it doesn't become one-sided."

"Advertisers," continues Fincher, "are looking for access to their ethnic audiences, so we deal in mini-universes. There is no daypart flow from one program to the next. This is the greatest example of time-shifting in the country. This is a loyal audience, which if it is going to miss a program, will tape it. We expect our audience has twice as many VCRs as does a regular audience."

Yuko Sakamoto, KSCI's programming director and on-camera personality, says, "The average Japanese home has three VCRs for English, Japanese

and sports programming."

KSCI's signal, in addition to covering Los Angeles, Orange, Riverside and portions of Ventura and San Diego Counties, is carried by 87 cable systems, thus allowing lots of people with VCRs to record this potpourri of internally spiced discussion, news, soaps and variety shows.

Viewing the station's 24-hour schedule is like observing a mini-United Nations. Beindorf, who spent 23 years with CBS, says the station is profitable and plans to increase the number of internally produced shows, which will naturally give KSCI greater control over programming content. "We want to be a strong entity in the international community," he says, noting the station should be moving into larger quarters sometime this summer, where among the building tenants will be Japan's NHK Network.

Beindorf speaks of the new facility as an international TV center with two studios, two edit bays and an audio production room. The station's two current studios and staff of 55 are crammed into two buildings in West Los Angeles, with a mobile unit acting as a second studio control room. This truck is expected to be used for live remotes sometime down the line, Beindorf acknowledges.

As for original programming, KSCI has begun producing shows and editorials under the banner "KSCI Cares." Sakamoto does editorials in English and Japanese, with others delivered in Mandarin and Korean. Editorials are generally run once a month on key topics only.

Last October, two days after Sakamoto joined the station from KCBS-TV, where she had been a producer for six years on the travel show, *Two On the Town*, the city was hit by a serious earthquake. Yuko, other staffers and outside producers rushed in and put on a live two-hour special. "We put together a crisis network after that in which people come in and offer information in their own language to deal with a crisis situation," notes Beindorf. The station is also producing an earthquake instruction tape in various languages which can be played when needed. Even if the station loses power, this tape can be played at the transmitter site through an emergency power source.

A recent staff-produced half-hour special, *Countdown to Amnesty*, was

The former CBS TV station exec feels other TV stations will move into specialized formats.



Ray Beindorf

broadcast in four languages and dealt with why Asians have been reluctant to apply at the Immigration and Naturalization Service for amnesty forms. The region's Asian population was also the subject May 14 of a one-hour staff produced documentary, *Our Silent Minority*, which explored this burgeoning force in Southern California.

This fall Beindorf is planning to launch an afternoon Japanese children's strip Monday through Friday from 3-4 p.m. Next August the station will tape the annual Korean Festival in L.A.'s Koreatown as the nucleus for a special which will air at a later date.

Perhaps the most ambitious original show KSCI is undertaking is the half-hour series in English, *Here and There*, which will explore topics from an L.A. and Japanese viewpoint, with NHK providing the overseas footage. The first topic is how both cities deal with earthquakes, since they occur in both metropolitan areas.

Sakamoto, born in Tokyo but residing in the U.S. on and off 27 years, is helping develop a half-hour series which will probe entertainment, education and economic topics. "I'd hope to do at least four a year," she says, noting the as yet untitled and unhosted show is being geared for a fall debut. Station manager Fincher asserts, "We look at this as making a bridge to the Asian culture, since the Asian population is growing faster than Spanish."

The station's three account executives plus San Francisco-based Asian Broadcasting Sales handle all the national ad sales, leaving local retailers to each show's outside staff. It can cost an outside producer \$4,000-\$5,000 to purchase an hour's primetime, with 30-second spots going for \$300-\$100. Naturally the scale slides downward during daytime and late-night hours.

Is there any station close to doing what KSCI does? Beindorf says there are stations in San Francisco, New York, Chicago and Honolulu which offer Chinese and Japanese programming, but no other broadcaster to his knowledge offers 14 foreign tongues. No one comes close.

"We've had requests from cable systems around the country to run our station," Beindorf says. "Maybe some day there'll be a need for international programming on a cable channel." Not now, he believes, preferring to remain on local cable.

Beindorf sees the station getting involved in coventures and putting on more staff produced talk shows. When an outside producer comes to the station with an idea for a show, the station researches that ethnic audience before agreeing to sell the time slot.

"The average Japanese home has three VCRs for English, Japanese and sports programming."

Although the station has no newscasts, it subscribes to World TV Network and provides its daily feed of world events footage to its outside producers, who can use the material in their own shows.

Of the Chinese-language shows KSCI airs, there is one it owns outright, a one-hour soap, *The Rose*, which runs daily from 1:30-2:30 p.m. "We own 100 episodes," reports Beindorf. It was "medium expensive" to purchase, and the ad rates "reflect small market numbers for this small universe."

During the week the station concentrates on Japanese, Farsi, Mandarin and Korean programming. It's on the weekends that the station's smorgasbord includes Cambodian, Vietnamese, Tagalog, Arabic, Hebrew and Filipino offerings. Plus English language gospel shows. There are also miscellaneous English-language shows during weekday daytime hours.

Among the Japanese-based suppliers are: Fujisankei TV, NHK News, Yomiuri World and Asahi Homecast, with Japan America Television and Kempo TV the two local program producers. Korean suppliers include Korean TV Enterprises, which distributes KBS, MBC and KTE programs. A local producer is Free Korean Network, which offers its own newscast.

Chinese suppliers include Chinese World TV, China Today and International Audio and Visual Communications. Asia TV USA is a local producer. Filipino programming is provided by Viva Communications, Associated International Marketing and INA Investment Corp. Locally produced shows emanate from Phillipines TV Co.

Right in the thick of fragmented programming after toiling in mass market TV with various CBS divisions, including as vice president and general manager of CBS's KNXT(TV) in L.A. and as executive vice president of the CBS Television Stations Division in New York, Beindorf feels there's the possi-



Yuko Sakamoto

bility of other TV stations getting into specialized formats.

"But the growth is very slow," he cautions. He launched KGCT-TV, an all-news station in Tulsa in 1981, but it wasn't supported by advertisers.

There is a healthy difference between working at CBS and owning KSCI. "Any innovation or experimentation is hard to push through at the network. Here I'm stimulated by the opportunity to innovate."

Beindorf finds international TV "very stimulating because we're on the front edge of the wave; we're ahead of everybody else." At CBS Beindorf helped launch electronic news gathering and make the CBS newsroom the actual set for *CBS Evening News*. At KSCI he's spent time helping his outside producers and staff engineers improve the visual look of their shows, he says.

For Sakamoto, fluent in Japanese and English, working at KSCI makes her "much more aware of all the cultures in the city." She believes the traveling she did with *Two on the Town* helps her in her current position because she's had hands-on experience in the Orient and understands different cultural sensitivities.

"KSCI is special because of the uniqueness of what it is trying to do. We're also shaking up the advertising community to realize there is more here than just Spanish-speaking people."

Working at KSCI she says "is like traveling around the world in Los Angeles." □

Rosemary Fincher



Television/Radio Age

May, 1988

CLASSICAL RADIO

Talk is down, instrumental music up
as new operators seek new listeners

'Yuppie' approach becoming common at classical stations

By **ROBERT SOBEL**

Talk is down, instrumental music is up, and the mainstream format is growing steadily in a change of guard from the old to the new.

That's the consensus on programming trends and the format from a number of classical music broadcasters. The swing to the mainstream, which, very basically, focuses on music for the young masses, has been gaining over the past year or two, leaving only a handful of holdouts in the traditional

camp at this point in time. But most others have either embraced the "pop" way of programming classical radio or have become middle-of-the-roaders.

Much of the changes, slow as they have been in coming, from the traditional to the "yuppie" approach of classical music programming, stems from the economics of an industry that at one time was secure enough to bask in its own elitist sunshine and to make a small profit, sometimes, to boot.

But buyouts of several classical stations and changing musical tastes have

Buyouts of several classical stations and changing musical tastes have altered things.

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Two big sponsors pull money out of syndicated fare

In syndication, a temporary setback was suffered when two underwriters of highly regarded programs, Exxon and AT&T, which sponsored the The New York Philharmonic and the *Carnegie Hall Tonight* broadcasts, respectively, decided to withdraw their ad backing. Exxon will drop its participation in the Philharmonic at the end of the year, and, according to Warren Bodow at WQXR New York, one of the stations carrying the program, the station and the Philharmonic have entered into a partnership arrangement to secure a new sponsor.

Bodow says a number of prospects are interested, and a sponsor is expected to be lined up this spring or early summer. Exxon, notes Bodow, had a change of heart about its support of the performing arts, "not only with the Philharmonic but with many PBS television series they sponsored. It's a change in management. What the old one feels is important and what the new management feels is not. In any case, the Philharmonic is one of the great orchestras of the world, and we don't see any difficulty in getting a new sponsor. The network is in place, and the quality is there."

In the case of Carnegie Hall broadcasts, it's understood that AT&T has decided to put its money into drama airings on TV.

Joseph Ryan



altered things, with the new owners rightly going the "young" (18-25, 25-54 demo) route, in keeping with the times, to protect their investment, observers say.

WCRB(FM) Waltham, Mass. classical station serving the Boston area, also is leaning to the mainstream concept after many years of being in the traditional camp. But it has not made any recent large-scale programming changes. Instead, it is trying to "carve the rough edges off what exists," says John Emery, who became vice president of programming at the station last Christmas, "and to do whatever is possible to maintain listeners." The format has the lowest time spent listening of any longterm commercial format in the country, admits Emery, "which is a real problem. The per-quarter-hour listening is very low. People just don't stay. We're getting a tune-in from each listener of only 7.6 hours per week, on average."

What's causing the low tune-in, believes Emery, is the "wide scope" of the format, so "we're trying to place the music carefully, not only in terms of daypart but also in respect to each other." While the station had been moving to tightening the music, continues Em-

ery, the move had not been made "as carefully or as thoughtfully as is possible."

Exactly what the successful formula is to raise WCRB's tune-in factor is hard to figure, he says, but the station has made adjustments such as directing the announcers to be more concise when they take their shifts and to try to make the music more attractive. By this, Emery adds, "I mean for the station to play music that is more melodic, combined with a sufficient amount of music that is familiar. My programming tastes are very conservative in terms of range of material, including contemporary music. The station has been on the air for 40 years, successfully doing pretty much the same format."

"There is a strong inclination among people in the industry that we have a moral or pedagogical responsibility to the music, which has led to programming other than what is attractive to the audience. But my feeling is that I'm discharging that responsibility more by having 20 people listen to Mozart than by getting three people to listen to a contemporary composer."

Whether WCRB is succeeding with its new strategies is too early to call, says Emery. "Some of the changes are

Hybrid station gets nod on Cape Cod

One station that is doing surprisingly well, considering its location, is WFCC(FM) Chatham, Mass., the 50,000-watt classical station that went on the air March 26, 1987. "We really haven't changed its format since day one," notes Joseph Ryan, president, owner, and general manager. Called by Ryan a classical-plus-specialty station, a format he established in June 1982 when he filed his application with the FCC, WFCC has become the No. 1 outlet in the Cape Cod market so far as year-round Cape residents with household income of excess of \$35,000 are concerned.

Its most notable growth, according to Ryan, in any demographic between the two rating periods of March 31-June 22 and the fall/winter of 1987, is in the 25-54 group, with the spring to fall share increasing by 176% (6 a.m.-midnight, Monday through Sunday) from a 1.7 to a 4.7 share.

And on the weekends, 10 a.m.-7 p.m., (Arbitron, spring vs. fall, 1987) WFCC increased its share by 60%, points out Ryan (3.8% to a 6.1%) in 35-64, ranking it No. 2 in cumulative audience in the 12-station Cape market.

On the weekends, WFCC has its own regularly scheduled specialty programs, consisting of such things as *Jazz on the Half Shell* (contemporary, traditional jazz on Saturdays, 7-11 p.m.), while folk music, *Folk Roots & Branches*, is aired Sundays at 7:30 p.m., and *Cross Currents*, public affairs and entertainment, is carried on Sundays, from 6-6:30 p.m.

One departure from the regularly scheduled format during the week is an American music program, *The Lou Dumont Radio Program*, with swing, jazz, blues and vocals of the '20s, '30s and '40s. In the last Arbitron book, says Ryan, the show ranked No. 2 in the time period (3-6 p.m.) among all the Cape radio stations.

In the locally-originated area, WFCC has carried specials such as storytelling programs for adults, the Cape Cod Collegium and the *Cape Cod Radio Mystery Theater*, Ryan calls *Mystery*, which was broadcast weekly, from 8-10 p.m., "perhaps one of the most interesting of the station's specials." One performance was broadcast live from a local high school auditorium. *Mystery* was written and performed by Cape Cod residents.

being made slowly, since Christmas, and it's still too early to examine how the spring books come out."

WNCN(FM) New York, the station which was one of the forerunners in going mainstream in classical radio, is constantly changing its format but in discreet ways. Basically, the station's programming is in a "fine-tuning" process, notes Mario Mazza, program director: "We are continuing to refine, and the good thing is that we feel we have a long way to go. There is still a lot of work to be done. We can take this format and really whip it into shape and make it a lot more than it ever was to a lot more listeners."

"The music mix still has to be refined, the on-air presentations have to be refined, and everything else a normal radio station has to do to get better. The demo that will make this format roll is the 25-54 group. That's what we are doing from a business standpoint."

And business, it seems, has been very heavy at WNCN. According to Matthew Field, general manager, sales were up 17.8% and profit rose 22.5% to \$1.6 million from 1986 to 1987. In the first quarter of this year, sales were up 17% and profits increased by 14%, Field adds.

Meanwhile, WQXR AM-FM New York, is developing a "new kind of classical format, one that satisfies two kinds of listeners: those seeking familiar classical music and those who want to hear a wider selection." Warren Boddow, station president and general manager, says the most significant change was to split the AM from the FM for three hours each day.

"The reason for doing that is that we found classical music has many different kinds of audiences. Broken down in simplistic terms, those that want to hear music and those that are traditional—that like to hear interviews and conversations. So we decided to go with a full music format on FM and make available on AM the programs that are more talk than music."

New features

Also instituted were several new features, including *Favorite Classics*, *Featured Albums*, and *Yesterday and Today*, based on sample selections from Billboard's "Top 20" classical charts from years ago and today (TV/RADIO AGE, April 4). In addition, to the features, Margaret Mercer was named music director back in March.

Bruce Beebe, general manager at KKHH(FM) San Francisco, points out that even syndicated programs such as the Philadelphia Orchestra and Chicago Symphony broadcasts consists of

Tanger's baton leads more stations up profit path

One of the major players in classical radio is Howard "Woody" Tanger. Dubbed "The King of Classical Music," Tanger, who operates out of Boston, owns two classical stations, WTMI(FM) Miami and WQRS(FM) Detroit and is about to buy WFLN(FM) Philadelphia (price: \$15.4 million), making him the proud owner of three fine-arts stations.

In both past purchases, Tanger took what had been losing propositions and made them profitable not too long after. He bought WTMI from the San Juan Racing Association in 1979 for \$1 million in cash. The money-losing classical station was on the brink of switching formats to rock when Tanger's Group, Marlin (one-third owned by Tanger, 15% by his family), bought the station and within three months made it profitable.

Turnaround. In 1985, Marlin bought WQRS for \$5 million in cash from Rockefeller Center Inc. (Outlet Communications). The station signed on the air in 1960 but was losing money since the beginning. By 1986, WQRS earned a profit.

WQRS, especially, is doing well, and it, as well as WTML, emphasizes familiar classical music, recognizing "that we are radio stations first, with specific focus on integrating into the cultural fabric of the community." Tanger says this latter point is the most important element in both stations' success. "It's

even more important than the classical music we play. We get involved in a wide variety of projects with cultural organizations in our communities."

Basically, Tanger says, when it comes to the music, the stations are not making wholesale changes. "We are doing what we did over the past few years. Why change it when we are doing so well?"

Classical fever apparently has gripped others in the Tanger family. Woody's brother, Douglas, owns WCLZ AM-FM Portland, Me., and he is in the process of buying WVCA(FM), Class A classical station in Gloucester, Mass. Pending FCC approval, Tanger says, he expects to take over the station's operation in July. Purchase price is about \$1 million.

From scratch. Tanger notes that he's got a lot of work ahead with the station. Run by Simon Geller from his living room, the station must be built from scratch. Currently, Tanger is getting in touch with record distributors so that a record library can be amassed. Geller operated with all noncopyrighted music, explains Tanger.

But one benefit in buying the Geller station is that Tanger, by building a new outlet, can do it any way he sees fit. As to the programming, Tanger says he will hire a staff to make the decisions. However, he sees the format following along the lines of his brother's Detroit station. "I own a piece of it, and I like the way it and the Miami station are run. I expect to program as much music as I can. That's where the emphasis will be, as opposed to features. Syndication is also something we will look at."

Howard "Woody" Tanger



repertoire that looks to appeal to a younger demo. "These programs have changed in some ways. Many of the orchestras are more adventurous. They are taking a different tack than just playing the major composers.

"They are also looking for a younger group and a younger sound, so they play avant-garde and 20th-century composers. This may shake up the older audience somewhat, but on the other hand, we may gain a younger audience."

But while the balance of power is swelling from the traditional to the "yuppie" format, the question is posed on whether the switches have paid off in ratings. One radio executive, who doesn't want his name mentioned, asserts that the frenzy by several stations to go "popular" has not pushed up their ratings to any noticeable degree. "In New York, for example, WNCN, and for that matter WQXR, as well, have both been averaging the same ratings as they have over the past few years, give or take a percentage point or two.

