

Television/Radio Age

KIDVID '89

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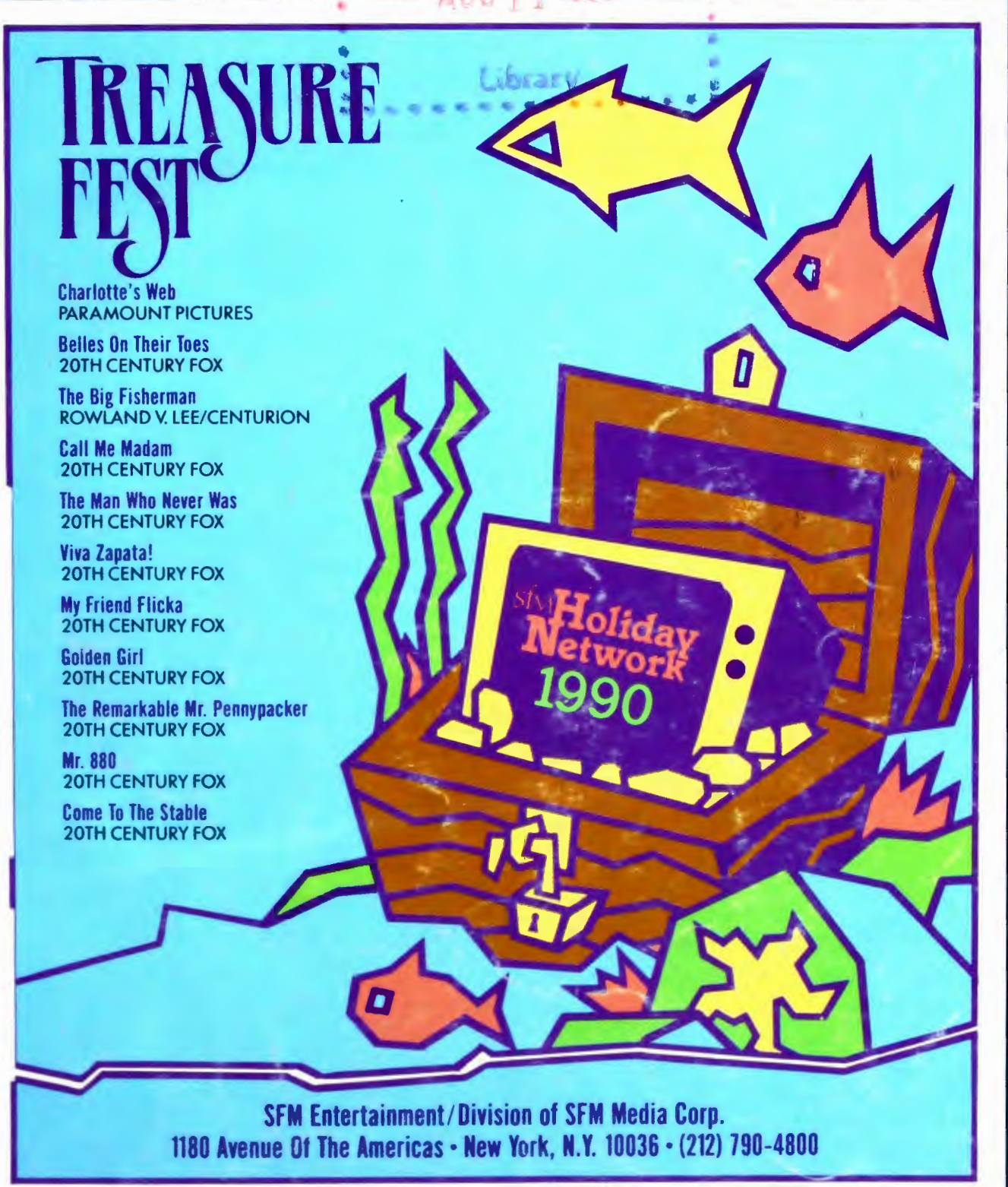
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KIDVID '89

Disney, Warner & Fox staking major claims on indie stations' time as stations seek new ad dollars

