

Television/Radio Age

HDTV WARS

Support for 1,125/60 system unravels/25

AFFIL AFFINITY

News service partnership more critical/29

SHRINKING CABLE DR

The medium is outgrowing the message/32

April 3, 1989 • \$3.50

FIRST RUN ALL STARS.



Superboy™, all characters and related indicia are trademarks of DC Comics Inc. © 1989
Remote Control™ and Super Sloppy Double Dare™ are trademarks of MTV Networks, a division of Viacom International Inc.
© 1989 Viacom International Inc. All rights reserved.

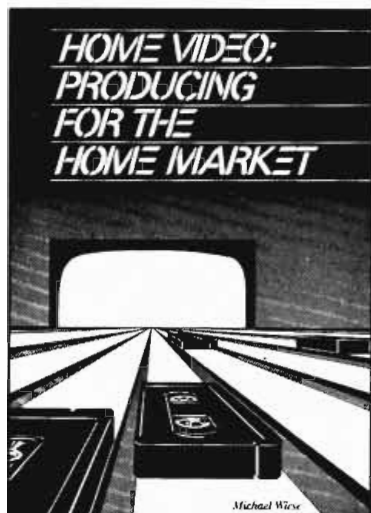
Indiana University

APR 17 1989

Library

TV 05643177FEB90 81109559P907
A47566
SERIALS DEPT
UNIV LIBRARIES
BLOOMINGTON IN

HOW TO BREAK INTO THE LUCRATIVE HOME VIDEO MARKET...



1986 372 pp Paperback
by Michael Wiese **\$16.95**

For videomakers interested in producing and distributing for the home market, this book is sure to be the most cost-efficient tool they can get. It's straightforward advice on putting together videos in all different genres: how to develop ideas, present projects, negotiate contracts; and finance, package, promote, market, and distribute the product.

Author Wiese has a good track record in the field, having authored two related works in this field and is former Director of Promotion and Production for Showtime. A good resource—even for the professional—to spark ideas and stimulate organization in projects.

Television/Radio Age Books
1270 Avenue of the Americas
New York, N.Y. 10020

Enclosed find \$_____ for _____
copies of HOME VIDEO: PRODUCING
FOR THE HOME MARKET

Name _____

Company _____

Address _____

City _____

State _____ Zip _____

Price includes postage and handling.
Company Purchase Order or Payment
Must Accompany This Order.

Television/Radio Age

April 3, 1989

Volume XXXVI, No. 18

It's back to square 1 as support for 1,125/60 system unravels; NBC to show 'entry level' equipment

Battle over HDTV production standard 25

Network/affiliate partnership grows as both laud exchange of stories; millions spent on SNG trucks

Affil news services more critical 29

Direct response ads down but may never be out; the medium is outgrowing the message

Cable bites the hand that fed it 32

BLACK MARKET STUDY

Market: Spendable income \$220-290B A3

Stations: 'Power of ethnic radio' seen A10

STATION REPORT

Toy sponsor backs fight against drugs 65

Expanding coverage to the suburbs 66

DEPARTMENTS

6 Publisher's Letter	18 International	67 Seller's Opinion
8 Final Edition	20 Radio Report	69 Spotlight On...
12 News About News	22 Radio Barometer	71 Wall Street
14 Sidelights	55 Viewpoints	72 Feedback
16 TV Barometer	56 Programming	74 In the Picture
	63 Station Report	78 Washington

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



GO!

**DON'T MISS SYNDICATION'S
NEXT HIT. Contact your Orion
Sales Representative today.**

NEW YORK
LOS ANGELES
CHICAGO
ATLANTA

212/758-5100
213/782-0550
312/642-2880
404/395-9511

Distributed by

ORION[®]
TELEVISION SYNDICATION

National advertising
sales by



Publisher's Letter

Personal glimpses at William Paley make new book different from others

It's the personal glimpses at William S. Paley that by and large make *Empire: William S. Paley and the Making of CBS* different from the rapidly accumulating library of volumes on CBS. Also, aside from Paley's own autobiography, it's the first book that focuses on Paley, rather than CBS in general or its news division in particular.

Author Lewis J. Paper, in his new book for St. Martin's Press, New York, relied heavily on published and unpublished material from others, including that supplied by Paley's personal staff. Accordingly, the book covers all the familiar topics, including Paley's formative years, his service during World War II, the talent raids on NBC, CBS in the McCarthy era, the stormy relationship with Edward R. Murrow and other developments in the news division.

The gourmet. Many of the personal glimpses at Paley, though, have been acquired through first-hand interviews with associates and are new to readers. Throughout the book, for example, are references to Paley's zest for food. One associate recalled, "He devoured food like a longshoreman." His habit of sampling everything on the table in one incident, had him inadvertently downing a dog yummie.

A recollection from former CBS News chief Bill Leonard told about Paley's unsuccessful attempt at becoming a restaurateur when he personally supervised the opening of The Ground Floor, the elegant restaurant at CBS' New York headquarters which ultimately went out of business. Leonard had dined there with then CBS news division head Fred Friendly and CBS president Frank Stanton and made the mistake of telling Paley, "It was awful. The food was terrible. Fred had a fish dish and got sick. The service was bad, and the prices were way out of line."

But it was over food that Paley had the most reason to be grateful to Thomas Wyman, the CEO that he later ousted. Wyman is credited in the book with saving Paley from choking by performing the Heimlich maneuver and dislodging a large piece of pork chop. But, in his one interview with Paper, when the author was nearly done researching the book, Paley said of Wyman, "He was dragging the company down. I never saw it so bad in my life."

Perhaps the one startling new fact of the book involves Wyman. Paper tells us he learned the truth about Wyman's ouster from board members who had encouraged Wyman to go ahead with merger plans with Coca-Cola. He says Paley and Larry Tisch leaked the story to the press that Wyman was ousted over the Coke deal. But the real story, he divulges, is that Paley simply wanted back in and Tisch wanted a piece of the action.

Paper is a communications lawyer and partner at Keck, Mahin & Cate, Washington. He's a former associate general counsel at the FCC and author of *John F. Kennedy: The Promise and the Performance* and *Brandeis: An Intimate Biography*.



Editorial, Circulation and Publication Offices

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

Publisher S. J. Paul

Executive Vice President
Lee Sheridan

Editorial

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

Washington

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

London

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

Advertising

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

West Coast Office

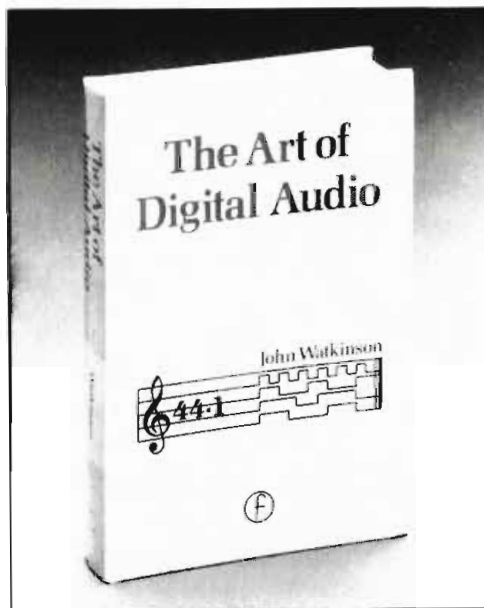
Jim T. Moore, *Sales Account Executive*
6290 Sunset Blvd., Suite 315
Los Angeles, CA 90028
(213) 464-3552
Facsimile Number: (213) 464-1956

Member Business Publications
Audit of Circulations Inc.

TELEVISION/RADIO AGE is published biweekly 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. 1989. 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.

AN EXCITING & POPULAR NEW TECHNOLOGY

— the newest, most comprehensive
reference to digital audio



Digital is an exciting new technology heralding profound changes in recording processes and the audio industry at large. A digital audio system incorporates concepts and technologies from many different areas: Laser Optics, Channel Coding, Error Correction and Digital Filtering. THE ART OF DIGITAL AUDIO is the first book to pull all these technologies together as they relate to audio. It's the first major work for audio and broadcast professionals to go beyond the introductory stage, building on basic concepts to deal with advanced topics, theory, and a whole new world of practical implementation.

Beginning with clear definitions and explanations within the particular technologies employed in digital audio, author John Watkinson then moves into the engineering theory of these areas and how each contributes to the total discipline. All the major digital recording formats are explained. Consumer machines, compact disc, RDAT and mastering recorders are fully treated, and multi-track DASH and Pro Digi are examined in detail. Applications of magnetic disks to audio editing is described in depth.

Hardbound (only) **\$49.95**
486 pages

Television/Radio Age Books

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

Enclosed is \$ _____ for _____ copies of THE ART OF DIGITAL AUDIO

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Price includes postage and handling.

Company Purchase Order or Payment Must Accompany This Order

CBS' first high-definition shoot comes in nearly on budget

CBS' first TV program shot in high-definition came in practically on budget and cost only a little more than a film version would have cost. This was revealed late last month by Norman Powell, vice president and executive in charge of production for CBS Entertainment Productions, which produced the program.

Powell's statements were made following the press preview in New York of *The Littlest Victims*. The TV movie is based on the true story of Dr. James Oleske, one of the first physicians in the country to detect AIDS in children. It was shot on location in Atlanta, using 1,125/60 equipment supplied by 1125 Productions (see HDTV feature, page 25), which also handled postproduction. The two-hour movie-of-the-week will be aired on Sunday April 23.

While the CBS executive called the "experiment" a success, he said there are some drawbacks in that the equipment used was "cumbersome and unwieldy." He also noted

that the HDTV camera was not as fast as a film camera, so that more lighting had to be used, adding to the expense. He added, however, that the newest HDTV cameras are faster than the one used and expects that, in time, HDTV production equipment will become smaller and lighter.

Labor costs. He also made the point that as crews become more familiar with the equipment, shooting will take less time and labor costs will come down. Preproduction time for *The Littlest Victims* took two weeks, a week longer than usual for a TV movie, though the extra week was written off under the company's research and development budget.

CBS will likely do another HDTV show next season, Powell said. He felt, however, that the next HDTV shoot should be done in a studio. He said he was impressed by the special effects accomplished in the Canadian HDTV miniseries *Chasing Rainbows*.

Stations play ball in Hoosierland

WSBT-TV South Bend, Ind., a CBS affiliate, agreed to help WNDU-TV when a transmission line break prevented that NBC affiliate from televising three important high school basketball tournament games on March 18.

WNDU bought the time from WSBT to present the Indiana High School Athletic Assn. state semifinals, says Melissa Heilman, WNDU's promotion manager. Thus, WSBT carried the games and commercials of WNDU's IHSAA coverage on its air—but excluded WNDU's station ID's and news promos, she notes. In the WNDU-produced coverage, the game announcers and "crawls" thanked WSBT and Heritage Cablevision for helping WNDU through its technical problems. To make way for the IHSAA games, WSBT bumped CBS' daytime NCAA basketball coverage to the cable system's Channel 31.

For WSBT, the decision to take the WNDU coverage was "really not a difficult decision to make," says Jim Freeman, WSBT's vice president and station manager. "These games were of most interest to this community. You have to realize the Hoosier hysteria around here."

To make room for the night game, WSBT preempted CBS' two-hour World Figure Skating Championship special. Thus, WSBT's cooperation got WNDU out of a makegood situation while placing WSBT into one. "We're working on that now" with CBS and local advertisers, Freeman says.

A windstorm had apparently caused the fracture in the transmission line atop its tower, says WNDU's Heilman. Snow and icy conditions kept the station from repairing the line until the next morning, and WNDU resumed broadcasting that afternoon, she adds.

Los Angeles beats New York in spot, local TV

Los Angeles took in more spot-plus-local TV dollars than New York last year, according to estimates by BAR. The definition of spot and local business is based upon how the buy was placed—whether direct or through a rep. This determination is based primarily on the product category code but is amended based upon information supplied by TV stations.

Here's how 17 top markets—the ones monitored every day of the month—performed in attracting local and spot advertising last year, with markets ranked by ADI TV households. Percentage change is over 1987.

Local advertising

	Million \$	% change
New York	\$445.3	+7.5
0	+1.0	
Chicago	264.3	+16.0
Philadelphia	183.4	+3.6
San Francisco	194.5	+0.2
Boston	154.8	+6.3
Detroit	123.0	+3.0
Dallas	110.7	-14.7
Washington	130.8	+3.0
Houston	128.0	+0.3
Cleveland	85.7	+13.4
Atlanta	140.0	+13.7
Minneapolis	100.8	-1.1
Miami	116.3	+5.2
Seattle	108.1	+5.4
Pittsburgh	86.0	+12.8
Denver	85.0	-7.7

Spot advertising

New York	\$516.9	+6.4
Los Angeles	516.9	+5.2
Chicago	305.2	+18.4
Philadelphia	177.9	+3.0
San Francisco	248.5	+3.3
Boston	192.3	-0.1
Detroit	102.0	+0.6
Dallas	120.1	-18.6
Washington	124.8	+3.8
Houston	119.9	-5.8
Cleveland	74.4	+10.0
Atlanta	122.3	-9.1
Minneapolis	96.0	-2.1
Miami	107.8	-0.5
Seattle	87.0	-0.4
Pittsburgh	70.7	+3.9
Denver	76.5	-10.5

Three New Stars Are Shining In Our Galaxy.



Hughes Communications' acquisition of the Westar satellite system added three new satellites to our expanding Galaxy system. We're pleased to welcome a whole new group of customers to the Hughes Communications family. Customers in broadcast and cable. Customers interested in occasional video and audio. Customers looking for Hughes' unique combination of innovative technology and superior service.

The addition of the three Westar satellites makes a first-class fleet better than ever. Our expanding Galaxy offers outstanding orbital slots and the reliability we've always been noted for. And Hughes isn't just adding hardware. We've integrated the new satellites into our high performance Galaxy fleet and our extensive support network manned by a dedicated team of controllers. At Hughes, we know that quality in space and quality on the ground go hand in hand.

The Westar fleet acquisition is one more reason why Hughes Communications continues to set new standards for the broadcast and cable industries. If you'd like to know more about our new satellites, or about our Galaxy system in general, contact the Galaxy/Westar Program Office at 1-800-824-8133 (in California, 213-607-4300).

Call us today and let the stars in our Galaxy shine for you.



© 1993 Hughes Communications

WE MAKE IDEAS HAPPEN.®

HUGHES
COMMUNICATIONS

HUGHES
AIRCRAFT COMPANY

Subsidiary of GM Hughes Electronics

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.

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

Television/Radio Age

NY's Sunday newspaper war puts millions in TV stations' coffers

Though there is disagreement over whether *The New York Post's* TV campaign for its new Sunday edition is the reason, industry sources do agree that the city's four dailies will, with their newly aggressive Sunday promotion efforts, bring TV and radio stations well over \$2 million for the first half of the year.

Execs at the four dailies—*The Post*, *Daily News*, *New York Newsday* and *The Times*—were unreachable or did not respond to phone calls about their campaigns' planned durations, budgets and other details. Their ad agencies seemed equally reluctant. Ammirati & Puris handles *The Post*; Holland & Calloway Advertising, *Newsday*; and Bozell, Jacobs, Kenyon & Eckhardt, *The Times*; *The News* is handled in-house.

TV industry sources estimate that these publishers' combined Sunday edition spending from

Spending through spring: over \$2M

February through spring is well over \$2 million. Some of the dailies also have made local radio station buys. One TV exec calls the campaigns "extensive efforts" that involve "rather substantial" sums. Another says the campaigns are likely to continue for "at least the next couple of months." *The Times* is considered "the least active" spender of the four, somewhere in the \$200,000 range thus far. The other three have spent more than \$450,000 apiece on New York TV to date, one station exec says.

It is difficult to determine how much of the ad battle is offensive—planned well before *The Post's* announcement early this year that its Sunday edition would appear March 5—and how much is defensive—reacting to *The Post's* entry and campaign. *The Post* is said to have allocated \$25 million to publishing the Sunday edition, complete with news, travel, book and TV magazine sections plus Gan-

nett's *USA Weekend* Sunday supplement. Though Peter Kalikow, *The Post's* president and new owner, started it up, there had been talk for many years that a Sunday paper was on the backburner—dating to just after Rupert Murdoch had just bought the daily from publisher Dorothy Schiff.

Strange maladies. *The Post* is taking a humorous approach in its first two spots. The most notable features a doctor standing before two doleful, bedridden patients, whom he describes as lovers of the Monday-through-Saturday *Post* who suffer "sports anemia," "Page Six deprivation" (a reference to its gossip column) and other maladies. Help is here, he concludes, thanks to the new Sunday *Post*. The other spot shows someone making an ice cream sundae as a narrator talks about the daily's benefits. Just before a hand puts a cherry atop the sundae, a Sunday *Post* plops on the dish, indicating that that tops off the daily's week.

The Post also is using radio, including one spot for its "Big Board" stock market game, played for cash prizes. Each Sunday paper for 12 weeks will carry three "stock certificates" for up to 160 companies with names like E. F. Mutton, Amalgamated Chump, Canada Fry Corp. and Useless Corp. Their value changes daily on the Big Board of this fake stock exchange, and readers can win if their stock hits specific value plateaus.

New York Newsday—an edition focusing on the city's five boroughs, while *Newsday* itself continues to aim at Long Islanders—has been running TV spots saying, "Now even better on Sunday." *The Times*, meanwhile, has revived its TV spot for the TV listings magazine introduced about a year ago. In it, a family is seen touching specific listings in its pages as if using a remote control. As they press, they change channels, from a wildlife show to a cartoon special, for example. A *Times* executive has said that this campaign had been in the works well before *The Post's* Sunday plans were known.

Events, movies wrap TV year

Stunting in the final two weeks of the season may be minimal, but there will be some, in the form of big events and star names.

NBC will offer the Bill Cosby-hosted *Sesame Street* 20th anniversary salute on April 7 and the TV movies *Parent Trap III* and *Perry Mason: Case of the Musical Murder*, both on April 9. *Perry Mason* movies usually run during sweeps periods. NBC also will



"Around the World in 80 Days"

present the Academy of Country Music Awards on April 10. Kraft Inc., the two-hour special's sponsor, last year dropped its longtime sponsorship of CBS' Country Music Assn. Awards after more than 20 years for unknown reasons.

On the final night of the 1988-89 season, NBC airs part one of *Around the World in 80 Days*, a three-part miniseries with Pierce Brosnan. The \$16 million-plus mini bumps the initially planned *Desperado: The Legacy*, a western TV movie. CBS has yet to schedule its April 19 movie, but ABC's will be *A Deadly Silence*, a fact-based TV drama about an incest-and-murder case.

CBS, besides the NCAA basketball championship on April 3, will repeat *Rocky IV* on April 4 and air *Bridge to Silence*, a TV movie about the hearing impaired that stars Lee Remick, on April 9. Calling attention to *Paradise's* new Saturday 8 p.m. (ET) berth, CBS will air a two-part episode of the western series on April 8 and 16.

WBZ-TV Boston in partnership to give poll results on newscasts

WBZ-TV Boston and *The Boston Globe* are the media partners in a newly begun research coventure that will offer New Englanders topical national and local poll results.

KRC Communications Research, Cambridge, and American Political Network, Washington, are the other partners in the research partnership that will conduct more than 50 polls a year on national and local issues, events and trends.

According to Stan Hopkins, news director at WBZ-TV, "Politi-

Polls will analyze gubernatorial and mayoral races, public policy issues like the state's financial stability and controversial news.

cal events like the gubernatorial and mayoral races, public policy issues like the state's financial stability and controversial news of high interest to New Englanders will be analyzed through these polls. The first *Globe*/WBZ-TV Poll results, reported on the station's *Eyewitness News* newscasts and published in the *Globe* on March 10 and 11, focused on the popularity of potential gubernatorial candidates, now that Gov. Michael Dukakis, the Democrats' failed 1988 presidential candidate, has ruled out a reelection bid.

"We began working with KRC Research and providing overnight polls during the [1988] presidential campaign," Hopkins notes. "During that time, the polls proved to be quite successful in providing important information for New Englanders." According to a spokeswoman for the Group W-owned NBC affiliate, there will be a poll

on a national topic every week and state-oriented surveys "every once in a while."

There was no unusual promotion to call attention to the initial poll, either in on-air spots or tune-in print advertising, the WBZ spokeswoman says. A press release on the poll results was sent out, she adds.

SF claims first live Chinese news

KTSF-TV San Francisco, an independent station with a multinational viewing audience, has just begun what it says is the first live, half-hour local Chinese newscast in the U.S., *Chinese News at Nine*.

Coanchors of the broadcast, airing weeknights at 9 p.m., are Mei-Ling Sze and Philip Choi, both 27 and previously reporters with Hong Kong Television Broadcasting Co.

The Cantonese-language newscast, which began after four years of study on Feb. 6, the start of the Chinese New Year, reportedly has a production budget of \$400,000 per half-hour. It offers local, national and international news—the latter chiefly about China, Hong Kong and Taiwan—deemed of interest to the Chinese community in northern California.

KTSF, which claims to be "northern California's largest international TV station" and promotes itself as "window to the world," has been airing foreign-language programming since it began operation in 1976. The station, owned by Lincoln Broadcasting Co., Brisbane, Calif., claims to reach 2,250,000 area households, including 300,000 Chinese homes. KTSF programs in English and 11 other languages, from Greek and Italian to Hindu and Iranian and each week airs more than 20 hours of news from around the world.

The *Chinese News at Nine* sponsor list runs the gamut from local accounts like the Lucky Stores supermarket chain and the California Lottery to national accounts like AT&T and United Airlines, according to Janet Lim, KTSF's promotions manager. The station produces Chinese-language spots for some clients and voiceovers and subtitles for others, she adds.



Coanchoring KTSF's new "Chinese News at Nine" are Mei-Ling Sze and Philip Choi, both 27.



OF INFLUENCE

School days in New Jersey made golden rules day by WWOR-TV

Cynthia Harrison, director of public relations and community affairs at WWOR-TV New York, contends that public service isn't something that should be relegated to a 6 a.m. time slot. With that in mind, the station is making a major longterm effort with its "A+ for Kids" project.

As just part of the project, WWOR is airing its fourth primetime special on education in New Jersey tonight, but this is just part of a project which, for more than a year, has involved special inserts, coverage in regular newscasts, teacher grants for special programs in the schools and "networking" of ideas among teachers in New Jersey.

As the only commercial station situated in New Jersey, WWOR is focusing its efforts in that state rather than in the broad New York market that it broadcasts to. The "teacher network" concept had been working successfully in New York for about 10 years and has since been employed in 23 other communities. WWOR has initiated the approach in New Jersey with the support of Gov. Thomas Kean, who last year declared June 30 as "A+ Teacher Recognition Day." Harrison says Kean was impressed that the station's effort not only rewards good teachers but also networks their ideas.

Teacher grants. Along with giving teachers \$300 grants for ideas working in their classrooms, the station is now starting to put these ideas into a catalog that will go to its teachers' "network" along with other mail the teachers have been receiving, such as newsletters, announcements of upcoming specials and teachers' guides for programming of interest to their students.

Involved in the "network" are more than 32,000 teachers in over 700 public schools—nearly two-thirds of the public schools in the state. These participants are being invited to a May workshop on

teaching of science and math, which WWOR is putting together along with the New Jersey Business/Industry Science Education Consortium.

Harrison says the overall program is aimed at all public schools in the state but concedes that certain efforts are targeted more to urban schools, where the need is greatest. The network is tied together with both the grants and programming that the station does. WWOR's studio in Secaucus is often used for teacher workshops.



Computer savvy gets the kids moving in Newark, N.J. It's part of "A Tale of Two Schools: Against the Odds," a WWOR-TV New York primetime special that shows education in the ghetto isn't as hopeless as it may seem.

"The teachers receiving grants are also a resource for us when we develop programming," Harrison notes.

Part of the programming is a salute to enterprising teachers, aired as a weekly vignette on a particular teacher that is repeated at various times throughout the week. There is also a "Kids View" vignette series, where the teachers in the network supply essays from their students on how they would change the world.

The station recently won a Columbia-DuPont silver baton award for a three-part series in its newscasts which looked into failing school systems in New Jersey that were being taken over by the state. In many instances, 75% of the students were failing math and English.

A more positive view was given in the two-hour primetime special, *Against the Odds: A Tale of Two Schools*, which featured a New York school directed toward preparing and motivating underprivileged high schoolers for college and a Newark elementary school employing modern technology in upgrading students' skills.

The special premiering tonight is *The Road Not Taken*, exploring "whether our schools are the best choice for teaching ethics or merely our last hope." As with other specials, it is hosted by news anchor Rolland Smith.

Sponsor packages. The entire project has four ongoing sponsors, who support the program at a package rate rather than simply buying commercial time. These are A&P, Jersey Central Power & Light, Public Service Electric & Gas and Video Technology. The latter, a manufacturer of electronic learning aids, recently was a participant in the Mets A+ Challenge, which offered rewards to one high school's students meeting certain criteria involving school attendance, passing all subjects and respecting the rights and property of teachers and fellow students.

Those meeting all criteria were treated to a Mets game at Shea Stadium along with one parent. The school chosen was featured in the two-hour special that showed 75% of students failing math and English. Video Technology's part of the action was supplying a VT Pre-computer 2000, worth close to \$100, to each qualifying student.

"At that school, only 14 of 400 students would have met all the criteria without the challenge," Harrison notes. "This year, we've got nearly 150 so far."

Meanwhile, A&P this month will involve itself with the A&P Kid of the Week essay contest, which it's backing up with a flyer being distributed in-store.

WE'RE HONORED

"Thurgood Marshall: The Man," winner of the 1989 Alfred I. duPont/Columbia Silver Baton Award



Appointed Supreme Court Justice 1967




Ronald Townsend, President and General Manager, W•USA-TV, Jeanne Bowers, Producer, Carl Rowan, Host and Managing Editor, and Sandra Butler-Jones, Executive Producer, "Thurgood Marshall: The Man."

When the producers, researchers and other creative people of W•USA set out to produce a documentary like "Thurgood Marshall: The Man," it is approached as a labor of love. Producing quality television is what we're all about. When those programs also win awards such as the duPont/Columbia Silver Baton, we're honored.

"We are proud, as people and as a television station, to receive one of broadcasting's highest honors."— Ronald Townsend, W•USA-TV



© Represented Nationally by  Blair Television

TV Business Barometer

January local biz rose 13.3%

Local TV billings performed a lot better than national/regional spot in January, hitting double-digit levels. It was a promising opening for the year, particularly since, in recent years at least, January local performance has come close to forecasting the full year.

It might also be pointed out that the local time sales performance in January was not affected by differences in the Standard Broadcast Month (SBM) between this year and last.

January local billings were up 13.3% over January 1988. That represents the fifth time in the last six Januarys that the year opened with a double-digit monthly increase in local time sales. Billings for the month were just a little under those for spot, but the trend line indicates that local billings will overtake those for spot this year.

Last year, local billings passed those of national/regional spot for the first time, according to the *TV Business Barometer* sample of stations. Local billings amounted to \$6,123.9 million, while spot's total was \$6,040.0 million.

This January, local time sales reached \$409.9 million, up from \$361.8 million the year before. But spot came to \$426.5 million, as against \$419.0 million in January '88. Last February '88, spot was also ahead of local in dollars—\$367.6 vs. \$347.5 million—but in March local had the bigger numbers.

January local performance by the three annual revenue brackets broken out by the *Barometer* report shows little difference between them. All three had double-digit increases: the under-\$7 million group was up 13.7%, the \$7-15 million group rose 11.9%, while the \$15 million-plus group also climbed 13.7%.