"People aren't rushing to the stations because of their new yuppie formats. WQXR, in the latest Arbitron, has a 1.7, and WNCN has a 1.6. The time before, the numbers were similar. The numbers have been steady, but there's no growth. Much of this whole thing is hype. The success of that has been overdone. Simply put, there are only a certain number of people that like classical music.

Confined range

"Even overseas, where classical music stations compete heavily, the shares are minimal. In Europe, for example, there is a classical network, with hundreds of stations competing. In Germany, classical gets only a 2% share. In Swedish Radio, Australia, Canada and almost everywhere else, the share remains the same—somewhere between one and one-and-a-half to two." He points out that in cities such as Denver, Washington, Albuquerque and Seattle, shares may be bigger, on average, because they are heavily white-collar. "On the other hand, in Detroit, a heavily industrialized city, shares have tended to be a little less."

At WCLV(FM) Cleveland, Robert Conrad, vice president and program director, is more or less in agreement on the overall premise of unnoticeable audience growth. "What we do in the long run is not going to make much difference in terms of audience share we are going to get. We are always going to get somewhere between a 1.5 and a 3, and that's going to bounce back and forth.

"I don't think there's a great deal we

Life begins at 40 for WCRB

WCRB(FM) Chatham, Mass., is marking its 40th anniversary with a number of promotions. Among these are: a poster design contest, a 40-day on-air phone-in contest, a Boston Public Library exhibit; a Night at the Boston Pops; a Top 40s countdown, and a Children's Museum musical birthday party.

The station opened the poster design contest to Boston-area residents, seeking the best work that represents the station. It resulted in a salable poster as well as a graphic design, which was incorporated into 40th anniversary promotional materials.

The 40 Days and 40 Nights promotion ran from March 22 through April 30, with phone-ins to win a prizes and clients giving prizes in exchange for mentions. The results, according to Lynn Nathanson, senior vice president, were "flattering. Prize winners were new names to us, including the grand-prize winner."

The Boston Library exhibit consisted of a display of memorabilia of 40 years, and runs through June. In The Pops Night promo, WCRB bought the Pops concert house for the first Saturday in June, with 450 tickets reserved for clients and press. The remainder is sold on-air to listeners. During the performance, a person of the year is honored, in this case classical music authority Dr. Karl Haas, and a fellowship to the Tanglewood Music Center in his name.

In the Top 40s promo, ballots are being placed in the retail or service locations of a limited number of sponsors, and ballots will ask listeners to pick top five selections of classical music. Promotion spots run for four weeks. A weekend will be devoted to counting down from the 40th most popular to the top selection. During the playback, an at-random drawing will be held from all ballots received, and 40 names will be drawn for prizes.

The birthday's pitch is structured around a weekend event in conjunction with the celebration of the Children's Museums 75th anniversary.

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can do that will change that. We are really at the mercy of what everyone else does. Our shares are determined by what other people do. When you look at given numbers, the number of people listening doesn't change very much.

"Our audience is somewhere between 8,000 and 12,000, and it doesn't vary much. There may be seasonal differences. In the fall and spring, we seem

to do much better; in the summer and winter, we go down, but then we go up again."

But at WQXR, Bodow says the station is looking for more people to listen to the station and "more often. And if a station doesn't move forward, the audience gets the feeling that you are complacent and are not keeping up with them. Life has changed. Our goal is to

grow with the audience and to become, without any questions asked, New York's favorite classical music station.

"That's the goal of this staff. I'm sure that WNCN is moving toward the same goal. Also, by moving ahead, it keeps the audience better informed and better entertained."

And at WNCN, Mazza, in no uncertain terms, declares that what a classi-

Classical station audience demographics

Radio stations are listed by total listening during an average quarter-hour, Monday to Sunday, 6 a.m. – midnight

Market	Station	Persons 12+	Share	Persons 18+	Men 18+	Women 18+
Atlanta	WGKA(F)	2400	.6	2400	1000	1400
Boston	WCRB(F)	10500	1.8	10400	4200	6200
Chicago	WFMT(F)	16400	1.3	16400	7900	8500
	WNIB(F)	15100	1.2	15000	700	8000
Cleveland	WCLV(F)	5600	1.8	5600	3200	2400
Dallas	WRR(F)	8800	1.6	8300	4100	4200
Denver	KVOD(F)	8600	3.2	8600	4000	4600
Detroit	WQRS(F)	11600	1.9	11600	5100	6500
Harrisburg	WMSP(F)	800	.9	800	400	400
Houston	KRTS(F)	1600	.3	1600	800	800
Kansas City	KXTR(F)	3300	1.6	3300	1500	1800
Los Angeles	KFAC	2800	.2	2800	1500	1300
	KFAC-FM	21700	1.4	21100	11900	9200
Miami	WTMI(F)	14200	2.8	14200	6700	7500
Milwaukee	WFMR(F)	7200	3.3	7200	2900	4300
New York	WNCN(F)	42800	1.6	42300	18500	23800
	WQXR	7300	.3	7300	3300	4000
	WQXR-FM	38200	1.4	38200	16700	21500
Philadelphia	WFLN(F)	16300	2.1	16300	10200	6100
Phoenix	KONC(F)	2400	.9	2400	1000	1400
Portland, Ore.	KYTE-FM	5800	2.8	5800	3400	2400
Sacramento	KSAC(F)	2200	1.2	2200	1500	700
St. Louis	KFUO-FM	4600	1.3	4600	3400	1200
San Diego	KFSD(F)	8900	2.8	8800	4200	4600
San Francisco	KDFC	2400	.3	2400	900	1500
	KDFC-FM	17800	2.1	17800	10700	9500
	A/F total	20200	2.4	20200	10700	9500
	KKHI	1400	.2	1400	300	1100
	KKHI-FM	7900	1.0	7900	4000	3900
	A/F total	9300	1.1	9300	4300	5000
Seattle	KING-FM	7200	2.4	7100	3700	3400
Tampa	WXCR(F)	4100	1.3	4100	1800	2300
Tulsa	KCMA(F)	1200	1.2	1200	800	400
Washington, D.C.	WGMS	1600	.3	1600	800	800
	WGMS-FM	14900	3.0	14900	6100	8800
	A/F total	16500	3.3	16500	6900	9600

Source: Arbitron: winter '88. Stations which simulcast uninterrupted Monday to Sunday, 6 a.m. to midnight are tallied separately and combined. Classical stations WFCQ(F) Cape Cod, WPKM(F) Portland, Me., KRTS(F) Houston, and WWCS(F) Pittsburgh are not reported in winter.

Fine Arts Network branches out

The WFMT Fine Arts Network, formed a dozen years ago to syndicate the broadcasts of the Chicago Symphony Orchestra, has become the largest distributor of performing arts programs in the U.S.—bigger than National Public Radio or American Public Radio.

At present, according to Ray Nordstrand, president, the network offers 32 features to more than 450 commercial and public radio stations. Most of the features are offered free to stations, while some require a modest fee. Nordstrand says features have some of the top advertisers in the country. "We represent the side of classical music broadcasting that approaches the larger corporate advertisers, not just retail and spot."

Some of the major underwriters are Amoco (Chicago Symphony), CIGNA (Philadelphia Orchestra), General Motors (Detroit Symphony), Arthur Andersen & Co. (*Chicago's Music of the Baroque*) and United Airlines (*Brahms Live*). In the case of Andersen, Nordstrand notes it represents a "break-through" in sponsorship. "It's the first time that a Big 8 accounting firm has used radio this way."

Options. It's pointed out that FAN offers "unbundled" programming, whereby stations may obtain one or more programs at their discretion. Also, FAN provides shows from BBC and CBC by special arrangement.

FAN has also branched out to foreign shores, notes Nordstrand. BBC, for example, airs Chicago symphony concerts each year plus the Milwaukee and the San Francisco concerts. Recently, Nordstrand offered a group of programs in Geneva through the European Broadcasting Union and has gotten requests from 35 countries to carry the Chicago Symphony, the Philadelphia Orchestra and *Music of the Baroque* programs.

Countries include Poland, Yugoslavia, France, Spain, Italy, Ireland, Czechoslovakia and the Soviet Union. Radio Yokohama Japan, just took the Philadelphia Orchestra. WFMT gets a small fee from those countries for the programs, says Nordstrand. But in the case of some European deals, program exchange arrangements are worked out and FAN airs a weekly program featuring international product, *International Festival*, from the exchange. On the BBC side, FAN is the exclusive U.S. distributor of BBC's serious music.

Dr. Karl Haas



Second-time Peabody-award winner is Dr. Karl Haas' syndicated "Adventures in Good Music."

cal station airs makes a decided difference in terms of shares. "Our whole stock in trade is trying to prove that it does. The truth is, however, that a lot of classical programmers have been lax in going forward. They are willing to settle with what they have. What the beauty of programming is, is that the station that does the most refining makes the most difference."

He continues that "it will take a real, hard marketing push to find out how much of an audience is hearing classical music. 'But I think what we will find out is that there are a lot more people listening than what some broadcasters give credit for.'"

Conrad of WCLV is one of those who places his station somewhere in the center between the traditional and the mainstream, drawing music from both sides. "We limit certain categories of music, such as avant-garde. Also, we attempt to limit the amount of vocal music." Up until a few years ago, the station was in the "Old Guard" camp, it's recalled, but has been moving toward a mixture of the "popular" and the "pure."

"We're halfway between WFMT [(FM) Chicago] and KFAC [AM-FM Los Angeles], and most of the stations are increasingly falling out into the center," notes Conrad. "We understand that there are elements of the audience that will tune out faster if we play certain things. But at the same time, we think we have an obligation to present a rather broad spectrum of mu-

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The Classical Music Stations of The New York Times

sic that might be tuning out people. But we just grit our teeth and live with it."

Besides WCLV, another station that is curbing its vocal music is WXCR(FM) Clearwater, Fla. According to Thomas Shealy, station manager, vocal music now represents less than 1% of the station's broadcast time. "People want music that makes them feel good. They don't want to be educated; they want to be entertained. We have a lot of casual listeners that tune in and tune out, and they don't want vocal music. Some of this is because opera is sung in foreign languages. I ran a lot of Pavarotti some time back, and our ratings went to hell in a handbasket. I sent out a post-promotion questionnaire, and the vast majority of comments were negative. When I stopped playing opera, the ratings went up."

"People want music that makes them feel good. They don't want to be educated; they want to be entertained."

WXCR, according to Shealy, now ranks No. 9 in the fall 1987 Arbitron in ratings among classical stations nationwide, with an overall rating increase triplefold since fall 1985. The station, which Shealy considers mainstream, gears its music according to daypart. "The listeners are looking for islands of familiarity. We try to match the activity level of the audience. Most people that listen are working people, so I try to play upbeat music when they are home from work."

One interesting note is that WXCR has its own classical performing ensemble, the WXCR Chamber Society, and gives regular concerts. It gave 15 programs last fall, two so far this spring, and nine are scheduled for the summer.

But one station that supports vocal music, albeit in a limited way, is KFAC AM-FM Los Angeles. Robert Goldfarb, hired by Classic Communications as director of programming and operations when the company took over the stations in December 1986, notes, "We consider vocal selections integral to our format, as are full-length operas." He feels that such a distinction separates his station from the rest of the classical station pack.

Top 25 classical markets, winter '88—Birch

Market/stations	18+ AQH	18+ cume	Index* occupation: professional	Index** education: college	% Index*** income high
New York					
WNCN-FM	1.4	5935	215	254	144
WNYC-FM†	.6	2742	197	285	165
WQXR-FM	2.0	6415	164	206	150
Los Angeles					
KFAC-AM	.2	355	****	****	67
KFAC-FM	1.3	3037	186	225	126
KUSC-FM†	1.0	3332	204	251	160
Chicago					
WFMT-FM	2.2	3423	202	272	250
WNIB-FM	.9	1496	173	226	121
San Francisco					
KDFC-FM	1.6	1632	170	191	153
KKHI-FM	1.4	1744	154	223	127
KKHI-AM	.3	524	****	****	101
Philadelphia					
WFLN-FM	2.5	1954	186	235	176
WHYY-FM†	1.3	1359	257	322	231
Detroit					
WQRS-FM	1.9	1255	187	314	176
Boston					
WBUR-FM†	1.2	1576	184	152	194
WCRB-FM	1.5	1489	151	168	214
Washington					
WETA-FM†	2.2	1791	154	204	151
WGMS-FM	1.6	1686	139	188	145
Houston					
KRTS-FM	.5	426	229	182	144
KUHF-FM†	1.0	1313	169	221	230
Dallas					
KERA-FM†	1.5	894	185	233	192
WRR-FM	1.0	1583	125	240	140
Miami/ Ft. Lauderdale					
WTMI-FM†	2.6	1729	130	213	207
Atlanta					
WABE-FM†	2.0	1283	*	278	187
Pittsburgh					
WQED-FM†	1.7	929	254	360	157
St. Louis					
KFUD-FM	1.7	892	199	234	190
KWMU-FM†	.9	734	212	211	293
Baltimore					
WBJC-FM†	2.1	1103	152	321	186
WJHU-FM†	.9	791	188	300	236
WGMS-FM	.3	441	149	215	291
Seattle					
KEZX-AM†	0	22	*	*	*
KING-FM	4.1	1258	212	260	123
KUOW-FM†	.8	490	187	311	91
Minneapolis					
KSJN-FM†	3.1	1539	159	199	128

Market/stations	18+ AQH	18+ cume	Index* occupation: professional	Index** education: college	% Index*** income high
San Diego					
KFSD-FM	15	914	136	261	173
KPBS-FM†	1.5	815	247	254	206
Tampa					
WUSF-FM†	2.0	598	93	226	112
WXCR-FM	.4	207	*	*	95
Denver					
KCFR-FM†	2.4	846	192	236	213
KPOF-AM†	.6	280	*	*	85
KVOD-FM	2.9	1241	153	176	115
Phoenix					
KONC-FM	.4	316	197	325	65
Cleveland					
WCLV-FM	1.5	794	180	303	249
WKSU-FM†	.7	255	*	*	66
Plymouth/Norfolk/ Barnstable/ Bristol~					
WBUR-FM†	1.4	650	*	*	141
WCRB-FM	1.5	542	*	*	185
WFCC-FM†	.5	146	*	*	*
WQRC-FM†	2.1	430	*	*	*
Milwaukee					
WFMR-FM	2.4	853	147	239	238
WUWM-FM†	.9	369	259	348	140
Kansas City					
KXTR-FM	1.6	711	108	157	183

† Stations that have a partial classical format. * From the Winter 1988 Qualitative Report, September-February. Category is defined as "professional/executive such as doctor, lawyer, owner, manager." ** From the Winter 1988 Qualitative Report, September-February. Category is defined as "college—completed four-year college or graduate school." *** From the Winter 1988 Qualitative Report, September-February. Category is defined as "very high—annual combined household income \$50,000 or over." **** Denotes that there were less than 10 mentions for that station in that particular qualitative category. ~ Fall 1987 was the most recent survey.

He continues that the overall concept of the station is that it is unique in programming. "We believe KFAC is a music-intensive station, and we make certain the music we play is major works by major composers. That sounds simple, but we don't go to extremes, and in the course of an 18-hour day we play the full spectrum of classical music."

KFAC made changes when the new management took over, including introducing a format structured around traditional music but which encompassed dayparts and commercial inventory load similar to that of an AOR station, says Goldfarb. Light music was dropped and new announcers were hired, with the aid of Jeff Pollack, a consultant to rock stations.

The light music played, according to Goldfarb, is different from the type that others air. "Other stations have gone mainstream with music that is really light classical, such as the Sousa marches or the Strauss waltzes, rather

than hits, which is what we play. The light music audience is different from the real mainstream classical music listeners. We program hits such as Beethoven's Fifth or the Brahms' First, not light music."

The programming has been kept intact essentially, but the station is attempting to broaden its scope by add-

ing "brief feature material, and we are trying to keep our talk content to a minimum. However, we have inaugurated music commentaries three times per week, from Alan Rich. Also, we have a brief interview in the afternoon with a major musician." Features carried previously were not oriented to music, explains Goldfarb, and dealt with topics such as wine and travel.

WCLV's talk elements also have been sharply curtailed, points out Conrad. "When we first started in operation in 1962, we had full-length plays, hours of poetry and discussion programs. We still have a certain amount of talk. One that is traditional on the station is an hour of discussion on public issues aired from the City Club. This is prestigious. But that is the longest talk show we have. Everything else is three to five minutes."

Changes at KFAC notwithstanding, the AM end has been put on the block by Classic, with an asking price said to be about \$8 million. According to one observer, the AM station is up for sale because its ratings have been disappointing. "Selling of the AM is not a good sign, although it doesn't mean it's panic time for the industry either," notes one observer. It's understood that Classic paid \$33 million a year-and-a-half ago for both stations combined, considered a hefty amount.

Goldfarb says the reason the AMer is up for sale is that it was simulcasting the FM schedule, "so it was not being used to its maximum potential. Our interest really is to maximize the potential of our FM in terms of classical music. So we would just as soon let another operator make better use of the AM station than we have been doing.