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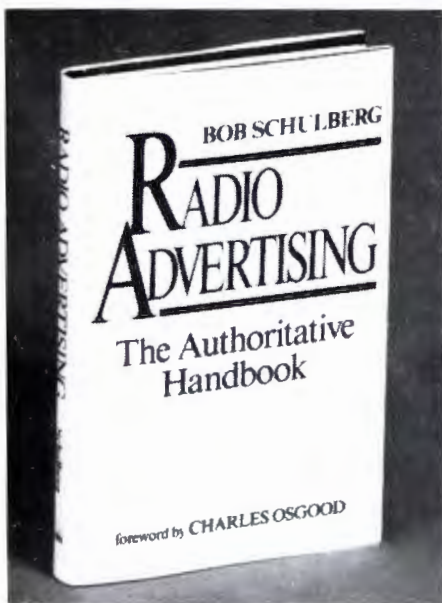
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ACTV developments are hopeful, but HDTV still has a way to go

The progress report by the consortium that is developing the Advanced Compatible TV (ACTV) high-definition system (see *Final Edition*) is a hopeful sign of U.S. HDTV progress. The consortium itself is an imposing collection of allies: NBC (with GE behind it), Thomson Consumer Electronics, part of the French-based company which took over the RCA and GE brands, and the David Sarnoff Research Center, formerly the RCA labs which developed NTSC color.

The ACTV system has already undergone extensive preliminary testing. It has been transmitted on both the VHF and UHF bands, on cable and via satellite and it's scheduled for testing on microwave this month. All this is antecedent, however, to the testing that really counts—that to be done by the Advanced Television Test Center, starting, it's hoped, next April. Also a sign of progress was the demonstration of Thomson's wide-screen TV tube.

But there is still much ground to be covered in developing an HDTV standard and not much time to do it. There are 16 organizations that have made proposals for HDTV systems and that wish to be tested by the ATTC. Only about half of them will be ready for testing within the deadlines proposed by the FCC's advisory committee on advanced television service.

These deadlines will be firmed shortly since the advisory committee and the ATTC are marching to a rapid drumbeat. Unfortunately, the proponents will not have the time to hone their systems to the sharpest edge possible and many of them don't have the money, anyway.

Industrial policy. This brings up the question of U.S. industrial policy. There has been an argument that government should help the U.S. electronics industry develop a U.S. HDTV system because it is so important to the health of the industry. Further, it's held by some, that developing HDTV components is particularly important since they can help generate state of the art equipment in other electronic areas.

The arguments have been effective in some congressional quarters, but have not been taken up by the Bush Administration. The White House is in favor of tax incentives and the like but not willing to open the government's purse strings.

Recently, the money-for-HDTV supporters have been dealt a blow by the Congressional Budget Office, which has prepared a report that throws cold water on the belief that HDTV can be critical to the growth of the U.S. electronics industry. The assumption that HDTV semiconductors can be the fuel for U.S. sales of such products generally is undercut by the CBO report which forecasts the use of HDTV semiconductors as only a miniscule portion of the total world market.

It appears that the U.S. electronics industry will have to depend on its own resources in developing HDTV. Ironically, this includes such foreign-owned companies as Philips and Thomson, which are developing HDTV hardware on both sides of the Atlantic—and employing different standards. Let us hope that U.S. (and U.S.-located) industry is up to the challenge.

Arj. Paul

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'True' HDTV system to be ready by end of '90: NBC

A "testable" true high definition TV system for the U.S. will be ready by the end of next year, according to NBC's top engineering executive.

Mike Sherlock, president of NBC operations and technical services, told TV/RADIO AGE that hardware for ACTV-II will be available for testing by the Advanced Television Test Center by the end of 1990. ACTV-II (Advanced Compatible TV) is the final phase in the two-step HDTV system being developed by a consortium consisting of NBC, Thomson Consumer Electronics and the David Sarnoff Research Center. ACTV-I is a 6 MHz (single channel), wide-screen, improved resolution system that, Sherlock says, can be integrated into the existing world of NTSC with only moderate expenditures by broadcasters.

Second channel. The more advanced ACTV-II, described as "true" high definition, requires a second 6 MHz channel, is dependent for its adoption on both technological solutions and FCC spectrum allocations, would require sizeable expenditures by broadcasters and would mean either new sets or converters by consumers. However, both systems would be receivable by existing NTSC sets, just like color programs on black-and-white sets.

ACTV's readiness was hammered home at a press conference held by the consortium in New York on July 27, where Sherlock boasted that the group was well in the lead among HDTV system proponents, and would have ACTV-I ready for testing by the ATTC by spring next year. Results of the ATTC tests will be used by FCC's advisory committee on advanced television service to recommend a standard to the commission, which is scheduled to make its decision sometime in 1992.