After five down months in a row,

network compensation in January showed a slight increase. There is nothing particularly significant about the increase, which was only 0.8%, since network comp's share of TV station billings went down another notch in January and no doubt will continue doing that in the future. There are continuing pressures on network comp, not the least of them efforts by the webs to reduce payments. There are the factors of high sports rights costs to the networks and slow ad growth.

Network comp in January was an estimated \$34.3 million, up from \$34.0 million in '88.

January augury?

The question of whether January is an augury of the full year, which usually doesn't pan out in broadcast matters, has a certain persuasiveness in the case of local TV station billings. The correlation between the percentage increases in January and the full year in local time sales wasn't too close last year, but the four years before that show pretty close agreement.

January Local business +13.3%

(millions)

1988: \$361.8 1989: \$409.9

Changes by annual station revenue

Under \$7 million	.....	+13.7%
\$7-15 million	.....	+11.9%
\$15 million up	.....	+13.7%

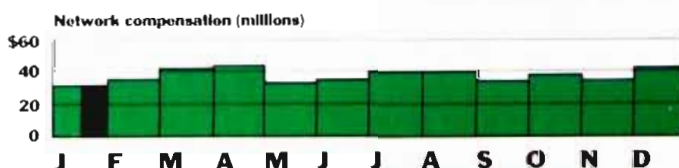
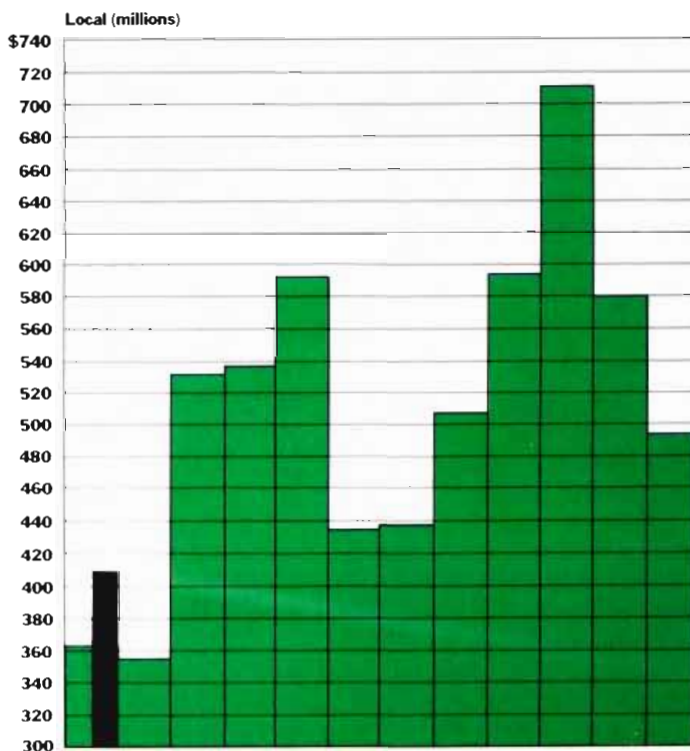
Network compensation +0.8%

(millions)

1988: \$34.0 1989: \$34.3

Changes by annual station revenue

Under \$7 million	.....	-1.5%
\$7-15 million	.....	+5.0%
\$15 million up	.....	-0.2%



MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1989

April 9-11	Cabletelevision Advertising Bureau Convention, Waldorf-Astoria, New York
April 9-12	Broadcast Financial Management Association, Loew's Anatole, Dallas April 3 Issue
April 21-26	MIP-TV, Cannes April International Issue
April 27-29	Broadcast Education Association, Las Vegas Convention Center
April 29-May 2	National Association of Broadcasters, Las Vegas Convention Center April 17 Issue
May 6-13	Golden Rose of Montreux Festival, Palais des Congres, Montreux
May 21-23	NBC Affiliates Meeting, San Francisco
May 21-24	National Cable Association, Dallas Convention Center May 15 Issue
June 3-6	CBS Affiliates Meeting, Los Angeles
June 4-10	Banff Television Festival, Banff, Alberta, Canada
June 17-23	International Television Symposium, Montreux
June 21-25	BPME BDA Associations, Cobo Center, Detroit June 12 Issue
September 13-16	Radio-Television News Directors Association Convention, Kansas City Convention Center
September 13-16	NAB Radio '89 Convention, New Orleans September 4 Issue
October 12-16	MIPCOM International Market, Cannes October International Issue
November 5-8	Community Broadcasters Association Convention, Riviera Hotel, Las Vegas
November 13-15	Television Bureau of Advertising Annual Meeting, Century Plaza, Los Angeles November 13, Issue

1990

January 3-6, 1990	Association of Independent Television Stations, Century Plaza, Los Angeles December 25 Issue
January 16-19	NATPE International, New Orleans Convention Center January 8 Issue

There's a taxing new reason for U.K. TV franchise holders to think in terms of international sales

As if there already are not enough reasons why U.K. television franchise holders have redoubled their efforts to sell internationally, the British government has added another one. While most of the provisions of the new finance bill aimed at raising another 44%, or \$70 million (U.S.) a year, in taxes from television operations, are generously onerous, there is one part which



Peter Clark

is welcomed by most of the licensees. The bill won't be passed for several months. Starting next year and continuing until the end of 1992, concurrent with the expiration of the current TV licenses, profits from overseas sales will escape taxation.

Clearly the revenue the franchise holders save from the overseas exemption will not offset the additional taxes the companies will have to pay. These include a 10% levy on gross advertising revenue and a 25% tax on domestic profits. Nonetheless, although a number of the stations say they still are evaluating the impact of the new finance bill, those who have looked at it reasonably closely, acknowledge the savings may be rather significant.

What it means. Telso International joint managing director, Peter Clark, says that under the existing 22.5% levy, the company paid be-

tween \$10-12 million in taxes on its foreign sales last year. London Weekend Television (LWT) paid even more, about \$14 million and with the company now handling its own overseas sales, the amount of revenue it would have had to pay would have been expected to dramatically increase.

The largest of the ITV companies, Thames Television, paid even more. While managing director, Richard Dunn, points out that Thames International already was doing well internationally, he says the company will continue to expand its overseas operation. He says that the company still hopes to acquire a U.S. production/distributing operation although, if and when it takes place, presumably that would be a purchase on which U.K. tax benefits would not have any application.

Tyne Tees International is in the middle ranks of the overseas sales league. While international sales manager Ann Gillham, could not put a precise figure on prospective tax savings, she does say that an initial analysis reflects a substantial future benefit.

Gillham adds another element. She declares she hoped the new deal would prompt Tyne Tees television in the future to look again before giving away the distribution rights for the coproductions in which they are involved. In the past, she explains, Tyne Tees television occasionally allowed other members of a coproduction consortium to handle distribution rights for the final product.

Second look. Everyone surveyed concurs that the new arrangements would mean that all the TV companies will scrutinize foreign sales potential before agreeing to invest in a production. "It has been the trend in any case," points out LWT sales director, Martha Burke-Hennessy, adding, "but now we'll look even more carefully." Telso's Clark



Ann Gillham

reiterates Burke-Hennessy's assessment, noting as well the desirability of producing product that also had long shelf life.

Burke-Hennessy also comments that the tax exclusion has prompted discussions among her British international colleagues about the wisdom of holding back major sales, if that were to be possible, until 1990.


While obviously all the ITV companies are happy about the new benefits, many feeling, however, it has been done to counter the detrimental part of the act, Central Television Enterprises sales director, Bill Allan, is among those who put a different interpretation on the reason the government has left overseas sales off the hook. Says Allan, who also is chairman of the British Television Distributors' Association, "The government recognizes the benefit to our country which our overseas television sales bring."

While U.S. distributors are reticent about publicly announcing export revenue because it will call attention to the number of American



Martha Burke-Hennessy

The Swiss Broadcasting Corporation and the city of Montreux, under the auspices of the European Broadcasting Union (EBU), cordially invite you to attend the world's foremost international festival for light-entertainment television programs.



The 29th
GOLDEN
ROSE
of
MONTREUX

May 7-13,
1989

Montreux, Switzerland

An international TV program competition

Open to entries from broadcasters, independent producers, and distributors. Two concurrent competitions, each with its own international jury composed of television executives and members of the press.

The international videokiosk

Private screening facilities where programmers, producers, distributors and press can view current light-entertainment programming from around the world.

Conference sessions

Daily panels which take a look at international programming trends as well as the new broadcasting opportunities in Europe.

Daily screenings of the top international programs

The opportunity to see which programs are attracting the largest viewership in different countries.

Independent entries accepted until March 15, 1989

The program you enter will be viewed by 850 program executives and members of the television press from 30 countries.



The Golden Rose of Montreux provides an excellent opportunity for programming, production, and distribution executives to view, on a worldwide basis, the latest in comedy, music, and variety programming. The explosion in the number of television channels in Europe, and their keen appetite for light-entertainment programs, combine to make the Golden Rose more important than ever.

PSVP

For information regarding participation and entries, as well as hotel packages and special air-fares, contact:

JEAN-LUC BALMER
Secretary General of the Festival
EVA RUSSBACH
Independent Producers
Competition
Television Suisse Romande
1211 Geneva 8
Tel: (22) 29.33.33 Telex: 427701

SUSANNE ABT
International Competition
VERENA MICHEL
Videokiosk
Swiss Broadcasting Corp.
Giacomettistrasse 1-3
3000 Bern 15 (Switzerland)
Tel: (31) 43.91.11 Telex: 911534

JOHN E. NATHAN
North American
Representative
509 Madison Avenue
Suite 1810
New York, NY 10022
Tel: (212) 223-0044
FAX: (212) 223-4531

Radio Report

Station swaps highlight active acquisition scene

It was Westwood One's acquisition of KIQQ Los Angeles, now KQLZ, that got the big headlines in the consumer press because it's in Los Angeles and because of the salaries involved. *USA Today* reports KQLZ's new morning man and programmer Scott Shannon, who took WHTZ New York "from worst to first in just 74 days," will pull down \$2.3 million a year. And that his major Los Angeles competition, Rick Dees on KIIS and Jay Thomas at KPWR draw "just under" \$2 million and \$1 million respectively.

But the latest spate of radio station acquisitions is also notable because a couple of them involve station swaps. NBC's proposed sale of KNBR San Francisco, its last remaining radio property, to Susquehanna Broadcasting won't. Neither does acquisition of four radio stations by Merv Griffin's Griffin Group from Federal Communications Inc. for \$34 million. Those stations are WHJJ/WHJY(FM) Providence, R.I. and WVEZ AM-FM Louisville, and Griffin has already contracted to resell the Louisville duo for \$6.5 million, "since the group's focus is on larger markets."

But Adams Communications Corp. and Channel One Communications Inc. have filed an agreement with the FCC with the intent to transfer ownership of KSTZ(FM) St. Louis from Channel One to Adams for \$6.5 million and for Channel One to then take over ownership of Adams' KOOL/KEZK(FM), also St. Louis, for \$14.7 million.

Planned expansion. Les Elias, president and CEO of Channel One, says he's planning "a substantial expansion program: Our goal is to become a diversified communications company with properties in a dozen of the top 25 markets by 1993. We're already negotiating for a Milwaukee station."

Elias says he's bullish on radio because "Radio has a 50 year track record of almost uninterrupted annual revenue increases for those with the capacity to adapt to a constantly changing marketplace and technology. We want to increase our opportunities to be part of this and to contribute to the innovations that keep radio growing."

Elias also says he plans no changes in the current successful easy listening format of KEZK or in KOOL's oldies sound. In Milwaukee, where he says the contemporary jazz/new age format featured by WBZN AM-FM "has been developing nicely on its own, without benefit of any promotion," the only change he plans is to "start backing up its natural audience appeal and favorable word of mouth with some advertising and promotion, to give WBZN the higher profile it deserves and make it a more significant competitor in Milwaukee."

In a second station swap situation, WFTQ/WAAF(FM) Worcester, Mass. is being traded for WEKS(FM) LaGrange-Atlanta. Brokers in the transaction are Media Venture Partners and Americom Ra-

dio Brokers. Americom calls the deal "an exchange of assets with each station being worth \$15 million, for a total transaction value of \$30 million."

Owner Xenophon Zapis is trading WEKS Atlanta to NewCity Communications for the latter's WFTQ/WAAF(FM) in Worcester. NewCity's principals include Richard Ferguson, Robert Longwell, Jim Morley, Rich Reis and Michael Weinstein.

Business in west is best for both local, spot in '88

Local radio business made its best showing in the west last year, according to an analysis of regional revenue figures by the RAB. The bureau's study is based on responses from 97 markets representing 56.6% of the U.S. population. RAB estimates total local radio revenues in '88 at \$6,628 million, up 8.5% from the previous year.

Data from the RAB billing pool showed the west up 13.6% in local business. Lowest increase of the five regions was scored by the east, up 4.4%. The midwest rose 10.1%, the southeast 9.6% and the southwest 5.7%.

The west also did best in national spot, which was up 13.4%. One region was down—the southwest, which declined 1.8%, according to the billing pool. The east was up 9.6%, the southeast rose 8.7% and the midwest climbed 4.9%.

The RAB estimates spot radio will total \$1,479 million this year, up 5.5% from '88. The latter year was up 6.6% over '87 to \$1,402 million. While the 6.6% increase is based on Radio Expenditure Reports, the dollar figures are updates from the FCC's 1980 base, the last year the Commission required financial reports from radio and TV stations.

RAB's billing pool shows spot up 8.6% in '88. RER's actual dollar figure for '88 was \$985 million. This differs from the RAB estimate because RER figures are based on rep-commissionable data only.

Network sales up 10.7% in February; no sign of letup

Network radio, which has been bouncing back nicely since the first half of last year, bounced up by double digits in February. The Radio Network Assn. reported that web business was up 10.7%.

This followed a 7.1% rise in January. February is the ninth consecutive month of gains for the audio networks.

RNA president Peter Moore attributes the increases to both new products and clients and increased spending on existing products and clients. And there is no sign of letup for March and April, he says. The first quarter will probably exceed the projected increase of 5.5-6% made earlier, the association feels.

Network revenues in February were \$27,976,856, up from \$25,284,089 in February '88. First quarter revenues last year were \$80,604,213, down 0.7% from the

programs being imported by overseas broadcasters, who frequently are harrassed by fiercely nationalistic groups, the British approach is exactly the opposite. The BTDA is anxious to publish the total British television export figures to show, proclaims Allan, "Just as Los Angeles is the center for production, London is the center for distribution."

Adding fuel. Observers point out that the combination of the increased taxes on the stations and the elimination of taxes on overseas sales will provoke a reaction that will add fuel to those who are extremely critical of the government's approach to television. They explain that many of the station managing directors already have said that the additional levy will mean there will be less money for programming.

Additionally, they note, everyone seems to admit that most future programming proposals will have to pass an exhaustive "international" test. As a result, the production of the relatively high budget programs which the British like to identify as quality programs, but which generally do not appeal to American audiences, are likely to be eliminated. Their place, the experts contend, will doubtless be taken by far more programs designed to satisfy mass audiences. While this might not bother the average Briton, it is bound, say the observers, to arm the guardians of British television "quality" with enough ammunition to fight another day.—**Irv Margolis**

Network TEN expands in U.S.

Network TEN, Australia, is expanding its American operation. Bill Carrick has been appointed president of Network TEN U.S.A., responsible for the development of the organization's relations with the American entertainment industry. In addition, Rebecca Segal has been named vice president international, responsible for dealing with U.S. distribution companies.

A square deal made to market DBS antenna

British Satellite Television, the U.K.'s direct broadcast satellite franchise holder, finally has obtained the exclusive rights in most of Europe, Australia and New Zealand to manufacture and market the small one-foot-square flat antenna it hopes will give it the edge over rival, Sky Television.

The argument essentially is over aesthetics, not quality of reception. The "squariel," as it is known, is slightly smaller than the dishes being built to receive Sky and because of its shape, fits more unobtrusively on the sides of buildings.

There had been suggestions that the delay in reaching an agreement with Fortel, the small Scottish company which developed the system, would place BSB's whole consumer dish advertising approach, based on the theme, "It's smart to be square," in jeopardy.

In recent weeks, Sky executives had been talking with Fortel, leading to speculation that Sky might actually outflank BSB on this central part of BSB's strategy. BSB says it will appoint manufacturers in the near future.

'Little Missy' Brazilian bombshell

Globo TV is crowing over the European success of one of its telenovelas, *Little Missy*, which it claims is getting better ratings in a few territories than some of the powerful American soaps.

In West Germany, for instance, ARD moved the start of its broadcast day back to 3 p.m., an hour earlier than it had been transmitting in the past, to accommodate the Brazilian series.

Since its inception it's been getting an increasing number of viewers, now close to two million, roughly 6% of the audience; in Denmark, where it is broadcast on TV2, *Little Missy* is capturing two-thirds of the audience; and in French-speaking Switzerland it is attracting a 43% share.

BrightStar adds LANA newsfeed from England

BrightStar Communications, international satellite carrier of TV programming, has added the daily Latin America/North America (LANA) newsfeed from Great Britain to broadcasters throughout North and South America. BrightStar is carrying the LANA feed, which is produced by Visnews Ltd., via two separate transmission routes for access by North American and South American subscribers. For North American subscribers, BrightStar transmits from the London Teleport to the Washington International Teleport (WIT) via BrightStar's dedicated transponder on Intelsat 332.5°E. The feed is uplinked from WIT to Westar 5 for downlinking by stations and networks in the U.S. and Canada.

BBC arm to get greater reach

BBC TV Europe, a simultaneous transmission of the BBC's main broadcast network, was scheduled to shift to a new satellite transponder from April 1 enabling it to reach far more prospective viewers throughout Europe.

Until now, says Noel Harvey, BBC Enterprises head of cable and satellite relays, the programming has been particularly popular in the Scandinavian countries, where viewers have been receiving it on cable systems retransmitting it from the west spot beam of Intelsat V. He adds that by moving the east spot beam, clear reception will also be available throughout a large part of western Europe extending into Spain and Portugal. Harvey estimates a large potential viewership in those countries.

Although BBC TV Europe is encrypted and principally broadcasts BBC 1 at the same time it is being aired terrestrially throughout the U.K., officials replace imported programs and feature films with BBC 2.

Radio Business Barometer

Spot business up 3.7% in February

The hot pace of spot radio business in January (see *Radio Business Barometer*, March 6) didn't hold up in February, but the two months together still add up to a respectable figure.

The February increase came to only 3.7%, following a 15.6% rise in January, according to Radio Expenditure Reports. For the nine weeks of the two-month period, the increase amounted to 9.3%.

January-plus-February add to nine weeks because the first month of the year was a five-week Standard Broadcast Month (SBM), while the second month was four weeks. No adjustment to either month was required since the comparable months in '88 contained the same length SBMs.

The RER figures, based on reports from reps, show February billings to be \$63,432,900. The year before the corresponding number was \$61,148,200.

In a pattern reminiscent of a couple of years ago, the smaller mar-

kets did much better business in February than the larger markets. Specifically, the 51-plus markets did better than the three larger market groups broken out by RER.

In fact, the top 10 markets were down in February. The drop was small—only 1.5%—but it was the only decline shown by the four market groups. The top 10 markets took in \$22,738,900 in February in spot business, compared with \$23,088,500 the year before.

The leading performance by the 51-plus markets translated to an increase of 13.4%. Billings came to \$16,525,800 vs. \$14,574,200 during February '88, an increase of slightly less than \$2 million.

The other two market groups showed small increases. The 11th-to-25th group rose 2.7% in billings during February, while the 26th-to-50th markets were up 3.2%.

Billings for the 11th-to-25th group amounted to \$13,889,000, compared with \$13,529,700 during February '88. As for the 26th-to-50th market group, time sales totaled \$10,279,200 in February, as against \$9,955,800 during the corresponding '88 month.

The 9.3% increase for the first two months of 1989 brought the total spot radio time sales to \$125,800,400. The year before the figure was \$115,086,400.

In the RER breakdown of market groups, the top 10 markets were up 6.7% during the two months. Total billings came to \$46,948,300 vs. \$43,994,200 for the year before. That represented the smallest percentage increase of the four market groups.

Biggest increase

The biggest increase, as might be expected, was scored by the 51-plus markets, up 12.2% during the January-February period. Billings were \$31,170,600 as against \$27,779,800 in '88.

Next biggest increase was earned by the 11th-to-25th markets, up 11.4%. Time sales amounted to \$27,650,700, compared with \$24,827,500 in '88.

Finally, the 26th-to-50th markets showed an 8.4% rise. Sales totaled \$20,030,800 vs. \$18,484,900 the year before.

A year ago, the first two months were up 17.5%. But that compared with nine weeks of '88 vs. eight weeks of '87.

February

National spot +3.7%

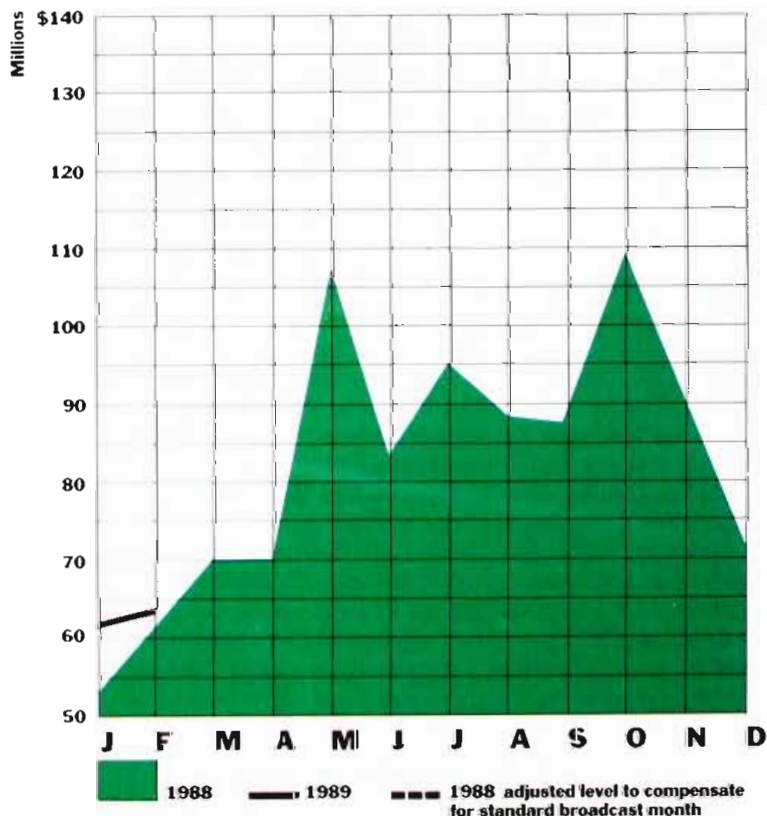
(millions) 1988: \$61.1 1989: \$63.4

1988 adjusted: \$61.1

Changes by market group

Market group	Billings (mls.)	% chg. '89-'88
1-10	\$22.7	-1.5%
11-25	13.9	+2.7
26-50	10.3	+3.2
51+	16.5	+13.4

Source: Radio Expenditure Reports.



'87 first quarter.

All four sales territories were up, three of them by double-digit percentages. New York barely scratched out an increase, rising 1.7% to \$16,275,442, still reflecting the buying reassignments to Chicago to Ogilvy & Mather, starting the latter part of last year. Biggest increase came out of Detroit, where auto spending jolted billings up 68.5%, to \$2,372,154. Chicago was up 19.1% to \$7,596,431 and Los Angeles rose 16.3% to \$1,732,829.

Bonneville pushes format said to 'sell itself'

Bonneville Broadcasting has started aggressively marketing Radio One. This is a format that stations that have already adopted it say sells well, both locally and nationally.

KDAL-FM Duluth, Minn. started with Radio One in 1985 when it was a brand new station in the market. Programmer Tom Moran had developed it for Churchill Productions, and John Snee, vice president, general manager, KDAL AM-FM, says Moran "deserves a lot of credit.

"He came here to Duluth and took a personal interest in making sure it was working right for us. That was before Bonneville bought it last year and Moran joined Bonneville."

Bonneville says the format's blended "matched flow" programming "encourages listeners to do less dial hopping and inspires longer listening than found with nonblended music. Song sequences of complimentary tempo, pitch and style smoothly transition listeners from one selection to the next, making the music easily accessible and nonintrusive."

Moran himself describes Radio One as "applying to adult contemporary sound the bridging or segue techniques that work so successfully for the better easy listening and beautiful music formats."

Limited commercials. Moran recommends a limited commercial policy with Radio One: "We suggest stations limit themselves to no more than four breaks an hour and no more than three commercials to a break. That's 12 units per hour, max."

In Duluth, Snee reports Radio One "works well with our AM, which carries a lot of news and play-by-play sports and does very well among the 35-54, older end of 25-54. At the same time, Radio One on our FM skews a bit younger, particularly among the 25-44s. So together, the combination does well among the whole 25-54 bracket."

Snee recalls, "The first year with Radio One, we spent knocking off the market's other AC. It took us a year before they switched formats. Today we're still the only AC on FM here. The competition—our other FM stations—offer country, classic rock, classic hits and CHR."

Anyway, once KDAL had the AC audience to itself, Snee says, after year one, "Sales really took off in year two, and we've been going great guns ever since. Though 80% of our business is still local, our AM-Fm

combo works so well together, our rep, Katz Radio, has been able to produce a significant increase in national business."

Snee says that when KDAL bowed in 1985, it was the 20th radio station in a market split between Duluth and Superior at the southern end of the market and the north end. "The north end is three towns 70 miles away in what's called the Minnesota Iron Range. And each of those three towns has its own radio station, so you see what kind of geography we've been able to overcome."

A more recent Radio One customer is Nancy Waters, owner and president of WCXT(FM) Muskegon, Mich. The station had been heavy metal until 1987 when, Waters explains, "We started looking for a format that would be easier to sell. In the process, we listened to sample tapes of a good many different AC formats. But when we heard Radio One's matched flow, the transition between selections was so smooth that even on some of the more up-tempo numbers, you'd have to be listening really hard, really paying attention, to notice where one song ends and the next begins.

"But my liking it," adds Waters, "is not what's important from a business standpoint. That's just a matter of personal taste. What is important is that this format turned out to be one that practically sells itself."

Waters concedes WCXT is not yet No. 1 but says it does have 100,000 watts and is heard over a wide area. "Where we're heard, we've found businesspeople and professionals like the sound and have us on—not only when they roll out of bed in the morning but often throughout much of the day, in their stores and offices. The right people turn us on and keep us on."