"Also, the sale will allow us to accelerate our plans to acquire other classical stations. Our interest is to continue to acquire classical radio in a major market, and beyond that depends on what's available. There are only a few classical stations in the country, so we are dealing with a narrow slice of the pie as it is." □

CMBA elects slate of officers

The Concert Music Broadcasters Association board of directors has reelected Michael Langner as president and named Lynn Nathanson as vice president. Other officers elected were Patti Shannon, secretary; Robert Goldfarb, treasurer; and Ron Klemm, a member-at-large.

For Langner, the appointment represents his second consecutive year as president.

Langner is general manager at KHFM(FM) Albuquerque. Nathanson is senior vice president at WCRB(FM) Boston; Shannon is general sales manager at WWR(FM) Dallas; and Robert Goldfarb, director of programming and operations at KFAC AM-FM Los Angeles.

Also, it was decided that next year's convention will be held in St. Louis.

Classical music today: Beethoven at the crossroads

By **MICHAEL LANGNER,**

President, Concert Music Broadcasters Assn. and general manager, KHFM(FM) Albuquerque

Today, classical music radio stations stand poised at a fork in the road. "Old-line" classical broadcasters are finding their audiences eroding. Progressive classical broadcasters are finding their audiences increasing. Younger classical listeners are being courted by The Wave and other formats geared at these upscale audiences.

In markets with two or more classical stations, the clear trend shows an increasing share of audience for the station that plays more music and talks less. This chagrins "old-line line" broadcasters who are used to their sta-

of the audience rejects. I know of no format other than classical that intentionally plays music it knows will drive audience away. Today, however, this is changing.

In an extremely healthy move, fewer and fewer stations are continuing to play unlistenable music. Purists argue that much of today's avant-garde "unlistenable" classical music will be the next generation's favorite. The purists may be right, but that doesn't entertain today's classical audience. Simply put, classical stations are learning what popular music stations have known for years: Play music people want to hear and they will listen to you. Play "tune-out" selections and the audience will indeed tune out.

"Lengthy discourses on music theory, interviews with performers who express themselves . . . poorly with the spoken word, and reminiscences by performers two generations older than most of today's listeners no longer captivate audiences. . . ."

tions being essentially electronic extensions of the concert hall. For a now aging audience raised on attending live concert-hall performances, a radio station's identity as an electronic extension of the concert hall worked well in the past.

Today's younger adult audience has grown up on records and tapes, and not on the experience of the auditorium. The concert-hall experience is not the familiar one many younger adult listeners want recreated. The younger adult listeners want to hear the music, period. Lengthy discourses on music theory, interviews with performers who express themselves well with their music but poorly with the spoken word, and reminiscences by performers two generations older than many of today's listeners no longer captivate audiences to the extent they used to.

Playlist problem

The classical playlist is a problem. Progressive classical stations seek music for airplay that the audience wants to hear. Historically, classical stations have felt that they have some moral obligation to play avant-garde, contemporary classical music which much

While this sounds obvious, the use of psychographics and focus groups in classical radio to guide programming direction is virtually unheard of. It now is beginning to occur with some of the more progressive classical stations but is catching on very slowly.

A very important part of a handful of leading classical radio stations' income comes from program syndication. The major U.S. orchestras and many festivals and features are syndicated nationwide by WCRB(FM) Boston, WCLV(FM) Cleveland, WFMT(FM) Chicago, and WQXR New York. Syndicated programs lend variety and a feeling of "you are there" to classical radio. Syndicated programs also provide an opportunity for today's newest artists to be heard by the listening public.

These programs, however, tend to have an awful lot of talk and commentary in them. Moves afoot in the classical broadcasting industry to cut down on "talk" are a potential threat to these stations' syndication departments. Simply put, progressive classical stations want more music and less talk. The syndicators' orchestras want to publicize themselves.

It is in programming matters that many classical stations disagree, sometimes vehemently. In concerns for all other areas of operation, the classical operators are strongly banded together.

Classical stations in some markets have a strong forward presence. These stations are very successful. Classical stations in some markets, however, do not promote themselves actively and find themselves taken more as a public utility, outdistanced by their more forward popular music competitors. These stations are less successful.

The good news: Assertive classical operators are finding greater and greater success in today's market. Advertisers and their agencies are paying more and more attention to lifestyles of media outlets' listeners and readers. This snowballing trend is bringing more and more dollars to classical format stations.

Audiences to classical stations are upscale, highly educated, and have high disposable incomes. With research tools like MRI, Simmons and the many others available to show the lifestyles of individual radio format audiences, classical stations are being more and more chosen for buys that seek classical's targeted demo of affluent, upscale listeners efficiently.

Growing audience

Audiences to classical music radio stations are increasing every day and doing so without the costly promotions that make audience development a major expense for popular music formats.

Classical music is an easy format to get into. In addition to the simple play-your-own-records-and-CDs broadcasting that classical stations have employed for years, interested broadcasters can rent tapes, run a satellite

Michael Langner



service, or employ small, compact automation systems that run all-CD formats from today's modern "CD jukeboxes."

Why aren't there more classical stations? Historically, many classical stations' operating philosophies were right out of the dark ages. A number of classical stations put themselves up on an altar, all too often trying to sell advertising by saying, "You should buy us because we're classical." The results were predictable.

Classical radio should be bought because it is efficient for advertisers seeking to reach an upscale audience.

So-called "enhanced underwriting" on public stations has become a competitor for advertising revenue. Since

So-called "enhanced underwriting" on public stations has become a competitor for ad revenue, but it can't do product sell, so it's appeal is limited.

"enhanced underwriting" cannot do product sell, underwriting's appeal for many advertisers is severely limited. Advertiser awareness of underwriting as a way to reach the upscale audience is actually heightening many media buyers' awareness of the value of classical radio.

America's oldest radio format is growing up. With profit-motivated operators entering the classical radio arena, traditional classical broadcasters are being forced to watch their ratings, their pricing, and their sales posture. In a number of markets there are now two competing classical radio stations, and in dozens of markets there are public radio stations selling underwriting against classical stations. These pressures are good for classical radio and result in continued growth and improvement in our industry.

We who broadcast classical are getting more and more business. We know as we grow others will notice. Some will join us; some will try to take buys away from us. The wise are joining us. We welcome all newcomers to our great format. □

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CMBA meet pulls together programmers, buyers, sellers and talent



John Harbison, composer, and a professor at the Massachusetts Institute of Technology, was the speaker at the opening luncheon of the CMBA.



Having a chat during cocktail party, are, l. to r., Mrs. Muriel Kaye; Nancy Patrick, WCLV(FM) Cleveland; C. K. Patrick, WCLV(FM) Cleveland; and Mike Strude, KRTS(FM) Houston.



Rick Britton, HBM/Creamer, answers question during panel. From l., Eric Hamill, Lord Einstein, O'Neill; Lynn Nathanson, WCRB(FM) Boston; Britton; Beth Broderson, Hill Holliday; and Rusty Williams, Delphi.



The Duffys, Robert J. and Joyce, share some time together at party. He's the general manager and she's the co-owner of KIWI(FM) Bakersfield.



Sales people get together between sessions. L. to r., Patti Shannon, WRR(FM) Dallas; Roxanne Allen, KHFM(FM) Albuquerque; and Errol J. Rapkin, WFMR(FM) Milwaukee.



Ray Nordstrand, WFMT(FM) Chicago, l., and Ted Jones, WCRB(FM) Boston, in friendly discussion.



Sharing in festivities during reception at the John F. Kennedy library, are, from l., Lee Major; Warren Bodow, WQXR New York; John Major, KCMA(FM) Tulsa; and John Emery, WCRB(FM) Boston.



Len Mattson, l., KKHI(FM) San Francisco, and Robert Ingram, KXTR(FM) Kansas City, enjoy reception at JFK library, hosted by WCRB(FM).



Elise Topaz, WNCN(FM) New York and Bob Rush, "Wall Street Journal Report," syndicated series, put on a happy face at the library.



Between sessions, l. to r., Larry Krents, WQXR New York; Richard L. Kaye, WCRB(FM) Boston; and Simona McCray, WQXR New York.



At the opening day's luncheon, from l., Michael Langner, KHFM(FM) Albuquerque; Ken Haas, Boston Symphony Orchestra; Lynn Nathanson, WCRB(FM) Boston; and John Harbison.

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CMBA told of NPR, cable challenges

In his opening remarks at the annual Concert Music Broadcasters Association convention, held recently in Boston under the auspices of WCRB(FM), Michael Langner, president of the CMBA and general manager of KHFM(FM) Albuquerque, set the tone of the convention by putting the latest state of the classical radio arts in provocative perspective.

Basically, Langner called on the broadcasters to meet the marketplace "head-on" and to "show visibility and believability" and "to have a strong commercial presence." (See separate bylined piece by Langner on classical at the crossroads.)

Best, worst of times

Peter Besheer, executive vice president of Concert Music Broadcast Sales and the Concert Music Network, chairing the opening day's panel, "Strategies for Success in the 1990s," picked up the baton following Langner's talk. Borrowing from Dickens' *Tale of Two Cities*, he emphasized that classical radio is encountering "the best of times and the worst of times."

Concentrating on this paradox in classical radio, Besheer made the following points:

■ On the bright side of the moon, many classical broadcasters are enjoying their best revenues and highest rating points, and indications are that enormous profits are in store in the future.

■ On the dark side, many stations "are under very intense pressure to increase profits."

■ Many stations are facing heavy competition, more so than experienced previously, from cable and National Public Radio. "Being the only classical station in the market is no longer a safe place from competition."

Furthermore, Besheer noted, facts show that competition was one of the major factors last year in killing off one of two classical stations in the same market. And, he said, referring to the three major markets which have two commercial classical stations each, "While they officially don't compete with each other, they actually do, because the option facing classical buyers puts pressure on ad rates."

Also, Besheer pointed out, buyers of classical stations have recently paid out substantial amounts of money.

"That's good if you are the owner because the value of FM stations has grown considerably. On the other hand, the new owners are wondering whether these stations can deliver a high enough return to justify the format. This places a tremendous pressure on their profit return."

Growing audience competition from cable networks such as Arts & Entertainment, Financial News Network and The Discovery Channel, is another challenge facing classical stations, according to Besheer. These networks and others are highly appealing to classical radio listeners, he said. "The classical listeners, like others, are not one-dimensional. Both the core and the more casual classical listener—the type you need to expand the audience base—are interested in such subjects as science, travel and photography, all available on cable."

In addition, he warned that the industry may have fallen into a false sense of security in using research that doesn't take television viewing into consideration. "We're looking at the wrong numbers." A special run undertaken for the classical rep agency, noted Besheer, indicated that A&E has a viewing index among classical listeners of 189 and FNN had an index of 197. In addition, about 11% of the listeners watch 15 or more hours of cable per week.

Cable cuts in

Also, Besheer noted, cable is eating into classical radio advertising. "Cable has grown in a few years to a billion dollars in national revenue, compared to national spot radio revenue, which is estimated at \$1.3 billion. So, basically, cable TV is taking dollars out of our pockets nationally and hurting our audience locally."

Another concern, emphasized Besheer, is National Public Radio. "NPR has a publicly stated objective of doubling its audience size within the next few years." Special Birch Radio research he said, indicated that NPR has a bigger audience in 13 markets than do commercial classical stations. "If you want to bury your head in the sand and say, 'Well, that's OK, because they don't have commercials,' you have not been watching them. They are now selling rotating underwriter credits."

One of the other sessions, "Program-



CMBA panel on programming

ming for Ratings," aired differences in hiring of announcers. Mario Mazza, program director of WNCN(FM) New York, maintained the policy of the station is decidedly against employing air personalities who have classical backgrounds. But Robert Goldfarb, who chaired the panel and is program director of KFAC(FM) Los Angeles, took the opposite position.

Other aspects of the session involved discussions on how to program against a National Public Radio station in the market, airing long pieces vs. short pieces, and the difference between programming for ratings and programming for audiences.

On combating an NPR station, WNCN's Mazza noted a commercial classical station should be the "antithesis of what else is going on in the marketplace, and if a public station is doing things in traditional ways, I would advise the station to cut down on the form of the classical format. This means to use some automation with live assists, very little talk, a set of clocks to run the station on a daypart-by-daypart basis and a lot of linearity in the programming."

Peter Newman, program director at KING(FM) Seattle, a panelist who had been the PD at the public radio station in the market, KUOW(FM), said he responds to the station by being consistent. Also, he pointed out, the first things his station did to counteract KUOW was when, in 1981, it dropped its jazz programming in the early morning hours and reduced some talk elements.

In another part of the discussion, the panelists agreed there are differences between programming for ratings and programming for audiences. However, there were variations on the theme. Goldfarb noted that programming for ratings involves a different set of tech-

"Programming for Ratings" is discussed by, l. to r., Mario Mazza, dir. of programming, WNCN(FM) New York; Bob Goldfarb, program dir., KFAC(FM), Los Angeles, moderator; and Peter Newman, program dir., KING(AM) Seattle

niques. "Promoting call letters, as one technique, is primarily useful for diaries. You don't increase the number of listeners that way; you increase the number of reported listeners. And there is a real question of whether you want to fool Arbitron or whether you really want listeners."

Newman said that one concept doesn't preclude the other. "You can daypart and have shorter pieces, espe-

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cially in drive, and have longer pieces elsewhere to get audiences. But there are a lot of things that can be done to satisfy the need to play longer pieces, while at the same time to get the call letters out and to be clean about it, to get the ratings as well."

Research limitations

At one point, Newman noted he has serious reservations about research for classical stations. He called the value of researchers in most cases limited in scope. "I have found that, although they may be adequate for other formats, they are dismally uneducated or even what classical music sounds like."

On a question from the audience regarding how often a piece should be played, Newman said this is basically determined on a tier basis. "There are several hundred pieces we may want to get on the air every month or so, then there are others we may play every two or three months, and the third tier may contain more obscure pieces."

But besides addressing these various issues, the CMBA highlighted music licensing, one of its long-standing and major concerns in the classical radio industry, in a double session. In the opening session, which was moderated by Warren Bodow, president and general manager at WQXR AM-FM New York, discussions centered on the background of music licensing and an update on developments with the three licensing organizations, ASCAP, BMI and SESAC. On the panel was Pat Patrick, president, WCLV(FM) Cleve-

land, Ray Nordstrand, president, WFMT(FM) Chicago, and Donald Thurston, interim chairman of the All Industry Music Licensing Committee.

At present, classical music broadcasters pay a blanket license fee, as do broadcasters of other formats, for the rights to play music licensed by the three organizations. However, the classical broadcasters contend this is unfair, basically because much of the music they play is in the public domain. Even after years of futile attempts to change the situation, including seeking aid from the All Industry Music Licensing Committee, the status-quo has generally remained. BMI, at one point, yielded somewhat and allowed the broadcasters to log its music for a month, as a sampling from which the licensing group would be paid. However, pointed out Patrick, that agreement was dropped last year by BMI.

Reporting by ASCAP particularly has taken a hard line, noted Patrick, even in terms of auditing. Large discrepancies of fees have been reported between ASCAP and WCLV. In one instance, Patrick noted, "we found that not only did we not owe ASCAP any money but that they owed us."

In the second half of the session, Bodow noted that the classical broadcasters "feel both the rate and the procedure we are currently working under can be improved equitably, and we have some ideas how that can be achieved between now and when the next license comes up for renewal."

The broad range of concern by the classical broadcasters was directed at

ASCAP's representative on the panel, David Hochman, in a heated discussion. Hochman contended that any arrangement other than a blanket license would be "incredibly time-consuming burdensome and expensive, and would impair "your ability to broadcast the music the audience wants to hear and what you like them to hear."

He explained that the costs involved in figuring fees on a per-program basis would be bad for both sides. "For us to police a system related to a specific performance would raise the rates, and the more costly the reporting system is the higher the fees to you, and you will have to pass those costs on to the advertisers."

Nordstrand added that the broadcasters have never asked for special privileges because of format. "Our concern is that under the consent degree there was no option set up for a per-program agreement in addition to a blanket agreement to protect the interests of stations, which might have a disproportionate amount of high public domain music or nonmusic programming."

"Our purpose in the 1970s and now is to ask whether that pre-program agreement, could in its structure, rate, time-period and, particularly, reporting procedures, be a fair and viable one. Our greatest concern is to minimize the administrative cost of such a per-program agreement of the licensing organizations as well as the stations."

Other panel discussions included syndication, advertising and promotion. □

The syndication market is the topic for, l. to r., Dennis Miller, syndication mgr., WCLV/Seaway Productions, moderator; Mary Kate Rodman, v.p., mgr., WCRB Productions; Dick Baily, dir. of classical programming, BPI; Robert Conrad, v.p., program dir., WCLV(FM) Cleveland and Ray Nordstrand, pres., WFMT(FM) Chicago.

Syndication panel at CMBA convention



Viewpoints

Symon B. Cowles



President, Cowles & Co. Cowles was vice president of creative services at ABC from 1974 to 1981, during which the network moved from No. 3 to No. 1. Cowles was responsible for the "Still The One" campaign. His total career with ABC spanned 22 years.

Establishing relationship with audience a key to station promotion

For the past two years I have been fortunate to have been asked to serve as a judge in the annual BPME (Broadcast Promotion and Marketing Executives) Gold Medallion Awards Competition. The judging takes place over a three day period, which begins each dawn at 7:30 a.m. and generally ends after 6 p.m. The judges are presented with the rare opportunity to review well over 3,000 entries covering a broad variety of promotional categories, each of which is subdivided by market sizes.