The immediate reasons for the press conference was the demonstration of a 34-inch wide-screen

picture tube developed by Thomson and a status report on preliminary testing of ACTV-I. Measuring 16:9 in aspect ratio, the tube would be produced at Thomson's Marion, Ind., plant, now being expanded to manufacture 31- and 35-inch conventional picture tubes for the industry. Manufacture of the wide-screen tubes would begin "when the market demands it," said John Neville, vice president, North American Tube Division for Thomson Consumer Electronics, in a press release. The tube was described as the first wide-screen type designed for advanced TV receivers in the U.S.

Joseph Donahue, senior vice president for technology and business development at Thomson, who was at the press conference, noted to TV/RADIO AGE that the tube's manufacture basically depended on the FCC's decision on an HDTV standard. He also explained that it could display both ACTV-I and ACTV-II pictures but that in order to get the best ACTV-II pictures the consumer would have to have an ACTV-II set or an ACTV-I set with a converter.

Another facet of the display aspect of ACTV, though not touched on at the press conference, is line doubling. Donahue, noting that ACTV-I would go out of the transmitter interlaced, said that line doubling at the set would probably be 525-line progressive scan, rather than 1,050 interlaced.

Much testing. In following the theme that the consortium is well in the lead among HDTV proponents, James Carnes, vice president, consumer electronics and information sciences at the Sarnoff center, told the assembled press that the ACTV-I system had undergone considerable testing since it was tried on a VHF channel in March and transmitted over channel 4 by WNBC-TV's transmitter atop the World Trade Center in New York in April.

During May, an ACTV signal was sent via satellite to and from the Sarnoff center. Cable tests were held in June at C-COR facilities in State College, Pa., and Jerrold facilities in Hatboro, Pa. In July there was a UHF test over the facilities of the New Jersey Network, a PTV system. All these tests were successful, Carnes reported. This month a microwave test is planned.

(Final Edition continued on page 12)



Examining new wide-screen tube are, l. to r., James Carnes, vice president, David Sarnoff Research Center; Joseph Donahue, senior vice president, Thomson Consumer Electronics, and Mike Sherlock, president, NBC Operations and Technical Services.

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GIRL TALK, the new syndicated talk and variety show from Bohbot Productions, is the show everybody's talking about. For the first time, here's a vehicle aimed directly at girls 8-14, a difficult market to reach.

The show stars Soleil Moon Frye, the exciting young actress who was the talk of the country when she starred in "Punky Brewster" on NBC. "Punky" is now in its third year of national syndication and is receiving impressive kid ratings.

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Five half hour pilot programs have already cleared over 70% of the country. And the list is growing every day. The first airing is September, 1989. It will be syndicated as a five part mini-series in late afternoon or early fringe times.

Then it will be followed by a one hour GIRL TALK special in November, with a re-airing of the five part mini-series in December.

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Indecency, 'marketplace' issues dominate FCC confirmation scene

What was billed as a confirmation hearing for the three nominees to the FCC turned instead into a hearing on the twin issues of indecency in programing and the recent sins of the commission. Along the way, one of the nominees stumbled.

Family/religious groups created the indecency issue when they challenged the nomination of Al Sikes to be the new chairman. They had wanted one of their own named chairman and had launched a campaign against Sikes.

Ever mindful of the political value of being against obscenity and indecency, the members of the Senate Commerce Committee were not about to reveal any disagreement with the groups. But they smoothly ignored the opposition to the candidate they already had made up their mind to approve.

Instead, the senators used the occasion to lambaste the FCC under Mark Fowler and Dennis Patrick, joining with the religious groups to excoriate the chairmen's inactivity on curbing the growth of allegedly indecent programing on radio and TV.

Raised issue. Ironically, Sen. Paul Simon (D-Ill.) first raised the issue when he appeared to introduce Andrew Barrett, nominee for a one-year term on the FCC and currently a member of the Illinois Commerce Commission. As chief sponsor of legislation to cut the level of violence on TV (passed by the House hours later), Simon said Barrett "is sensitive and willing to provide some leadership."

When questioned by the committee members, however, Barrett made the mistake of using the term, "marketplace," in a response intended to sidestep the indecency issue. He said indecent programing would not find its way into broadcasting if there were not a market for it, and although he finds the programing offensive, as a commissioner he would have to consider the market demand.