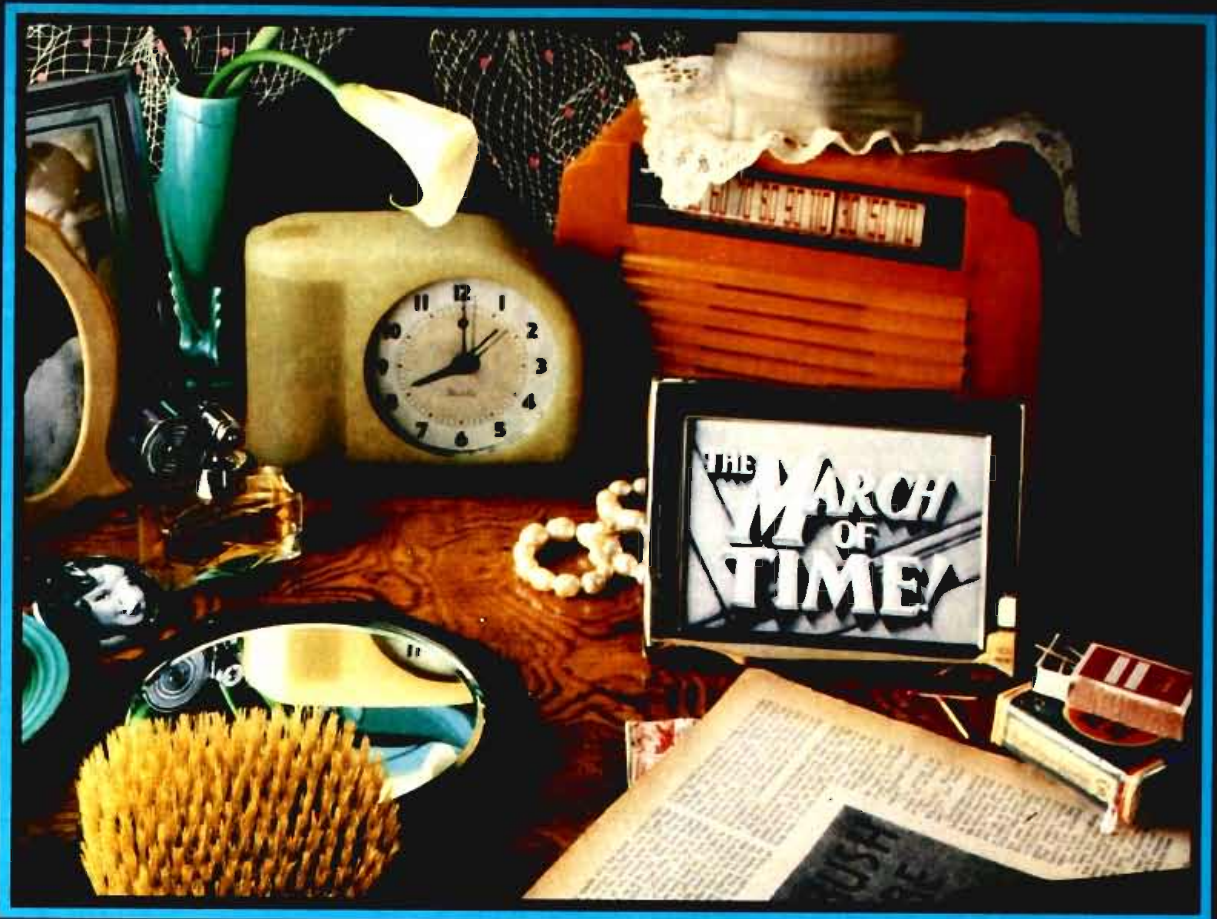
Radio still top medium for influencing teen buying

Radio again came out as the top medium in influencing teenage buying, according to the 36th annual Rand Youth Poll survey on the subject, but television also made significant gains. In the study, Teen-Age Economic Power—1988, 88% of the 2,555 boys and girls 13-19 sampled said radio was an "excellent" medium for effectively conveying advertising messages to them.

Radio was followed by magazines, with 64% considering them "excellent," while TV moved up to 60% from last year's 54%. Percentages rating other media "excellent" were: direct mail, 40; cable TV, 36; handouts, 24; newspapers, 14; and billboards, 7.

The study says teenagers spent a record \$55 billion on everyday personal items in 1988, compared with \$53.7 billion the previous year. They also put aside \$11.2 billion in savings for such costly acquisitions as computers, typewriters, cars, TV sets and VCRs, and \$33.5 billion was given to them by parents for the purchase of household food. Meanwhile, another \$149.2 billion reportedly was disbursed as the result of teen urging of parents to buy products and services for the home and family.

© 1989 SFM Entertainment/Division of SFM Media Corp.



A JOURNALISTIC LEGEND...

A Film Phenomenon

In February 1935, *The March of Time* was born. Every month, it exploded across the screens of 20,000 theatres worldwide, attracting some 30 million viewers. The series originated in the turbulent mid-30's and continued through World War II and the post-War years until 1951. It was and is an extraordinary series—the first ever in film history to tackle a wide variety of controversial social and political issues.

Called "the roots of today's generation," *The March of Time* utilized a unique combination of actual film footage and staged reenactments. The series did more than just report the facts of each news story, it gave viewers insight and perspective as well. Enor-

mously influential, *The March of Time* left an indelible mark on the film industry and impacts on the television documentaries of today.

In celebration of the series' 50th anniversary, SFM Entertainment, associated with Time, Inc., proudly announced the rebirth of *The March of Time*. In conjunction with London's Flashback Productions, Channel 4 Television premiered *The March of Time* series in 1985 to an enthusiastic British television audience, an association which continues today. Now available throughout the world, *The March of Time* once again marches across the screen, leaving another indelible mark on today's generation.

SFM
entertainment



Channel Four Television

RADIO EXPENDITURE REPORTS INC.

740 West Boston Post Road • Mamaroneck, NY. 10543 • (914) 381-6277



THE INDUSTRY SOURCE

National Spot Radio Expenditures

Market By Market
Account By Account

There is but one source for comprehensive,
detailed advertising expenditure information
in National Spot Radio. . .

For information as to how we can serve your needs,
call account executive Jane Zack at 914-381-6277.

(D-Mass.), chairman of that panel's Telecommunications Subcommittee, sent a letter to Secretary of State James Baker, taking issue with the department's endorsement of 1,125/60.

Further, the Sixth World Conference of Broadcasting Unions, meeting in Washington a few weeks ago, failed to agree on a world HDTV production standard, rejecting both 1,125/60 and the European-proposed 1,250/50.

All of these developments are taking place against a background of a broad national effort to develop an NTSC-compatible HDTV system, as well as revive the flagging fortunes of the U.S. electronics industry and make sure U.S. business receives a sizeable portion of the HDTV pie.

Wide-screen 525

What NBC will show at the NAB exhibition will be equipment to shoot and record a wide-screen, 525-line version of its Advanced Compatible Television (ACTV) system. It is designated ACTV-E to distinguish it from ACTV-I and ACTV-II. ACTV-E and ACTV-I are both transmittable via a stan-

dard 6 MHz channel, while ACTV-II requires an additional 6 MHz channel.

Steve Bonica, vice president, engineering, for NBC, describes ACTV-E as a "three-quarter version" of ACTV-I, featuring, in addition to a 16:9 aspect ratio picture, "some image improvement." ACTV-I is designed to transmit either a 525-line picture with progressive scan or a 1,050-line picture with interlaced scan. ACTV-II is 1,050-lines interlaced with enhanced picture resolution and could presumably be called "true" HDTV. All employ the 59.94 field/frame rate.

The virtue of ACTV-E, says Bonica, is that when the Federal Communications Commission decides on a HDTV standard—and assuming it chooses 1,050/59.94—ACTV-E will be ready to go with broadcast equipment costs pretty much at the present level. The home sets to receive ACTV-E will be the same to receive ACTV-I when ready.

"High-definition equipment costs today," says Bonica, "mean about \$400,000 for a camera and about \$250,000 for a recorder." But a studio camera for ACTV-E will

set broadcasters back no more than \$50,000, and, for the most part, only minor modifications to transmitters will be required, maintains the NBC executive. He also notes that an ENG portable camera for ACTV-E will be shown at the NAB, as well as a studio camera and recorder.

As for the leap from ACTV-E to ACTV-I, that would require new production equipment, Bonica points out. And the jump from ACTV-I to ACTV-II means a "transmitter upgrade."

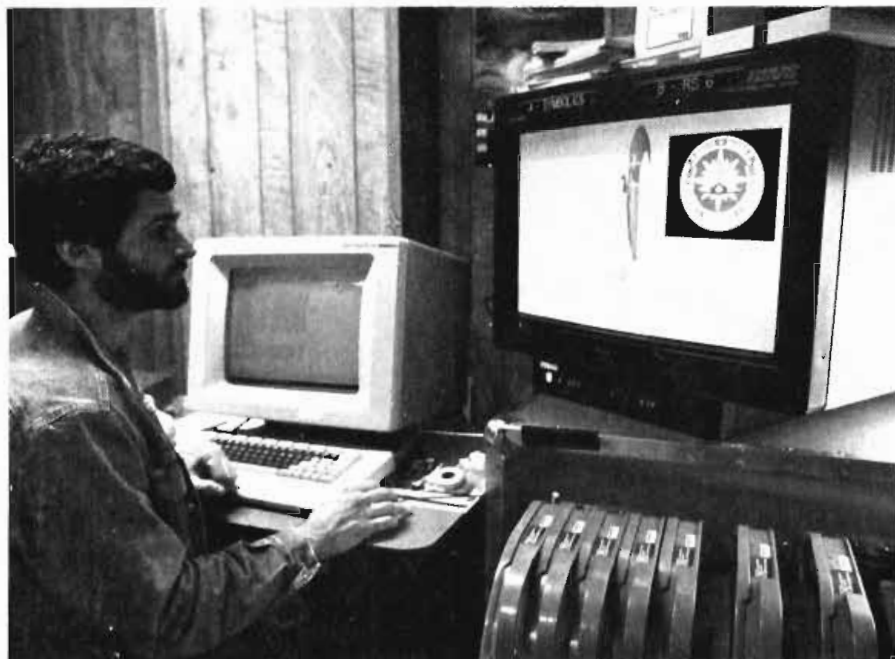
Bonica also points out that the research and development work on production equipment for ACTV is purely an NBC initiative. He distinguishes this from the work on ACTV being done by the David Sarnoff Research Center, which is focusing on transmission.

NBC applied to SMPTE last fall for approval of the 1,050/59.94 system as a production standard, joining the 1,125/60 system. While the company had no hardware at the time to verify its workability, the application was not premature, Bonica insists. "The parameter values are possible to achieve," he says. "The systems are attainable." He also makes the point that NBC's production standard proposals don't relate only to ACTV. "They're for anyone who is interested in compatibility." The SMPTE application, he says, describes a "fundamental system with potential for alterations and modifications to optimize various applications."

Rejects Japanese format

While seeking to join 1,125/60 as an SMPTE HDTV standard, NBC rejects the Japanese-developed format. Bonica argues that 1,125 "provides no benefits to the U.S. If it's not a world standard, it has no value because of its lack of compatibility." And 1,125 won't become a world standard because the 50 Hz nations won't accept a 60 Hz system, Bonica declares.

The lack of agreement on this score was sharply outlined at the Sixth World Conference of Broadcasting Unions. Its recommendations on an HDTV production standard noted that "a consensus does not presently exist among



Test of 1,125/60 system via fiber optic transmission was conducted for Southern Bell and NASA by Bellecore, research and engineering consortium for regional Bell operating companies while covering launch of space shuttle *Discovery*. Above, Steven Jaffe, member of Bellecore technical staff, adjusts Sony monitor, part of consortium's sophisticated ATV production facilities, before launch.

Support for 1,125/60 system unravels;
NBC to show 'entry level' equipment

Battle over HDTV production standard back to square 1?

By ALFRED J. JAFFE

NBC will exhibit "entry level" high definition television equipment at the upcoming National Assn. of Broadcasters convention in Las Vegas. It will be the first HDTV equipment shown in the U.S. representing a potential American standard other than the 1,125/60 system, which already wears the mantle of a production standard.

This unexpected development is the latest in a series of events which have seen the unraveling of support for the 1,125/60 system, backed by the State Department and approved as a production standard by the Society of Motion Picture and Television Engineers, the Advanced Television Systems Committee and the American National

Standards Institute. (SMPTE dubbed it the 240M standard.)

Knocking the pins from under the 1,125/60 standard, though it's the only HDTV system with equipment available, have been a number of negative filings with the National Telecommunication and Information Administration, triggered by a Notice of Inquiry by the NTIA on the question of whether 1,125/60 should continue to be supported. There is still considerable support for 1,125/60 and some of the NTIA filings questioned NTIA's authority to become involved in the standards issue.

In addition to the NTIA filings attacking 1,125/60, two key members of the House of Representatives, John Dingell (D-Mich.), chairman of the Energy and Commerce Committee, and Ed Markey

Television/RadioAge

April 3, 1989

Despite loss of support, 1,125/60 is only HDTV system with equipment available for production.

1,125/60 equipment shoots CBS' 'Littlest Victim'



that question first early in the '80s. Later, a U.S. study group came out in favor of NHK's 1,125-line system. But it looks now, says DePriest, that some U.S. interests are backing out of their support of the Japanese-developed system. This is happening though SMPTE modified it before making it a U.S. production standard.

Meanwhile, 1,125/60 remains the only HDTV system available for production. It has been used for movies, among them features made in the U.S. and Italy, for a miniseries in Canada, for a number of commercials, for cable shows and episodes of TV series and for a TV movie on CBS titled *The Littlest Victims*, a story about children with AIDS, to be shown later this month.

The "imaging" chores and post-production on *The Littlest Victims* were handled by 1125 Production, headed by David Niles, one of the HDTV pioneers, who started with a hi-def facility in Paris five years ago and opened one in New York in 1987. Niles says he has the largest HDTV facility in the world. His people and equipment are now in Russia, shooting *Moscow Melodies*, a half-hour "comedy-musical" coproduced with the Soviets.

"Anything you can do..."

Niles says that, "to some degree," he can do everything in 1,125 that he can do in NTSC (525 lines), so far as image manipulation goes. Equipment makers, such as Sony, are now into the third generation of 1,125/60, he points out, with the Japanese manufacturer expected to introduce HDTV digital effects and a "totally digital" HDTV VTR at the NAB convention beginning the end of this month.

Described as some sort of Renaissance Man (he's an engineer, designer, architect and director), Niles is a member of the Technical Committee of an international HDTV Production Standards Committee which met in Moscow last January. The Moscow group defined a set of tests "that will provide objective technical data to assist CCIR in the choice of the best HDTV production standard." Work on the tests was scheduled to begin last month.

Niles says the tests will be essen-

tially a comparison of 1,125/60 vs. 1,250/50. The Moscow group is meanwhile waiting for equipment for the European system. As for 1,050, there's no workable system available, Niles points out. And while there has been talk about a Russian 1,375-line system, so far that's only a proposal, explains Niles.

However, U.S. Congressional sources have raised questions about whether the tests would result in the transfer of technology to the Soviet Union. Late last month, Representatives Markey and Don Ritter (R-Pa.), as members of the Telecommunications Subcommittee, asked the Commerce Department to determine if there was any danger of this.

Transmission testing

The most important testing activity currently, a project that will eventually lead to an FCC decision on a U.S. *transmission* standard, is now underway at the Advanced Television Test Center in Washington.

Transmission tests of HDTV systems may not be finished until 1991.

While the ATTC's task is confined to testing HDTV transmission, and not production, systems, the choice of a transmission standard—assuming there is only one—will have a major impact on the choice of a production standard.

At present, the ATTC is only testing signal propagation characteristics, not any particular HDTV system, reports the center's executive director, Peter Fannon. This includes wideband (wider than 6 MHz) transmissions on the UHF and GHz bands. The ATTC has undertaken to test signals on the 2.5 and 12 GHz bands despite the FCC's warning that going beyond the presently allocated terrestrial broadcast bands could unleash complicated regulatory issues. Most important is the testing of two simultaneous, non-contiguous (widely separated in frequency)

signals to determine whether any unpredictable time delay problems would result when they're combined in the receiver. This is because a number of proposed HDTV systems employ a regular 6 MHz channel plus an "augmentation" channel, and the latter would probably have to be in a different part of the spectrum.

Fannon expects the facility for testing HDTV systems will be completed by October. "We are fully-budgeted, we're hiring staff and we've ordered much of the equipment." But there are still problems to solve. Primary among them is to be fair to all systems tested. The same source picture material will be used, for example, for testing all candidates, but that's still being discussed.

Then there's the question, notes Fannon, as to whether the ATTC should use the best currently available format—meaning 1,125/60—and transcode it for each system for testing, or use pictures shot in every format, dubbed "the sequential shoot, multi-format approach." There are four formats being considered: 1,125-line, 60 fields with interlaced scan; 1,050/59.94 interlaced; 525/59.94 with progressive scan, and 787.5/59.94 progressive (the Zenith system).

Recording digitally

Also, the ATTC would like to record all the tests digitally, but the only digital recorders for HDTV in existence are those built for 1,125/60. That means the ATTC would have to build special digital recorders for all the other formats, unless they are supplied by the candidates. Then there's the question of a reference standard against which all the HDTV systems would be compared. That debate is still unsettled, says Fannon.

Fannon believes that some of the candidate systems will not be ready until the end of next year. When all the tests are finished, the ATTC will make the results public (though with no recommendation) and pass them along to the FCC's ATV Advisory Committee. The latter would then make a recommendation to the FCC and the Commission would have to decide whether to accept it. But a lot of water will go over the dam first. □

broadcasting unions in favor of any single HDTV production standard presently before the CCIR, specifically including 1,125/60 and 1,250/50. Further, that the achievement of a single worldwide HDTV production standard is presently made difficult due to seemingly unresolvable differences of opinion as to whether those standards presently proposed satisfy the interests and requirements of broadcasters throughout the world."

Don Wear, senior vice president and general manager of CBS Broadcast International, who was chairman of the conference as president of the host union, the North American National Broadcasters Assn., points out that the technical committee of the worldwide group deliberated for 13 hours before agreeing to disagree. "There seems to be no present way that the conflict can be resolved. Rather than ignoring that fact, the conference acknowledged it."

Around the corner?

Nevertheless, Wear expressed the view, echoing the conference itself, that this doesn't kill the long-term outlook for a world standard. "There may be a threshold around the corner. Individual markets may make some standards, which may lead to a de facto standard."

The conference recommendations predicted that in the long-term digital technology "will allow easy transition from production to delivery formats." While the recommendations did not mention it, there is already a single world digital standard for the three existing color formats. This is CCIR Recommendation 601, which covers "4:2:2" equipment, including D-1 tape recorders, (The CCIR is an organ of the International Telecommunication Union, which sets world standards for broadcast equipment.)

Another option being considered is a compromise production standard in which a great deal of commonality would be achieved without complete commonality. Studies on two basic approaches were recommended by the world broadcasters' conference: systems based on a common image structure and systems based on a common data



David Sarnoff Research Center, where work is being done on NBC's Advanced Compatible TV system (1,050/59.94), which is being proposed as a production standard.

rate.

The concept of a common image format has been brought up before, most recently in January, at a CCIR panel meeting in Geneva. The idea was not adopted at the Geneva meeting, but NBC's engineers latched on to the concept and broached the possibility of a compromise standard centered on the European-proposed 1,250-line rate. Michael Sherlock, president of operations and technical services at NBC, spoke of a common image format that "implies the coexistence of parameters" at 1,250/59.94 and 1,250/50. The NBC stand was influenced by the rapid progress made on the 1,250/50 system under the aegis of the European Eureka consortium—a system referred to now as EU 95.

U.S.' 'useful' option

How does this square with NBC's support of 1,050? Sherlock says that his company continues to support 1,050 but is now rolling on two tracks just in case there is a chance for a world production standard. Bonica says NBC is asking the industry to choose. The U.S. TV industry, he explains, may find an international standard "useful" for program exchange, a reference to the fact that the U.S. is the biggest exporter of film and TV software.

There is some opposition to NBC's pushing 1,050/59.94 as a production standard. Richard Ire-

dale, head of The Del Rey Group, which has developed a wide-screen, 900-line system using 6 MHz, called HD-NTSC, feels, as do many others, that a transmission standard should be decided on first. "Then a production standard will fall into place."

Iredale has problems with both 1,050/59.94 and 1,125/60 because, he says, there are difficulties transcoding them into other HDTV systems, including his own. He also argues that ACTV could not be an international standard "because its vertical resolution is too low." And he believes the three phases of ACTV are an unnecessary complication.

Iredale notes that he has proposed a production standard encompassing 1,500 lines, progressively scanned, but with 24 frames per second, in synch with film. "An international production standard should mimic film with a high line count and progressive scan." In the meantime, HD-NTSC is making some progress in simulation tests in Canada—but at a snail's pace.

Also supporting the idea of choosing an HDTV transmission system before a production system is the Assn. of Maximum Service Telecasters (MST), which said so in its response to the NTIA Notice of Inquiry on whether the U.S. should maintain support for 1,125/60. Gregory DePriest, MST vice president, explains that the reason a production standard has emerged is that the CCIR decided to settle



CBS affils supplemented Ed Bradley's Demo convention coverage.

by being fed footage on major stories. "With ABSAT the affiliates benefit most since it's mainly a point-to-point SNG operation for their own local news or other affiliates." The stations provide material on both scheduled events, such as presidential nominating conventions and NCAA basketball tournaments, and breaking stories, such as last year's Dallas plane crash, the prison riots in Atlanta and Louisiana in late 1987 and "the biggest story of them all, the little girl [Jessica McClure] in the well in Midland, Tex."

There have been no drawbacks, he feels. "It's increased ABC's newsgathering capabilities enormously and helped change the way we do business." Initially, he says, ABC fretted about possible conflicts among the 15 or so affiliates who belong to both ABSAT and Conus. "We had thought problems might arise there, but problems haven't materialized. The members have satisfied both ABSAT and Conus needs."

No problems

At WCVB-TV Boston, Philip Balboni, vice president of news, who had expressed concern in 1986 about likely conflicts arising from working with ABC and Conus, is among those who found those fears unjustified in the main. When asked if problems have cropped up, Balboni replies, "Not at all. It's like having two good friends. As one of the first involved in satellite newsgathering, we're trying to allocate a fair portion of our satellite business to support ABSAT without harming Conus, since we're a strong and loyal Conus member, too. There seems to be enough to go around, so far."

Balboni adds, "We're very

pleased with the job ABC has done in improving its news services, its daily feeds and satellite news services. It's made enormous strides over the last four or five years, with more material, better quality material and being more responsive to our requests for assistance." Things were not always so pleasant. As Mickey Hooten, vice president and general manager, television, at Hearst Corp., had said in 1987 while chairman of the ABC affiliates board, "Affiliates had been disgruntled" with NewsOne's predecessor, Daily Electronic Feed, which he said was "not a competitive, viable source of news, not well coordinated, [with] a lot of useless material to the majority of the affiliates."

Marty Haag, executive news director at WFAA-TV, also has noticed considerable progress. "ABC has gotten better over the years. It's responded to various needs—and criticisms—of the affiliates and it's become much more responsive to our needs." Unlike several years ago when the affiliate news service was "lowest" on the totem pole," he says today "it's getting stories from areas pretty much as we want, in response to tailored requests and the like. Now I'd give them improving, pretty high marks."

Out-of-town affiliates can come to Dallas and request WFAA's SNG truck and engineer "for a nominal fee. Very little money changes hands among affiliates," says Tapley. And WFAA can do the same when it visits another participating ABC market. On the network level, he adds, "Hardly a week goes by that ABC News doesn't request footage for *World News Tonight*, etc." WFAA and others sometimes contribute material to *20/20* as well, he says, citing a fea-

ture on a tornado that wiped out a Texas town about two years ago and another on a First Methodist minister charged with strangling his wife.

CBS

CBS NewsNet's executive producer John Frazee says that no fewer than 50 affiliates have taken advantage of that network's SNG truck subsidy plan, under which CBS pays up to \$150,000 per vehicle. By the end of this year, he figures another 10 will come on board. The SNG project and the regional news service have proven "very successful," he says. "At the outset, there was the normal apprehension when you try to start anything new. But we've worked through most those things."

Hurricane Gilbert came immediately to mind as an example of network/affiliate cooperation. "That was one of the most challenging stories we've done," says Frazee. Space shuttle launchings and political conventions stand out as illustrations of scheduled events, he notes. "Every time there is a breaking story," he adds, "we find new ways to use our SNG capability."

On the affiliate end, Philip Jones, vice president and general manager, KCTV Kansas City, says NewsNet "has been very successful, from an economic and a practical standpoint." The truck subsidy concept also has "worked real well. Some had feared armies of these trucks all over the country," Jones says with a chuckle, "but there are not that many who want to spend that much."

Jones maintains that CBS pioneered the regional news approach about five years ago, but since that occurred about the time when more attention was given to who would own CBS, it became "a quiet pioneer." Nonetheless, CBS has done "a masterful job on this," he says. That venture also represented a change in attitude for the network, whose execs previously had been "more arrogant" about stations being able to handle stories for network use. As Jones said in 1987 while CBS' affiliate board chairman, "Regionalization of the news was a logical step in tightening our relationship with the network."

Because he saw NewsNet as im-

Both sides laud exchange of stories,
millions spent on SNG truck subsidies

News services help network/affiliate partnership grow

By JAMES P. FORKAN

The affiliate newsgathering services of the ABC, CBS and NBC television networks are being deemed successful by most participants, who regard these cooperative ventures as increasingly important in these economically leaner times.

As Jim Tapley, news operations manager at WFAA-TV Dallas, an ABC affiliate, puts it, "In tight budget times—and I don't think you'll find a station anywhere that's not having tight budget times—these services are more critical to us, and all we pay for is the satellite time."

According to the networks, virtually all the affiliates contribute stories to and draw material from these services. The cooperation levels are bolstered by the growth in affiliates' ownership of satellite news-gathering (SNG) trucks. Best of all, the networks and most stations agree that potential conflicts with other news consortiums, chiefly Conus Communications, have for the most part failed to materialize. Even those who three years ago felt conflicts were inevitable are pleased to have found otherwise.

Keep on truckin'

TV/RADIO AGE estimates that affiliates of the Big 3 networks today have no fewer than 137 SNG vehicles roaming their own markets and elsewhere in search of breaking news as well as covering various scheduled events. At a cost of \$300,000-plus per truck, at least \$41 million has been allocated toward such purchases, the bulk since spring 1986. At least \$20 million of that sum is being absorbed

by the networks. Perhaps 14 additional SNG vehicles are likely to be bought by affiliates before year's end, network execs project, at a combined cost of about \$4.2 million, again with the Big 3 paying roughly half.

Despite all the talk about the major networks looking to cut costs and eventually trim compensation to affiliates, the networks are sticking with their SNG truck subsidy plans. Actually, the cost is not overwhelming when looked at over the long term. As Don Dunphy, Jr., vice president of affiliate news services at Capital Cities/ABC, notes, his company is subsidizing half the cost of such vehicles, up to \$180,000. That amount is paid out to the affiliates in monthly increments over a five-year span.

Here is an update of the affiliate news services at each of the networks—ABC's NewsOne and American Broadcasting Satellite, CBS' NewsNet and NBC's Skycom:

ABC

NewsOne is divided into six regions, the sixth added in July 1986: Pacific, anchored in Los Angeles; Mountain, in Denver; Southwest, Dallas; Southeast, Atlanta; Midwest, St. Louis; and Northeast, in New York. "It's very successful," says Dunphy, noting that 188 affiliates participate. "The whole system generates 180 stories daily—news and sports." Regional feeds run about 30 minutes a day, with the largest ones (Southeast and Midwest) running closer to 45 minutes each, he notes. There also are national feeds at 11 a.m. (ET), 4 p.m. and 10:15 p.m. each day, he adds.

In addition, ABC subsidizes SNG trucks via its American Broadcasting Satellite (ABSAT) service, Dunphy continues. Currently ABC's affiliates are using 37 such trucks, and Dunphy projects that figure will grow to 45 by the end of 1989. These, he notes, are "spread all over the country," from Baton Rouge; Fort Smith, Ark.; Wichita; New Haven, Conn.; and Raleigh, N.C.; to Washington, Pittsburgh, Detroit, Phoenix, Boston, Cincinnati and Houston. ABC also has invested in three GTE transponders to handle related affiliate news needs, he adds, so ABSAT has come a long way from its origins as simply a truck subsidy program.

These efforts have paid off for all concerned, Dunphy maintains. "ABC benefits in breaking news"

Space shuttle liftoffs engender web/affil cooperation.