From all of my experience, as a BPME judge for the past two years and as a working promotion executive for more than 30 years, I can assure you that good work does get noticed, and great work does stand out. Promotion that is saluted by your peers also tends to work in the field. Whenever great advertising is measured against its true objectives, it measures well. Time and time again, award-winning broadcast promotion has also won audiences, response and respect.

Subject is objectives

The problem with setting objectives in advertising and promotion is that they are usually very subjective. In the crush of the daily workload at a broadcasting company the statement of a marketing problem is too often summarized in terms of the daily ratings. "Let's promote (*fill in the blank*) and get those ratings up." Case in point: In the BPME competition, the statement of purpose for too many entries was something like, "... to increase our ratings."

It left me wondering whatever happened to long-range objectives in broadcast promotion. Such as: "To establish and/or improve our relationship with our audience, and with the advertising and governmental communities that support and regulate our industry."

In other words, whatever happened to broadcasting's concern with its image? If the BPME entries are any indication, very little is being done to communicate a positive flow of information from broadcasters to the various audiences they serve. For example, in the trade advertising category, the great majority of entries are from program distributors selling their wares. Very few television and radio stations appear to be trying to communicate with their own industry.

However, in contrast, there were a number of entries in the Special Projects area which demonstrated that stations around the country are deeply involved in community assistance and people projects. But, there doesn't seem to be any communication of those beneficial activities to the "outside" world.

It has long been recognized that a business image is projected by the sum total of the activities, or the lack of them, of a company. Those positive and negative aspects form our identity and the impression we leave with others. Unfortunately, the negative often has a more lasting effect. William Shakespeare understood the importance of projecting the positive side of a person's image when he wrote, "The evil that men do lives after them. The good is oft interred with their bones." That's probably why he had Marc Anthony remind everyone that Julius Caesar was really a good guy. Old Marc would have made a great promotion manager. But, then again, maybe he waited a little too long to tell the positive side of Caesar's story.

Profit in positive image

Perhaps it is old-fashioned for a station to promulgate a positive image to the audience, advertisers, and to government regulators; but it is still good business to do so, especially in broadcasting. *There is profit to be gained.* Audiences are still drawn to the famous and the familiar, local and national advertisers still prefer to do business with a company that has a solid reputation. And governments of all dimensions tend to listen more attentively to those with standing in the community.

These are the verities. Old-fashioned, but still valid in our free-enterprise society. But there are many more pragmatic business benefits to a positive image. One such example involves the problem of executive recruitment.

In the promotion field, there is an obvious shortage of highly skilled, knowledgeable, talented people. There are many reasons for this condition, including; the lag in training vis-a-vis the new technologies, the explosive growth of competitive media, and comparatively lower salaries. A strong image at a station, group or network tends to make that company far more attractive to the most attractive candidates. People, like organizations, prefer to go with the winners, or with those that project a winning image.

It is more than a matter of doing good. It becomes more a matter of doing great—in all areas. It is *the sum total of all promotion efforts* that make up the image of a station. When it comes to building a reputation, an identify or an image, the whole is truly greater than the sum of its parts.

Programming

Reps high on 'Golden Girls' but price and demos a factor; flexibility is praised

The off-network *Golden Girls*, set for either the fall of 1990 or 1991, depending on the stations' discretion, and sold by Buena Vista Television (TV/RADIO AGE, May 16), is getting good marks from a sampling of station reps. The only reservation they cast is that the demos of the sitcom series, which is currently on NBC, may skew old, but otherwise they have little doubt the show will do well in syndication. None of the reps interviewed had seen a presentation, as of presstime, however. Too, the reps usually a hard-bitten lot of critics, praised the marketing end.

In marketing, reps collectively say the flexibility BVT is proposing to stations airing the series will be advantageous in selling the strip. At Petry Television, Jack Fentress, vice president, director of programming, says the

"Golden Girls has a lot to recommend it and will play well in syndication."

flexibility aspects are "smart. That a station can start to run the show either year is in recognition of what has become a cautious marketplace in terms of buying such things as *Family Ties* and *Cheers*. While they were both moderately successful in terms of performance, I don't think they were in terms of return on investment."

Marketing aspects fine. At Harrington Righter Parsons, Dean McCarthy, vice president, director of programming services, says the marketing aspects are "fine. But the problem is what the pricing structure will be and the response of what that structure will be from the stations. My understanding is that Buena Vista's original thrust was to talk to group stations. I know they have talked to at least one of ours. But I don't think they were overly enthusiastic. They were interested in the program, but this is the *Cosby* year, then it will be the *Who's the Boss?* year and then we have *Golden Girls*, and they are all pretty expensive shows. The closer we get to the *Cosby* debut, the more nervous people become."

McCarthy at HRP believes *Golden Girls* will do better in early fringe than

in other dayparts. "Keep in mind, the TV audience is getting older, and the older audience has always been a very big fan of the early news. Consequently, if *Golden Girls* plays immediately adjacent to the early news, which is possible because by 1990 *Cosby* will be in its third year and *Who's the Boss?* in its second. *Girls* will have an appeal to the audience that's available and who have demonstrated a willingness to watch the early news.

"By the same token, in the central and mountain zones, it could be a very big hit at 10:30 at night. In Eastern and Pacific zones, the problem with running it at 11:30 at night is that the homes using television are dwindling. But all-in-all, *Golden Girls* has a lot to recommend it and will play well in syndication."

John von Soosten, Katz Programming vice president, director of programming, says as a network program, "it's fine. But when it translates into syndication, my concern is will it skew young enough to play in early-fringe or access, especially on the indies, or on affiliates between the soap blocks and news blocks and does it have more than just female appeal." All-in-all, von Soosten says he's "skeptical on *Girls* potential because of the demos. "I do want to see Buena Vista's research, however."

von Soosten adds that using *Girls* as an early-fringe vehicle leading into the news because of its older skewing compatibility may not be best. "You often want a younger skewing audience, because you know you are going to get the older viewers anyway. If you have an older skewing lead-in, you will have trouble getting younger viewers, so stations are looking to such shows as *Cosby*, which have younger audiences. If you want to try to build an audience you have to use a younger skewing audience."

The real test for the sitcom, as von Soosten sees it, is how it will do against other off-network sitcoms. "In network, it's never been up against other sitcoms."

Time period is irrelevant. Michael Levinton, Blair Television vice president, director of programming, notes that because *Golden Girls* is a cash-driven show, the flexibility offered regarding time period is irrelevant as far as the distributor is concerned. "If it were an unknown first-run show being launched for this fall, the distributor

might want to be very careful to make sure the show is placed in the best time periods and on the best stations, because performance in November would spur additional sales."

"However," he continues, "because there is a large lead-time in Buena Vista selling *Golden Girls*, it will have essentially all the major and important markets plus perhaps a full-lineup locked up long before the program has its first syndicated episode on the air."

The other point, Levinton notes, is that BV is proclaiming that the show is being priced so that all stations will get a chance to acquire *Golden Girls*. "This is nothing more than good business. But in this day of bad business practices, maybe just getting back to good business practices, is a reason to give somebody a commendation.

"They have done two things that are right: station discretion as to where a program plays and station market pressure dictating the price of a program, rather than some arbitrary figure that a distributor comes up with."



All the 'Golden Girls,' from Buena Vista. Admen see the off-network series as doing well.

On the performance potential, Levinton also sees some weaknesses regarding demos. "It's an old-skewing show and is female-oriented. I would rather have a show with bad composition and bad age off a great big household base than a show with perfect percentages off a teeny little household base. We see the window of the show for the first hour of early fringe time coming out of network soap time, but we would be afraid to play the show in access because of the absence of real good male appeal.

"But I'm going along with the research I've seen. There may be an entirely different part of the story."—

Robert Sobel

Admen see two days as key in NBC's fall schedule; divided on safe or risky

Although NBC made changes on six nights of its fall primetime schedule, the key ones occur on Wednesday and Friday, according to many ad agency executives.

Most admen seemed to think NBC had rightly taken some risks to maintain its leadership position but some saw the new lineup as playing it safe. There also were mixed opinions among the admen queried about several pilots, with their views divided mainly over *Something Is Out There* and *Midnight Caller*.

"The key, obviously, is what happens on Wednesday and Friday," according to Paul Schulman, president of Paul Schulman Co., network TV buying subsidiary of Gardner Advertising. "[Those nights] were iffy before the schedule was announced and they're still iffy. On Wednesday, much depends on whether *Unsolved Mysteries* works." If so, it will help the rest of the night, he said, but if not, *Night Court*, planned as NBC's Wednesday anchor instead, will be no better off than it was when it played there in 1986-87, he noted.

Sci-fi question. Turning to Friday, Schulman felt the question is whether *Sonny Spoon* can play better at 8 p.m. (ET) than at 10. Though lukewarm on *Spoon*, he nonetheless saw it as "more commercial than *Rags to Riches* was last fall."

As for *Something Is Out There*, he warned, "Sci-fi has been tried before on Fridays with [CBS's] *Logan's Run* and [NBC's] *V* and *Misfits of Science*, and met with little success."

"The key obviously is what happens on Wednesday and Friday."

Despite being cool to some shows, other agency execs tended to agree with Schulman that, given NBC's overall lineup and its major sports events, "NBC should easily stay No. 1" in 1988-89. At the same time, Schulman felt NBC's demographic profile may change, since it is now "going more adult 18 to 49 and male and away from the very young audience Tuesday, Wednesday and Friday."

At William Esty Co., Tom Winner, senior vice president and director, broadcast media operations, felt NBC's schedule "doesn't have any clin-

kers." With *Midnight Caller*, which he labeled "terrific," and *Dear John* and *Empty Nest* "hammocked very nicely" on Thursday and Saturday respectively, NBC seems to have helped its position, he said.

Still, Winner called the schedule "somewhat conservative," except for Wednesday, which with three newcomers and a transplant will be "their toughest night."

However, Steve Grubbs, senior vice president and director of national TV buying, BBDO, and Mel Conner, senior vice president and director, network operations, Saatchi & Saatchi DFS Compton, did not see NBC as playing safe. "NBC took a shot at more time



Richard Mulligan and Kristy McNichol, featured in "Empty Nest," comedy set for NBC on Saturdays beginning in the fall.

periods than I thought they would," said Conner.

"NBC said upfront they were not going to sit back because they're in first place," Grubbs added. He praised NBC's Wednesday and Friday fixes as "good moves," called *Vice's* 10 p.m. Friday return "a good idea" and felt *Mysteries* was inspired by Fox Network's success with *America's Most Wanted*.

Different opinions. But the most promising shows in his view are *Something Is Out There* and *Midnight Caller*, the latter due 10 p.m. (ET) Tuesdays. Conner, on the other hand, was not overly impressed with *Day By Day*, *Tattin-ger's* or *Midnight Caller*. The latter had a "dramatic" pilot but "I don't know if they can top that." *Nest*, he added, "wouldn't stand on its own nearly as easily as *Dear John*," which he called "very funny."

Tartikoff stressed before the 1,800 advertising people at the fall presentation in New York that "this is not a stand-still schedule," with NBC replacing 6½ hours with eight new shows, or one-third its lineup. "This is a game of survival and you've got to take risks," he said. "We've got to be aggressive."

There were no "bona fide" hits that "cut their own way" last season, as opposed to those having solid lead-ins, he said. "That's why there is erosion."

Tartikoff, who said NBC has "maintained the integrity of [its] winning nights" and slated "no unknown shows" in the crucial leadoff positions, conceded that his Wednesday overhaul required the most explanation for agency buyers. He described Wednesday as both "the most vulnerable night on network television" and "a night of opportunity."

Syndicators have chosen that eve-

Cosby puts on show at NBC preview

After opening the NBC fall pitch to the ad community as "mass with class" and "an advertiser's dream," Robert Blackmore, NBC's executive vice president of sales, introduced "our fearless leader"—at which point Bill Cosby came out, rather than Brandon Tartikoff.

In a half-hour monologue, considerably longer than NBC had planned on, Cosby touched on cable's inroads, the writers' strike, regular series' strength, his commercial endorsements, and his health. During *The Cosby Show's* life span, the comedian said, "Things have changed drastically. I think we all know cable has cut into [TV's] numbers."

Cosby took issue with Blackmore's emphasis on 1988-89 being a "season of events," and countered that "it's the foot soldiers [meaning weekly series] that do the job for you guys." NBC, he added, wins "because we do what we're supposed to do. We touch the people" who watch. During his rambling talk, the comic also ribbed David Poltrack, CBS's vice president of marketing, a couple of times. "Thank you for not paying attention to David Poltrack, who is 'Mr. Woe,'" he said at one point.

ning for their promotable specials about the Titanic, the pyramids and so on, he said, but if they can score there, "we can too." *Unsolved Mysteries* should not only "co-opt" such syndicated event specials, he said, but also be viable alternative for those who dislike sitcoms. *Mysteries* will offer "high profile cases" like the Son of Sam, live events and thematic shows, he noted.

Having reprogrammed Wednesday, Tartikoff cited promotional support as the next priority. The entire Wednesday roster will be "featured very heavily" in promos on the Summer Olympics, he promised.

The shows to be plugged will include

"Dear John" and "Empty Nest have been "hammocked very nicely."

Baby Boom, which should create a smooth flow between *Night Court* and *Tattinger's*, "a smart comedy/drama" from the *St. Elsewhere* production team, he said.

At least one other NBC move besides the addition of *Unsolved Mysteries* was inspired by threats from the non-network side. The deletion of *Our House* was due to its losing ground on a night, Sunday, when Fox could spark erosion, Tartikoff indicated.

Despite such intensifying competition, the NBC exec said he would not automatically accept lower audience shares. "What we have to do is not settle for 21 or 22 [Nielsen] shares," which is what NBC was getting on Wednesdays, enough to secure second place. *Golden Girls*, for one, proved network TV can get viewers "back into the network universe," he said, even on a night once conceded to pay cable's movies. "I still feel there's some ground we can gain out there."

At least two series missing from NBC's fall slate will return eventually, he pointed out. The network has ordered three two-hour movies and seven episodes of *Highway to Heaven* plus 16 episodes of *My Two Dads* as backups. As for *The Days and Nights of Molly Dodd*, he said its seven originals will get heavy promotion this spring and summer and added that that "dramedy" still could land a renewal if the ratings warrant.

Turning to his cancellations, Tartikoff said *A Year in the Life* was the toughest call. In fact, he said that was "the single hardest decision I've had to make in nine years." —**Jim Forkan**

Viacom enters interactive arena

The interactive market is heating up via a major licensing deal made by Viacom Enterprises based on *The Twilight Zone* and *The Honeymooners*. The agreement, which represents Viacom's first entry into the home computer area, is with First Row Software Publishing for home computer games based on both syndicated TV series.

The two games will be introduced at the Consumer Electronics Show, June 4-7 in Chicago. Rod Serling's *The Twilight Zone* will be available to outlets in June; the other, Jackie Gleason's *The Honeymooners*, will debut in September. Both games will be sold in toy, computer and book stores by mass merchandisers.

Zone is an interactive game designed for one player; *Honeymooners* can be played by up to four. In both games players control characters from the programs. First Row products include Prime Time, which won an EIA award for best strategic game.

Syndication shorts

Lorimar's *Mint Edition* movie package of 25 titles has been bought by WBZ-TV Boston and WUAB-TV Cleveland, bringing the total markets sold to 61. Other stations signed include WWOR-TV New York, KPIX-TV San Francisco, KTVT(TV) Dallas and KSTP-TV Minneapolis. The package includes *The Morning After*, *Power* and *The Boy Who Could Fly*. Also at Lorimar, *Superior Court* has been given a green light for its third year of first-run syndication. To date, it has been renewed by 97 stations, representing 73% of the country.

Multimedia Entertainment has cleared *Sweethearts* in 30 markets, bringing the total to 67. Some of the markets cleared for the series, which debuts in the fall, are KCBS-TV Los

Angeles, KGO-TV San Francisco, WJZ-TV Baltimore, KOCO-TV Oklahoma City, WZZM-TV Grand Rapids, KUTV(TV) Salt Lake City and WTEN-TV Albany. The half-hour strip is hosted by Charles Nelson Reilly.

It will be year two for **MCA TV Enterprises'** *Out of This World*. Eighty-one per cent of the country is sold, including 24 of the top 25 markets. Twenty-four new episodes of the weekly series are set to air starting in September.

Blair Entertainment is syndicating *Baseball's All-Star Comedy Classics '88*, one-hour special developed and produced by its sports programming arm, RPR Productions, in association with Major League Baseball's Phoenix Productions. The show is available for airing between July 2 and 12, to coincide with the July 12 All-Star game. The show humorously honors classic moments in baseball. Interviews with baseball stars are included.

D. L. Taffner/Ltd. has cleared 20 stations representing 30% of the U.S. in its first week of offering its new group of Family Animated Classics. Initial markets cleared include WABC-TV New York, KNBC-TV Los Angeles, WMAQ-TV Chicago, KRON-TV San Francisco, KDVI-TV Dallas, WKYC-TV Cleveland, KOMO-TV Seattle and WPXI-TV Pittsburgh. The Classics group consists of shows from Emerald City Productions, *Ghost Stories*, *Oliver Twist*, *Ben Hur* and *Phantom of the Opera*, plus two existing classics, *A Christmas Carol* and *Adventures of Robin Hood*.