That response set off several senators still angry with the current

FCC over what they perceive to be its position of allowing the marketplace to dictate federal communications policy. Barrett was able to recover somewhat, partially by being more forceful than the two other nominees in favoring the fairness doctrine.

Al Sikes, nominee for the chair-

manship and more aware of political pitfalls in speaking one's real mind at a confirmation hearing, supported legislation that would lift antitrust restrictions on reviving the NAB code. Sherrie Marshall, the other nominee (who said she agreed with the FCC's abolition of the fairness doctrine), joined Sikes in putting the ball in Congress' court, urging a legislative ban that would skirt court objections to programing restrictions.

(Final Edition continued on page 14)

Top network TV spenders show rise

Five of the top six network TV advertisers in April were up in spending over the previous year, according to estimates by BAR. General Motors, still running a strong No. 1, was up to \$46.7 million compared with \$35.7 million last year and \$26.4 million in '87. Philip Morris was up stoutly from \$22.6 million in '88 to \$33.7 million this April, but not up that much from '87, when spending came to \$31.6 million. Chrysler was up from \$9.9 to \$19.4 million, though down for the year to date; and Ford was up from \$10.5 to \$18.7 million.

But Procter & Gamble and Unilever were essentially flat in April-to-April spending and McDonald's was down from \$21.3 to \$16.0 million. As for Grand Metropolitan and Kohlberg, Kravis, Roberts, comparisons are not easy since Pillsbury and RJR Nabisco, respectively, came under their umbrellas during the period measured. However, it appears that Grand Metropolitan spending is up for the first four months when spending for Pillsbury and Alpo (which Grand Met has previously bought) are combined. The 1988 spending figure through April for Pillsbury (which includes Burger King and Green Giant) plus Alpo comes to \$33.3 million vs. \$49.5 million this year. As for KKR, spending for RJR Nabisco was higher in April '88 and for January-April '88 than KKR's overall totals this year, which also include the Beatrice brands.

Neither Grand Met or KKR are in the top 10 through April this year. Two who are but not shown are Johnson & Johnson, ranking 11th for April and ninth for the year to date with \$14.8 and \$62.9 million, respectively, and Pepsico, which ranked 14th in April and 10th for the year to date with \$14.0 million and \$61.7 million, respectively. J&J is up 20.1% for the four months, and Pepsico is ahead 5.2%.

Four-month totals for the leading network TV spenders show GM up 33.7%, PM up 24.8%, Kellogg up 16.1%, P&G up 3.5% Chrysler down 24.6%, Ford up 26.3%, McDonalds up 14.6% and Unilever down 8.4%.

Top 10 network TV clients—April

Parent company	April expenditures	Year-to-date expenditures
General Motors	\$46,672,200	\$156,679,800
Philip Morris Cos.	33,682,500	114,701,400
Kellogg	29,376,500	99,719,200
Procter & Gamble	23,676,000	120,560,700
Chrysler	19,377,300	67,100,600
Ford	18,660,600	69,586,000
Grand Metropolitan	17,123,600	49,478,200
McDonalds	16,036,000	76,193,300
Unilever	15,769,900	65,885,300
Kohlberg Kravis Roberts	15,341,600	61,147,900

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Source: NTA 5/89 vs 5/88

Station Sales



Ken Better heads MMT's new biz development unit

Ken Better, who had been vice president, sports and special events sales for MMT Sales, has a new job. He's now vice president/marketing and business development, heading a new department set up to help advertisers make the most of the marketing potential of the various divisions of MMT's parent company, Meredith Corp.

Better says the new unit will coordinate media advertising, promotion and marketing events that "will encompass use of local, regional and national spot television, regional magazines and point-of-purchase displays." He says he's set up to put together campaigns that can reach both consumers and the trade with schedules on MMT-represented TV stations, insertions in regional editions of Meredith magazines like *Ladies Home Jour-*



Ken Better

nal and *Better Homes and Gardens*, and in-store promotions.