Cable bites the hand that fed it

Direct response ads are down but may never be out

By EDMOND M. ROSENTHAL

Targeting their audiences through cable networks and the less established TV stations, direct response advertisers have gone through a significant growth period in recent years—but, where the cable networks are concerned, the medium is beginning to outgrow the message.

The amount of DR placed on cable TV has yet gone unmeasured, but the cable networks are reporting that the portion of their time devoted to this preemptible, less costly advertising is shrinking rapidly as solid ratings bring in full-price advertisers. Nevertheless, comments from the cable networks suggest a transformation rather than a disappearance.

Different terms forseen

"I don't think it will disappear," says Laura Kunreuther, manager of direct marketing for MTV Networks, "but direct response advertisers may have to pay a higher rate. If they go in as general advertisers, they would be nonpreemptible." She expects that those advertisers that have back-end revenue, such as magazines, would continue to advertise but that those who rely only on DR sales would have a harder time with it.

Other networks indicate that late night and other time periods that are hard sells will continue to give DR a home. And there's yet another residence that will continue to keep its doors open for some time. Charlotte Leonard, direct response marketing manager at Turner Broadcasting Sales, Inc., notes that CNN, Headline News and TNT all give time back to affiliates, much of which goes unsold by them. In these instances, DR from the networks comes through. She comments, "Direct response won't disappear until we get into a situation where the systems cover every single break, and that's not likely to happen in the near future."

As specialists in DR, Kunreuther

and Leonard have equivalents at most of the other cable networks. But the trend toward separating the DR function only recently became nearly unanimous as CBN Family Channel and The Weather Channel decided to go that route.

Dick Hammer, vice president, director of sales at CBN, reports that all DR is moving to a separate sales staff at Virginia Beach headquarters. "We delayed it a year longer than we really wanted to," he notes. "It will be handled as a supplementary source of revenues.

"This will be serviced much better out of Virginia Beach. When it was negotiated by the general account people, they didn't get to see the copy or the tape, and when it got to Virginia Beach, it was often found unacceptable—from a business standpoint, because of legal problems or because of damaged tape. Now we'll have much better communications." What he describes as "business problems" could be "jewelry that is photographed through a monster magnifying glass."

The new department at CBN is headed by Bob Hammer, director of direct response—no relation to Dick Hammer—two account executives and three sales service representatives.

Meanwhile, The Weather Channel would seem to be swimming against the tide, but its unique format had led it to refuse DR when it launched in May 1982 and to now pursue it aggressively. Mike Eckert, president, says the initial feel-

ing was that TWC wanted to deal with higher quality products and wanted greater control in setting guidelines and length of commercials. Even now, it does not accept 120s or program-length commercials for fear of upsetting its programming flow.

But over the years, DR advertisers kept after TWC, and now DR represents 10-20% of inventory over the course of a week, Eckert says. "What we want to do," he explains, "is deal with products that help people prepare for, cope with and enjoy the weather." This includes products for lawns, gardens and outdoor activity as well as the likes of snow removal.

TWC has just named Barry Roberts, formerly northeast regional ad sales manager, to the new post of director of direct marketing. And Eckert says TWC will now pursue this advertising actively, dealing directly with the appropriate advertisers and even producing commercials for them that blend with the programming.

But that's not all. Eckert discloses that later this year, TWC will get into catalogue marketing, utilizing mailing lists from a range of sources to send out catalogues of weather-related products. These products may or may not be those that are advertised on TWC.

Declining inventory

As one of the most established networks, ESPN isn't taking a particularly aggressive stance with DR. Bob Jeremiah, vice president, advertising sales, says, "It gets all the unsold inventory as a court of last resort. It's essentially run-of-schedule and 100% preemptible. The bulk of it runs morning, late night and daytime."

Jeremiah estimates that, over the course of a year, ESPN sells 5,000-10,000 30-based units, although the bulk are actually 60s. He notes that running DR has produced one unexpected benefit: "When we first came on the air, direct response and per-inquiry

Bob Jeremiah



The stories that got the mileage

WFAA-TV Dallas news execs offer a look at some of the stories and events that have in the past year sparked the most interest from other affiliates and the ABC network itself.

On March 18-19 WFAA provided coverage of the NCAA regional basketball tournament in Dallas to about 11 stations, says Marty Haag, the ABC affiliate's executive news director. For a March 16 story on apples tainted by pesticides, meanwhile, WFAA covered Dallas and obtained footage from other markets for a broader focus on the scare, adds Jim Tapley, the outlet's news operations manager. The station also has been covering the Texas Rangers baseball team's spring training for other Texas outlets.

Last fall, WFAA covered several stories for itself, ABC and other affiliates: a Delta Airlines plane crash in September, President Reagan's last speech in Dallas in November and a campaign appearance by Democratic nominee Michael Dukakis in the Rio Grande Valley. WFAA's truck was used to provide pool uplink for the Big 3 networks for the Reagan speech in Dallas, Tapley notes.

On the scene. For the Delta crash, WFAA's SNG truck was used to supply material to other stations owned by WFAA's parent, A. H. Belo Corp., as well as various ABC affiliates around the U.S. "We did nothing all day from our truck but provide live shots from the crash scene for other stations," says Tapley. "We did 69 live shots in the first 12 hours, 96 in three days."

WFAA also assisted sister Belo stations, ABC and CNN in the Hurricane Gilbert story last fall. All told, he says there were probably six SNG trucks from various stations and networks in Brownsville, Tex., early in the hurricane coverage, plus five others in Corpus Christi and still more in Houston and other Texas cities nearby.

For last September's space shuttle launch in Cape Canaveral, Fla., Tapley says, "We counted at least 30 SNG trucks at the launch site," including WFAA's. That of course was to cover the first shuttle mission since the Challenger tragedy.

portant in strengthening the network affiliate "partnership" and supporting network news, Jones says KCTV has avoided Conus and other consortiums. "They were not going to give me a dimension" that CBS News could offer, he observes.

At WHIO-TV Dayton, Neil Pugh, vice president and general manager, says, "The experience has been positive, a move in the right direction." WHIO's biggest story contribution to the network was coverage of a chemical spill three years ago, Pugh recalls. More recently, the station covered a Dayton doctor dubbed "the love doctor," who also was the subject of a *West 57th* feature—though the news magazine used its own footage, Pugh notes.

WSBT(TV) South Bend, Ind., in March contributed a story on the murder of a woman by her husband, while he was on parole, and also has filled numerous affiliate requests for coverage about the Notre Dame football season, says E.

Berry Smith, president and general manager. NewsNet has been "very successful," in his estimation, although he adds, "Operating costs have been more than originally thought and the SNG trucks have been more costly than initially expected."

NBC

NBC's Skycom program consists of two parts, says George Mills, general manager of Skycom. One is the syndicated news service, in which "all affiliates participate to one de-

gree or another." The second is the satellite operation, "the original Skycom," in which "about 50" affiliates have bought SNG trucks, with NBC footing up to \$150,000 of each vehicle's pricetag. By year-end, Mills expects another "three or four" to buy SNG trucks. On a monthly basis, there are about 2,700 Skycom feeds, Mills estimates. The heaviest times are between 4 p.m. and 8 p.m., and again around 10:15 p.m., he notes. Examples of recent stories that have benefited NBC and/or its affiliates, Mills says, include: a plane crash in Dallas last year, a jet fighter crashing into an Indianapolis hotel and Hurricane Gilbert ("We had a lot of action on that one"), as well as scheduled events like shuttle launches and last summer's conventions. Citing shuttle launchings, such as Discovery's in mid-March, Mills says, "The coverage goes both ways. There's a good exchange of material," some generated by the affiliates, some by NBC News.

"The technology part from NBC has been terrific," says James Lynagh, Cincinnati-based president of Multimedia Broadcasting Co., who was "very much involved in Skycom's formation" as past chairman of NBC's affiliates board. However, Lynagh observes, "NBC has not taken as aggressive a role with affiliates as CBS in instigating regional networks. They've left that up to the stations. In some cases, it's worked, in others it hasn't." He also is concerned that Skycom may have less corporate support than last year. "This seems more of a stepchild under [NBC News president] Michael Gartner. He doesn't seem as involved in it as Larry Grossman [his predecessor] was. I assume it doesn't have as high a priority as under the previous administration." □

KAKE-TV Wichita SNG truck, one of 137 owned by affils





Doug McCormick

to its audience and image. McCormick says it wouldn't accept advertising for National Rifle Assn. membership and that it is highly conservative when it comes to health-related products such as weight-loss pills. Because its lineup includes programming on Sundays addressed to the medical profession, "we have to be holier than Caesar's wife."

As with the other networks, ESPN finds its two strongest categories to be magazines and videocassettes. But Jeremiah notes that even a couple of these have been taken off the air when consumer complaints have indicated bad fulfillment records. There are other products, he says, that would be accepted if the creative execution were better. ESPN carries DR ads for *Playboy* magazine, and, although some viewers may object to the product itself, "I tell people the commercial is extremely well done and in good taste and it's restricted to evening and late night hours."

Hammer at CBN notes that insurance companies once were a major category, but this advertising has declined as many states have made reviews of their offers. Surprisingly to some, religious products have not done particularly well on the channel launched by Pat Robertson.

Hammer, himself, thought one product "would go like gangbusters—but it just died." This was a book called *His Face*, a lavish coffee-table volume of famous artists' renderings of Christ's face. Hammer notes the price, somewhere around \$59.95, may have been the deterrent.

Some DR for religious products is rejected. One that Hammer recalls involved a scroll of the 10 Commandments inside a cross on a

gold chain: "We rejected it because we felt that the offering on our air would imply a tacit endorsement of the product."

At A&E, according to Rosenthal, products that don't fit with the network's image are screened out. These include hair restoration and get-rich-quick spots. The likes of kitchen and car products are restricted to daytime. She says DRs for classical records can run in primetime, but not hits of the '50s. Advertisers like *The New Yorker* and AT&T can run around the clock, she notes, and so can a DR for the dental product Plax—"because it looks like a regular commercial until the 800 number comes on."

Per-inquiry advertising

While the proportion of DR advertising is diminishing on cable networks, per-inquiry ads, requiring no outlay by the advertiser, are fast becoming extinct. At A&E, Rosenthal says that three years ago, most of the DR advertising was on a PI basis, but now it's only 10-15% and it all falls into the 4-8 a.m. time period recently opened up by the network.

The Turner networks still carry a small amount of PI, according to Leonard, and she has found one exception to the rule that networks can make more money selling the time than with PI. That's with records—whether it's nostalgia like *The Unforgettable '50s* and *Stage-door Canteen*, current love songs or country music.

At MTV Networks, the door is shut. Kunreuther says that, effective last Jan. 1, the networks stopped accepting PI because of inventory availability. At Lifetime, McCormick says, "When we can determine that a time period is more valuable for PI than for audience promotion, we'll use it for that, but we currently don't have any PI on the air."

Program-length commercials

Hammer at CBN reports PI has been treated separately for years: "It's a very small part of anything we do on the air. It's remnant inventory that we would use at the last minute—for example, when we get defective tapes."

While program-length commercials, typically informative half-hours with a pitch, have been on the rise on TV stations (TV/RADIO AGE, Dec. 26), cable networks are finding less time for them. The Turner networks and TWC, for example, don't run them at all.

They're now apt to nearly disappear on CBN, according to Hammer. He says that self-help programs have been run and that, as of April 1, the handling of these shows was to be transferred to the programming department. He adds, "That's going to be a very shrinking inventory area because, effective Sept. 1, we're going to be getting into CBN Family Fun Factory. This means children's and family programming 7-9 a.m. and 4-6 p.m. Monday through Friday and 8-11 a.m. Saturday and Sunday. "This will wipe out most of the time that has been available to that category."

Lifetime has been among the most receptive to this type of programming. McCormick explains that, because Lifetime is a dual-feed network, the programming run late-night on the east coast won't show up in or near primetime in the west. Many of the program-length ads aren't so far removed from Lifetime's own fare. Included are *Stop Smoking*, where E. G. Marshall hosts a half-hour aimed at selling a pocket computer that serves as an aid in cutting down gradually; a marriage consultation tape; and *Where There's a Will, There's an "A,"* with John Ritter telling high school and college students how to improve their grades. □

Mike Eckert



'Dinosaurs': 120-second DR spots

The 120-second direct-response commercial is fast becoming "the dinosaur of the industry," in the words of Dick Hammer, vice president, director of sales for CBN Family Channel. He says that four years ago, nearly all of the network's DR advertising was 120s; now it's no more than 50%.

"Most cable networks can no longer deal with the 120s inventory absorption," he says, "as they get more general-rate advertisers preempting direct response spots."

Bob Jeremiah, vice president, advertising sales at ESPN, says his network now has very few positions for 120s, and he reasons, "We feel they promote zapping. Our longest commercial breaks are two minutes, and when the viewer sees these long ones coming on, they feel it's time to see what else is on. You lose 15-20% of your audience to commercial breaks as it is."

CNN, Headline News and TNT still run 120s to fill in for unused system operator commercial time, according to Charlotte Leonard, direct response marketing manager for Turner Broadcasting Sales, but overall the networks are cutting back on availabilities for these longer spots.

She says clients are adapting to this trend by producing more 60s that do the job—newly produced spots, not just cut-back 120s.

Doug McCormick, senior vice president, sales at Lifetime, comments, "Strategically, 120s don't work for us. If you run them, there are four 30s going unsold. A lot of advertisers like Lifetime because they can do tailor-made vignettes on our shows, and a good amount of them are done as 60s. Wherever one of these runs, a 120 can't."

was a large percentage of our advertising. Because so many of the purchases were by credit card, what it did was show the credit card industry, through the volume of response, that cable is a definite factor, and we now have a number of major credit card companies as advertisers."

If ESPN were convinced it would have the inventory for them, Jeremiah notes, it would pursue certain DR accounts, but the general feeling is that, if there is no room for DR, the ad sales people are doing their job. He concedes, "In the 3-6 a.m. time period, people are not breaking down our doors." Most of the non-DR advertising in that time period is on programming repeated from earlier in the day where the advertiser buys both runs as a package.

At Lifetime, Doug McCormick, senior vice president, sales, says that less than 5% of advertising is DR, where it might have been about 10% a few years ago. He notes, "We're very selective as to which ones we take. It's not a growth area for us." Lifetime has a two-person DR unit, which is more involved with negotiating than with drumming up business. In unused affiliate time, McCormick

says, the network usually runs promotions, but sometimes it fills with DR.

Arts & Entertainment, according to Risa Rosenthal, manager of direct response advertising, has had a DR resurgence since it went to 24 hours of programming at the beginning of last year. She says that about 40% of total week inventory is in DR, although back in 1984, before the network had Nielsen numbers, DR ran 60-75%.

With the expanded hours opening up so much more inventory, about 95% of the advertising between 4 and 8 a.m. is DR, Rosenthal says. With the network having had a DR manager almost from launch, it works with major DR agencies and pitches appropriate products that it sees on other cable networks, "but for the most part, they come to me."

At CBN, on a total revenue basis for 1988, according to Hammer, DR accounted for about 23%, but that represents at least 30% of total inventory because of the lower rates.

On the MTV Networks, according to Kunreuther, DR can run anywhere from zero to 23% of inventory at any given time. "When we have special events on the networks," she adds, "we may not

have room for any at all." She says there are some clients that are pitched aggressively, primarily continuity advertisers, such as magazines and record clubs.

Turner's Leonard says the time available for DR is decreasing every year. She estimates that it has dipped by 20% over the last two years and by about 50% over the past four years.

Setting the rates

While some networks accept varying rates among DR advertisers and preempt within the category accordingly, Leonard says all of those on the Turner networks are charged the same rate and air on a first-come, first-served basis: "We don't want to get into preempting direct response advertisers for other direct response advertisers."

She's seen evidence that DR advertising is appealing to a high proportion of upscale viewers: In record offers, a large proportion of the orders are for compact discs vs. records or cassettes.

While the Children's Advertising Review Unit of the National Advertising Division, U.S. Council of Better Business Bureau is attempting to institute guidelines to discourage 900-number advertising to children, Turner is a step ahead of the game. Leonard says the networks will not accept any advertising for telephone stories, contests and the like if it is directed to children. For 900-number advertising in general, it isn't accepted at all on TNT and only after midnight on the two news networks. Superstation WTBS doesn't rule out any time periods, she notes, but excludes it on programs likely to be viewed by children.

Meanwhile, Lifetime has its own special set of taboos, often related

Dick Hammer



skilled craft jobs. Notably, says the report, "An aggregate of \$14.6 billion of the money earned by black Americans represents spendable discretionary income. Over 1.7 million, or 16% of black households, have \$8,555 available every year for discretionary spending."

Home ownership

Further, adds the report, African-Americans "are building assets and equity in home ownership. Almost 44% of black households own their homes, and they average over \$24,000 in equity on those homes. And 65% of these households own at least one motor vehicle."

Other Census-generated data reported by Alexander shows that, while the black unemployment rate of 13.2% in June 1987 remained tragically high, the figure is the lowest since 1980. "When compared to the June 1986 unemployment rate of 15.8%, the 2.6% drop indicated that increasing numbers of African-Americans are salaried, with money to spend on necessities and luxuries. Black Americans' aggregate earnings total over \$200 billion a year. The average income for a black family has nearly doubled in the past 10 years, from \$8,779 to \$16,786."

At Interep, research director Frank O'Neill also points to other

data from Alexander & Associates' report showing that the number of African-Americans in managerial and professional positions increased from 1,512,144 in 1985 to 1,589,658 in 1986. Blacks in managerial and professional occupations composed 5.7% of total workers in this category in 1984 but made up 6% of the total category in 1986. And these young professionals, says the report, "represent a group with significant buying power."

The same report notes that larger proportions of college-educated blacks "are pursuing occupations that depart from the traditional black professions. For example, black males in teaching have declined substantially, while black males in engineering increased—from a small base—by 195%, in the natural sciences by 200%, and in business management by 262%."

Jones observes that among such professionals and their families, "We find a lot of buying done for instant gratification. Status buying continues to be a way of life. Car phones, paging devices and VCRs are favorites. And more haves are taking up status leisure activities like skiing and boating."

But Jones adds, "In the employment area, it's not all roses, even for those with educations. Too many black males finally make it to middle management only to run up against that glass ceiling. They find top management asking, 'Should we fill this next higher-level opening with a minority person or a woman? Sometimes the compromise is to promote a minority woman."

Relative economic status

"Then when disappointment sets in because the black male finds he's gone as high up the corporate ladder as it looks like he's ever going to get, he leaves to start his own business. That's great when the business succeeds. But the downside is the great number of startup businesses that fail."

But that's a downside for the haves. The downside for black have-nots is steeper. In the new 1989 edition of the National Urban League's *The State of Black America*, Dr. David Swinton, Dean of the School of Business at Jackson

Black entrepreneur shifts needed

Johnson Publishing Co., producer of syndication's *Ebony/Jet Showcase*, with \$201 million in sales in 1987, was the No. 2 company on *Black Enterprise* magazine's 1988 *BE 100* list of largest black-owned businesses. Johnson Publishing was topped only by Reginald Lewis' TLC Beatrice International Holdings Inc., at \$1.8 billion in gross 1987 sales, the first company ever in the *BE 100* to exceed \$1 billion.

Meanwhile, because the number of top grossing black-owned automobile dealerships continue to proliferate, *Black Enterprise* publisher Earl Graves for the first time last year introduced a separate *BE Auto 100*. Between them, the *BE Industrial/Service 100* companies and the *BE Auto 100* achieved gross sales that topped the \$6 billion mark. Black-owned media accounted for \$336,210,000 of that.

Black Enterprise's board of economists last year found that many black-owned firms have diversified operations and made inroads into general markets. Andrew Brimmer, a former governor of the Federal Reserve Board and now head of Washington based economic consulting firm Brimmer & Associates, told fellow board members that in recent years, "Black businesses have grown faster than the business sector as a whole, and have become slightly less dependent on black consumers for sales."

Retail concentration. He also noted that the vast majority of black companies are still concentrated in retail trade and sell mainly to black consumers. "These markets are changing drastically, and these black firms are under great competition from white concerns [that are fighting] for black consumer dollars. Black firms must expand into the general market in order to boost their revenues."

Brimmer warned, "Many white-owned firms feel they can reach black consumers without making a special pitch to blacks. This, of course, has some very serious implications for black-owned media companies and retailers."

BE's economists also advise black businesses to "continue to establish positive relationships with the help of elected officials. The political ascendancy of black mayors across the country has offered a host of business opportunities to struggling black entrepreneurs by bolstering affirmative action and minority set-aside programs. There is every reason to believe that as the political clout of black politicians and voters increase, existing black businesses will continue to reap the benefits."

According to publisher Graves, "Establishing political links is an absolute must for the black business person, particularly if that person intends to do business in and with a city or state government."

Black spendable income \$220–290 B;
economic gap with whites widens

‘Haves’ cut off from the ‘have-nots’; role models vanish

By GEORGE SWISSHELM

Frank Mingo, chairman of The Mingo Group, recalls that in the neighborhood where he grew up in Chicago. “We had a mix of some people who had jobs and others who didn’t. Some of those who worked were professionals. There were teachers, and the kids knew who [these teachers] were.”

But now he observes that, only a few decades later, one result of the civil rights movement was to open up the suburbs to blacks: “But only to those who could afford a house—the haves with the educations and the good jobs. When our haves moved out, the have-nots were left behind in the center cities. Today, in many neighborhoods all over this country, this is all that’s left. There’s not enough of a working middle class left to lend the stability these neighborhoods need. The kids’ role models are gone.”

Mingo is first to agree that such personal recollection and observation is only “grandma research.” But it does serve to illustrate the professional research from the academic and government statisticians that says the same things with the big national numbers.

Clustered poverty

Such statistics for the have-nots indicate that in 1980, some 85% of poor blacks lived in poverty areas of the nation’s five largest cities. That’s from the National Urban League’s *The State of Black America 1989*.

And statistics on African American haves indicate that by 1985 over 55% of all black families

earned at least \$20,000 a year, and over one third made at least \$25,000.

With almost 15% of working blacks holding down managerial or professional positions, “Today’s black consumer is much more affluent than generally assumed.” That’s from *The Economic Power of the Black Consumer*, a report by the Washington-based research firm of Alexander & Associates Inc., commissioned by Interep Research for its five radio rep companies.

What these two countertrends among America’s 28.9 million African-Americans can mean to advertisers is explained by Caroline Jones, president of Caroline Jones Advertising.

“With the gap widening between our haves and have-nots, some of

those with the educations are doing better. But at the same time, the lack of job opportunities and affordable housing for others, during a period when much of the school system continues to deteriorate, has led to a pervading sense of hopelessness that affects what it takes for advertisers to get through and communicate successfully about such mundane things as products and services. It can be done, but it takes a lot of special effort and special analysis.” With estimates of U.S. black consumer spendable income ranging between \$220 billion and \$290 billion, it should be worth the effort.

Interep’s report from Alexander & Associates pulls data from *Statistical Abstract of the United States: 1987* indicating that despite recent drops in black college enrollments, low black participation in math and science and continued high unemployment among undereducated teenagers, almost 26% of African-Americans have attended college and over 11% have graduated. Only five or six years ago, fewer than 22% had attended college and just over 8% had graduated. Blacks have attended a median of 12.3 years of school and about 60% hold at least a high school diploma.

Alexander also reports 27% working as technicians, in sales or in administrative support jobs, and another 9% holding well-paying

Frank Mingo



“When our haves moved out, the have-nots were left behind in the center cities.”



Carolyn Jones

“We find a lot of buying done for instant gratification. Status buying continues to be a way of life.”

State University, reports, “By 1987 black income per person was \$7,499, and aggregate income received by black Americans about \$220 billion. Both these indicators are at all time highs. However, the data also show that white per capita income has risen and is likewise at historical high levels. . . . Thus, the trend does not reflect an improvement in relative economic status of blacks. In fact, the data indicate no significant decline in racial income inequality, as measured by the ratio of black to white per capita income since 1970.

“Indeed, income inequality has increased. Blacks received \$594 per

person for every \$1,000 per person whites received in 1978. This was an increase of \$37 per 1,000 from the 1970 amount. This represents slow progress in closing the relative gap between 1970 and 1978. In fact, if the rate of progress between 1970 and 1978 had been maintained, it would still have taken 73 years, or until the year 2043, to obtain parity in per capita income.

“However, the slow progress of the 1970s was *not* maintained. Despite recovery from the recession low in 1982, the current rate of per capita income in the black community in comparison with receipt in the white community—\$575 per

\$1,000, is lower than it was in 1978. Thus, at the rate of progress existing between 1978 and 1987, parity would never be obtained.”

Swinton adds that similar retrogression applies to black family income: “Between 1970 and 1980, the ratio of black to white median family income fell from 61.3 to 56.1%. Thus, while the typical black family had about \$613 for every \$1,000 the typical white family had in 1970, this had fallen to \$561 per \$1,000 by 1978. The absolute gap had risen as well. In 1970, the family income of the median black family was \$11,582 less than the family income of the median family. By 1978, this gap had increased by \$2,594 to \$14,176. Such trends suggest that family income parity will never be obtained unless something happens to change current trends.”

Swinton also reports: “Although the proportion of blacks in the high income category increased significantly between 1970 and 1978 (by 4.6 percentage points, or 25.9 per cent), the gain in numbers of families in this category, 345,000, was almost completely offset by the increase in low-income families, 322,000.