Select Media Communications has added six stations to the *Relatively Speaking* lineup. These are KHTV(TV) Houston, WTVK-TV Knoxville, KZKC-TV Kansas City, KBSI-TV Paducah, WZDX-TV Huntsville and WXTX-TV Columbus, Ga. The half-hour game show strip is

Potomac adds radio services

Potomac Communications is spreading its wings into radio by offering a service package complement its TV coverage package at both the Democratic and Republican political conventions this summer. The radio coverage package includes studio and transmission facilities, a fully-staffed newsroom, including assignment desk; processing of credentials; travel arrangements; workspace; and full communications and editorial support.

PC has been providing editorial transmission and communications services to local TV stations at the quadrennial political conventions since 1976. IPC services 134 TV stations via one of its divisions, including Potomac News Service, syndicated feature service; Potomac Story Network; and One-on-One Exclusive, live-by-satellite newsmaker interview service.

Programming

offered for the fall on a barter split of four minutes for local and two-and-a-half for national sale.

It's a go for *Body By Jake*, fitness morning strip for the fall, according to its syndicator, **Samuel Goldwyn Television**. Clearances currently total 55 markets representing more than 60% of the U.S. Ten stations added recently include WLWT-TV Cincinnati, WFTV(TV) Orlando, WVUE-TV New Orleans, and WLOS-TV Greenville. Forty-eight of the 55 markets cleared are network affiliates. Barber split is four minutes local, three minutes national per half-hour.

Who was Jack the Ripper? **Harmony Gold** will try to get the record straight for TV viewers via *the Secret Identity of Jack the Ripper*, a syndicated two-hour "event" set for Oct. 28 before a studio audience and by satellite to the world. Reenactments of the crimes, profiles of suspects and evidence will give chosen experts the chance to try to tell it all.

Service offers transmission

A private communications network that will enable station program distributors, ad agencies, station rep firms and others to send messages instantaneously to as many as 750 commercial TV stations in the U.S. is set to roll.

The service, Hotline, will be introduced June 1 by MultiComm Telecommunications Corp., Arlington, an Amway Corp. subsidiary, and The VTC Satellite Network, North Hollywood. According to Gary Worth, VTC chairman, not only will Hotline be cheaper to use than any standard transmission method, but it will deliver the information to all 750 stations in less than 30 seconds. That compares to five hours for telex.

All equipment needed to receive Hotline communications will be provided at no charge to stations and can run unattended. Worth noted that Hotline's proprietary data bank and computer software will enable customers to originate messages from their own facsimile machines or personal computers and, for between 70 cents and \$1 per page for each addressee, transmit it confidentially to one or more addressees at up to 750 stations.

The Hotline data bank will include the call letters of every TV station on the line as well as names of each station's key personnel. Hotline will reach TV stations via FM subcarrier (SCA), or in markets not served by Multicam's FM SCA network, by direct satellite transmission to small, two-foot dishes.

In both cases the incoming signals will be relayed to a special Hotline receiver-printer terminal inside the station.

DIR buyback from Lorimar Telepictures

Lorimar Telepictures has sold DIR Broadcasting to DIR, which was bought by LT in 1986. Terms of the purchase agreement were not disclosed. Peter Kauff, DIR executive vice president, partner and cofounder, will end his fulltime commitment to the company, but will retain interest in

DIR, continuing to collaborate on upcoming projects.

The sale of DIR apparently was spurred by LT's need to pay off debts and was possibly part of a deal arranged in conjunction with Warner Bros. Communications intent to buy LT.

Regarding the purchase of DIR, Bob Meyrowitz, president, notes, "Our union with Lorimar Telepictures proved extremely productive; In the two years of our association DIR has quadrupled in size." DIR is a New York based company specializing in radio syndication and cable TV production.



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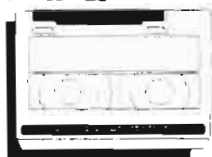
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Programming

Coral reorganizes; Granier is CEO

Coral Pictures, distributors of Spanish-language programming, has reorganized its English-language syndication division and will expand its operations in Europe.

Marcel Granier, Coral president, has become chief executive officer, replacing Sy Shapiro. In addition, the company plans to increase its sales personnel and to step up its marketing of both Spanish and English-language programming in Europe. Arrangements are being completed in Europe to implement the new marketing efforts.

On the sales front, Coral's six-hour miniseries, *Leonardo da Vinci*, has been sold to 10 stations, including WMHT-TV Schenectady, five Connecticut Public Broadcasting network stations and four in the Maryland Public Broadcasting network. The series was produced by RAI/Italy and premiered on CBS.

Also, 10 of the *Best of Your Show of Shows* half-hours have been sold to Channel 4 Network in England. The series, which contains 65 half-hours, has been sold in 27 markets in the U.S. In production, Coral in association with Super Q Radio/Miami, will produce a two-hour concert special for the Hispanic markets in the U.S. and Latin America.

Music rights, royalty management company

William Velez, a former business affairs executive at ASCAP, has formed William Velez & Associates. The new company will be a full service music rights and royalty management firm focusing on maximizing royalty income for companies and songwriters in television, film, advertising, Latin music and jazz.

It will offer a wide range of services

including ongoing auditing of domestic and foreign mechanical and performance rights payments, music clearances and preparation of TV and film cue sheets. Velez is based in New York. Phone number is 1-9 1-800-535-0554.

Hall of Famers named by ACT

Action for Children's Television has marked its 20th year and has announced its first winners to its Hall of Fame. Among the winners are KRON-TV San Francisco, for "creative local shows serving multicultural young audiences"; KING-TV Seattle, for "delight and diversity in local programming for children"; WMAQ-TV Chicago, for "its early and continued commitment to excellence in programming for children."

Singled out for Hall of Fame status regarding institutions were The Group W TV stations, for "helping to define broadcaster responsibility to children; Public Broadcasting Service, for "providing the brightest jewels in the children's TV crown"; and Nickelodeon, for creating a cable service expressly for young audiences. Also cited were The Disney Channel, The Children's TV Workshop and Family Communications, among others.

Raycom venture with Rasmussen

Raycom and Rasmussen Communications Management Corp. have formed a joint venture, Raycom/RCM Sports, to manage, produce and market Big Ten football and basketball TV packages for syndication this fall and winter.

As part of the coventure, Raycom Sports will also begin working with RCM in the presentation of individual member school packages for Illinois,

NATPE to stress programming

NATPE has come up with "The Art and Impact" as its theme for its program conference, set of for Jan. 24-27, 1989 in Houston. Joseph Weber, chairman and chief executive officer of the organization, developed the concept for the theme shortly after the 1988 convention ended.

Under the theme, programming will be emphasized, he said. "We have spent a lot of time focusing on the bottom line of the business of television. That is an important element, but it's time to get back to programming. Without programming there is no business."

Next year's schedule will include seminars on children's programming, alternate program sources, high-definition TV, the changing role of today's programmer, how to use news talent in programming, and pressing needs facing the syndication community.

A special management seminar emphasizing "fun" is scheduled, according to program chairman Rick Reeves, as well as a series of special international events. A conference keynote speaker will be named shortly.

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Programming

Purdue, and Iowa radio and TV. RCM has held the TV rights to the Big Ten Conference since 1986, when it presented 27 basketball games to homes in 40 midwest markets. Last fall RCM televised 13 football and 29 basketball games to a seven-state region that reached 16.9 million homes. RCM last year produced 121 live telecasts.

Combined RCM and Raycom Sports productions are expected to reach more than 70% of the U.S. households. Raycom will serve as managing partner in the coventure. It holds TV rights to Southwest conference football and basketball, the Kickoff Classic and Liberty Bowl, the basketball rights to the ACC (in partnership with Jefferson-Pilot Teleproductions), Big Eight, PAC-10 and Metro Conference games.

Fox hunt yields three newcomers

Fox Broadcasting Co.'s Fox Network this fall will replace one Saturday hour while keeping Sunday intact and adding a Monday movie package.

Fox told the ad community in New York that *City Court*, its *21 Jump Street* spinoff, will open Saturday nights this fall, replacing *Family Double Dare* at 8 p.m. (ET). That will be followed by *Page One*, a magazine replacing *Dirty Dozen* this summer; *Angels 88* will take over that slot come fall.

Ad agency execs declined to discuss the projects as a video malfunction at a New York presentation kept Fox from showing its pilots. The presentation was "a disaster," one said.

Zooming in on people

Michael Zucker has been promoted to senior vice president, marketing, **Columbia Pictures Television**. He has been vice president, marketing, since 1985 when he joined Embassy Tele-



Michael Zucker

communications and later continued in a similar post with Columbia/Embassy Television. Prior to 1985, Zucker spent six years with Lorimar as vice president, television marketing.

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Donna Carolan has been named vice president, creative affairs at **Joseph Feury Productions**.

Richard King and **Paul M. Hughes** have been elected to **King World Productions** board of directors. King is a member of the King Family and a major shareholder, working for the company as a consultant. Hughes is president of King World's newly formed broadcast division, which was created in mid-February.

Jim Packer has been promoted to director of sales, eastern division at **Buena Vista Television**. Packer has been account executive, eastern division, since May 1986. He reports to Peter Affe, vice president, East Coast operations.

Samuel Goldwyn, Jr. has been named chairman and chief executive officer at The Samuel Goldwyn Co., and Meyer Gottlieb has been appointed president and chief operating officer. Before joining SG in 1976, Gottlieb was a senior manager at Price Waterhouse & Co., where he worked with clients including Jack Warner, Walt Disney Productions and Columbia Pictures.

Daniel C. Zifkin has joined **MCA TV Enterprises** as director, advertiser sales, midwest. He most recently was account executive at Blair Television in Chicago. Before that, Zifkin was sales rep for *Parade* magazine and director of sales, central region, for the RCA-Rockefeller Entertainment Channel.



Daniel Zifkin

Betsy Vorce has been appointed to the new post of vice president, public relations, **Viacom Entertainment Group**. She rejoins Viacom after a stint at King World Productions, where she was vice president, public relations. In her previous Viacom tenure, she was director of public relations at Viacom Enterprises.

David Champtaloup has been named

senior vice president at **Fremantle International**. For the past seven years, Champtaloup has been with the Children's Television Workshop, most recently as its vice president, international.

Peter Gimber and **Kim A. Schlotman** have been promoted by **Group W Productions**. Gimber adds vice president to his eastern region manager title. Schlotman, formerly account executive, has been named eastern division manager.

Joyce Tudryn has been promoted to associate executive director of the **International Radio and Television Society**. She was IRTS director of programs and services.

Bob Greenstein has been named southern division sales manager at **Four Star International**. He comes to Four Star with an extensive background in acquiring, marketing and



Bob Greenstein

selling programs. Before joining Four Star, Greenstein was president of Greenstein Enterprises.

Cable programming

Showtime has designated June as Comedy Month, highlighted by the debut of a new half-hour series of classic Jackie Gleason sketches, *Gleason: He's the Greatest Marathon* from his CBS days; *Brothers*; a one-hour comedy special hosted by *Karate Kid* co-star Pat Morita and starring Mark McCollum; two new episodes of *Poison* plus series and specials featuring Garry Shandling and others. *Gleason* will kick off in a three-hour marathon on June 17.

American Movie Classics will add 51 MSO cable systems and increase its subscriber base by 2.2 million subscriber this year. It's being positioned as a bonus to basic service on ATC systems.

Bravo will add a regular time slot

this fall dedicated to "Culture for Kids." The show is scheduled for Sundays at 5 p.m. and will include classic and foreign films, theater, jazz, dance and opera. The premiere shows will feature two fantasy operas by Maurice Sendak and Oliver Knussen, British composer.

Tempo Television will provide 14 hours of the new global access program *Work World Access Television* beginning this month. The one-hour program airs during the week at 11 a.m.-6 p.m. and on weekends at 2 a.m. Also at Tempo, the cable network has added *The Sullivans*, Australian TV series. It airs on Mondays and is repeated on Fridays. And the network has unveiled a 60-minute weekly show on the big bands. Called *Big Band Days*, the show airs three times weekly Mondays at 9 p.m., Fridays at 10 p.m. and Sundays, at 8.

ESPN will televise the All-American Bowl beginning Dec. 29 in primetime from Birmingham. ESPN's college football season begins Sept. 1., when Southern California is pitted against Boston College, in the first of 27 College Football Association telecasts. Also upcoming is an Ivy League series, as well as late-night Saturday and Thursday night games.

Nielsen has come out with pay-cable and VCR data on penetration. The latest report, for February, shows that pay penetration in U.S. households is 28.3%, based on its local market service, Nielsen Station Index, and on responses to diary questions. The top 10 DMA markets in terms of penetration are Laredo, 53.5%; Victoria, 44.9%; Honolulu, 43.3%; Norfolk-Portsmouth-Newport News, 42.2%; New Orleans, 41.6%; Biloxi-Gulfport, 40.9%; Angelo, 40.4%; Jacksonville, 39.6%; Hartford-New Haven, 38.4%; and San Antonio, 38.2%.

Arts & Entertainment has signed to an agreement with **Devillier-Donagan Enterprises** to distribute *The Divided Union*, a coproduction of A&E and Britain's Channel 4. *Union* made its North American premiere on A&E on November, 1987. It's a five-part mini-series which chronicles the Civil War.

Network Corp. Associates, will sell national advertising on **Movietime** to the Chicago, Minneapolis and St. Louis Markets. Movietime is an all-entertainment news and promotion basic cable network. Among movie studios placing ads on Movietime are Lorimar, Universal, Orion and Cannon.

WBZ-TV BOSTON CARRIES THE TORCH

Olympic fire fuels sales
despite lackluster
Boston economy/71

SHY GUYS

Retailer clinic
brings new advertisers
into KXTV/72

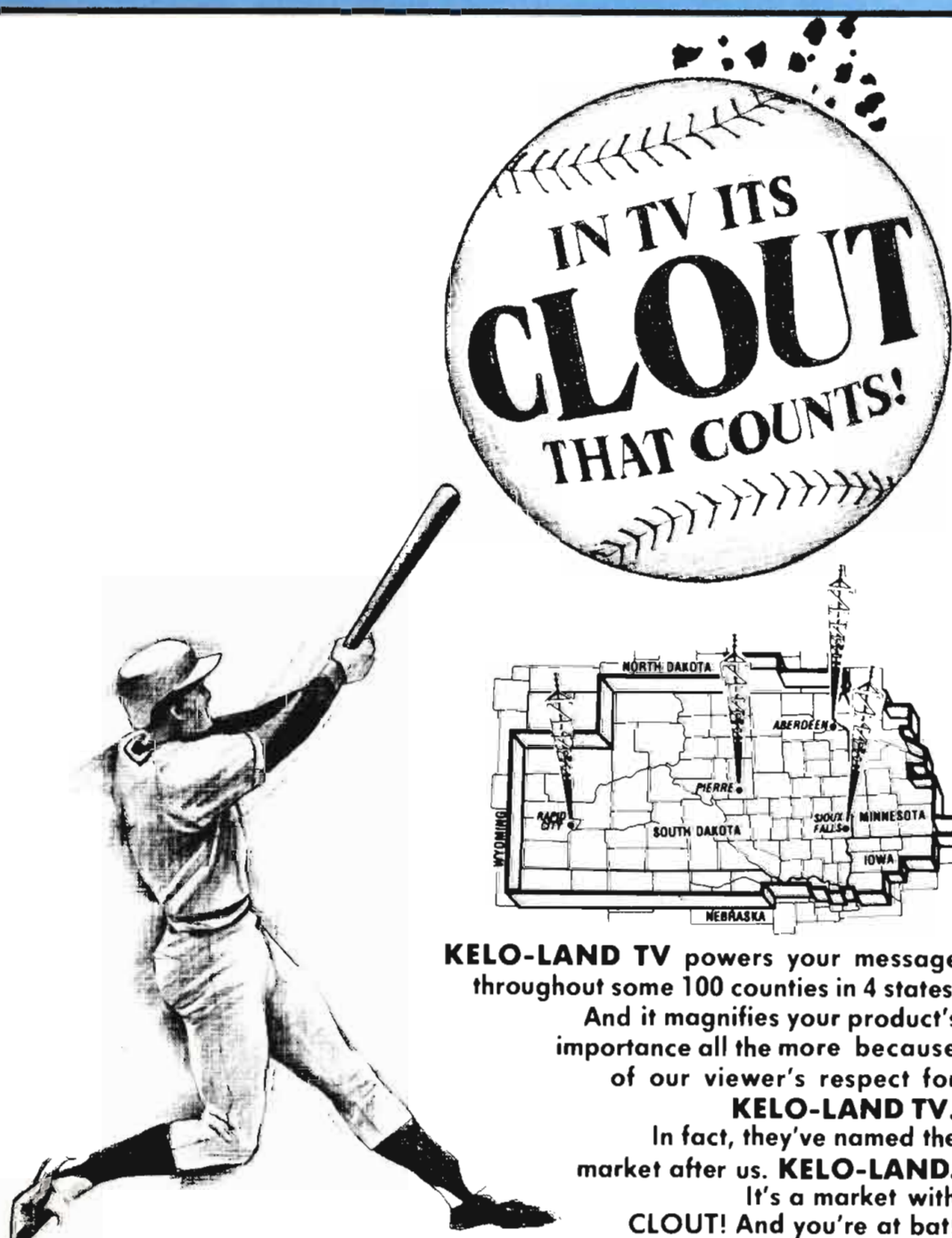
SPOTLIGHT ON...

Ketchum's Walsh
sees local 15s
getting cheaper/75

TELEVISION/RADIO AGE

Station Report

May 30, 1988



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Olympics fire fuels WBZ-TV sales, despite lackluster Boston economy

Boston broadcasters are holding their breath, hoping the economy will rebound in the third quarter following a lackluster second quarter.