Downhill slide

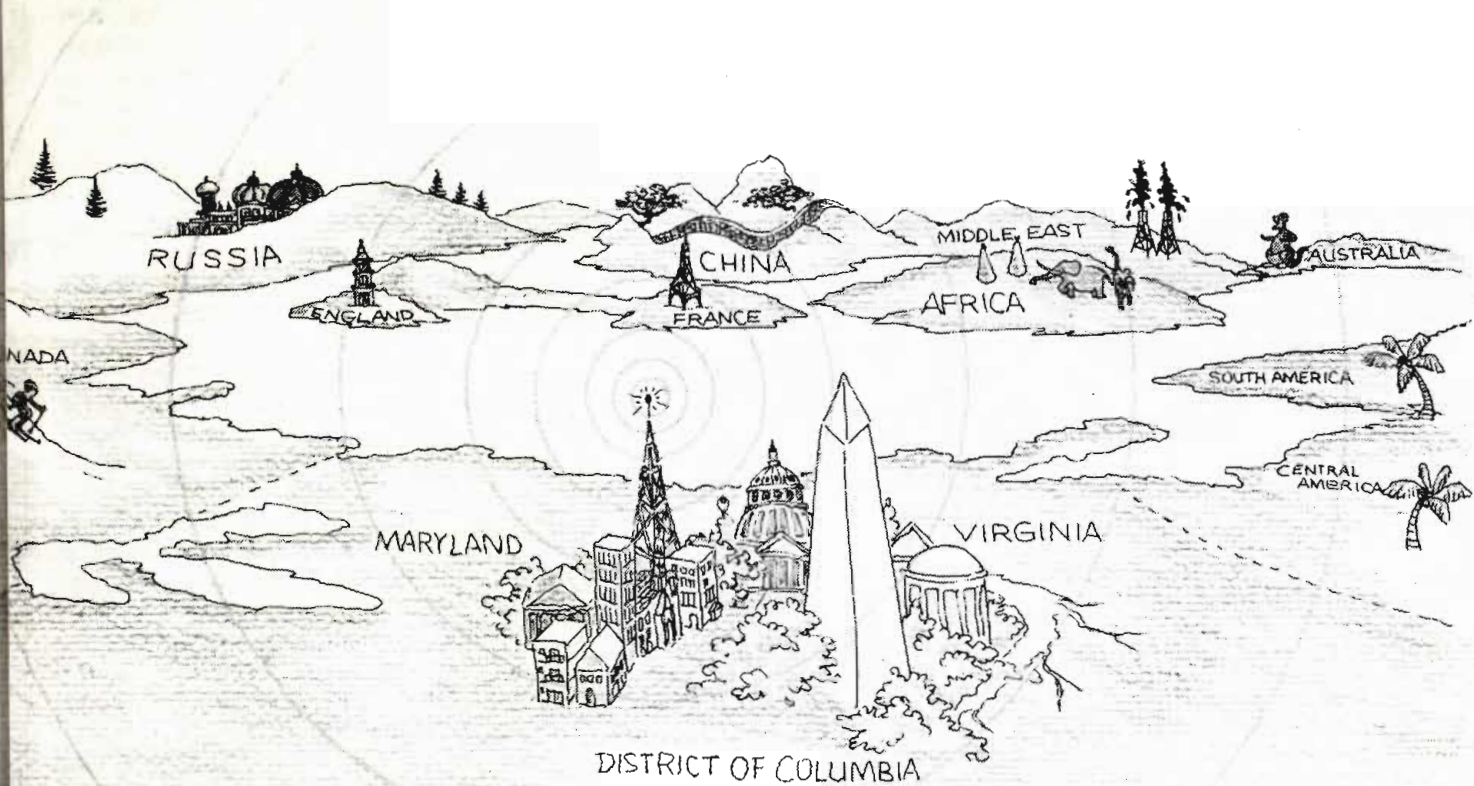
“The trend since 1970 has left substantial inequality in place. By 1987, blacks were over four times as likely to have very low income (under \$2,500) and whites are more

Occupational distribution of employed workers, 1987

	Male			Female		
	Black	White	B/W	Black	White	B/W
Exec., admin., & managerial	6.7	14.0	.48	6.4	10.5	.61
Professional	6.4	11.9	.54	10.8	14.8	.73
Technicians & related support	1.8	2.8	.64	3.2	3.2	1.00
Sales occupations	5.1	11.9	.43	9.1	13.4	.68
Administrative support	9.2	5.5	1.67	26.4	29.5	.90
Private households	.1	.1	1.00	3.6	1.6	2.25
Protective service	4.5	2.5	1.80	1.1	.5	2.20
Other service	13.7	6.0	2.28	23.3	14.8	1.50
Precision pro., craft & repair	15.5	20.6	.75	2.0	2.3	.87
Mach. operators, assem., & insp.	10.8	7.2	1.50	10.3	5.9	1.75
Trans. and material movers	11.3	6.6	1.71	1.1	.8	1.38
Handlers, cleaners, helpers, labor	11.2	5.9	1.90	2.3	1.5	1.53
Farming, forestry, and fishing	3.6	4.9	.73	.4	1.2	.33

Source: U.S. Department of Labor, Bureau of Labor Statistics, “Employment and Earnings,” January 1988.

WE GIVE YOU THE WORLD



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

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

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

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

WHUR 96.3 FM

Washington's Superstation

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

What's happening on cable TV

On cable, Black Entertainment Television will be premiering nine new originally produced shows this fall for its estimated 22.5 million subscribers. BET president Robert L. Johnson says the new schedule will include "live interactive television to give black viewers the power to be heard and make things happen by actively participating in our programs."

Shows with viewer call in opportunities will include *Night Talk* and *Soap Watch*, BET's behind-the-scenes look at the real lives of today's soap opera stars. And *Black Agenda 2000* will go on the road, visiting communities most affected by issues of black concern, and "in town meeting settings offer black Americans a chance to speak out on the issues that affect their lives."

James Ebron, vice president, network sales, reports "healthy revenue gains over 1987 due to a strong upfront season and an impressive level of scatter buying." He attributes this to improvements in both programming and research, "Nielsen numbers for cable that agencies now accept, plus our MRI reports on viewer product use."

Ebron says the improved Nielsen numbers reflect "both our continued programming improvements and the fact that we're putting stronger promotion behind it. We're using cross-promotion with other cable networks and radio spots letting people know what we offer. The Nielsen ratings also reflect the fact that each year the cable systems that carry us add more subscribers."

New development. As an example of BET's latest program development efforts, Ebron reports negotiations with Michael Jackson to do an entertainment special: "Advertisers and agencies see that magnitude of superstar talent and they recognize how serious we are in competing with the big guys." He sees BET's most direct competition as such other major cable networks as ESPN, MTV and the USA Network, "because very rarely do companies earmark cable dollars specifically to target minority viewers."

Ebron says budgets out of most black specialist agencies have leveled off, with the exception of Burrell, which he calls "one of the most creative agencies in terms of generating high-visibility promotions using cable."

On the other hand, he adds, "We're seeing larger buys than we used to from some of the major general agencies. Many of their clients are looking for new and more creative ways to sell, by combining cable exposure with creative promotion ideas, and this has also contributed to our success. For instance in reaching the youth market, we can showcase clients' products in our video music programs, and on *Teen Summit*, which gives teenagers a chance to talk out their problems and be entertained as we spotlight the achievements of their peers."

He also reports that General Foods, Hershey and Nabisco are among advertisers already committed to the animated *Jackson Five* show, coming up on BET Fridays and Saturdays. And he says that in BET's play-by-play sports coverage, "Sponsors can gain high visibility by having their banners up during the games, by product sampling at the games, and half-time contests with products among the prizes."

Finally, Ebron reports, "Our ratings success has enabled BET to raise prices to a nickel per subscriber from the cable systems. Then we reinvest these profits back into our programming and into our big, new \$10 million production center in Washington. This is where we'll be producing *Teen Summit*, *Night Talk* and *Personal Diary*."

He says the new studios will permit better cost control. BET's programming budget runs between \$6 million and \$8 million a year, and its own new production center will eliminate the threat of rental rate hikes and the hassles that come with arranging for leasing time at outside facilities.

ity demonstrated by both sides. These companies understand our arguments, and we think we'll be able to show them the real value of our audiences."

In spite of this progress, however, Shearer points out, "In the eyes of many major advertisers and their agencies, the Hispanic market is currently on the front burner, as it should be. Yet we're still on the back burner because so many advertisers are convinced they can reach us through the general media that everyone hears and sees, because, unlike a good many Hispanics, we understand the message when we hear it in English."

He adds, "There are still more blacks than Hispanics in this country, and we're spread fairly evenly throughout almost every state—not concentrated in a dozen or so markets. And blacks have \$270 billion of consumer spendable income. Yet because we're on the back burner, black radio is a discounted medium. A top-ranked urban station in a major market can be second or third in the ratings, yet wind up only eighth or ninth in total market radio revenues. Our numbers, no matter how impressive, normally cannot command rates comparable to those earned by general market stations with equally high ratings."

Reliance on retail

One result, says Shearer, is that most black formatted stations have to rely on local retail dollars. But even here, he points out, "Local is not what it used to be. So many of what used to be national dollars used to go automatically to the top two or three market leaders. Now that they're placed regionally or locally, even the market leaders have felt it. So in self defense, even the KABCs and KLOSs here have formed special retail sales units to make up for these "national" dollars they no longer get. Today even these market leaders are sponging up a lot of the retail dollars that used to be available to the smaller stations. Today there are just more radio people from more stations knocking on the same retail doors."

But this is only part of the story. At the same time, Shearer says there are fewer local dollars avail-

letters to WVAZ and its format from urban to black AC to bring Chicago what a spokeswoman describes as “a new sound that includes a mix of dusties [oldies] and jazz for greater appeal to the 25-54 African-American.” She adds, “To judge by the very positive reaction from both listeners and advertisers, our new sound has proved to be a need in the Chicago market that we have moved to fill.”

Similarly in Washington, D.C., where more stations have adopted urban formats, Bill Parris, executive vice president of United Broadcasting Co., three of whose radio stations are urban formatted, reports hiring Don Kelly Associates last fall to program WDJY(FM) to make its format “more upbeat and more promotionally intensive. It got us away from much of the sameness I hear on urban stations in market after market, all with the same short, repetitive play lists, at the same time that the sounds of more urban and CHR stations seem to be coming closer together. They all feature the same artists, all do their newcasts at the same time, and more have mixed staffs of black and white air personalities and keep taking more nonethnic listeners away from general market formats. The goal seems to be a more racially mixed audience composition, and many are realizing that goal.”

Playing ‘safe rap’

Another sign of the format’s strength, says Jamison, is “the way so many urban stations have held their own in the face of all those predictions that music videos on TV and cable were going to wipe them out. So far as we can see, the real effect has been that both media have enhanced and reinforced the other. The music videos show physical pictures and radio’s pictures are in the listeners’ heads. But radio has the mobility to follow its listeners wherever they go, and that’s something TV doesn’t have.”

Jamison adds, “Another prediction that’s never come to pass has been all the talk that rap is on its way out. Today rap is bigger than ever. The number of stations that play Public Enemy may be limited, because that scares some people.

“...it’s the radio station programmed specifically for [blacks] and to them that wields the most influence.”



Charles N. Jamison, Jr.

But ‘safe rap’ is spreading to mainstream stations, just as in New York, so many urban artists that start out on a WBLS also find their way to a WRKS. You end up with both blacks and whites in great numbers listening to both stations.

“Then you move up to the 20-30-year-old listeners and you find another general market station like WQCD targeting New York’s jazz devotees. Again we find good numbers of both white and black listeners.”

Bailey’s Schreiber agrees: “Rap is not only not dying, it’s popularity is no longer limited just to street kids. Rap’s fans include a youth market that has money to spend on everything from expensive clothes to gold jewelry.”

Schreiber also points to “at least three distinct black adult markets: those who prefer the calm of Quiet Storm, and a growing professional class interested in news, business news and other information. And

the gospel audience is still with us. This tends to be older and female, but it continues to grow. In fact it’s growing so fast it took only a year-and-a-half for our gospel format to sign up the same number of stations it took our urban format five years to line up.”

Meanwhile, on the business side, station executives report both continued roadblocks to sales and ways to get around or over those road blocks.

William E. Shearer, vice president, general manager of KGFJ Los Angeles is also current chairman of the National Assn. of Black Owned Broadcasters. Following NABOB’s successful negotiations with Procter & Gamble for a greater share of radio dollars for black-owned stations, Shearer reports the group’s talks have been going well in its meetings with both General Foods and with McDonald’s: “These meetings have been quite fruitful, with a good deal of sincer-



George Edwards, NBN

work and syndicated shows, plus spot where we need to fill in the gaps.”

She explains that this is accomplished using a “computerized layering process that starts with looking at the local TV and cable shows with high incidence of black viewing on a market-by-market basis. This is overlaid on top of the network and syndicated programs with the highest black viewing numbers. The result takes care of the specious argument some people make that we can’t target black audiences with television. But it has to be done because black consumers spend so much time watching television. And it has to be done properly so the client’s TV dollars aren’t scattered all over the place. Television is too expensive for that. But being able to really target our prospects has enabled us to get more dollars for television.”

At Lockhart & Pettus, Cooke also sees “greater recognition of the impact of black audiences on total

“The good news is that advertiser demand is high. We’re now included in a good many buys we had previously been left out of. The bad news is the pricing.”

television viewing. BET—Black Entertainment Television—has extended its coverage of black cable households and has contributed to development of more segmented programming to help advertisers subsegment the black market.”

Cooke says, “We’ve also been able to find more programs on the over-the-air networks that include black cast members reflecting a more positive image than in the past. NBC’s *A Different World* in primetime is an example.”

He adds that BET’s new *Teen Summit* “provides exposure to black youngsters who excel on the academic side and who are leaders both in their schools and in community service.”

Cooke also observes that “Television as well as radio, and particularly BET, now offers a variety of program packages that include sponsorship with supplemental promotion opportunities to meet advertiser and agency requests for more promotional tie-ins in all

broadcast media. There’s also a wider offering of syndicated programs to choose from. Examples include *American Black Forum*, a current affairs program with a format similar to *Meet the Press*, and *The Other Side of Victory*, a sports show hosted by former tennis star Arthur Ashe, who interviews a different athlete each week. And there’s *What Is House*, a 48-minute urban dance show anticipating 80% coverage of black households nationally.” On the radio side, Elaine Pappas, vice president, research director at Hillier, Newmark, Wechsler & Howard, says that for major market urban stations, “There’s no longer any separation in the way we sell them. Today we go at it in the same way we sell any other top-rated radio station.

“We do their average quarter hour and cume reports exactly the same way we do for our top rated general market stations. In fact if you look at the most popular artists on the general market stations’ playlists, you’ll find most of them are the same stars who dominate the urban playlists.”

Birch’s ‘great service’

Pappas says stations like WGCI AM-FM Chicago, WJLB Detroit, WQUE and WYLD in New Orleans or WUSL(FM) in Philadelphia “consistently rank first, second or third in their markets and win huge shares. Since 60% of Cook County’s (Chicago) population is African-American and one of every four people walking down the street in most major markets are African-American, and since Birch now has the qualitative data showing what they buy, the major market urban contemporary station is no longer the tough sell it used to be, except for a couple of problem categories like airlines—even though Birch shows their listeners fly the airlines. Of course the little gospel station in a small market is another story. That’s still a tough sell.”

Pappas says Birch has “done a great service, not only to ethnic stations, but to all our formats, in providing the kind of qualitative information they offer today. It’s been a real need for years, because International Demographics’ *Media Audit* covers only about 20 to 25 mar-

ping, the results showed our central city blacks indexing high in all the upscale and high-fashion department stores."

But national sales are another story. Leshner notes that some companies who started targeting black consumers in the early '80s "have made substantial budget cuts, though some of this has been replaced by newer national entries. But it adds up to a fairly flat national picture, so we've gone out ourselves, with a big assist from our own market research and some of the big promotions we stage, to build local business."

Such promotions, he says, have included a \$20,000 shopping spree and a Family Fun Day. The latter involved reopening a park the city was about to shut down, bringing in concert groups and holding events like potato sack races and similar games, with all proceeds going to charity. WJLB also organized a ski night that Leshner says was sold out: "We filled four buses with skiers, and now, for the first time ski resort owners see our market as a new growth area for them."

Lesson from airlines

Bill Parris, executive vice president, United Broadcasting Co., reports urban stations across the country, including United's KSOL(FM) San Francisco, WJMO Cleveland and WDJY(FM) Washington, have "enjoyed growing sales success by learning a lesson from the airlines and moving to computerized inventory control."

Parris explains, "For years, when the major carriers' pricing was regulated and they couldn't drop prices, they always wound up with a lot of empty seats. That led to the overbooking everybody cries about. Then, when deregulation spawned the cut-rate carriers, the majors 'found new money' with computer programs that showed them instantly how many empty seats they had left at any point in time to sell cut rate at the last minute before takeoff."

Similarly, he says, United Broadcasting's urban stations have "opened up our non-critical day-parts to smaller retailers the same way, without having to drop prices for our drive and other heavy-de-

mand times. The computer shows us the inventory we still have open outside of our heavy-demand day-parts; then we can offer this at a better price to small and new-to-radio retailers who can't afford or who might balk at our drivetime rates."

Frank Mingo, chairman of The Mingo Group, observes that where there's been a shift of dollars from one medium to another recently, "It's generally been to cable. The kids love those music videos at a time when I can no longer be as confident as I used to be that a particular station is reaching them. On many stations that used to offer a distinct and consistent sound, and you knew that's what you'd always hear, they're now experimenting with a mix of different musical styles. They'll go all the way from ballads to heavy rock on the same L.P."

On the other hand, says Mingo, "We like the increase in the number of longform syndicated programs now available. We also appreciate the improved creativity we've heard in commercials—more

use of humor, more varied use of sound and more honest, more natural sounding presenters."

Mingo recalls, "As great as *War of the Worlds* was, every actor sounded the same. Each one had the same perfect diction. You could sense they were all straining to make it come out that way. But how many storekeepers or their customers does anyone know who talks like an English professor?"

"Today, people in commercials sound natural, not forced. They aren't afraid to use their natural accents, so things come out sounding real enough so that listeners have no trouble imagining themselves in that store, talking to those people. That's an improvement."

Caroline Jones, President, Carolyn Jones Advertising, notes, "A lot of our young people don't read the newspapers, but they listen to radio and they watch a lot of television." For television Jones says her agency builds "what in effect is a black network with minimum waste general market coverage by plugging in the black viewer numbers for the top black-rated net-

**CLEVELAND'S #1
AND ONLY URBAN CONTEMPORARY
RADIO STATION...**



Represented Nationally By

DURPETTI & ASSOCIATES
NATIONAL RADIO REPRESENTATIVES

1729 Superior Avenue, Suite 401 • Cleveland, Ohio • 216/621-9300



William E. Shearer, KGFJ Los Angeles



Mike Hilber, WZAK Cleveland



Shel Leshner, WJLB Detroit

The National Assn. of Black Owned Broadcasters has had successful negotiations with P&G for a greater share of radio dollars.

Hawk.

One-shots include *Marvin Gaye: Pride and Joy*, a two-hour tribute to the late star on the anniversary of his death in April.

Tax Break, hosted by Anne Linabarger (also hostess of *Money Smarts*, which offers daily personal financial advice) is taxpayer advice scheduled for the six weeks leading up to the ides of April.

New for fall '89 on Sheridan will be *NFL Play Book*, hosted by ex Pittsburgh Steeler great Franko Harris. This one's scheduled for football season and up through Super Bowl Week.

Also new this year will be *Leg-*

ends of the NBA, hosted by SBN executive sports producer Tony Girdano. Meanwhile, Sheridan is in its third year of its *Chevrolet Black College Weekly Football Review*. This is heard Friday through Monday during football season and includes pregame shows, the games themselves and postgame analyses. And it's tied in with Sheridan's 11 year old *Black College Football Poll* of coaches and sportswriters to produce weekly rankings of the nation's black college teams.

In another new move, Sheridan has also joined Starstream Communications to form the SPM Radio Network (for Strategic Promo-

tion and Marketing). SPM was born in December when it took over *Super Mix Dance Party*, a weekly two hours hosted by Marco Spoon of WGCI Chicago, from Starstream. *Super Mix* is on some 70 affiliates, with an eventual target of 100. And like SPM's *Los Exitos Caliente* for Hispanic listeners, *Super Mix* also offers advertisers "one-stop shopping—a unified approach combining national radio programming tied in with promotion at the local affiliate level."

Back at National Black Network, Edwards reports good advertising demand for NBN's syndicated offerings, which he sees as "a

kets.”

At the same time, she notes that Arbitron's Advisory Council “has succeeded in nagging Arbitron into shaking up their field force and giving them special training. The result is, they're now doing a much better job of making special efforts to persuade more black listeners to complete and return their diaries. And the result of that is that now Arbitron provides a much more accurate picture of the true dimensions of the huge, exclusive audiences many urban stations attract, and how well they come, as they attract so many nonethnic listeners along with their ethnic listeners.”

At the radio networks George Edwards, president of National Black Network, reports his network operation strong in both the affiliate and audience department and that his syndication operations are doing “extremely well,” with several programs sold out and new network and syndication offerings in development.

NBN has concluded an agreement with the Rev. Jesse Jackson for weekly commentary scheduled for both NBN's regular affiliate lineup and for syndication.

Good and bad news

For NBN's network, Edwards says “The good news is that advertiser demand is high. We're now included in a good many buys we had previously been left out of. The bad news is the pricing. Too many agencies are wedded to buying us on the same cost-per-point basis they apply to the general market networks. Instead of evaluating us on what we do—reaching black men and black women 18-54, they want to compare us on the basis of how many total men 18-54 we reach.”

By way of comparison, Edwards notes, “Among total men 18-34 we do only a .2. Against our real target, black men 18-34, we do a 1.2. Here, the cost-per-point buyer puts us at a sixfold disadvantage. The result is, our rates are only 50% of what they were in 1981—even though we had only 90 affiliates then, and we have 150 today.”

Edwards says that in an effort to “get out from under such devaluation, we've been calling on senior

levels of agency management to explain our case and attempt to change this all-too-common buying practice.”

Jay Williams, president of Sheridan Broadcasting Networks, makes much the same point, noting, “The agencies set the parameters, so until such time as agencies and more advertisers understand the differences between a black rating point and a general market rating point, we'll have to continue to do it their way.”

However, Williams adds, “We do provide buyers with our audience and cost information both ways. They need it on a general market basis so they can make their apples-to-apples comparisons. But we also give them the information on the basis of black rating points so they'll also have the more valid analysis available. Meanwhile, we keep working to sell the value of the black consumer marketplace and show them how well we reach our specific target audience.”

Williams reports revenues on Sheridan's traditional news and sports network up: “Demand rose dramatically last year, and the number of new clients was encouraging, as well as the increased use of Sheridan by existing advertisers who were with us in 1987.”

He says Sheridan's *Major League Baseball Notebook*, hosted by former Cubs and Phillies All-Star Gary “Sarge” Matthews, is entering its second year as a Monday-Friday sports feature during baseball season and is heard on 110 stations. Advertisers include Sears, Discover Card, Budweiser, Michelob and Frito Lay.

Williams reports 30 programs on Sheridan's new STRZ Entertainment Network, “some weekly, some daily, some long form concerts.”

One is *Cameos of Black Women*—vignettes on notable woman both of today and of the past. Hostess is Angela Stribling, who on TV plays the lady in the life of *The*

Sheridan has joined Starstream Communications to form the SPM (Strategic Promotion and Marketing) Radio Network.

Starstream's Gary Firth, I., with Sheridan's Jay Williams



Television with a little bit of soul...



and a whole lot more.

BET is the only cable network that consistently delivers the important black audience — America's heaviest TV users. That's because the soul of **Black Entertainment Television's** programming consists of urban contemporary videos and jazz showcases, the most extensive live coverage of black college football and basketball, plus regularly scheduled news and public affairs shows that address the concerns of black Americans.

In addition to its special appeal among its target audience, **BET's** great entertainment delivers all audiences — making it highly competitive with other well-known basic services. So if you want to get a whole lot more from one of cable's fastest growing networks, call **Curtis Symonds** at 202-337-5260 today.

 **BET**

We're Coming On For You!

good sign we're giving the marketplace what it wants, particularly in terms of syndicated long form music programming."

But Edwards adds that NBN has found "only modest response to our *Black History* vignettes. So next year we'll be doing it differently, but it will still spotlight black history. We're committed to this during February and March so long as we're in business. Meanwhile, we'll be looking at other areas of syndication that advertisers have expressed interest in."

And from still another radio syndication source, Westwood One has dropped *Shoot the Breeze* and *Special Edition* and replaced them with the new *Fresh Traxx*, a one-hour weekly series spotlighting up-and-coming urban contemporary artists and new releases. The show bowed Jan. 30 and is produced with a "window" for local stations to feature the current top hits in their area and also offers artist interviews and news.

TV syndication gains

In television syndication Ozzie Bruno, vice president, TV sales and syndication, reports gains on several fronts for Johnson Publishing's *Ebony/Jet Showcase*. He says the program is currently in 104 markets, up from 97 last year, and in some of those markets is in better time periods. In most, it appears either in late fringe or on weekend afternoons. And in some markets it's switched from cable systems to over-the-air TV stations.

Bruno says ad sales are ahead of last year and remain strong and also reports the show will be doing more traveling: "We've already done shows from Los Angeles, Chicago and New York, and this year we'll be doing a show from Jamaica in the Caribbean."

Bruno adds that *Ebony/Jet Showcase* is also expanding its distribution overseas: "We're already seen in Jamaica, the Virgin Islands and Barbados, we're close to a deal with Nigerian Television, and we've found a good deal of interest in other African countries, other Caribbean countries, and in London."

Johnson Publishing is also expanding *Great Moments in Black*

History. Fourteen of these one-minute vignettes were produced for this year, and Bruno says 28 more of them are scheduled for next, "a different minute for every day of Black History Month during February."

On the drawing board are also some new specials, adds Bruno, "probably patterned after *Showcase*, with a tentative title of something like *The Best of Ebony/Jet Showcase*."

Raymond Horn Syndication reports *America's Black Forum* in most of the top 20 markets, covering some 60% of Black America and about 50% of general market households. That's up from only about 30% of Black America early last year when the current affairs discussion program was just getting off the ground.

It's Show Time at the Apollo is in markets reaching 85% of black America and 72% of the general market. And like urban radio formats, *Show Time*, too, is featuring more crossover white entertainers among the black recording artists, groups and dancers who predominate on the musical variety show.

Soul Train, 18 years young, celebrates its 600th broadcast this spring, making it, along with *Hee Haw*, one of the longest running programs in syndication.

Rick Meril, vice president sales

at TeleTrib, says it's on 77 stations including both independents and affiliates, and that *Soul Train* "enjoys one of the best renewal rates of any of our shows. It's one of the first to be renewed each season, a good indication Don Cornelius and Tribune Entertainment are giving our stations what they want."

Soul Train is a barter show with five minutes for national sale and seven minutes for local stations to "take to the Coca-Colas, Pepsi Colas and McDonald's who have ethnic budgets." Most clearances are late weekend morning hours between 10 a.m. and 1 p.m. on Saturdays and Sundays. And Meril notes that, while *Soul Train* averages 3s and 4s in the regular Nielsen, "it pulls down 17s up to 25s in Nielsen's ethnic book. That's prime-time numbers at 10 a.m. Saturdays."

On top of that, local promotion of *Soul Train* has been beefed up to add excitement both to the show and for the stations that carry it by staging local dance contests. The winners in each market are then featured on the program itself.

A typical advertising tie-in is the posters for the *Soul Train Music Awards*. Coca-Cola sponsors the Awards for Sprite, and Music Award-Sprite posters are sent out for display in record stores nationwide. □

*"Ebony/Jet Showcase"
is expanding its
distribution overseas.*

Singer Deniece Williams, I., with host Deborah Crable



Programming

Nets downplay tight race for No. 2, and focus on fall-related tryouts

With the Big 3's primetime Nielsen ratings race winding down, the eyes of agency execs and media observers are riveted again on No. 2. But the networks themselves are looking beyond that.

That race is "gonna be close," says David Poltrack, senior vice president of research and planning at CBS Marketing. Alan Wurtzel, senior vice president of marketing and research services at ABC, agrees: "It's going to be tight, no question about it." Both execs, however, maintain that their networks are looking at the bigger picture—the fall season.

The household ratings battle may make for good story copy for newspapers and magazines, says Wurtzel, "but it's not how the business works, not how it's sold." Because CBS' mind will be on development for the future, Poltrack says, "You're not going to see stunting" from CBS in the final weeks leading up to the season's official end on April 16. Most of CBS' programming plans are aimed at fixing 8 to 9 p.m. (ET), the youth-orient-



CBS' David Poltrack sees the network race as loose.

ed time span that he describes as "the other primetime. This is our problem area."

ABC had enjoyed a comfortable lead early in the season, but CBS has closed the gap since January, especially with February's *Lonesome Dove*. That miniseries' finale

enabled CBS to lift its 16-week Nielsen average to 12.7/21, three-tenths of a rating point behind ABC's 13.0/21. NBC led with a 15.8/25.

For the 20 weeks through March 12, ABC and CBS were tied at 12.8/21, versus NBC's 15.9/26. Factoring in Week 21, the data through March 19 found ABC and CBS still deadlocked at 12.8/21.

"We think we're in good shape 9 to 11 [p.m.]" with adult-oriented series," Poltrack observes. "We're comfortable with our [ratings] position" in that span, and "we're in really good shape for the May sweep" as well. Thanks to the writers' strike that delayed the fall season's start, he adds, CBS and its rivals will have more first-run episodes this spring than usual.

ABC bright spots. Wurtzel cites Friday night and "the mystery wheel" currently on Mondays as ABC's two bright spots this season. The three-element *ABC Mystery Movie*, to be bumped by *Monday Night Football*, should shore up one of ABC's weaker nights, he adds, making this anthology "an important chip for us." The jury is still out on *Moonlighting*, moved to 8 p.m. Sundays as of April 2, as some agency execs had forecast (TV/RADIO AGE, March 6). That series could yet help in solving ABC's disappointing hours performance. "Hours are our problem," Wurtzel observes.

At NBC, Gerald Jaffe, a research vice president, points out that NBC's new-series performance thus far is "the building block of what your future is. [This] bodes well for next season." *Father Dowling Mysteries*, a recent Friday 8 p.m. tryout, has an older skew against ABC's young comedies, as *Matlock* does on Tuesdays, he notes, and so it "may be a building block" for fall. However, NBC is not yet through testing on Fridays, having lately slated Trial runs for *The Jim Henson Hours*, effective April 14, and *Quantum Leap*, as of March 31.

Phoenix buy seen new program source by KFE

The acquisition of the Phoenix Entertainment Group by The Hearst Corp. is seen as providing King Features Entertainment, Hearst division that distributes syndicated programs, with some much needed programs for backend use. William Miller, executive vice president at King Features Entertainment, believes the buy was necessary, "given the trend away from the three networks as being the single primary source for programs on a global basis.

The feeling on Hearst's part was to own one of the independent sources and to use it to give KFE 10-15 films and miniseries each year, notes Miller. "Phoenix was right on the edge of breaking into the series business, and we wanted to get into that type of business as



William Miller

well. The networks are no longer a profit center."

Phoenix, therefore, is expected not only to expand King Features' horizon from the quantity programming King Features will get but also its scope "because we need a constant source of supply and they need more of a cash flow to step into series and miniseries business because it takes a greater amount of cash flow to do series and miniseries than to do television movies," says Miller.

Thinking "futures." Because Miller believes Phoenix is thinking "futures," he says. We think that they can bring together international coproductions. "Everyone is talking international coproduc-

Viewpoints

Harold E. Protter



Vice president, Gaylord Broadcasting Co. and general manager, WVTW Milwaukee. He is a member of the board of directors of the National Assn. of Broadcasters, a member of its engineering advisory committee and chairman of its advanced television task force. In the latter capacity, he has represented the NAB in Japan.

Foreign equipment: Is it speaking U.S. stations' language?

There is a need for better communication between local American television stations and Japanese and European manufacturers of television studio equipment. Years ago, when most studio equipment was designed and manufactured in Camden, N.J.; Syracuse, N.Y.; and Redwood City, Calif., manufacturers had easy access to the needs of local television stations by virtue of both their locations and the easy communications between their respective marketing organizations and the engineers who had actual responsibility for the design and production of equipment. The customers and the design engineers are now separated by miles, time zones, languages, and layers of management.

We now have no comparable full line organizations based in the United States today to RCA, GE and the old Ampex. Due to failure on the part of American manufacturers to deliver advanced, high quality products, American labor to remain effective in both productivity and quality, and failure of American tax policy to encourage manufacturing and longterm research and development, most of our tape machines come from Japan and most of our studio cameras (including those used in the United States Congress) come from either Japan or Europe. While the products sent to our shore are well designed and of consistent high quality, their design often reflects the perceived needs of the networks, rather than of television stations.

Network-union bias

CBS, NBC, and ABC are well known to the offshore manufacturers. Manufacturers maintain regular liaisons with the three networks, and the three networks regularly send engineers overseas to express their viewpoints. Yet, the broadcast networks are very different from television stations. The networks pay their engineering employees a far higher wage than do sta-

tions. They have restrictions on employee productivity because of their union contracts that are far more restrictive than most unionized stations—and the majority of television stations have no restrictions because they are non-union. The foreign equipment designed to increase productivity at the networks does not necessarily increase productivity at a local station. Equipment rejected by the networks could increase productivity at stations.

The networks have entire departments to deal with engineering theory and systems design. Equipment manufacturers often modify the design of equipment at the suggestion of the networks. Such changes may benefit stations purchasing the equipment or may only add to the complexity of the equipment.

The chief engineers at most television stations must spend most of their time dealing with personnel, purchasing, paperwork and often actual maintenance. If given the opportunity to evaluate proposed new designs of equipment for human engineering and ease of repair, their advice could be at least as useful to equipment manufacturers as advice from their network counterparts. The networks can afford to operate systems redundantly. Stations cannot afford the same level of redundancy as the networks can. The networks find compromises such as dropping one frame of video every 16 seconds unacceptable, while stations drop up to three frames of video every second in order to time compress programming without editing. We often live in different worlds.

Giving stations a voice

There are simple ways that communications between stations and offshore manufacturers can be increased. Many center around the NAB convention, SMPTE and other technical organizations. It is in the interest of the managements of stations to encourage their engineers to not only attend the technical sessions at the NAB convention but also to encourage them, and allow them time, to prepare and present papers on operational matters at stations. It is useful for stations to identify areas where operational efficiencies can be increased and identify the scope of the problems. In doing so, they are communicating potential markets to equipment manufacturers.

Broadcast equipment manufacturers would do well to make their systems designers attend such sessions and participate. Sales and marketing executives should also attend. Followup should include factfinding visits to stations of all sizes, both affiliates and independents.

The NAB represents the broadest possible base of all the television stations in the U.S., as well as the major television networks. As such, I hope it will find creative ways of increasing communications between television stations and offshore manufacturers. Better exchanges of ideas on television station operations centered around the NAB convention is just one option open to the NAB. I predict the NAB science and technology staff will become more familiar with the operations of television stations in the future and will be more visible overseas. Possibly the NAB could set up low-cost trips for local station engineers to meet with overseas equipment designers.

'Legends,' past and future, is selling well but 'War' is hell for Rotfeld

Despite having to scrap one of his more popular shows due to lack of sponsor interest, Berl Rotfeld says his production/syndication company is enjoying one of its best sales years with the series *Greatest Sports Legends* and *Super Bloopers Show* plus some specials.

Rotfeld, who has been considering selling his Bala Cynwyd, Pa.-based Sports Legends Inc. and Berl Rotfeld Productions (TV/RADIO AGE, Jan. 23), says the casualty was *War of the Stars*, which ended a five-year run in early January with good ratings. This year he had planned a *Best of War of the Stars* as a one-hour special but shelved it. Advertisers dismissed it as "junk sports," he says, despite that the series averaged a 5.5 Nielsen rating for its final five-week period, well over its guaranteed 3.5 rating level, although it lost money because all the time couldn't be sold. In contrast, *GSL* averaged a 4 rating last season, on target with its guarantee.

Now in its 16th season, *Greatest Sports Legends* runs 52 weeks, encompassing nine new interviews and a "Class of '88" potpourri special, reruns of those 10 shows and a selection of "classics," *Legends* from past seasons.

Among the nine athletes due this year are baseball's Mike Schmidt, football's Jim Brown—a longtime holdout—and tennis' John Newcombe.

GSL is cleared on 125 stations, for 75% coverage of TV households. About 80% of the stations are network affiliates, Rotfeld notes, including WABC-TV New York, KABC-TV Los Angeles, WMAQ-TV Chicago, WPVI-TV Philadelphia, KRON-TV San Francisco and WRC-TV Washington.

Ford is the company's major sponsor, having bought one 30 on *GSL* and three 30s each on *Future Legends*, *Super Bloopers* and *The History of Auto Racing* via Rotfeld's sales agent Total Video, New York. The Ford 52-week upfront buy on *GSL*, observes Rotfeld, "means we can't lose money for this year."

Rotfeld, who has been talking

with ESPN about recycling the old *GLS* interviews, says, he would like to snare Jack Nicklaus, Sandy Koufax, Chris Evert and John McEnroe.

GSL, which occasionally does decreased stars like Babe Ruth, Lou Gehrig and Roberto Clemente, will feature Knute Rockne later this year. Ty Cobb has not been done, Rotfeld laments, because there is not enough good footage available.

The producer says he has cooled toward pursuing Olympians. Last year, Rotfeld's home video operation marketed 13 *GSL* interviews with Olympic medalists of the past, but that VCR line performed poorly.

On *GSL*, the host—Reggie Jackson this year and next—handles the interviews on-camera. With *Future Legends*, the various hosts handle only the wraparounds, with the actual interviewing done off-camera by staffers.

The light side. *Future Legends* commands higher ad rates than *GSL* because of its higher coverage (80%) and because the featured sports figures are still active, says Rotfeld. Following the John Havlicek-hosted *Future Legends of Basketball* hour in the first quarter will be the baseball special, in which Jackson will interview Wade Boggs, Frank Viola and, possibly, Jose Canseco, Rotfeld continues. Due in October is *Future Legends of the Sports World*, to include an interview with auto racer Danny Sullivan—who in May will host the company's *History of Auto Racing* hour. Later in the fall will be *Future Legends of Football*.

Among stars being sought for *Future Legends* are Mike Tyson and Michael Jordan.

Super Bloopers, a 26-week half-hour series due aptly enough for an April 1 kickoff, is coproduced with Rotfeld's son via Steve Rotfeld Productions. His son, who produces *The Light Side of Sports* for ESPN, also did *The Wacky World of Sports* series for syndication, the latter hosted by Bob Uecker.

Rotfeld's companies are located above his wife's restaurant.

Black filmmakers awards show set

The 16th annual *Black Filmmakers Hall of Fame Awards*, taped recently in California, will be syndicated for the first time for June and July clearances. WNBC-TV New York has cleared the two-hour awards and music special for an airing in May, earlier than the broadcast times planned by other stations nationally.

The show, which was produced by UniWorld Entertainment and distributed by Raymond Horn Syndication in association with Joan Moran, is cohosted by Debbie Allen and Gregory Hines.

In keeping with this year's main theme, *Movable Images*, *Black Music* and *Dance in Film*, the Paul Robson award, the organization's most prestigious honor, was given to Alvin Ailey.



Debbie Allen and Gregory Hines are the cohosts of the "16th Annual Black Filmmakers Hall of Fame."

The Nicholas Brothers are honored in the show, and clips of two film dance sequences are shown. Also honored is Katherine Dunham. The program incorporates an extensive amount of film research as well as archival footage, and several of the black films have not been seen since their initial release.

The year 1989 marks the 16th annual event for the Black Filmmakers Hall of Fame, and the taping coincided with Black History Month. Other stars in the program were Danny Glover, Sinbad, Beverly Todd, Richard Roundtree and Sheila Frazier. Gene A. Davis is executive vice president of UniWorld and executive director of the two-hour special.

tions, but we all know these words have been simply substitute words for higher prices. My theory is that if you produce for one medium, the profit will come from others. Most Hollywood producers think you produce for network and your profit comes from that. That's the mentality of today.

"But we think that networks are not necessarily the driving force today, and so does Phoenix. They are not abandoning the network; they just think there are other ways to put productions together. In any case, we expect that Phoenix will try to develop first-run syndicated

shows and network series with our sufficient cash flow. And we expect a quota of television movies and miniseries."

Phoenix has already put its product into the King Features arena with miniseries such as *The Women of Brewster Place* and *Family of Spies*. Miller says, "These are program that Phoenix went ahead with, knowing the purchase would come through. And we are doing *Prince Valiant* on our own, an animated series, and we are still acquiring product from independent producers."

Phoenix has six or seven things

in development with the networks, says Miller. "They have an umbrella deal with Victoria Principal—that is, two TV movies that are backdoor pilots, with the aim that one will be a series." One has already aired, notes Miller—*The Naked Lie*, which will be included in a film package.

The production company will be renamed King-Phoenix Entertainment Inc. Gerald Isenberg and Gerald Abrams, CEO/co-chairman and co-chairman of Phoenix, respectively, will continue to operate the business for Hearst, reporting to Bruce Paisner, president of KFE.

'Wonder Years' are among prime time programs with demographic rating surprises for this season

Despite all the targeting of prime-time network TV series to certain audience segments, there have been several demographic surprises this season.

ABC's *The Wonder Years*, for instance, began as an adult-oriented series last season, with the narrator, an adult, recalling his childhood in the 1960s. Having found that it was attracting a "surprising" kids' audience, says Alan Wurtzel, senior vice president of marketing and research services at ABC, the network decided in February to move the "dramedy" to an earlier time slot, 8:30 p.m. (ET) Tuesdays, hammocked between *Who's the Boss?* and *Roseanne*. The move worked, with the Nielsen for the week ended March 12, for example, showing *Wonder Years* notching a 22.4 rating/33 share, its best rating to that point.

In the 1988 fourth quarter, that series was 18th among men 18 to 34, No. 12 among teens and No. 15 with kids aged 2-11—the latter despite its 9 p.m. scheduling. *Wonder Years* was only one of five kids top 20 programs airing in a 9 p.m. or later time slot last fall, and just one of four series with over 10% of its audience among teens, according to Bozell, Jacobs, Kenyon & Eckhardt (the others being *Growing Pains*, *Head of the Class* and NBC's *The Hogan Family*).

Meanwhile, NBC's *In the Heat of the Night* began with an older-

adult skew akin to its Tuesday lead-in, *Matlock*. This season it has been adding a young adult following as well, and that erosion was one of the reasons behind ABC's pulling of *Moonlighting* from Tuesday. Wurtzel cites *Mission: Impossible*—whose initial popularity has been among viewers 25 to 54—as an ABC series that has the potential to expand into younger adult demos as *Heat* has done.

Other demo tales. CBS is caught in a demographic crossfire on Tuesday and Wednesday nights in particular and seems unable to lure



Originally seen as an adult-oriented "dramedy," ABC's "The Wonder Years" has become increasingly popular among children and teens.

sizeable numbers of kids and teens to any of its leadoff primetime hours. On those evenings, ABC draws the kids, teens and young adults while NBC grabs the older adults. Consequently, Wurtzel says, "CBS is essentially locked out" during the bulk of those nights.

Because ABC skews younger and that audience is more impatient than, say, those who watch *Matlock*, NBC's Tuesday has had a more reliable "platform to build on" in 50-plus viewers, Wurtzel continues.

Despite its problems, CBS has made significant gains in the first quarter, says David Poltrack, senior vice president for research and planning, CBS Marketing. One series on which CBS remains high is *Wiseguy*. Though one of three "narrow appeal programs" in the 10 p.m. (ET) Wednesday spot, *Wiseguy* is far more popular among urban audiences, Poltrack observes. ABC's *China Beach*, meanwhile, may be about women in the Vietnam War, but it has been doing well among men, especially those aged 25-54.

Turning to CBS' newest tryout series, the Monday openers *Live-In* and *Heartland*, Poltrack says the goal is to bolster CBS' young and young adult audience appeal. *Heartland* hopefully will be what he dubs a "bimodal appeal" show, appealing to older adults and the youth market. Poltrack agrees with Wurtzel that 8 to 9 [p.m.] traction is the key to success, and the bulk of CBS' fall development efforts are geared to that end.

Videotape and Film Post Production Services

GROUP W GROUP W VIDEOSERVICES

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

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

GROUP W VIDEOSERVICES

PA. (412) 747-4700 / 1-800-245-4463
CA. (213) 850-3877 / 1-800-232-8872

ANS Int'l Video, Ltd.

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

A.N.S. INTERNATIONAL VIDEO

396 Fifth Avenue NY 10018
Phone: (212) 736-1007

TVSC TELEVISION VIDEOTAPE SATELLITE COMMUNICATIONS

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

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

TVSC

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

AME

- Duplication
All Formats. All Standards.
300 WPP machines on line.
- Digital Standards Conversion
PAL - SECAM - NTSC
- Broadcast Quality
Program Input: Betacam - Video

AME, INC.

100 California Court
Beverly Hills, CA 90210
(818) 856-4700 / (800) 924-2450

Shorts

Blair Entertainment has become the national sales rep for *Michelob Presents Sunday Night*, late-night music show currently running in more than 60% of the country, including on all the NBC-owned stations. Agreement on *Michelob Presents Sunday Night*, a barter show, was reached with Broadway Video Entertainment, producer of *Sunday Night*.

From the Heart, half-hour strip, will begin, testing on the King World R&D Network, alliance formed by King World and six station groups for testing and developing first-run programming prior to syndication. *Heart*, which is hosted by Gloria Loring, is a daytime show that incorporates traditional talk segments with real people reenacting their own true stories.

World Events Productions' Denver, the Last Dinosaur, halfhour strip set to debut in September, has been sold in 78 markets, including 18 of the top 20, covering 60% of the U.S. *Denver* had been a successful weekly series. Barter split is two-and-a-half minutes for national sales and three-and-a-half for local each half-hour.

TVRC Syndication's Hoop Du Jour—The Week in Pro Basketball has been cleared on 71 stations representing 70% of the country. Markets include all top 10. These are four CBS-owned stations plus WNEV-TV Boston, WJBK-TV Washington, WOIO-TV Cleveland, KDAF-TV Dallas-Ft. Worth and KICU-TV San Francisco-Oakland. The four CBS-owned stations are WCBS-TV New York, KCBS-TV Los Angeles, WBBM-TV Chicago and WCAU-TV Philadelphia. The half-hour weekly specials are hosted by is set for a start in April.

Casablanca IV has added 12 stations to its *Crimes of the Century* lineup. Among the cleared stations are KMSP-TV Minneapolis, KMOV-TV St. Louis and WIII-TV Cincinnati, bringing the total to 85% coverage of the U.S. The show debuted on Jan. 28.

Worldvision Enterprises' Your Home ad-intensive, weekly home-improvement series, has been cleared in more than 40 markets, for a coverage of 40%. New stations are WKYC-TV Cleveland, KOMO-TV Seattle, WTMJ-TV Milwaukee and WSMV-TV Nashville.

Republic Pictures Domestic Television has sold Color Movies I, feature film package, in five markets, bringing the total clearances to 92% of the U.S. The five markets are WJBK-TV Detroit, KOVR-TV Cedar Rapids, WENY-TV Elmira, N.Y., KETK-TV Tyler, Tex. and WNEG-TV Tooca, Ga. Films include *Rio Grande* and *Magic Town*. All films are colorized. Also at Republic, its Holiday Features package has five new licensees: KVOS-TV Bellingham, WRGB-TV Albany, WJSU-TV Anniston, Ala., and KNXV-TV Phoenix. The package includes *The Bells of St. Mary's* and *The Miracle of the Bells*.

Genesis Entertainment has cleared *The Judge* on KHJ-TV Los Angeles and WMAQ-TV Chicago. Current total clearances are 51 markets covering 60% of the country. Other clearances are WTVT-TV Philadelphia, KTVU-TV San Francisco, WBZ-TV Boston and WJLA-TV Washington. *Judge* is entering its fourth season. Barter sales are handled by Group W.

Richard Zimmer, executive director, research, has been promoted to vice president, research, **Orion Television Syndication**. Zimmer, before joining Orion in 1984, was manager, research, Telepictures Corp. for one year. And before that, he was program research analyst at Blair Television.

Polaris distributes recipe vignettes

Polaris Entertainment is distributing a number of drop-in programs featuring Chef Tell. The new episodes of the program, *Quick 'N' Easy Recipes*, total 250, and 200 more are slated for production, with additional episodes planned for five years or more.

The shorts cover the basics of food preparation and selection, and all the major courses are included,

Patchett-Kaufman a natural team

The newly formed Patchett-Kaufman Entertainment combines the strengths of each partner—Tom Patchett's expertise in half-hour sitcoms and Ken Kaufman's in longform programming.

Talks that led to this new TV program production shop began about three months ago, although Patchett and Kaufman had talked about such a partnership as long ago as five years.

Patchett is best known as a creative force behind such hits as NBC's *ALF* and CBS' *The Bob Newhart Show* as well as the unsuccessful *Buffalo Bill* comedy on NBC. Kaufman previously was executive vice president at Telecom Entertainment, where he was executive producer on TV movies such as NBC's *In the Line of Duty: The FBI Murders*, the highest rated fall '88 TV movie, as well as CBS movies *A Case of Deadly Force*, *The Attic: The Hiding of Anne Frank* and *The Gift of Love: A Christmas Story*—the latter two sponsored by General Foods. He also oversaw NBC's two-part miniseries *Anastasia*.

Patchett-Kaufman probably will continue to seek sponsors to support such made-for-TV movies, Kaufman says. "We may well do that, if that's the best way to market a particular project."

The first primetime commitments for the Culver City-based shop are an NBC order for 13 episodes of an as-yet-untitled, uncast half-hour comedy series and an NBC order of a two-hour movie pilot, *Archie*, inspired by *Archie Comics'* comic book teenager. The latter pilot will be done in association with DIC Enterprises, which has been working on the concept for a couple of seasons.

Although their main focus will be network, the execs do not rule out first-run syndication and cable. Noting he and Patchett previously teamed up on *Washington*, Showtime's comedy series, Kaufman observes, "The medium will be dictated by the material."

The duo also will be "on the lookout for foreign coventures," Kaufman adds, noting that that could involve series as well as movies. Be-

cause *Alf* is an overseas success, Kaufman sees the need for similar product around the world.

WGBH unit studies interactive kidvid

WGBH(TV) Boston has been given an initial grant of nearly \$41,000 by the Corporation for Public Broadcasting to develop interactive children's TV programming.

The station's Special Telecom-

munications Services division will use various devices that will respond to signals hidden within the TV picture. The Massachusetts Institute of Technology will provide the research component of the project.

Under the guidance of Kate Taylor, executive producer of PBS' *De-Grassi Junior High* series, a group of children's producers will brainstorm and deliver creative ideas which then may lead to a pilot. No timetable was announced.



STAY TUNED IN! Television/Radio Age

THE MAGAZINE OF
BROADCAST MANAGEMENT

26 ISSUES A YEAR

Check the term you prefer:

- Three years for \$120
(Save \$153 off the cover price.)
- Two years for \$90
(Save \$92 off the cover price.)
- One year for only \$60
(Save \$31 off the cover price.)

Name _____ Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Check ONE box which best describes your business.

- 01 Nat'l, Reg'l, Local Radio, TV Sponsor/Advertiser
- 02 Advertising Agency
- 03 TV Station/TV Network
- 04 Time Rep
- 05 Radio Station/Radio Network
- 06 Production/Post Production Company
- 07 Government/Schools/Libraries/Trade Associations
- 08 Film Syndicator/Distributor/Program Supplier
- 10 Equipment Manufacturer
- 11 MSO Hdqtrs/Operation
- 12 Independent CATV Operation
- 13 Financial Institution/Investor/Consultant
- 09 Other (please specify)

Television/Radio Age

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

director of programming. Prior to joining Buena Vista, Cohen was for five years news director at KPIX-TV San Francisco. His career in local TV news began in 1977.

Douglas Roth has been named vice president, research at **Columbia Pictures Television**. He joined Columbia in 1987 and before that was project director at ASI Market Research Inc.

Joseph Mirabella III has been named director of sales, northeastern division, television syndication at **Twentieth Century Fox Film Corp.** Previously, Mirabella was vice president of sales and program development at ABR Entertainment.

Rob Corona has joined **Tribune Entertainment** as vice president/general sales manager, and **Ron Johnson**, previously with Camelot and King World, has joined the company as West Coast sales manager. Corona has been at MGM/UA Television. **Cathy Forbes** is promoted to midwest sales manager. And in ad sales, **Clark Morehouse** becomes senior vice president of ad sales for all TEC programs and **Bob Cesa** is promoted to vice president.

Gerard T. Farrell has been named vice president, director of research and development at **MCA TV**. He comes to MCA TV from Group W Productions, where he was vice president of research and marketing since 1985.

Ken Jingles has been appointed western division sales manager at **Fries Entertainment's** domestic theatrical distribution department. Before joining Fries, Jingles spent eight years with Warner Bros. Film Distribution where he was a member of the sales staff for several territories throughout the eastern U.S.

Bobbee Carson Gabelmann has been named account executive, northeastern division, and **Stuart Marcus** has been appointed account executive, southwestern division, at **Paramount Pictures** domestic television division. Gabelmann was director of programming at MMT Inc. for two years and director of broadcasting for WCBS-TV New York for two years. Marcus, before joining Paramount, was an account executive at MGM/UA Television.

ESPN's baseball 'loss leader' but has other value

The outlook for broadcast sports rights fees is nothing but continuing escalation, says Roger L. Werner, Jr., president of ESPN. Nevertheless, in an address before the New York Chapter of the Academy of Television Arts and Sciences, he warned successful bidders who seek to recover their investment at viewers' expense by limiting viewer access to pay-per-view that they could well kill the goose that's been laying those golden eggs for both team owners and broadcasters.

Consequently, although Werner expects ESPN's recent \$400 million baseball contract to be a "loss leader" that costs ESPN more than it gets back over the next few years, he says he'll continue ESPN's incentives to cable system operators to keep the 175 games involved a part of subscribers' basic cable package at no extra charge.



Roger Werner, Jr.

Why take a loss? Werner says there's more to it than just dollars. "Our coverage will enhance the ability of other programming in our total baseball portfolio to generate returns. And it has extraordinary value as a tool to provide lift and promotion across our entire schedule. Our projections show that our full baseball lineup has the potential to greatly increase our average rating across the six months of telecasts."

He adds that while ESPN's bid did not depend on this assumption,

"I'd point to our experience with the NFL games and predict that Major League Baseball on ESPN will promote advertiser interest in ESPN and in cable sports in general and increase basic cable penetration and our subscriber base through the life of the contract."

Werner says, "For the first time advertisers will be presented with a large national baseball package in which they can buy six months' continuity in primetime. Major League Baseball on ESPN will provide advertisers a low-clutter opportunity to showcase their involvement in the sport with high efficiency.

Summing up, Werner is convinced that "Using cable's abundant channel capacity to help viewers gain access to more of the sports they love, to broaden their appreciation of sports, will strengthen cable's value.

"But using cable's technology to erect toll booths may cast cable programmers and operators in the same light as that old cartoon figure—the cop chasing children from the back fence at the ballpark. He's a figure of scorn and fair game to outwit. It's not an image anyone wants in the future of sports on cable television."

Cable Programming

Lifetime will premiere *Esquire: About Men, For Women*, half-hour series based on *Esquire* magazine, on May 6 at 12:30 p.m. on Saturdays. Thirteen episodes will be produced by King Features Entertainment. The series will be shot on location across the country.

Bob Jones has been named vice president of programming at **The Nostalgia Channel**. Jones, a past president of NATPE, had been vice president of development and sales at Telequest. Before that Jones was program director at KING-TV Seattle.

Turner Entertainment has aborted its colorization plans on *Citizen Kane*, movie classic because of possible legal entanglements with the Orson Welles estate. However, Turner has restored a printing negative for more quality.

Videotape and Film Post Production Services

CALL
Channel one
FIRST!

- ★ COMPLETE VIDEO SERVICES ★
- ★ Syndicated program distribution
- ★ Videotape duplication (all formats)
- ★ C- and KU-band space segment
- ★ Uplinking ★ Downlinking ★ Editing
- ★ Production stages ★ Film transfer
- ★ Audio editing and production

CHANNEL ONE, LTD.

Production Plaza, Sewickley, PA 15143-2399
Phone: (412) 741-4000 / 1-800-331-3735

PHENOMENAL FOOTAGE.

It's just a phone call away. Footage from silent films, feature films, newsreels, documentaries, industrial films and more. Fully cleared for use in your productions.

Our computerized system assures fast access. Call or write for a free brochure and sample reel.

Dept. TVRA. 212/620-3955

ARCHIVE FILM PRODUCTIONS

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

BLANK VIDEO TAPE HALF PRICE!

1/2", 3/4", 1", 2" Videotape
Free Delivery



BROADCAST QUALITY GUARANTEED

Call Today — 800-238-4300

CARPEL VIDEO INC

CARPEL VIDEO INC.