So says Tony Vinciguerra, general sales manager at WBZ-TV, the NBC affiliate. Even though the economy is in a slump, Vinciguerra is counting on the Summer Olympics to give the station a boost during the last two weeks of September and then kick off the fourth quarter with more Olympics coverage plus the World Series.

While WBZ seems to have more going for it than some of its competitors, the overall market has not been good.

"It's been an unstable year," says Vinciguerra. "We don't know what will happen. Our advertisers aren't even sure what's happening. I think this market is in a state of transition. There's a lot of uncertainty, but that's probably true throughout the country."

Fast start. WBZ, like most other stations, went into 1988 feeling bullish about the economy. And the first quarter seemed to justify the confidence, with combined local and national sales in Boston up about 15% over the same 1987 quarter.

But then the bottom seemed to drop out of the market. Retail sales plunged, car sales were off, two large ad agencies, including McCann Erickson, closed

WBZ hopes to be 60-70% sold out in Olympics time when spot opens for the 3rd quarter.

their local offices. Zayre left town and so did all local Jeep advertising after Chrysler took over the company.

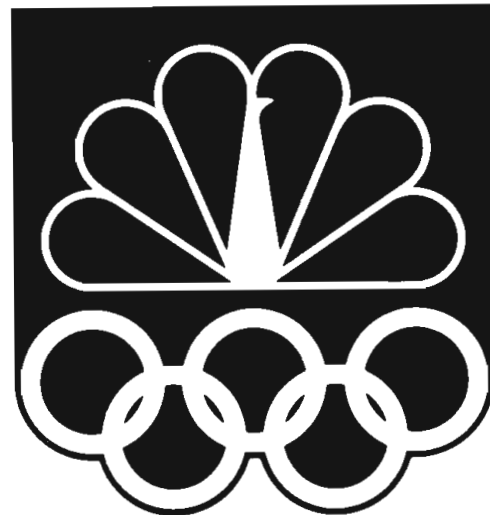
"A lot of money left the market in a hurry," says Vinciguerra.

As a result, second quarter sales for the entire market were up only in the single-digit range, says Vinciguerra. Total second-quarter revenues for the Boston television market (local and national combined) amounted to just over \$100 million, says Vinciguerra.

Hopeful signs. With Boston's overall third-quarter picture uncertain, Vinciguerra does see some hopeful signs. Car sales, for example, are recovering. Also, he's still standing behind an earlier estimate that national-local spot dollars would bring about \$400 million into the Boston TV market. That's an increase of 10-12% over 1987.

WBZ's ace in the hole is the NBC Olympics. To date, Vinciguerra says the station has sold about half of its Olympics inventory, with about 12

WBZ-TV 4



sponsors committed to the gold, silver or bronze packages. Top package runs for about \$1 million, he says.

"We don't know how much money is available in the market for Olympics advertising," says Vinciguerra. "Obviously we're selling it as an upscale high-income audience, but you have to get out there and sell it."

While WBZ is not making any guarantees, it is telling advertisers to expect a primetime household rating of about 25-26.

By the time third-quarter spot budgets begin to come in, Vinciguerra hopes, his Olympic time will be 60-70% sold.—**Jack Loftus**

Latin news gets yanked; KALW irked

National Public Radio's recent cancellation of *Enfoque Nacional*, a Spanish language news service, poses a programming challenge for San Francisco's National Public Radio affiliate KALW-FM, according to station manager Daniel del Solar.

"The decision to cancel *Enfoque Nacional* is very bad news for KALW," said del Solar. "*Enfoque* had provided national and international Spanish-language news to a growing number of noncommercial and, lately, commercial radio stations throughout the nation. Its proposed demise will leave public radio without this service, decreasing the uniqueness of public radio," he said.

KALW, the second oldest noncommercial FM station in the United States, is licensed to the San Francisco Unified School District. The programming audience is estimated at 77,000 per week, based on the January '88 Arbitron figures.

The Spanish-language news sum-

KTVU live from Moscow youth meet



On May 11 and 13, viewers of KTVU-TV's 10 O'Clock News in the San Francisco Oakland area saw live coverage from Moscow of the 1988 Helsinki-U.S. Soviet Youth Conference. Here KTVU cameraman Don McCuaig tapes reporter Leslie Griffith getting reaction from the youngsters. What Griffith and McCuaig brought back is being edited into *To Russia with Love*, a KTVU special scheduled for June 9.

KXTV's clinic for shy retailers brings new advertisers into TV

To judge from their titles, Bill Gonzales, local sales manager for Belo Corp.'s KXTV(TV) Sacramento and account executive Ellen Sternberg are in the television business. But not so incidentally, they've also become educators.

Since April, Tuesday mornings have been set aside for their workshop on *Understanding Television* for new and prospective advertisers. Says Gonzales: "We don't sell KXTV. We sell television. Our proposals even include mixes of television with radio."

He credits Sternberg with the idea,

*"If we can teach
10 or 12 people
at a clip, it's
well worth it."*

one that came about because "We found so many retailers who wanted to be on TV, but they didn't feel comfortable with it. Because they weren't sure how to go about it, some seemed almost intimidated by television. So we figured if we could help educate more retail people about our medium, we'd wind up being beneficiaries of at least some of the buys they'll be making, if and when they do decide to try it."

Latin yank irks KALW-FM

(Continued from page 71)

mary was particularly critical to KALW because the station broadcasts in a major market with a large Hispanic population: Approximately 20% of the Bay Area population is Hispanic. Since the program will no longer be produced or distributed by NPR, del Solar believes that "KALW will be seriously hampered in providing a full range of minority programming of national broadcast quality."

NPR has replaced the show with a daily 12-minute news feature in English about Latino issues. KALW airs this new broadcast during its weekday news block from 11 a.m. to noon and has added English language daily feeds from the Latin American News service's LANS. (LANS is organized out of El Paso's KXCR-FM.) del Solar is concerned that listeners who tuned in to the Spanish-language weekly news service will lose interest in the station.

A hook. On a national level, the loss of *Enfoque Nacional* could mean that the 80 stations carrying the program might have to drop any ongoing programming that is like *Enfoque*. "Without the *En-*



Takes time. Sternberg says the idea came to her "because I found in case after case that many of the local people I call on need to understand more about how to use television and make it work for them the way it does when it's used intelligently. The problem is, teaching someone from scratch takes time. Each of our sessions is four hours long. We just don't have four hours to spend, one-on-one on each prospect. But if we can do it with 10 or 12 people at a clip it's well worth the effort."

The process starts with a questionnaire Sternberg developed that asks prospects about their business "so we can use the marketing consultant approach. It's not just how many spots I can sell them to run next week. When they *do* use television for the first time, we want to make sure it produces for them. The answers to the questionnaire tell us the best way for them to

foque program as a hook, stations will be tempted to opt out of any specific coverage or programming that would build a Latino audience," noted del Solar. "A station needs a 'tentpole' to help organize local programs with a similar orientation. Also, as a system, NPR will be viewed by the Latino community as serving less the Latino community."

*Without "Enfoque,"
stations may
opt out of
specific programs
to build a
Latin audience.*

Although NPR cites budget limitations for the cancellation of *Enfoque Nacional*, del Solar believes otherwise. "At \$200,000 per year, it is not much money if we consider that public broadcasting as a whole will be receiving \$214 million from Congress to operate this year."—**Matteson Barcklay**



Ellen Sternberg

get the most out of their schedule and at the same time tells them what to avoid."

The questionnaire covers who the prospect's customers are: men? women? families? people who work? And what neighborhoods do they come from? The prospect is also asked where their business will be five years down the road. Is the goal rapid expansion or steady, longterm growth?

Easy to overlook. Going back to the questions about the retail prospect's customers, Sternberg explains, "If he tells us most of them are working people, we don't want to put him in daytime. I know that sounds obvious, but the obvious is too easy to overlook if we're not organized. The purpose of the questionnaire is to keep their advertising organized."

In addition to *How to Look at Your Own Business*, the workshops cover *Mechanics of Buying Television*, *Examples of Different Types of Local Ad Campaigns*, *Buying Strategies with Different Budgets* and *Commercial Production*. And the "students" get a booklet about what they heard to take home with them. The classroom is the station's studio, with the equipment right there on the floor for commercial production demonstrations.

As an example of buying strategy, Sternberg describes her work with a fast food chain whose area franchises formed a group to advertise in order to build up their summer business. Creatively, she says, "The idea was to keep the message simple, featuring one menu item and using just one central telephone number. The budget wasn't large, so we showed them how to spread their dollars further by going on for two weeks, lightening up in week three, then going heavy again in week four. And we mixed in some 15s with the 30s

to stretch the dollars even farther.”

Asked about the 15s, she explains that “if we had to replace a 30 with two 15s, and had to scrounge up another advertiser who already has a 15 in the can to run with our restaurant group, yes, that would be more expensive. But where we have natural 15-second avails left over to fit them into, we only charge slightly more than half the price of a 30.”

In any case, KXTV was able to put together a package that fit the franchisees’ requirements at less than it would have cost them to go the direct mail route with a coupon offer that would have been their alternative to using TV.

Common sense. One requirement, for instance, was no early morning commercials because these restaurants don’t open until 11 a.m. They don’t serve breakfast the way some fast food chains do. And no late night spots because they stop delivering after 11 p.m., “and there’s no use irritating people for no reason.”

Sternberg adds that even though the restaurants are offering a special price



William Gonzales Jr.

in their commercials, “They still aren’t discounting their food as much as they would have had to in order to make their mailed coupons worth the trouble to their customers.” And she “made sure the TV cost-per-1,000 homes we were comparing to what would have been their mailing cost-per-1,000 applied only to metro area homes. These franchisees are located only in the Sacramento metro area, and their mailing would have been limited to metro area homes. That means all the people in the rest of the ADI who see their commercials are pure bonus for them.”

Gonzales says the station is using a long range approach, and “We don’t expect immediate sales. On the other hand, we’ve only been doing this since April and already have two new accounts on the air and two more ready to sign up.”

One Seller’s Opinion



Adding value, listener brand use, and other ways to stiffen rates

Kaufman

There are five major criteria that influence your ability to keep your radio station rates up. They are supply and demand (or how badly you need the business), perceived product quality, added product value, selling the value of your station and potential client prospects, or leads.

Everyone knows, the greater the demand and the smaller the supply, the stronger position you’re in to keep your rates up. Strong ratings will naturally influence the demand for your time. In some instances you may be in a position to turn down business. But if ratings are poor and you have an abundance of unsold time, the buyer is in a stronger position to negotiate a lower rate.

But ratings are only one of several factors involved in holding the line on rates. How does the buyer perceive you and your station? This is “perceived product quality.” Even with mediocre ratings, the buyer may perceive your station as a major contributor to the success of his campaign.

Just as we don’t always buy the cheaper product, but sometimes pay a little extra to assure workmanship and reliability, so may the advertiser. When you get your automobile serviced, you would rather take it to a more reliable mechanic than to the cheaper one. The buyer is buying more than just commercial time on your station. He or she is also buying *you*: your knowledge, your servicing, your punctuality, your honesty and integrity, your sincerity, even your smile. Don’t always believe the reason you weren’t bought, or that you had to drop your rate, was due solely to your ratings.

Rather than being asked to lower your price, try to add something to your overall package. This is “added product value.” What else can you give your client? Is it a promotion, exclusivity, a ticket give-away to an event?

Other factors buyers take into consideration can include the “type” of audience your station attracts. What is unique about your audience’s lifestyle? Can your station point to a major loyalty factor? Do some announcers have greater rapport with their listeners? What percentage of the product does your audience consume? It’s the salesperson’s job to convey this vital information to the buyer. The consumption rate of your audience may be higher than that of the station with higher ratings. Does the buyer prefer 12 people who eat one hamburger each, or six people who consume three hamburgers apiece?

Another reason we may be forced to drop pricing is not having enough leads to follow up. With more leads, we could contact more prospects who would pay the going rate. I encourage stations to subscribe to a “mailing list” company, where they can get 1,000 potential clients, one on each index card, with the name of the decisionmaker, telephone number, revenue, years in business, etc. And many of these companies don’t have advertising agencies. In my seminars I stress that stations should never have to “need” the business. When we begin to “need” the business we are at the buyer’s mercy.—**Richard Kaufman**, president, *Speaking for Success, Inc.* and *Radio Sales Dynamics, Inc.*, New York, who conducts seminars for radio and television broadcast groups, associations and advertising agencies.

Representatives



Tom Poulos has been elected an executive vice president of McGavren Guild Radio and will serve on the rep's executive committee. Poulos is regional manager of McGavren Guild's Boston sales office and now moves up from vice president.



Dick Goldstein has been appointed corporate vice president and national sales manager for the Rockets independent sales team at Seltel. He was previously president of Katz Independent Television and a senior vice president of Katz Television.

Tom Magness has been named vice president of TeleRep's Television Marketing Associates and director of marketing for the rep's retail marketing service arm. He was formerly president of Thomas Carew and Company, a retail apparel store in Dayton, Ohio.

Gretchen Jordan-Farrell has been promoted to manager of Blair Television's ABC sales team in Los Angeles. She joined Blair in New York in 1980 following research posts with HR Television, now Seltel, and Petry. She is succeeded as assistant manager of the Los Angeles CBS sales team by **Christopher Newgard** who moves up from account executive.

John Brickley, regional manager of the Boston sales office of Hillier, Newmark, Wechsler & Howard, has transferred to Detroit as regional manager there. Brickley joined Hillier last April from McGavren-Guild Radio, and before that had been with Weiss & Powell, also an Interep company.

Stations



Bob Chambers and **Martin Damin** have new responsibilities at ABC Radio Network. Chambers, formerly vice president/special program sales, becomes vice president/national sales manager. Damin, formerly vice president/network sales at Eastman Radio before joining ABC as an account executive last year, now moves up to sales manager of special programming.

Bill Miller has been named vice president, chief operating officer of KTVK-TV Phoenix. He joined the ABC affiliate in 1986 from KTSP-TV Phoenix, where he had been news director and now, at KTVK, steps up from station manager. He is also the current president of the Arizona Broadcasters Association.

Ernie Whitmeyer has been promoted to general manager of WFCT-TV Fayetteville, N.C. and **Glenn Yearby** moves up to local sales manager. Whitmeyer had been station manager and Yearby had been an account executive at the station.

Mel Diamond has joined the Spanish language Cadena Radio Centro Network as vice president, sales. He moves to CRC from the top sales post at Satellite Music Network.

Donald K. Parsons has been named to the new post of vice president of marketing—owned and operated stations of Telemundo Group. He moves in from Univision affiliate KDTV(TV) San Francisco where he had been vice president, general sales manager.

David Macejko has been appointed vice president/general manager of Jacor Communications' WFLA/WFLZ(FM) Tampa-St. Petersburg, recently acquired from Sconnix Broadcasting. He is succeeded as general manager of Jacor's WEBN Cincinnati by **Jaqui Brumm**. She came to the station in 1970 as a request line operator and now steps up from general sales manager.

Richard L. Wexler has been named vice president and director of sales for HSN Silver King Broadcasting Co. He had been sales manager at WWHT-TV Newark, N.J. and before that had been local sales manager for WPIX-TV New York.

Blaise Leonardi and **Frank Leoce** have joined Westwood One as Eastern regional sales managers. Leoce is responsible for adult network sales for the Westwood One Radio Networks, Mutual Broadcasting System and the NBC Radio Networks, and Leonardi heads young adult network sales for the three units. Both executives come from Capital Cities/ABC Radio Networks.

Phil Arnone will serve as acting station manager of Lee Enterprises' KGMB-TV Honolulu until a new general manager is named to succeed **Lee Carlson** who has resigned. Arnone is program and broadcast marketing manager of the station.

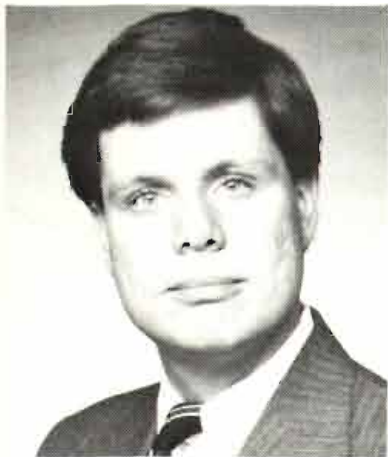
New satellite dish saves KVVU money

Among installations at the new \$7 million broadcast center just completed by KVVU-TV Las Vegas is a new steerable, polar-mount earth receiving dish that permits an equatorial scan. This, say the engineers, allows the Meredith Corp. station to pick much more of its programming off a wider array of satellites "at a substantial cost saving" compared to paying for shipping and receiving of tapes by air freight. The station's other and older receiving dish is on a stationary mount.

KVVU vice president, general manager Rusty Durante says the new layout consolidates the station's administrative, sales and production operations, previously divided between two locations. The new 30,000 square foot building constructed by The Austin Co., includes two large studios, each designed for an increased schedule of live programming; two high-tech post production suites; an electronic graphics room; client viewing and conference rooms; guest dressing rooms, and employee and visitor lounges. It will accommodate a staff of 90.

Spotlight On . . .

Michael Walsh



*Senior vice president
Media Director
Ketchum Advertising
Pittsburgh*

Mike Walsh recalls that a few years ago, when the idea of 15 second commercial units first came up, "It was a hot topic. Some clients worried about how effective 15s would be, surrounded by a sea of 30s. A number of studies appeared, working over the much trodden ground of broadcast clutter and what more of it might be expected to do to commercial impact. But today more clients accept 15s as a commonplace fact of life, and so do more local television stations."