429 E. Patrick St., Frederick, MD 21701
Phone: 1-800-238-4300

POST-PRODUCTION COMPANIES—your television prospects read **Television/Radio Age**. Reach them effectively in these columns. For information call in New York, (212) 757-8400.

PROGRAMMING

in addition to new cooking ideas. Viewers will learn how to prepare a wide range of appetizing recipes, and the drop-ins, which are about one-minute in length each, are targeted to viewers with proven buying power, according to Polaris.

To enhance the ratings potential of *Quick 'n' Easy*, a promotional program has been introduced. All the recipes in the series have been put into a computer-generated data base, which contains all the vignettes and enables retailers to tie in specifically with the chef's recipes on TV and to promote feature-priced food items or other foods in the store.

The store can give free copies of the recipe at the point-of-sale or the recipe may be mailed to customers who call a phone number advertised in the retailer's TV commercial. Also, the recipe can be printed alone or it can include a coupon directed at specials featured in the store.

The data base is divided into 22 main categories including beef, pork, vegetables and canned fruits. Each of the headings then include specifics such as sirloin steak and other food items in the recipes. A data base identifies the specific program which shows the recipe.

Polaris, based in Riverside, Conn., is also distributing 26 episodes of *I'd Rather Be Fishing*, with Curt Gowdy as host. Produced in Canada, Alaska and the U.S., among other countries, half-hour titles include *World Record Marlin*, *Hello Dolly*, *Long Live the King* and *Trout on Dry Fly*.

Bruno Cohen has been named vice president, programming, **Buena Vista Productions**. Cohen joined Buena Vista in 1987 as executive



Bruno Cohen

Videotape and Film Post Production Services



Now airing
in broadcast
markets
around the
world

A DECADE OF VIDEOTAPE STANDARDS
CONVERSION EXPERIENCE

NTSC/PAL/PAL-M/SECAM

INTERCONTINENTAL TELEVIDEO, INC.

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



DJM

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



VIDEO DUB INC.

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

VIDEO DUB INC.

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

NY's Largest
Teleproduction
Program
Facility

**National
Video
Center**

NATIONAL VIDEO CENTER

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

Putting It All Together

Understanding today's TV audience is like trying to solve a puzzle. It takes many pieces to create the whole picture. Only Nielsen can "put it all together."

Nielsen Media Research combines technology, knowledge, experience and resources to provide high-quality, value-added information to its customers. It's this combination that allowed us to deliver the first national sample of 4,000 Nielsen People Meter households. On time. As promised.

With Nielsen Media Research, there are no missing pieces.

Nielsen
Information with Integrity

Nielsen

Nielsen Media Research

BB a company of
The Dun & Bradstreet Corporation

Station Report

April 3, 1989

THE UNLIKELIEST SPONSOR

Far from the Saturday-morning ghetto, Lionel Kiddie City stores join the fight against drugs in Washington, sponsoring a WTTG-TV series, "City Under Siege," along with an in-store tie-in./65

INTO THE SUBURBS

Newscasts, and their sponsors, on KMOV-TV St. Louis follow the audience out into the suburbs. News updates scheduled every half-hour are also part of the expanded news service./66

SELLER'S OPINION

Are sales representatives of black radio stations setting their sights too low? Adrian A. Council, general sales manager, WLIB New York, describes how attitudes can make a difference./67

SPOTLIGHT ON...

Errol Dengler, president of Pinnacle Media, the media service division of Wyse Advertising, Cleveland, reports that after seven months in the business, Pinnacle has added seven clients of its own./69

KMOV-TV news and retailers follow expansion of St. Louis suburbs

At 7 p.m. Sunday, Feb. 26, KMOV-TV St. Louis, formerly KMOX-TV, kicked off what it calls "the most ongoing local television news coverage in the U.S." Now, every hour, 24 hours a day, seven days a week, KMOV keeps viewers informed with continuous live news and weather updates.

"The new homes will just keep spreading on over the line, into the next county."

Vice president, general manager Allan Cohen says the news updates occur at the top of every hour, and at about 30 minutes past each hour, viewers get a look at "St. Louis' constantly changing weather conditions, live radar and temperature."

New news bureaus. On top of the 24-hour news reports, Cohen says KMOV is also the first St. Louis news operation to set up bureaus in the fast growing St. Charles area and in Fairview Heights, Ill.

Says Cohen, "We're the first television station to make the commitment to deliver news 24 hours a day. We feel we're pioneering a



Cohen

move we think more stations will follow."

He says the way the new schedule was set up, "coupled with our geographic expansion, enables us to deliver a one-two punch every hour, around the clock: the 30-second live news cut-in at the top of every hour, and on the half-hour our updated weather report."

The "geographic expansion," he explains, means the two new news bureaus: "Forty per cent of our viewers are in Southern Illinois. And St. Charles is the direction St. Louis is growing, much the same way Suffolk County mushroomed on Long Island at the peak of its expansion:—except that Suffolk could spread only as far as the Atlantic Ocean beaches on one side and Long Island Sound on the other. But here, St. Charles has no natural boundaries to limit growth—only the politically-drawn county lines. The population will just keep spreading on into the next county. And we're now the local television news source for all of it."

Cohen adds, "As in any fast-growth, essentially residential new suburban area, as the new homes go up, so do the shopping malls, auto dealerships and other new retail establishments. So our move also represents additional new revenue opportunities for the station."

Sales force inundated. Cohen recalls, "We made our first public announcement of our news plans on our own airwaves at 7 p.m. Sunday evening. By 9:15 a.m. the following Monday morning, our sales force was inundated with calls from advertisers who wanted to arrange sponsorships in our new round-the-clock news service. Our new busi-

Blair TV realigns in Los Angeles



Under the new restructuring of Blair Television's Los Angeles sales office, the new team managers there are now, from l., John Thackaberry, vice president, sales manager of the Dodgers sales team; Allan Keir, vice president of the Kings; Gretchen Jordan-Farrell, sales manager of the Lakers, and Scott Pokard, sales manager of the Raiders. Floyd J. Gelini, senior vice president, director of regional sales, says the new setup "maintains a four-team structure with no staff reductions. But it realigns station and team assignments and introduces a regional sales manager position for coverage of accounts outside the Los Angeles metro area. These changes recognize the growth that's taken place in the Los Angeles area and the fact that Los Angeles now vies with Chicago for number two position in national spot television sales."

Toy sponsor backs WTTG-TV's fight against drugs with City Under Siege

With the crime actuality genre spreading almost as fast as crime itself, there's nothing like turning a negative into a positive for the right advertiser. But the top-of-mind "right" advertiser categories would probably be a lot closer to security systems, karate schools and pit bull dogs than toys.

Yet it's Lionel Kiddie City toy stores which scored big in the capital of the new, kinder, gentler America with *City Under Siege* on Fox Television's WTTG-TV Washington—even though the half hour plays at 11 p.m. following WTTG's evening news.

Winning back Washington. WTTG spokesmen describe the show as "the cornerstone of our commitment to win back Washington from the drug invaders. The program cracks down on drug dealers, offers rewards for information leading to arrest and assists law enforcement agencies, while also highlighting the positive by pointing out anti-drug programs available here. Viewers are urged to call in to our hotline number with any information on drug dealers."

What's the toy dealer connec-

tion? Says national sales manager Ginger Kraus, "Lionel was opening five new Kiddie Cities in the Maryland and Virginia suburbs. We figured a poster contest tied to *City Under Siege* should be a good way to get the kids excited about saying no to drugs—and most important, getting them started saying no at an early age, the sooner the better."

*Poster contest
spurs kids to
say 'no' to
drugs at an
early age.*

The contest kicked off in early December and ran through Jan. 9. The rules had to be picked up at a Lionel Kiddie City, then the young contestants drew posters showing how or why they and their friends should stay away from drugs. One child in each age bracket had their poster judged a winner, the prize being a \$200 gift certificate good at any Lionel Kiddie City. Two grand prize winners had \$1,000 donated

to their school and a chance to have their posters seen on TV.

Reaching mothers. Lee Radvin, who shares the office of the president with Shel Boden at Admerex/Lee Media, Lionel's media service, says "The station came up with the idea, and we agreed it should be a good way to reach not the kids at 11 p.m. at night, but to reach their mothers. It's the mothers who take the kids to Kiddie City and who we figured would encourage their own kids to make up a poster for the contest. And they did. Close to 1,000 children drew posters."



Fox news chief Ian Rae mulls extending "City Under Siege" to other Fox stations.

Meanwhile, as of mid-February, *City Under Siege* was credited with the capture of 11 drug dealers. And the show's Washington success has encouraged Ian Rae, news director of Fox's WNYW-TV New York and executive vice president of news for all seven Fox-owned stations, to go ahead and produce an hour pilot of a New York version for WNYW.

With WNYW news anchor John Roland in the slot, the New York pilot aired Jan. 30 at 8 p.m.

But nothing comes easy. While interviewing a self-professed, convicted drug felon in The Bronx, near Yankee Stadium, cameraman Greg Franchuk, audio engineer Al Daughtry, and reporter Dave Browde were under siege themselves for several minutes when they were attacked by a gang of drug dealers throwing eggs, bottles and bricks. They were rescued in the nick of time by arrival of a police car.



The lady on the left is WTTG-TV national sales manager, Ginger Kraus. Her crowd of small friends are some of the winners of the 'Say No to Drugs' poster contest sponsored by Lionel Kiddie City, which has just opened more new toy stores in the Maryland and Virginia suburbs, and WTTG's drug-fighting City Under Siege.

Appointments

Stations



Jordan



Rhoades

Ted Jordan has been named vice president, general manager of Group W's KDKA Pittsburgh. He succeeds **Rick Starr**, now vice president, general manager of WMAQ Chicago, and is succeeded as vice president, general manager of Group W's KQZY(FM) Dallas-Fort Worth by **Jenny Sue Rhoades**. Rhoades joined Group W Radio in 1984 and now steps up from general sales manager at KQZY.



Gary R. Nielsen has joined King World Productions' WIVB-TV Buffalo, N.Y. as vice president/general manager. He was formerly vice president, station manager of Pappas Telecasting's KPTM-TV Omaha.

John Sloan, general sales manager for Palmer Communications' KWQC-TV Davenport, Iowa, has been named station manager. He had been general sales manager of KESQ-TV Palm Springs, Calif. before coming to KWQC in 1987.

Robert G. Salat, general sales manager of Diversified Communications' WCJB-TV Gainesville-Lake City-Ocala, Fla., has been promoted to vice president, general manager of the company's WCTI-TV New Bern, N.C. in the Greenville-New Bern-Washington DMA.



C. David Whitaker has been named vice president and general manager of WTVT(TV) Tampa-St. Petersburg. The former president and general manager of WJW-TV Cleveland comes to Tampa to succeed **Harry Apel** who is retiring.



Bruce Blevins, general manager of Malrite Communications' KNEW/KSAN(FM) San Francisco has been elected a vice president. He joined Malrite last year and before that had been with KKCX(FM), also San Francisco, and with Christal Radio.

Chuck Brooks, general manager of Tichenor Media System's WIND Chicago now also serves as general manager of sister Spanish-language station WOJO(FM) following the departure of WOJO's former general manager, **Athena Sofias**.

Robert B. Call has been promoted to vice president, general manager of Jefferson Pilot's KYGO AM-FM Denver. He joined KYGO as program director in 1980 and now moves up from operations manager for both stations.

Ted J. Atkins has been appointed general manager of Shamrock Broadcasting's WWSW AM-FM Pittsburgh. The former vice president, general manager of WTAE/WHTX(FM) Pittsburgh was most recently president of Atkins Broadcasting and joins Shamrock to succeed **Diane Sutter**, who has

transferred to the company's WTVQ(TV) Lexington, Ky. as vice president, general manager there.



Ric Gorman is the new vice president, general manager of Clear Channel Television's WPMI-TV Mobile-Pensacola. He moves in from Providence, R.I. where he had been vice president, general manager at WNAC-TV.

James C. Warner has been named executive vice president in charge of broadcast operations at M. T. Communications and general manager of M.T.'s WCAY-TV Nashville. He was formerly senior vice president and Midwest manager for Independent Television Sales, responsible for sales out of Chicago, Detroit and St. Louis.

Representatives



Peter Doyle has been named president of McGavren Guild Radio. He succeeds **Ellen Hulleberg**, now president of The Radio Store for Interep. He joined the company in 1974 as an account executive and now moves up from executive vice president.

David Bisceglia and **Sal Tofano** have been promoted to assistant managers at Blair Television in New York. Tofano will now help run the Independent Red Team and Bisceglia is second in command of the CBS Red Team. Both came to Blair as research analysts, Tofano in 1982 and Bisceglia the following year.

ness development unit under general sales manager Bob Grissom has been following up all calls as fast as it can, ever since."

Cohen says news director Allen Holzer and his staff were able to "reconfigure our news operation at only nominal additional expense by modernizing our news room equipment and rescheduling the people we already have on board. We only had to add three parttime reporters on our midnight to 8 a.m. shift. The efficiency we added to our news room with our new beta cart system and our new computerized news room enabled us to free up people already on our staff to man the two new news bureaus in St. Charles and Fairview Heights. It allowed us to redeploy two cameramen and a writer-editor to each of the two bureaus. All of them were people who were already part of our main news staff here in St. Louis. And we're the first television station in this market to set up news bureaus in these two growth areas and take a regional approach for our news coverage."

Boston station in education project

WCVB-TV Boston has joined the Boston Public Library to produce the first outreach effort of its two-year *Great Expectations: The Education Project*, with the Bank of Boston as a corporate sponsor. The outreach program is a special screening of *A Likely Story*, free and open to the public.

A Likely Story showcases acclaimed children's stories in animation, original stories written by Boston area children, and the imaginative adventures of a bookmobile librarian. Animation segments are produced by Weston Woods Studios, whose home video affiliate has been cited by Action for Children's Television's ACT Hall of Fame for "using TV and home video to lead children to the magic world of books."

The full scope of *Great Expectations: The Education Project* includes a comprehensive televised look at preschool, primary and secondary school education in Massachusetts, with the hope, "of raising the public consciousness with regard to education."

One Seller's Opinion



Manager outlines three ways to go in radio sales

Council

Black radio has a unique community function compared to what is often classified as "general market" or all other non-ethnic radio. In African-American communities throughout this country, black-owned or programmed radio stations are usually the most dominant and influential media that specifically target this consumer segment.

Therefore, it is necessary to approach sales of black radio and the performance evaluation of persons representing this medium differently.

While it is true that no two salespersons are alike, there are nevertheless certain general characteristics that may apply in our sector of the broadcasting business. These characteristics or personality patterns can be classified into three separate and distinct categories.

One is the lackluster sales rep. This type of sales person has a longer survival rate at larger stations and often goes undetected until the ratings fall or the station suffers a loss of income for some other reason. Acting mostly on leads supplied by the sales department, the lackluster sales representative's interests in black radio as a career are limited. The quality of service he or she delivers to clients is usually poor. The lackluster rep tends to lack initiative, self confidence and focus. The kinds of excuses he or she makes to the sales manager are often on the order of: "They said they're not interested." Or, "He never called me back."

Then there's the mediocre sales rep. Here's someone who can be counted on to take the path of least resistance. The mediocre salesperson is comfortable calling on small-budget mom-and-pop retailers in communities like Harlem, Bedford-Stuyvesant or East Flatbush. He'll pursue easy targets that advertise only in the black press and shirk real challenges. He needs to be assertive and more imaginative. This type can survive, but will never thrive. He just gets by. Typical comments to the sales manager are, "Whatever you say." Or, "But what if he says no?"

Our third type, the passionate sales rep, is an entirely different story. He or she has faith in the medium and its market. He focuses on goals and follows through. He is creative and continues to sell effectively in the face of poor ratings. He's able to conceptualize and is an expert on black consumer marketing. The passionate salesperson is stimulated by challenge. His real selling begins with the first objection. He's goal-oriented, success-motivated and is not in radio "just for the money." He understands the importance of the sensitive ambassadorial role he plays in the business community. He is a committed representative for a particular consumer market. Advertisers are impressed with his sincere and genuine interest in the success and growth of their businesses. And he strives for the true goal of client relations: friendship and trust. What he often says to his sales manager is, "What do you think of this idea?" Or, "He needs us—he just doesn't realize it!"

So if you're in sales, the only obstacle that stands between you and success in radio is *you!* The above is here for your guidance. Adjust your attitude. Set your goals. There are three directions you can choose to follow. Only one will lead to true personal and professional satisfaction!

Adrian A. Council, general sales manager, WLIB New York

Allen Gantman has been promoted to vice president/Western Region manager for Eastman Radio. He had been Los Angeles sales manager and now adds supervision of San Francisco and Seattle sales operations as well.

Joseph Pedri has been appointed general manager of Seltel's San Francisco sales office. He transfers from the general manager's desk at Seltel in Philadelphia.

Stu Zuckerman has been named national sales manager of the Swords Team at Katz Independent Television in New York. He joined Katz in 1983 as the Swords' New York sales manager and was elected a divisional vice president the following year.

David Palmer has been promoted to sales manager of the newly formed Red Team at Harrington, Righter & Parsons, Los Angeles. He transfers from Chicago where he had been an account executive for the Gold Team.

David Smith and **Ruth Lee** have been promoted to directors of programming for Katz Continental Television. Lee came to Katz in 1985 from the ABC Television Network and Smith joined the following year from a vice presidency with LBS Communications. Both now step up from associate program director.

Elizabeth Sanches is now an account executive with petry Television's Dallas sales office. She moves in from the sales staff of KTXA-TV, also Dallas.

Debra Kleiman has joined TeleRep as an account executive. She moves in from the sales team at KMOV-TV St. Louis and at TeleRep is assigned to New York's Tigers sales team.

Rick Hebron has joined CBS Television Stations Spot Sales as an account executive in New York. He was formerly local sales manager at WCAU-TV Philadelphia.

Agencies



Linda Roberts, director of media services at John Malmo Advertising in Memphis, has been promoted to vice president, media services. She came to the agency six year ago and is also coprincipal of M&R Media Services, Malmo's media service division for clients who do not require creative services.



Peter Harrington has been elected a vice president of BBDO New York. He came to the agency in 1981 and is currently a media planning supervisor.

Michael Daly has joined Lewis, Gilman & Kynett, Philadelphia as senior vice president-director of media services. Daly moves in from a similar post with Levine, Huntley, Schmidt & Beaver in New York, and before that he had been a media manager with Avrett, Free & Fisher.

Ellen Robinson, an associate media director with DDB Needham Chicago, has been promoted to vice president. She joined the agency in 1982 and stepped up to media supervisor in 1984.

Christopher Hallowell has been elected a senior vice president of Saatchi & Saatchi Advertising in New York. He joined the agency as a media assistant in 1974 and is currently managing director of The

Program Exchange, the agency division that syndicates General Mills' TV series.

Lora Nelson, an executive producer with DDB Needham New York, has been elected a vice president of the agency. Before joining DDB Needham in 1983 she had headed broadcast production for Avrett, Free & Fisher.

Kelly Clemenger has been named a media planning supervisor at BBDO New York. Clemenger joined the agency in 1987 from George Patterson Advertising in Sydney, Australia and now moves up from media planner.

Cynthia Beerbohm has transferred from associate media director on the GMC Truck account at McCann-Erickson, Detroit, to associate media director on the agency's Champion Spark Plug business.

Adam Herman has been appointed a media supervisor at Waring & LaRosa, Inc. Before joining the agency he had been an assistant media group head at Grey Advertising.

John E. Rothbaum has joined Earle Palmer Brown & Spiro as a senior media planner. He was formerly a planner with Ogilvy & Mather, working on such accounts as Shoney's Restaurants and Inns and American Medical International.

Media Services

Joanne Evans has joined Kelly, Scott and Madison, Chicago as vice president of planning/client services. She moves in from CPM, Inc. where she had been a vice president and media director.

Sandra Mendelson is now vice president, sales with Vitt Media International. She was formerly a marketing manager at Univision, the Spanish-language television network. At Vitt she's responsible for new business development.

Spotlight On...

Errol Dengler



*President
Pinnacle Media
Cleveland*

Errol Dengler, who heads Pinnacle, the media service division of Wyse Advertising, says Pinnacle handles all broadcast placement for Wyse clients and also seeks outside clients for the division's media and marketing services. After Pinnacle's first seven months in business, it had already added seven clients of its own, outside the Wyse stable.

Says Dengler: "We started Pinnacle to fill the need for media and marketing services for the many regional fast food and automotive repair franchises and auto dealer groups whose parent companies have their own

agencies that supply the creative but who aren't necessarily up to speed on the marketing nuances in every region of the country."

This, adds Dengler, "is where our membership in LIAN (Leading Independent Agency Network) is of particular value. LIAN member agencies across the U.S. share regional information which is a big help when we buy outside the Midwest area we specialize in."

He adds that Pinnacle's prospective clients are not limited to regional auto dealer associations and the growing numbers of franchise chains. He says, "More package goods companies, including Procter & Gamble, are following Campbell Soup's lead in getting closer to their end retail outlets by associating themselves with regional marketing efforts, more closely tailored to the varying consumer lifestyles and competitive situations that prevail in different areas. These are also companies who already have a national creative strategy, themes and execution, but are looking for goals-oriented sales results at the local level. So they need local expertise in where to get the most for their media budgets, and they need it in the actual negotiation and placement of those budgets.

"Because Wyse already has a good track record in doing just that [Dengler had been a vice president, group media director with Wyse before starting Pinnacle] and we have the national information resources of LIAN on top of our own regional expertise, the response has been very positive—the concrete proof being our seven new outside clients."

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

FEEDBACK

What do you see as the assets and liabilities of unwired TV networks?



"That's been around a long time. I recall it when I was with Petry in the '60s. I feel it would be in violation of my rep contract to do it nationally. I suppose my initial fear would be that you'd sell time cheaper [via an unwired network]. That would be a concern. A benefit would be attracting new advertisers into spot television. I think that could be a positive aspect."

*Neil Pugh
Vice president and general manager
WHIO-TV
Dayton, Ohio*



"Unwired networks are too new in television to know yet what all the pluses and minuses are. But if they follow the pattern of radio's unwireds, I would hope they'll have the positive effect of enabling buyers to buy multiple markets with the specificity of spot while maintaining the ease of buy of wired networks. I hope it will do this without the negative effect of serving as an excuse to cut rates. When Ralph Guild invented unwired for radio, his theory was that it would allow spot to compete for network radio dollars. But it didn't work that way. What it did do was to enable buyers to select the best radio stations in their clients' most productive markets, with a one-order, one-invoice buy, which simplified the job for the buyers."

*Diane Sutter
Vice president,
General manager
WTVQ-TV Lexington, Ky.*



"Given a choice of unwired network spots or barter spots, I prefer cash from an unwired network. The unwireds are bringing new dollars to independent stations. That's more than you can say for barter. In many cases these new dollars are coming from clients who are normally network advertisers, so we're glad to see national advertisers like these recognizing the value of independent television stations. Next, I'd like to see this same kind of recognition become contagious so more spot advertisers would catch it."

*Thomas J. Watson
Director of sales
KABB-TV San Antonio*

Wall Street Report

Zeal to deal sparked by pursuit of programming, 'scarce asset of '90s'

In the wake of the Time Inc.-Warner Communications merger announcement, the investment community's focus is on entertainment company stocks. Shearson Lehman Hutton is among those anticipating a "consolidation period" that will enable entertainment companies to better compete in the international marketplace.

Because of such advances as direct satellite-to-home broadcasting services, according to Shearson Lehman analyst Alan Kassan, "We believe that companies with strong video and print distribution capabilities... will have to vertically integrate by acquiring software programming businesses." Actually, analysts like Shearson Lehman, Oppenheimer & Co. and Merrill Lynch have since last fall been keeping a careful watch on media and entertainment companies' desire to acquire, in part because of Warner's merger with Lorimar Telepictures Corp. (TV/RADIO AGE, Nov. 28).

Pick a partner

"We continue to believe," says Shearson's Kassan, "that companies such as Tele-Communications Inc. will have to seriously consider acquiring either MCA or Columbia Pictures. Also, Capital Cities will probably have to find a studio partner, most likely Gulf + Western. General Electric (via NBC) and the Japanese consumer electric hardware companies (Sony, Matsushita, etc.) will probably look to buy whatever is left." Indeed, shortly before the Time-Warner announcement, Sony was in hot pursuit of Columbia Pictures, with negotiations fizzling reportedly over price. Sony also has shown interest in MGM/UA and MCA, industry sources say.

Speculation about Columbia Pictures is fueled in part by Coca-Cola Co.'s "perceived desire to cash out of the entertainment business at the 'right price,'" says Mabon, Nugent & Co.'s Raymond Katz. He projects Columbia's fiscal 1991 cash flow at \$205 million, but cautions that the company's total theatrical market share will have to increase significantly, from an estimated 9% (a combination of Columbia's 3% and Tri-Star's 6%) to 20% in fiscal '91 "for management to reach its goal." Meanwhile, Shearson Lehman feels Columbia's private market value could jump from \$19 a share to \$22 or more by year-end, given "the potential syndication value for [the Fox Network's] *Married...with Children*."

The purpose of all these mergers would be "to create companies with very strong balance sheets that are able to produce high-cost film and television assets and distribute them globally," says Kassan. These new global giants, he feels, "will probably eventually own direct satellite broadcasting systems in the Far East and Europe." To lure subscribers while controlling costs, these "new communication companies of the

1990s will have to own, and be able to develop, proprietary programming," he continues. "Therefore, programming will be the scarce asset of the 1990s."

Under the Time-Warner marriage, industry sources feel, the Warner Bros. studio could supply its films exclusively to Home Box Office and also provide TV and movie product for a similar pay service in the overseas market. At the same time, Time and Warner's links to Ted Turner's Cable News Network could stymie new competitors such as CNBC, according to NBC.

With all the likely merger mania ahead, Kassan observes, "We continue to recommend purchase of MCA, Disney, Gulf + Western and Columbia Pictures."

Movie/mania

Despite a lackluster first quarter, G+W remains a good longterm buy prospect in Oppenheimer & Co.'s estimation. "The longterm outlook [is] still positive. Cash is expected to increase by over \$200 million to over \$800 million by the end of fiscal 1989." Shearson, noting that entertainment group earnings were flat in part due to being unable to match the large year-ago profit from foreign theatrical release of *Fatal Attraction*, predicts a "strong summer movie lineup," including *Indiana Jones and the Last Crusade*.

Among other possible takeover targets, Shearson's Kassan cites MCA as likely to have improved film profits this year, "aided by the Thanksgiving release of *Back to the Future II*." Still, he expects MCA's 1989 earnings per share to be flat at \$2.25, due to likely lower domestic syndication income and inability to approach "the one-shot nature of the *E.T.* home video earnings in 1988." Disney, coming off a better than expected 1989 fiscal first quarter, remains an "attractive" buy, given TV syndication of *Golden Girls*, the rollout of the Disney Stores retail chain and various new theme park attractions. Kassan thus is raising his 1989 earnings per share estimate to \$4.70 from \$4.60 and has set his preliminary 1990 EPS at \$5.65, versus \$3.80 in 1988.

Cable MSO growth

Turning to cable, Merrill Lynch cites American Television & Communications as "one of the fastest growing major cable companies, along with Comcast," given ATC's subscriber growth of more than 5% during 1988. ATC, part of the Time-Warner merger, boosted revenues for both the 1988 final quarter and full year by 13.5% to \$212 million and \$812 million respectively. Cash flow grew 19% to \$91.5 million for the quarter and by 18.5% to \$340 million for the year. For 1989, Merrill Lynch's Edward Hatch says, "We estimate revenues and cash flow at \$907 million and \$397 million respectively."