He notes that, "Unlike the networks, where de-

mand for 15s remains relatively high, demand at the local level has been lower than most stations had expected. One result is that we've seen pricing drop a bit. On affiliates, pricing has come down to about 60% to 70% the price of a 30, and on independent stations it's dropped to 50% to 60%. That's down significantly from only six months ago."

Walsh believes it's premature at this point to predict if or when the pricing of 15s might drop to 50% the cost of 30s, "but whether on affiliates or independents, actual price levels depend on the strength of the marketplace. And that varies by market and can go up or down from one week to the next. It's a question of what the market will bear at any given point in time. But right now there seems to be no regional patterns of strength or weakness we can point to. It's up or down, in this market or that, and it can change from quarter to quarter."

Walsh says his buyers have been getting "generally good acceptance for local 15s in most dayparts, with the exception of some clearance problems in prime access and late fringe. Both dayparts tend to be tighter than the others and late fringe and prime access aren't ideally formatted to accommodate too many 15-second opportunities anyway."

He says he's "glad to see that local 15s have turned out to be less of a problem than most people had originally thought, and, instead, have developed into one more useful weapon in our growing media arsenal. But I still hope they don't degenerate into seven-and-a-half-second units. Enough is enough."

In a word...
Quality



The First Name In Radio

WBZ, Boston WINS, New York KYW, Philadelphia KDKA, Pittsburgh
WMAQ, Chicago KODA, Houston KQZY, Dallas/Fort Worth
KQXT, San Antonio KEZW (AM) and KOSI, Denver KMEQ-AM-FM, Phoenix
KAER and KFBK (AM), Sacramento KFWB, Los Angeles KJQY, San Diego

Westinghouse Broadcasting Company

Buyer's Checklist

New Representatives

Banner Radio is the new national sales representative for WOYK York, Pa. The station, owned by Starview Media, Inc., programs oldies.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of KQCR(FM) Cedar Rapids, Iowa. The station features contemporary hits.

Katz Hispanic Radio Sales has added KALI Los Angeles and WAQI/WTHM(FM) Miami to its list of client stations. WAQI is a Spanish-language news and talk station and WTHM offers sold adult contemporary music and jazz. KALI airs an international mix of adult contemporary music and contemporary hits.

MMT Marketing Division has been selected as national sales representative for WYTV(TV) Youngstown, Ohio. The ABC affiliate is owned by A. Richard Benedek.

Regional Reps Corp. has signed new radio station clients WBLW Royston and WBLU(FM) Hinesville, both Georgia. WBLU features contemporary music and WBLW carries a modern country format.

Savalli Broadcast Sales has been named national sales representative for KTBV-TV Anchorage, Alaska. The independent broadcasts via Channel 4.

Seltel has been appointed national sales representative for WFYF-TV Watertown-Carthage, N.Y. The ABC affiliate broadcasts via Channel 50.

New affiliates

CBS RadioRadio for young adults has added new affiliates WRNO(FM) New Orleans, WEDR(FM) Miami and KKFR(FM) Phoenix. And WINZ Miami and WSUN Tampa have joined the station list carrying CBS major league baseball and National Football League broadcasts.

Metropolitan Broadcasting's Texas State News Network and **Dallas Cowboys Network** have signed new affili-

ate KTBB Tyler, Texas. Texas State Network officials call the Dallas Cowboys Network "the largest radio network in the National Football League."

New Call Letters

WTAF-TV Philadelphia has filed to change its call designation to WTXF-TV, subject to FCC approval. The station was acquired by TVX Broadcast Group last April, along with four other independent television stations, from Taft Broadcasting Co.

Transactions

Price Communications Corp. has sold WWAY-TV Wilmington, N.C. to **Adams TV of Wilmington Inc.** for \$26 million, subject to FCC approval. Price purchased the ABC affiliate last August for approximately \$16 million. Completion of sale will give Adams 10 TV stations and nine radio stations.

Jacor Communications has completed acquisition of WFLA/WFLZ(FM) Tampa, Fla. from Sconnix subsidiary

Tampa Bay Broadcasting Inc. for \$20 million. Terry S. Jacobs is chairman of Jacor and Frank E. Wood is president.

Metropolitan Broadcasting Corp. has agreed to sell WWBA(FM) Tampa-St. Petersburg to **Cox Enterprises** for \$17.1 million excluding receivables. Stanley G. Mouse is president of Cox's broadcasting division and Metropolitan, which last month agreed to merge with Sillerman Acquisition Corp., is headed by Carl G. Brazell, Jr.

Olympic Broadcasting Corp. has completed sale of KHIT(FM), formerly KKEY, to **Pacific FM** for approximately \$11 million. Olympic chairman James D. Ireland III expects the sale to result in a gain of some \$4.7 million for Olympic.

Shepard Communications has acquired KKYK(FM) Little Rock, Ark. from **Snider Corp.** for \$6.5 million. John Shepard is president of the buying entity and Ted L. Snider heads Snider Corp. Broker in the transaction is Americom Radio Brokers.

RAB adapts RKO Radio sales course



Return on investment. *Jim Arcara, right, president of Cap Cities/ABC Radio and chairman of the Radio Advertising Bureau, presents copy of RAB's Basic Radio Sales Training Course to Jerry Lyman, president of RKO Radio. RAB's new course is modeled after a 1974 course designed by RKO Radio, and RKO donated the copyrights for its course to RAB to assist in preparation of the new one. Arcara expects the course "to be a sustaining station resource and the standard of training excellence for the radio industry."*

Wall Street Report

Viacom pushes ahead in all four areas, but bottom line is red

All four operating areas of Viacom Inc. moved ahead in revenues and operating income for the first quarter of 1988, with its entertainment division leading the pack with a 132% revenue gain and a 128% rise in operating income over the pro forma 1987 quarter. Nevertheless, common stockholders had to settle for a net loss of \$61.1 million, or \$1.15 per share, primarily due to interest expense of \$65.1 million and preferred stock dividends of \$15.4 million.

Such is the price of financing a merger. In a leveraged buyout on June 9, 1987, Viacom became an 83%-owned subsidiary of Sumner Redstone's National Amusements, Inc. Overall revenues for the first quarter were \$293.1 million, up 25% from the '87 first quarter's pro forma \$234.2 million. Operating income was up 33% to \$57.9 million from \$43.7 million.

Ahead in Entertainment

Internally produced television programming was largely responsible for Viacom Entertainment's big gains. Revenues were \$39.5 million, compared with just under \$17 million, and operating income of \$10 million compared with \$4.4 million in the first quarter of '87. In addition to made-for-TV movies, original productions include primetime series *Matlock* on NBC and *Jake and the Fatman* and *Frank's Place* on CBS. The company has off-network distribution rights to *The Cosby Show* and has *Double Dare*, *Finders Keepers* and *Superboy* for first-run syndication.

Revenues from cable networks were up 18% to \$148.4 million from \$125.6 million. Operating income was up 57% to \$16.4 million from \$10.5 million. Increased customers and higher affiliate fees improved revenues for both Showtime/The Movie Channel and MTV Networks (MTV, VH-1 and Nickelodeon). Part of the revenue increase is due to the broadcast TV launch in the first quarter of *It's Garry Shandling's Show*, originated on Showtime; and *Double Dare*, started on Nickelodeon. As of Dec. 31, 1987, Showtime/TMC had commitments to acquire pay-TV rights of motion pictures and other product costing more than \$855 million. It is expected this amount will be paid over the next four years.

Broadcast revenues in the quarter were \$29.8 million, up 9% from \$27.3 million. Operating income increased 2% to \$9.9 million from \$9.7 million. Revenue gains were partly offset by the expenses of launching a new format at the recently acquired KBSG(FM) Seattle-Tacoma. The company reports all broadcast properties continued to maintain or improve their market positions. Viacom operates five TV stations, all but one of them VHF; three AM radio stations and six FM stations.

Viacom Inc. and Viacom International Inc. and Subsidiaries

(unaudited, 000\$ except per share amounts)

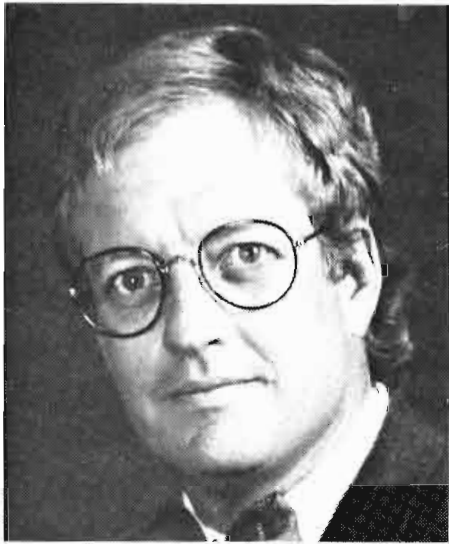
	Three months ended March 31, 1988	Pro forma, three months ended March 31, 1987
Revenues:		
Cable television	\$ 77,970	\$ 66,342
Broadcasting	29,772	27,337
Networks	148,429	125,580
Entertainment	39,488	16,996
Other	1,250	1,250
Intercompany	(3,781)	(3,296)
Total	\$293,128	\$234,209
Operating income:		
Cable television	\$ 31,690	\$ 26,212
Broadcasting	9,918	9,698
Networks	16,411	10,460
Entertainment	10,066	4,421
Operating income before corporate overhead and other	68,085	50,791
Other	1,250	1,250
Corporate overhead	(11,398)	(8,370)
Total	57,937	43,671
Depreciation and amortization	(34,222)	(33,531)
Earnings from operations	23,715	10,140
Interest expense, net	(65,101)	(69,155)
Loss before taxes	(41,386)	(59,015)
Income tax (provision) benefit	(4,306)	4,471
Net loss	(45,692)	(54,544)
Preferred stock dividend requirements of Viacom Inc.	(15,430)	(13,685)
Net loss attributable to common stock	\$ 61,122	\$ (68,229)
Net loss per common share	\$(1.15)	\$(1.28)

Topped only by the cable networks, cable TV system operation is Viacom's second largest revenue producer. First-quarter revenues were up 18% to \$78 million from \$66.3 million. Operating income increased 21% to \$31.7 million from \$26.2 million.

In the *Wall Street Report* on Malrite Communications Group in the May 16 issue, one point bears clarification. Malrite made nine station acquisitions between 1983 and 1987. In that same span, it also disposed of five other broadcast properties. Those dispositions, sold for prices ranging from \$500,000 to \$10,700,000, were well above the original purchase prices Malrite paid for them between 1965 and 1983.

FEEDBACK

As a CBS-TV affiliate, have you lost confidence in the company's executive leadership or in the network's ability to regain its ratings supremacy?



"I haven't lost confidence at all. The network is going through some difficult times and changes. I've seen this before in 1974 and '75 when the network rattled some cages and made some changes. We're just witnessing life in the big city. CBS was number one for 24 years and then slipped but got back on its feet. We're seeing that cycle repeating itself. The thing I've noticed about the CBS Network through a lifetime—my grandfather and father were affiliates and now I am—is it always does what it has to do to get where it needs to go."

*Andrew Hebenstreit
President/general manager
KGGM-TV Albuquerque, N.M.*



"I have not lost confidence in the executive leadership, but I am concerned about the programming, especially primetime. I think primetime needs some radical surgery. I think what's needed is to show greater strength in their development and, when they do get something strong, creative and innovative, they should stick with it in its time period. CBS is weak in both those areas of late. They should develop from their basic appeal in C and D counties and grow with the times."

*Cathy Creany
Vice president, general manager
WTVH(TV) Syracuse*



"No. In fact, I have confidence that the current management has the ability to reestablish ratings supremacy. It's going to take long-range strategic planning—plus a little luck."

*Sy Yanoff
President, general manager
WNEV-TV Boston*



"No I haven't. But I would like to see some improvements over what we have now. Primetime is where we should start. We need programs able to get larger numbers than many of the current programs are drawing. I understand CBS is working on programs for the fall which should help like a late night show with Pat Sajak, which may have some promise."

*Ronald E. Mires
Vice president, general manager
KERO-TV Bakersfield, Calif.*



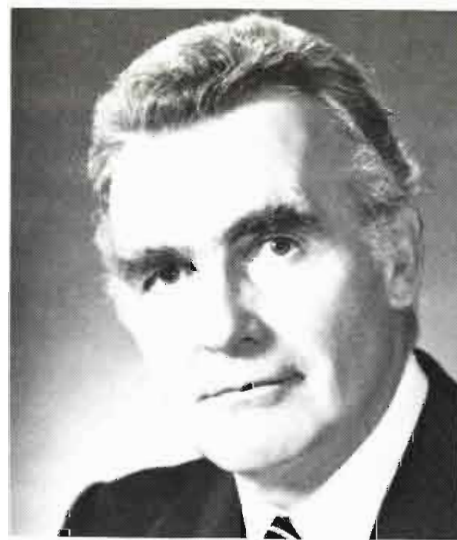
"Yes. I don't think I've felt more concerned about the leadership at CBS and its ability to regain the number one position. I'm concerned that Mr. Tisch is not a broadcaster, that programming on the network for the last two years has been going downhill in the ratings rather than uphill. I'm not sure Kim LeMasters is the right person to make it work. I'm concerned that other network executives are off-balance, based on the past two years of cost-cutting and changes directed by Mr. Tisch. And I'm concerned that promotions seem to be faltering from the pinnacle they used to be at two-three years ago. CBS had charisma and sparkle. After Steve Sohmer left, promotion managers haven't been able to recapture that flavor."

*Duane Hårm
President, chief executive
officer
KWTW-TV Oklahoma City*



"I am concerned, but I have not lost confidence. A turnaround situation at the network level is not a one-season situation. I think the question could be better asked 18 months from now."

*E. Berry Smith
President/general manager
WSBT-TV South Bend, Ind.*



"This business is very fragile, and you can lose it quickly, but you can get it back just as quickly if you make the right decisions. If you look at it just in terms of primetime programming, you only need three, four or five really good calls to bring it all back. And promotion goes hand in hand. We need spectacular promotion and lots of it. I think CBS has enough brains and talent to make the right decisions."

*John J. McCrory
President,
Times-Mirror Broadcasting*



"Programming is what it's all about. Whether it's programming, news or entertainment, it's the toughest area in our business. And there are no absolutes, no firm rules or guidelines. Five years ago, who could have predicted the mass appeal of "Cosby," "Oprah Winfrey" or "Wheel of Fortune." And what would happen if you tried "Supertrain" today? The only time I'd lose confidence in the network is if they stopped trying or experimenting. And I think they are trying, they are experimenting and they will succeed."

*Neil Pugh
Vice president, general manager
WHIO-TV Dayton, Ohio*

From the West Coast

Confused situation: Okay, you've got **Warner Communications** and **Lorimar Telepictures** saying they're joining forces. And you've got **Marvin Davis** on the sidelines indicating he's still interested in buying Lorimar, which recently said it would sell to Warner Communications after talks between the two firms had come to a halt four weeks earlier.

But what is likely to happen to some of the duplicate operations which Lorimar operates in the TV and home video fields, for example? Warner will acquire the Culver City located Lorimar Studio, which was originally the MGM lot. But Warner already owns 51% of the Burbank Studios with **Columbia Pictures Entertainment** and the Warner Hollywood Studios, formerly the Samuel Goldwyn Studios. So does it need the Culver City property, which has been estimated to be worth about \$170 million and therefore a valuable sale property?

What will happen to Lorimar's TV and film operations? They'll function as subsidiaries of Warner; Lorimar's highly successful first-run syndication operation will give Warner Communications a major presence in this end of the business.

Lorimar's troubled movie operation could easily be phased into Warner Bros.' theatrical film operation. And Lorimar's problem-plagued home video wing could easily disappear into Warner Home Video. What if the Warner deal falls through? Then it's a new ballgame, of course. What Marvin Davis might do with all of Lorimar is one of the hot topics circulating in Hollywood, along with reports that Lorimar has been trying to dissuade Davis from pursuing his efforts.

Louis Gossett, Jr., who has played some pretty mean-tempered roles, hosts *Crimes of Violence*, a two-hour special focusing on six violent criminals and what caused them to become dangerous adults. Produced by Oscar and Emmy winning producer **Arnold Shapiro**, the special airs exclusively on KTLA-TV in L.A. June 1 from 8-10 p.m. Shapiro's two prior killer shows were *Scared Straight* and *Scared Straight: 10 Years Later*, which aired May 6, 1987. Once *Violence* airs on KTLA, which funded the project, it will be offered for syndication.

As if he's not busy enough with hosting *The New Neighborhood Game* and *Crust Sharks* and doing commercials, **Bob Eubanks** will host still another



Bob Eubanks

game show, this one to be developed by **Casablanca IV** and **Budd Granoff Productions** for first-run syndication. Concept and name of the program are being worked out. Eubanks and Granoff have worked together before in TV.

It's been 20 years since **George Schlatter's** *Laugh-In* became a hit on NBC. Schlatter recently produced the second annual *American Comedy Awards* for ABC. While Rowan and Martin were the mainstays of *Laugh-In*, the show propelled announcer **Gary Owens** into national orbit. Owens and Schlatter were reunited recently when

Owens announced Schlatter's *Comedy Awards* for ABC-TV. In order to get a script written and the show on the air, Schlatter resigned from the Writer's Guild.