Adelphia Communications, coming off record revenues of \$49.4 million and operating cash flow of \$26.8 million for the '89 fiscal third quarter, should hike final quarter revenues by 4% to 5%, says Shearson Lehman's Christy Phillips, who adds, "We estimate that 1989 fiscal year-end operating cash flow will be approximately \$102 million on revenues of \$187 million, translating into cash flow of \$7.40 per share."

In the Picture

Jim Kobs



Chairman of a new direct marketing unit of Chicago's Bayer Bess Vanderwarker talks trends in the use of television by direct marketers. He says one of television's big advantages is its ability to "demonstrate how the product can solve the viewer's problem."

New direct marketing shop formed in partnership with Bayer Bess Vanderwarker

Jim Kobs, formerly chief executive officer of Kobs & Brady Advertising, Chicago, is now chairman and CEO of Kobs, Gregory & Passavant. That's the new direct marketing partnership formed by Kobs, Pierre Passavant and William Gregory in association with Chicago's Bayer Bess Vanderwarker agency.

Kobs says the reason use of television has become one of the fastest growing areas of direct marketing is that "We've learned how to create commercials with the same production values viewers have come to expect from the best of general advertising's commercials."

Kobs recalls that the earliest direct response spots were "often little more than the pitch man's talking head while he held the product in front of the camera. Today our commercials rival those of the major general marketing agencies. That's because they have to. I know that if I want viewers to pay attention to our advertising and want our commercials to produce results, they have to be in the same league, from the standpoint of interest and quality, as the best of the general market spots, competing for attention."

Kobs says he's seen more financial services using television for direct response advertising, and using it more heavily "because they've found they can make it work for them in spite of all the legal restrictions and the caveats they're required to include."

Image approach

Kobs points to Charles Schwab, the discount broker, as "an example of how the creative approach of direct response spots in the financial services area has improved. When Schwab first used television he came on the air with some pretty hard-hitting product commercials. Today Lawrence Butner Advertising has come up with more of an image approach that's still effective in producing inquiries."

In another category Kobs observes, "Although we've all heard people say it doesn't pay catalog operations to use television, we've seen Spiegel use TV successful-

ly. Marcoa produced an excellent spot for them. It was good enough to do three things: it pulled inquiries, it reinforced Spiegel's image as a source of upscale merchandise, and as a company that helps busy working women shop. And the spot was also an award winner."

Kobs also notes that in recent years the industry has used television increasingly as a support reminder for print offers. "Publishers Clearing House runs spots reminding viewers to 'Watch your mail box this week for a chance to win our big prize.' Other direct marketers use TV and radio to remind people to 'Look for our ad in your Sunday supplement,' or 'for our FSI with the big offer you can't refuse in next Sunday's newspaper.'"

Fewer preemptions

Kobs says cable "has been good for direct marketers because it's made more time available to us and we're less likely to be preempted. A lot of the inventory direct marketers use is bought at a negotiated low, but preemptible rate. Preemption is much more common on over-the-air television than cable."

He adds, "Essentially it takes two things to make direct marketing work in broadcast: the right creative and being able to buy the right time. The spread of cable has given us the opportunity to buy more of the right time, and in one sense, better time. Whoever coined the term narrow casting for cable was right on the button. Cable's more comparable to special interest magazines that attract just the right audience for the client than over-the-air television. If we use *The New Yorker* to reach an upscale reading audience, now there's cable's Arts & Entertainment Network to concentrate on the same kinds of consumers with television."

Asked about radio, Kobs said his team at Kobs & Brady was able to make radio work for Bankers Life & Casualty Insurance, using Paul Harvey's newscasts. But he adds, "Generally, television works for a lot more direct marketing clients because TV can demonstrate the product in action. The commercial can set up a problem so the viewer can watch and see for himself how the product solves it. Television's other advantage is that you only have to say your 800 number once because you can keep flashing it visually across the bottom of the screen so viewers can write it down."

Kobs started as a copywriter for "a mailing house with a variety of clients," and moved from there to the client side with a publication. His next stop was Stone & Adler, now a subsidiary of Young & Rubicam, but then an independent, where Kobs worked his way first up to creative director, then switched to the account side where he became general manager before starting his own shop, Kobs and Brady.

The new affiliation will be a first for Bayer Bess Vanderwarker, an agency that bills approximately \$100 million. Agency president Ron Bess calls the affiliation "a logical next step in our growth plan. For several of our clients, direct marketing capabilities are already a 'here and now' need. For others, direct marketing is an exciting opportunity they are ready to explore. Now we're ready to explore it with them."



"That's an interesting question. We've not participated up to now. If approached, we probably would participate. The benefits are that you get money you otherwise would not get. The disadvantage has to do with relations with your rep. We wouldn't want to alienate Settel.

*Josh McGraw
General manager
WPXT(TV) Portland, Maine*



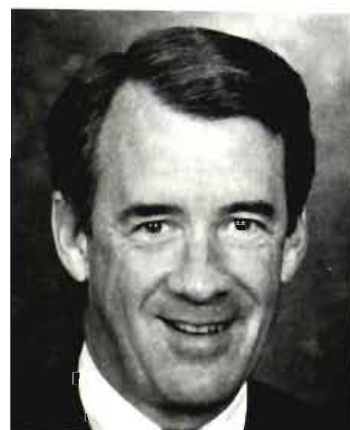
"I think unwired networks for television are a potential disaster. They place the station reps in a position of underselling their own stations and act as one more form of pressure to push pricing down. I'm unalterably opposed to the idea."

*Bill Fyffe
Vice president
General manager
WLUK-TV Green Bay, Wisc.*



"We haven't been approached [by Group W for Premiere Announcement Network] but generally speaking, our position is if unwired networks sell at the prevailing rate, fine. But what would be the attraction unless the advertiser buys for less than he would on a spot basis? I don't see how an unwired network cannot result in less revenue to the stations. I understand the theory—finding money going on the traditional networks. But I don't know if that's fact or not. The attraction to the advertiser is obvious: one invoice, one source handling all traffic problems."

*E. Berry Smith
President and general manager
WSBT(TV)
South Bend, Ind.*



"Those involved in unwired networks think they're good. Those not involved, don't. We're involved. We think they're good. Of course, there are a lot of types of unwired networks. Our own rep [Blair] has one. Then there's Group W's Premiere network. We're looking at other unwired networks, but haven't decided on anything yet. We have strong feelings about the subject, but we don't want to jeopardize relations with our rep. Blair has already developed additional dollars for us. I'm all for wired networks if it's a good deal."

*David Dodds
Vice president & general
manager
WGAL-TV Lancaster*

Watchdog law seen affecting CPB programs

If a new federal law that goes into place April 18 had been in place a few years ago, those in the government and elsewhere who opposed the controversial show *The Africans* might have been able to stop it.

That is the conclusion of Dan Brenner, a member of the board of the Corporation for Public Broadcasting. The CPB is expected to file

a challenge in federal court soon, if Congress doesn't respond quickly to the agency's complaint, to the Inspector General Act Amendments of 1988.

In order to correct abuses in some government agencies, Congress directed inspectors general, sort of government ombudsman auditors, to be installed in a wider number of agencies. CPB was in-

cluded in the sweep. The problem is, CPB contends, the agency makes First Amendment decisions on the type of programming that will be funded with taxpayer dollars.

Donald Ledwig, CPB president, who would have the job of hiring the inspector general, says the CPB doesn't need an inspector general because during its more than 20

the marketplace

Help Wanted

Baker Scott & Co.



THE PROFESSIONAL CABLE PLACEMENT PEOPLE

Positions available with MSO's, Networks, Regional & Independent Operators. Coast to Coast

All Levels of Management

FEE PAID

Call or write in CONFIDENCE
DAVID ALLEN & JUDY BOUER
Principals

WE KNOW CABLE

1259 Route 46 Parsippany, NJ 07054
201-263-3355

Programming

BUSINESS NEWS SPOTS

From Black Monday To A New Bull Market! Join the stations giving their listeners comprehensive insites into financial and economic issues that affect their daily lives. "DOWNSTREAMS": One-minute look into the financial future. "ECONOMIC COMMENTARY": Two-minute analysis of developing business issues. BOB DOMBROWSKI: Corporate executive, entrepreneur, economist, financial analyst and professor up-dates your listeners with more than numbers. National financial writer and business columnist. Demo tape available. Write Box 146, East Sullivan, NH 03445. Phone: (603) 847-9571.

Help Wanted

ACCOUNT EXECUTIVE KSTP-TV

Needed with two years or more TV sales experience. Must have knowledge and understanding of Broadcast Ratings (ARB and NSI). Creative selling ability and new TV business development extremely important. Send Resumes to: Karl Gensheimer, KSTP-TV, 3415 University Ave., St. Paul, MN 55114. Equal Opportunity Employer.

10,000 RADIO-TV JOBS

American Radio TV

Up to 300 openings weekly over 10,000 yearly. The most complete and current job listings published ever by anyone. Disk Jockeys, Newspeople, Programming Engineers, Sales. Money Back

Guarantee - One week \$7.00 Special:
Six weeks \$15.95. You save over \$20.

AMERICAN RADIO TV JOB MARKET
1553 N. EASTERN Dept F
LAS VEGAS, NEVADA 89101



AUDIO PROGRAMMING FOR AUTOMATED CABLE TV CHANNELS

solid gold format
free to cable systems

CFM CABLE RADIO
1-800-937-5665

Career Counseling

NEW YORK BROADCAST EXECUTIVES

Life is too short not to love your job. Find career satisfaction with career counseling. Please write: Box #CELA, TV/Radio Age, 1270 Ave. of Americas, NYC 10020.

CLASSIFIED ACTION

Get action quick in TELEVISION/RADIO AGE Marketplace/Classified. For details call Marguerite Blaise at 212/757-8400, or send your ad copy to TV/RADIO AGE, 1270 Avenue of the Americas, New York, NY 10020.

Tougher times for challengers in comparative renewal reform

The FCC apparently has decided to give broadcasters some, but not all of what they wanted in the area of comparative renewal reform. It expects to crack down on the abuses of the system and make things a bit harder for challengers to license renewals.

The work of the Mass Media Bureau, fashioned after numerous consultations with the commissioners and which was expected to be adopted as early as their March 30 meeting, recommended shifting

The recommendation would require a challenger to specify his own transmitter site rather than the licensee's.

the burden of proof of "meritorious programming" from the license holder to the challenger.

The recommendation also would require a challenger to specify his own transmitter site, disallowing the current practice of specifying the licensee's transmitter. In effect, the recommendation is to repeal the "Cameron policy" that allowed the practice. Form 301, used to disclose financial ability to run a station, would be altered to require disclosure of any limited partners and how much interest they would have in the new station.

Limiting 'greenmail.' On the abuse side, the bureau recommended limiting payoffs to challengers to those that are "reasonable and prudent." In any case, a payoff, commonly known as "greenmail," would not be allowed until after an initial decision by an administrative law judge.

That means that someone who files a petition challenging a licensee's renewal simply because he wants to be bribed by the station to

drop the challenge would have to go at least as far as the renewal hearing before getting any money. Lawyer fees for carrying the fight that far also would have to be documented under the "reasonable and prudent" rule.

New activity on TV violence

A new effort is revving up to do something about the amount and type of violence shown on commercial television.

Sen. Paul Simon (D-Ill.) reintroduced a bill that he had put in the hopper in the last Congress, this time saying he's more confident this year because the House of Representatives has shown greater interest. The Senate passed violence-restricting bills in each of the past two sessions.

As if to underscore his confidence, Rep. Dan Glickman (D-Kan.) introduced companion legislation (HR-1391).

Both measures would grant a three-year exemption from the antitrust act for the purpose of allowing the "networks, local stations, the cable industry, producers and network affiliate organizations... to meet to discuss, develop and implement industry-written guidelines on television violence."

HDTV policy may be as close as midsummer

A long-awaited U.S. government policy on high-definition television may be as close as midsummer, according to Alfred Sikes, head of the National Telecommunications and Information Agency at the Commerce Department. Sikes told a congressional panel, one of the two interested in HDTV, that the Bush administration expects to come up with a policy within the next 2½ to three months.

Bush's Commerce secretary,

Robert Mossbacher, has the issue at "the very apex of his list" of priorities, Sikes said, and it will get the attention it deserves. Rep. George Brown (D-Calif.) author of one of several HDTV bills before Congress, complained to Sikes that the lack of federal policy was holding up anything that Congress could do to help the broadcast industry, but especially American commerce, stave off usurpation of the technology by Japanese and European countries that are moving much faster.

Sikes said he understood, but the problem was one of making the transition from the Reagan administration to the Bush administration.

European quota status not so bad for Americans

It was a good week for American distributors who feared prospective loss of revenue because of the institution of strict European programming quotas after 1992. Within two days of each other, the 23 member Council of Europe and the European Community members, for all practical purposes, agreed that only a majority of programming need be European originated.

The agreements, which still have to be ratified, but are not expected to be materially changed, represented a remarkable about face from the original positions adapted by both groups. For the better part of two years almost everyone believed that it would become far more difficult to sell foreign programs in Europe after 1992.

In the end, however, after a series of compromises on a number of other controversial items, including advertising content, officials acceded to the wishes of several representatives who vigorously opposed the notion of stringent quotas.

In addition to the fact that the concept of fixed quotas has been dropped, certain coproductions involving non-European producers can count in the European category.

(Washington Roundup continued on next page)

Washington Report

Colorization among issues in Copyright Office study on artists' rights

Colorization received all the attention at a news conference releasing a Copyright Office study on artists' rights in general, but other issues basic to the broadcasting industry also got a good airing in the study.

The Copyright Office, an arm of the library of Congress, came down on the side of artists in general. And that could have some long-range implications for broadcasters who need to edit material to fit into time frames or serve the needs of reporting and entertaining.

Last year, when Congress was deciding what, if any, changes had to be made in U.S. copyright law in order for the United States to qualify for entry into the Berne Copyright Convention, a lot of heat was generated on the issues of "moral rights."

The Copyright Office report, noting there was no precise definition for moral rights, defined it in general as "noneconomic rights permitting a creator to ensure that his or her personal vision, as embodied in a work of authorship, is respected."

Producer's control

An example was given in previous consideration of the issue that if moral rights were embodied in copyright law, the producer of a television tape or a film shown on television would have control over any changes to be made in the product. Even participants in the creation of the product would have to be given a veto.

Although Congress put off making the moral rights decision, since it was not considered necessary for Berne adherence, it did not get rid of the controversy. The Copyright Office made several recommendations for changes in the Copyright Act but suggested there were too many difficulties, some constitutional, in making any new law apply to items already produced. Therefore, its recommendations were to cover all future productions.

In the area of showing movies on television, the office addressed not only colorization but panning and scanning, the alteration of large-screen movies to fit the narrower television screen; lexiconning, electronic time compression or expansion to fit the time slot; and letterboxing, full-frame showing on television, leaving dark bands at the top and bottom.

On colorization, the Copyright Office says it has had "an adverse effect on the aesthetics of black-and-white motion pictures." The problems of panning and scanning "have been somewhat ameliorated" by the decisions of directors and cinematographers to film with TV requirements in mind, the report says. That also appears to be taking care of the letterboxing question, it added. And lexiconning apparently is not very widespread, the report says, but concluded that it could have an adverse aesthetic effect on the movie.

On the issue of moral rights, some of which are associated with the movie changes made for TV showing, the office recommended that Congress consider a new "federal system of moral rights," preempting any state laws that exist. If Congress wants to confine its moral rights issues to the movie industry and grant a higher level of rights, it should do so only for future works, the report says.

Although the Copyright Office's concern in this case primarily is with the right of directors to prevent alterations or mutilations of their movies, the discussion has wider implications, covering all who can claim some authorship of a production. The Office's report says, "A new federal moral right affecting preexisting works, the copyright of which is owned by individuals other than the beneficiary of the new right, raises serious constitutional issues under the takings clause of the Constitution.

"For this reason, if new federal moral rights are granted in the motion picture industry, Congress may find it advisable to draw a clear distinction between works in which copyright subsists prior to enactment, and those works created on or after enactment, with the rights granted only to the latter category of works.

"The elimination of new federal moral rights for preenactment works may have the result of calling into question the need for any legislation, since very few motion pictures are now created in black-and-white, and those that will probably be created by directors with sufficient individual bargaining leverage to prohibit colorization.

"Additionally, since most theatrical motion pictures in the last 25 years have been shot in the television 'safe area' to avoid extensive panning and scanning, legislation may be unnecessary for this technology."

Interests of all concerned

The report concluded, "Any congressional decision to accord a new federal moral right in the motion picture industry should take into account the strong interests of producers, studios, distributors, authors of preexisting works and consumers. The directors' claim for such a moral right is not without merit, but, as currently proposed, it is subject to criticism on a number of grounds."

The Copyright Office stated, "Isolating the motion picture and television industries from the larger context of moral rights for all forms of authorship is difficult, if only because of those industries' pervasive use of other forms of authorship, including novels, short stories, and musical compositions.

"Beyond this, we conclude that the fundamental policy reasons supporting moral rights in the motion picture and television industries apply with equal, if not greater, force to other forms of authorship and exist independently of industry-specific problems."

The report adds, "Any future legislation should extend moral rights . . . to authors of preexisting works used in motion pictures created on or after the date of enactment (e.g., to authors of novels and short stories and to composers), as well as to all participants who make copyrightable contributions to the actual creation of the motion picture."—Howard Fields

years of existence it has carefully crafted auditing procedures that keep the government out of programming decisions.

Brenner explains that since an inspector general by law must report directly to Congress, the inspector would have to do the bidding of Congress. Brenner says, "Let's say a particular congressman contacted the IG and said, 'Do an analysis as to whether that show was so one-sided as to be a wasteful expenditure.'"

IAB opposes TV Marti push

The International Association of Broadcasting has come out in opposition to continuing efforts to create a TV Marti that would beam American programming to Cuba. The IAB adopted a resolution that expresses "deepest concern" that creation of TV Marti would "establish a dangerous precedent in the broadcasting environment" of the Western Hemisphere.

Congress already has voted start-up funds for Marti, to be operated by the U.S. Information Agency, but more federal dollars are needed if it is to get off the ground. American broadcasters opposed the idea because they feared the Cuban government would respond by creating interference with American broadcasting operations.

the marketplace

Programming

GUEST FOR AIR SAFETY TALKSHOWS

Air disaster and govt misconduct, scandal exposé. Over 1200 appearances radio/TV. Author *Unfriendly Skies*. Air safety expert, 50 years as Navy/airline/GA pilot, FAA air safety investigator. Knowledge of covert air safety problems, coverups, by government. Target of severe govt. actions to silence him. Rodney Stich, (415) 820-7250, Box 5, Alamo, CA 94507.

The Marketplace Rates

Situations Wanted: \$30.00 per column inch. All other classifications: \$42.00 per column inch. Frequency rates apply. Minimum space one inch. Maximum space four inches. Add \$1.50 handling charge for box numbers. Copy must be submitted in writing and is due two weeks preceding date of issue. Payable in advance, check or money order only.

All ads accepted at discretion of publisher. Address:

The Marketplace

TELEVISION/RADIO AGE

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

Help Wanted

TELEVISION HELP WANTED SALES

New business and product development team being assembled in major market. Broadcast sales/marketing experience necessary. We are an equal opportunity employer. Write to Lovell Communications, 2021 Richard Jones Rd., Suite 310, Nashville, TN 37215.

Help Wanted

LOCAL SALES MANAGER

KSTP-FM, one of America's top adult/contemporary stations has a special opportunity for a person with already established and proven credentials as local sales manager. Must be a strong people oriented manager, able to lead and motivate a major market sales staff and generate a strong bottom line. You must be a sales driven manager who will continue to build on our dominant market position. Co-op and vending experience is helpful. Great company benefits and outstanding compensation for the right individual. Hubbard is an equal opportunity employer. Resumes to: Mr. John Mayasich, General Manager, KSTP-FM, 3415 University Ave., St. Paul, MN 55414.

Help Wanted

NATIONAL SALES MANAGER

KSTP-FM, one of America's top adult/contemporary stations has a special opportunity for a person with already established and proven credentials as national sales manager. This is an immediate opening with great company benefits and outstanding compensation for a person with extensive knowledge of ratings and research, someone who is aggressive with rates and highly motivated. A background in national rep agency dealings will be most helpful. Hubbard is an equal opportunity employer. Resumes to: Mr. John Mayasich, General Manager, KSTP-FM, 3415 University Ave., St. Paul, MN 55414.

Help Wanted

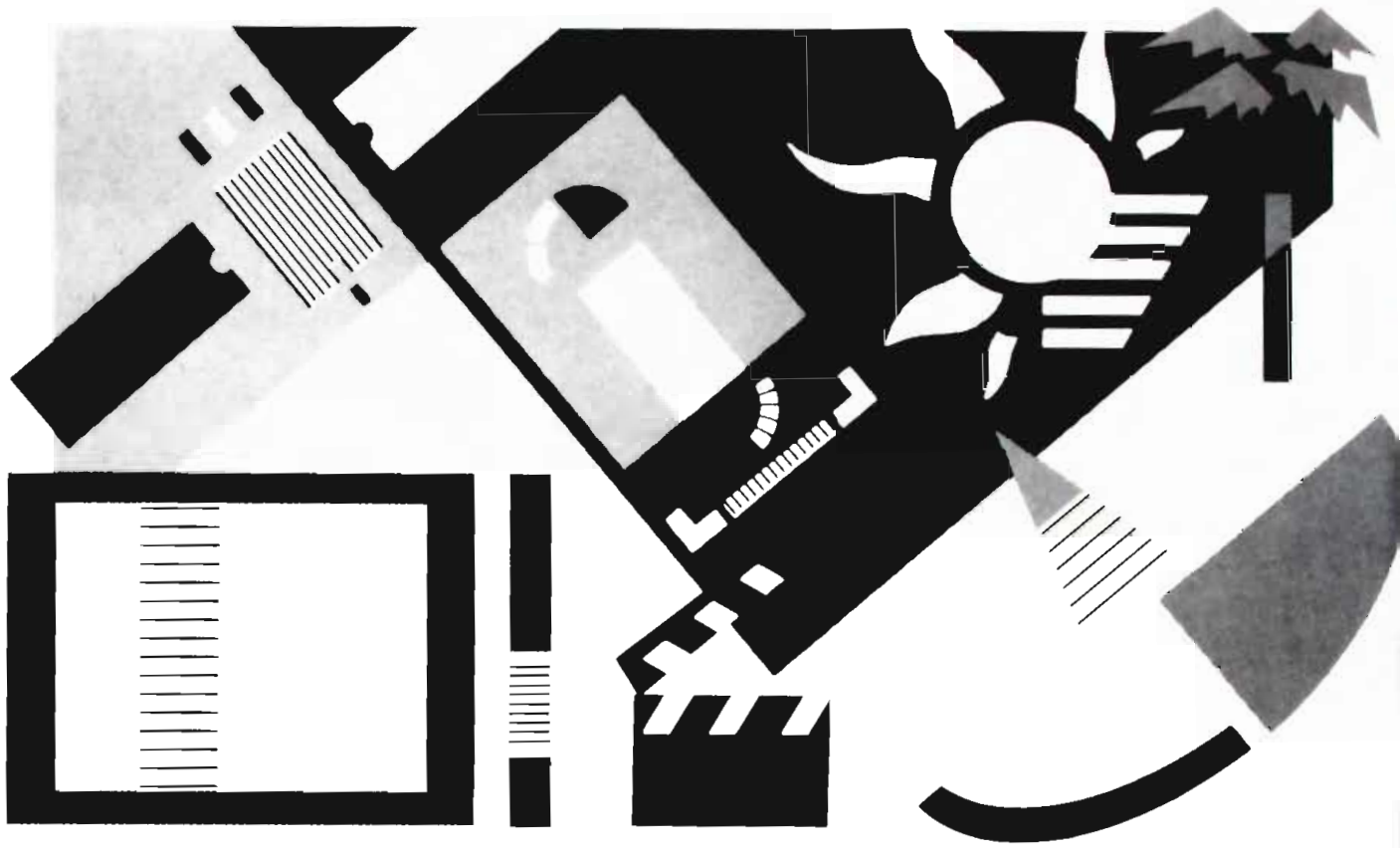
GENERAL MANAGER NEW ENGLAND AREA

Immediate opening — Established and respected station. Sales and Marketing orientated individual for Group Broadcasting Company. Immediate resume to: Caravelle Broadcast Group, 212 S. Tryon St., Charlotte, N.C. 28281.

NEED HELP ?

If you are looking for executive personnel, TELEVISION/RADIO AGE is the cost-effective way to reach the most and best qualified prospects. Like you, they are readers of these classified columns. Call M. Blaise at 212-757-8400.

THE PROGRAMMING OF THE FUTURE



FOR THE EYES OF THE WORLD

REGISTER NOW:

WITH NOT LONG TO GO, IT'S STILL NOT TOO LATE TO ARRANGE PARTICIPATION IF YOU HAVEN'T ALREADY, AND IT'S STILL NOT TOO LATE TO BOOK VALUABLE ADVERTISING TOO...

BOOK YOUR ADVERTISING:

BOOK YOUR ADVERTISING CAMPAIGN IN THE MIP-TV DAILY NEWS AND REACH THE 6,000+ INDUSTRY EXECUTIVES WHO'LL BE THERE EVERY DAY.

PRE-MIPTV NEWS - IN THE HANDS OF ALL PARTICIPANTS 2 WEEKS PRIOR TO THE MARKET.

THERE'S ALSO THE MIP-TV PROGRAMME CATALOGUE; THE BUYERS' REFERENCE GUIDE, SENT TO THEM TWO WEEKS BEFORE THE MARKET.

AND FINALLY, PROFILE YOUR COMPANY IN THE MIP-TV GUIDE; THE INDISPENSABLE YEAR LONG REFERENCE SOURCE.

MIPTV. THE PREMIER SPRING MARKET:

DON'T DELAY. CONTACT BARNEY BERNHARD NOW: INTERNATIONAL EXHIBITION ORGANIZATION INC., 845 THIRD AVENUE, 19TH FLOOR, NEW YORK, NY 10022.
TEL: (212) 750-8899. FAX: (212) 688-8085. TLX: 4979122 IEO USA.



MIP

PALAIS DES FESTIVALS - CANNES

21-26 APRIL 1989

Public Affairs Directors: You Can Help End World Hunger In 30 Seconds Flat.

About 26,000 small children die every day because they don't have enough to eat. This senseless tragedy in America and around the world could end if only we could bring about the public will to do so.

You can help create this public commitment.

That's what the Campaign To End Hunger is all about. Our 30 second spots focus on the facts of world hunger. They explain how hunger is related to the well-being of all of us and that the problem can be solved if people make this issue a top priority.

In 30 seconds you can make available to your viewers our Guide To Action. Sent free of charge, this 30 page guide urges support for the many fine organizations working to end hunger around the world. A special section on hunger in America will let your listeners or viewers know how to help the hungry here at home.

Every 30 seconds, 9 to 10 children die of hunger. You can put those seconds to work. For copies of our latest spots, please write or call:

campaign to
end  hunger

2701 First Avenue • Suite 400 • Seattle, WA 98121
Telephone: 206/448-2445 or call toll free: 1-800-888-8750

For us at WWOR-TV, awards signify more than an acknowledgement of excellence by our colleagues. Awards are tangible evidence that the course we have chosen is the right one.

These five Emmy Awards, the prestigious Columbia-duPont Award for Broadcast Journalism, and the Iris Award for "Joe Clark: The Myth and the Man" herald the spirit of