With **Fox Broadcasting** handling U.S. exposure for *Freedomfest—Nelson Mandela's 70th Birthday Celebration*, the live June 11 show from Wembley Stadium in London will also air on the 7 Network in Australia, BBC in England, Antenne 2 in France, RTSI in Switzerland and RAI in Italy. **Radio Vision International** is the 10-hour show's distributor. **Ken Ehrlich** will produce the U.S. feed.

American Cablevision-ATC of Terre Haute has picked up such **Fox Broadcasting Co.** shows as *21 Jump Street*, *Married... With Children* and *America's Most Wanted*. Fox plans to pitch other cable systems to carry its programming and thus expand its national range beyond its current 120 affiliates.

Century Southwest Cable, which took over several L.A. area cable systems in 1986 when Group W Cable sold its systems to a five-company consortium, is in hot water with several municipalities. Beverly Hills is fining the company \$250 a day until it meets its franchise service commitments; West Hollywood is deciding whether to revoke its franchise, and Santa Monica will consider a revocation June 15.—**Eliot Tiegel**

Whose gold glitters in Tinseltown?

Speaking of top dollar, it sure pays to be in show business. Entertainment company top executives are found all over a recent top 100 listing of spectacular public company salaries compiled by *The Los Angeles Business Journal*, based on data obtained from recent proxy statements.

Three **Walt Disney** execs placed one-two-three as the leading salary earners in Los Angeles. Leading the triumphant trio is **Michael Eisner**, 45, chairman and CEO, whose cash compensation was \$6,729,654 coupled with \$28 million garnered from stock grants for a total of \$34,729,654.

In second place: **Frank Wells**, 55, Disney's president and COO, whose own spectacular figures are \$3,389,827 in salary and \$23,700,000 from stock grants.

In third place: **Gary Wilson**, 47, Disney's chief financial officer with \$1,050,000 in salary and \$3,563,672 from stock options.

Aaron Spelling's \$3,089,272 in salary placed him sixth; **Doug Cramer**, Spel-

ling's exec v.p., eighth, with \$2,850,052 in salary; **Esther Shapiro**, his senior vice president in 12th place with \$2,111,346 in salary, and **E. Duke Vincent**, Spelling's senior v.p. 15th, with \$1,805,833 in salary.

Other big winners: **Lee Rich**, chairman, CEO at **MGM/UA Communications**, 18th with \$1,689,364 in salary; **Alan Ladd, Jr.**, chairman and CEO, **MGM**, 52d with \$1,021,718 in salary; **David Salzman**, **Lorimar Telepictures** office of the president, 67th with total compensation of \$917,570; **Michael Solomon**, **Lorimar Telepictures** office of the president, 75th with total compensation of \$860,526; **Tony Thomopoulos**, chairman, CEO, **United Artists Pictures**, 77th with \$855,658 in salary; **Charles Fries**, chairman, CEO, **Fries Entertainment**, 80th with \$824,189 in salary; **Merv Adelson**, chairman, CEO, **Lorimar Telepictures**, 86th with \$803,980 in total compensation, and **Dick Clark**, chairman, CEO **Dick Clark Productions**, 99th with a salary of \$750,000 from his company alone.

In the Picture

Lewis S. Wechsler



Veteran agency man now heading programming for Jordan, McGrath, Case & Taylor describes ways clients can gain extra promotional mileage from the specials they sponsor and talks about applying "the best from the past" to today's growing number of new programming options.

Wechsler looks for better ways to help clients control their commercial environment

To Lew Wechsler, who's left Wells, Rich, Greene after 21 years to take over the new post of senior vice president and director of programming at Jordan, McGrath, Case & Taylor, "Programming can be much more than entertainment or information, no matter how good these may be in and of themselves. The right program is an environment that can enhance the presentation of the client's sales message.

"And if the agency is smart enough, it can make that environment an event that not only attracts people most likely to buy the product but an event that can be merchandised to the client's sales force and promoted to the retailers that sales force calls on."

As an example, Wechsler points out that if a business-to-business client sponsors a golf tournament, "He not only reaches other business decision makers in the market for better office equipment and business services: If we can arrange for the most productive members of his sales team and their key customers to play with one of the world's top professional golfers, that's a kind of extra value the client can get that goes way beyond the program itself. Those sales managers will be talking about the time they played with Arnold Palmer for the rest of their lives."

Extras for Aetna

There were also extras for Aetna in Jordan McGrath's production of *The Caine Mutiny Court Martial* for the insurer: "Yes, it's been done before," concedes Wechsler, "but it's a classic Aetna's agents can be proud of. It was selected specifically for its unique appeal to the upscale business leaders Aetna wanted to reach. And again, you can't buy the additional exposure of something like the great prerewind *People* magazine gave it.

"Or the extra mileage we expect from a special 3D presentation we're planning for *Circus of the Stars*.

On top of the publicity surrounding any 3D presentation will be the fact that the special glasses needed to see it in three dimensions will be in the sponsor's packages on store shelves in the weeks leading up to air date."

On top of such promotional extras, adds Wechsler, "are the backend opportunities to help cover the initial development and production outlay. Domestically there are the cable and home video markets. Overseas there's the revenue potential of the international syndication market for a client who owns the program rights."

But essentially, he emphasizes, these are rights the advertiser originally acquires "to give himself more control over his own advertising environment. His possibilities are no longer limited to just three networks who offer him the whole country. Most advertisers today want to concentrate on the demographics and geography of just those consumers most likely to use what they have to sell. With so many more options, from syndication and independent stations to cable and home video, their agencies are in a position to choose from a broad range of possibilities, borrowing the best from the past to combine with any one or more of today's options."

Top programmers

Part of that "best from the past," recalls Wechsler, were the many top programmers who started at the agencies, producing programs for their clients: "Pick a name," he says. "Grant Tinker, Marty Starger, Lee Rich, Pat Weaver. So many got their start on the agency side."

It was at Benton & Bowles, he recalls, where he worked with Tinker and Rich. And that was also where he first met Pat McGrath, then in account management at B&B, and now president of Wechsler's new agency: "Benton & Bowles and Compton worked with Procter & Gamble to produce their daytime serials, and people know about that. But I'm not sure everyone realizes how active P&G has been in nighttime programming. Over the past 12 years, P&G has telecast over 50 nighttime specials. *Circus of the Stars* is going into its 13th year. We do a new one every year: one original and a rerun."

Circus of the Stars is Wechsler's baby. He's supervised its production since its start, all the time he was senior vice president, director of network television at Wells, Rich, Greene, and it continues under his wing at Jordan, McGrath.

Wechsler observes, "People say 'creativity' and think of the writing, acting and camera work that goes into the show. But having been lucky enough to be in on both, I can tell you there's as much creativity in the business end: in finding the right people, negotiating to bring them together, finding the financing and making the deals. Then making it all come together with what you bring to it yourself, before Scene I of the acting and camera work can even be set up. Sometimes just finding ways to bring it all in within budget can take all the creative ingenuity you can muster."

Cable labeled monopolistic, but House unit lacking in answers

At the first oversight hearing on the cable television industry since it has grown over the past several years, members of the House Telecommunications Subcommittee indicated they were sensitive to the cries that the industry is fast becoming a monopolistic industry but suggested they had few solutions of their own, if there is a problem.

Suggestions were solicited from some of the several witnesses who appeared before the panel, and they were freely given, particularly by Jack Va-

lenti, president of the Motion Picture Association America.

He first suggested he shared some of the cable industry's fears of allowing telephone companies into the cable business, because the telcos were "a mighty competitor and they could be a giant monopolist themselves." But he said they could be controlled with close government supervision.

Valenti suggested there were other ways to break up what he presented as a cable monopoly over programming shown on its systems. He suggested

Congress consider a mandate "that the majority of cable channels on a system be mandated for noncable-owned programs."

And, he said, Congress should make sure that the future of direct broadcast satellite operations "not be under the control of the cable industry. Otherwise, you just move one monopoly over to another."

He also suggested that Congress "sunset the compulsory license," adding that syndicated exclusivity, which at that time was still pending, should be reimposed until the sunset was reached. Then there should be a "suitable must-carry and channel repositioning agreement with the cable people" and limits put on individual MSO growth.

the marketplace

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John Malone, president and CEO of Telecommunications Inc., took the brunt of the criticism.

He agreed that the business has been changing but added that the change is continuing, that there remains effective competition against cable, and that the government should "let the technology run a while" and see how the industry works out.

Malone said, "You're wrestling with a situation that's evolving quite rapidly. Technology is changing, the business structure is changing, and cable penetration is changing. You're either going to end up with cable being a regulated monopoly at some point, or there will be other technologies which will be effective competitors and you won't have to wrestle with that issue."

It's FCC's show in cable TV signals, high court rules

The U.S. Supreme Court, in a unanimous decision, has ruled that the Federal Communications Commission does have the exclusive authority to regulate technical standards regarding the quality of cable television signals.

Thus, it says, cities and other cable franchisers may not impose standards more stringent than those contained in the FCC's regulations, the court says.

The cities of New York, Miami, and Wheaton, Md., had challenged the commission's authority to preempt their own standards. An appeals court

upheld their challenge on the grounds the agency acted capriciously.

Justice Byron White, writing the unanimous opinion for his eight colleagues, said, however, that the agency had the power to act as it did.

The 1984 Cable Act sanctioned previous preemptions the commission had conducted, he said, and "we doubt that Congress intended to overturn the commission's decade-old policy without discussion or even any suggestion that it was doing so."

He concluded, "We find nothing in the Cable Act which leads us to believe that the commission's decision to preempt local technical standards governing the quality of cable signals 'is not one that Congress would have sanctioned.'"

the marketplace

Situations Wanted

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Help Wanted

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Washington Report

Cable yells 'mayday' as month of May rains distress on it

The time may finally have come. The cable television industry has known for months that since it had become "king of the hill" in television circles, it was only a matter of time until some of the many attacks against it would hold and it would begin to suffer losses.

The time that began to occur probably can be recorded as May 1988. It lost heavily at the FCC, as expected, in the tussle over the return of syndicated exclusivity rights to over-the-air broadcasters (see page 17).

It lost in the U.S. Congress when the House Telecommunications Subcommittee opened oversight hearings on the cable industry, giving the industry's enemies ample time to loose a tirade against the industry and charge it with monopolistic activities (see page 82).

And the bad news of the month almost overshadowed a big win by cable in the U.S. Supreme Court. The nine justices ruled unanimously that only the FCC has the authority to regulate technical standards regarding the quality of cable transmissions (page 83).

Cable's detractors

The concentration of ownership and power in the cable industry and its influence in programming has been the thrust of white papers issued for more than a year now by movie and broadcasting industries that feel they have been losing too much ground to cable.

Both have pounded away at the theme, but few people in government were listening. After all, each of the industries had been on the backs of the others for years, making wild and often unprovable accusations.

The testimony prepared for the cable oversight hearings was massive, much of it filled with eye-rolling statistics that only prove that two people can look at the same figures and come to different conclusions.

But among that testimony were two volumes prepared by the Association of Independent Television Stations (INTV). One volume, with its green cover, combined the statistics-laden, 30-page testimony of its chief, Preston Padden, with an equal number appendix pages.

Volume two, though, may have the greatest impact on those who were intended to read it—members of Congress who represent the individual communities that are the real battleground among broadcasting, movies, and cable.

Titled "Free Television Under Siege," INTV's blue-covered volume two offered itself as "typical and illustrative case histories of anticompetitive conduct by cable television systems." It is the kind of

thing that members can, after apologizing for their colloquialism at a hearing on a national issue, point to as evidence that the broadcasting industry is right.

As former presidential candidate Gary Hart learned when he challenged reporters to "follow me, you'll be bored," the cable industry may have been too arrogant when, according to the INTV report's preface: "Cable interests have repeatedly stated that broadcasters have the obligation of developing a record to support the need for must-carry and channel shifting regulations or laws. This report is intended to contribute toward the fulfillment of that obligation."

"Unfortunately, the only way to make our case is to describe cable misdeeds. However, it is not our purpose to 'bash' the cable industry. It is not our view that cable operators are bad people. Rather, the misdeeds cited herein are the natural and inevitable consequences of cable's dual role as both the distributors of, and competitors to, broadcast programming."

Grassroots victims

The volume lists 43 stations that have suffered from "anticompetitive conduct by cable television systems." Since they are sprinkled across the United States, most of the congressional districts represented on the telecommunications subcommittee are included. Many of cases center around the fear by independent stations that cable systems would shift their coveted VHF or low-number UHF channel positions to "cable Siberia," often out of the range of conventional sets that otherwise receive cable without a converter.

Cable has denied that the shifting has been going on in great numbers, primarily because the National Cable Television Association has gotten word to its members that shifting and dropping stations in the absence of must-carry would not be a judicious thing to do at this time when cable is coming under fire.

The synopsis of the experience of WTTV Indianapolis, Ind. provides a brief indication of many of the problems included in the volume:

"WTTV, a VHF independent, broadcasting on channel 4, has been in business since 1949. As one would expect, WTTV has also been carried on that same channel number on virtually all cable systems. However, with no explanation, 23 TCI-owned [Telecommunications Inc., the nation's largest cable operator] systems—including that in Bloomington—announced that WTTV would be uprooted from channel 4 and moved to various positions in the cable midband.

"To receive WTTV, subscribers would need cable-ready sets or converters. TCI has a practice of providing only one converter, so consumers with multiple sets would have to buy or rent a converter to receive any cable channel above 13, including WTTV.

"Through a vigorous public relations and political campaign, WTTV was able to force TCI to keep the station on channel 4 in Bloomington. But, thus far, TCI has not returned WTTV to channel 4 on other systems serving nearly 75,000 subscribers."—Howard

Fields

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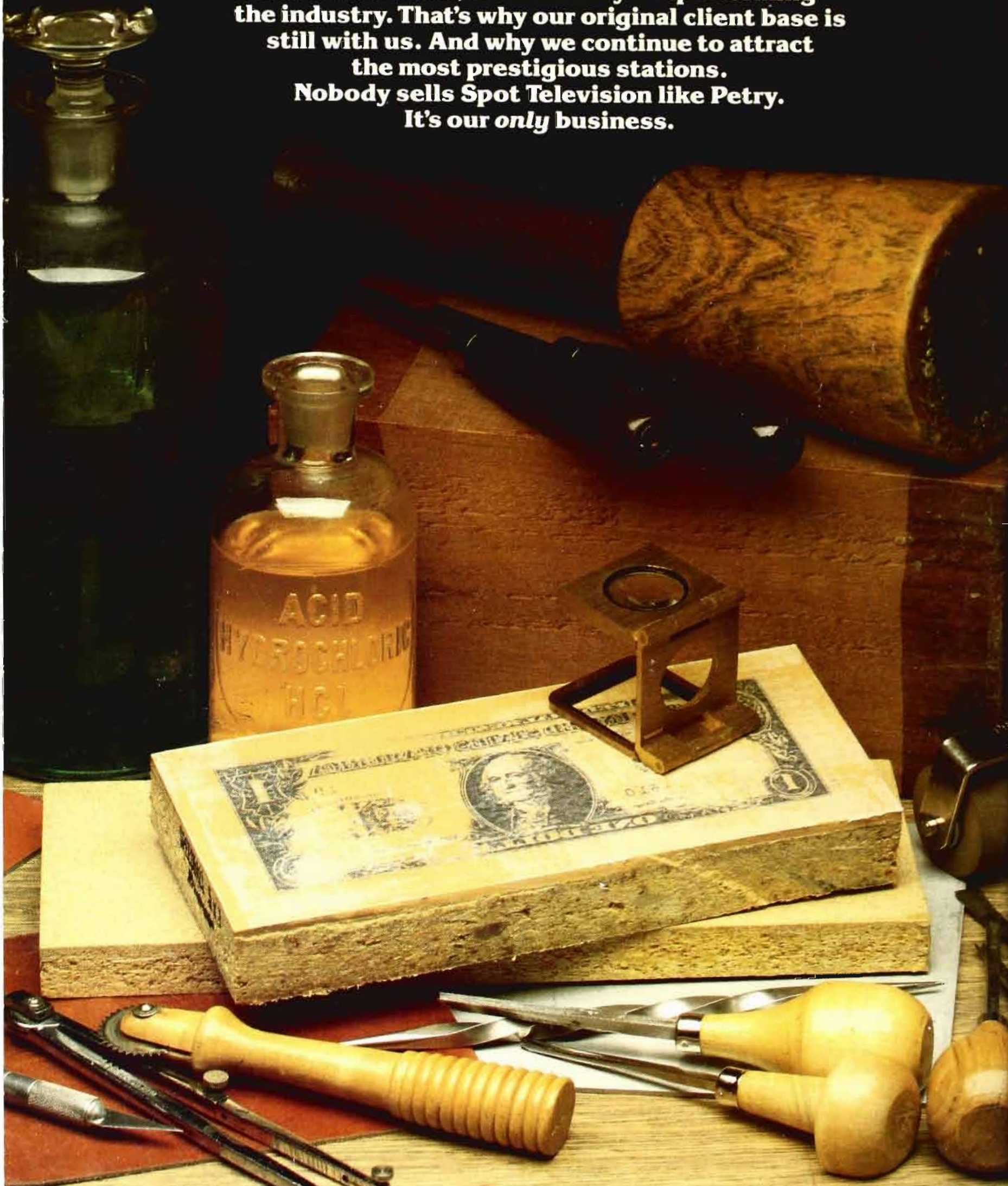
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