Better sees his new operation as "a unique way for MMT to do more for our existing advertisers, develop new business for our stations and move more promotional dollars back into real media advertising." He notes that besides owning MMT and publishing 136 regional editions of *Ladies Home Journal* and 144 regional editions of *Better Homes*, including a Los Angeles retail edition, and the syndicated *Better Your Home with Better*

Homes and Gardens cleared in 119 markets for a September start by Worldvision Enterprises, Meredith has a book division which turns out cookbooks "and can customize recipe brochures for food advertisers and/or for a cooperating supermarket chain.

"A store, Better says, can give these away, give them away with proof of product purchase, or offer something more elaborate like a full-scale cookbook as a self liquidator. The food company or retailer would use TV to pull the crowd into the tent, where they'd see the point of purchase display once they're inside the store."

'**Medical Guide.**' Other possibilities, he adds, include Meredith's

Family Medical Guide, "with obvious tie-in potential for a pharmacy chain," and Meredith's video cassette division. Latter, he points out, "means the capability of inserting a commercial in a sponsored cooking show cassette, or a hardware chain or building supply commercial in a cassette showing new home buyers how to finish off their new house. Meredith has a list division that can punch up the names of new home buyers, who are also top prospects for new furniture, new appliances, new carpeting, you name it.

"These are just a few examples of the marketing potential of Meredith's many divisions. What we're doing is so new we haven't thought of all the combinations and possibilities ourselves."

MMT currently represents 64 TV stations.

Sears: rising web radio expenditures

Sears continues to lead the network radio spenders' parade. BAR estimates not only show it No. 1 in April and year to date but investing more dollars in the medium each year. The April expenditure of \$5.8 million compares with \$5.1 million in April '88 and \$3.2 million in April '87. As for Sears expenditures through April the '89 total of \$20.2 million compares with \$16.4 million last year—up 23.2%—and \$15.3 million the year before.

Sears is one of seven clients among web radio's top 10 spenders who upped their April expenditures over last year. The others are General Motors, \$2.8 to \$3.9 million; AT&T \$1.3 to \$2.4 million; Black & Decker, \$0.7 to \$1.5 million; Hershey Foods, \$0.5 to \$1.4 million; Dow Chemical, \$1.1 to \$1.3 million, and Procter & Gamble, \$0.7 to \$1.2 million. Chrysler, Motel 6 and Cotter were all down a little.

Other gainers besides Sears for the January–April period are General Motors, up 23.3%; Motel 6, up 322.9% (Motel 6 started advertising last year on network radio in April); Hershey Foods, up 26.4%; Procter & Gamble, up 17.7%, and, not shown, U.S. Armed Forces, up 27.5% to \$5,829,000 and ranking fifth. The downers included AT&T, off 12.9%; Chrysler, down 5.8%; Cotter, down 9.4% and, not shown, Campbell Soup, off 42.8% to \$5,203,920 and ranking seventh.

Top 10 network radio clients—April

Parent company	April expenditures	Year-to-date expenditures
Sears Roebuck	\$5,792,705	\$20,210,725
General Motors	3,925,020	12,419,905
AT&T	2,384,800	5,031,430
Chrysler	1,860,180	5,582,860
Black & Decker	1,517,920	2,810,975
Motel 6	1,430,440	6,643,980
Hershey Foods	1,385,925	4,944,450
Dow Chemical	1,327,790	1,327,790
Cotter	1,236,400	4,396,690
Procter & Gamble	1,234,680	8,176,590

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WCCO-TV eyed slices of life 'Inside China' after student uprising

In the days following the Beijing government's bloody crackdown on the students' democratic movement, various TV networks' correspondents and even anchors were on the scene. So was WCCO-TV Minneapolis-St. Paul.

WCCO's Tom Lindner, executive producer, spent about two weeks in mainland China in late June, along with Al Austin, award-winning investigative reporter, and Bob Fischenich, photographer—roughly two weeks after the crackdown. Their mission: To present a behind-the-scenes glimpse of a people in political turmoil.

Their stories, running under the umbrella title *WCCO: Inside China*, ran July 9 through July 14 on the station's local 10 p.m. newscast. In addition, three shorter pieces ran that week on WCCO's 5 P.M. *Report*. The latter stories, which Lindner describes as "debriefings" with the WCCO anchors, each ran about three minutes in length, while the 10 P.M. *Report* features ranged from four to eight minutes.

"We saw firsthand how the re-

cent events affected the Chinese people and shaped their future," says Lindner. One segment focused on a young woman eager to attend the University of Minnesota, while others touched on life in Beijing under the restrictions, what it's like to be one of China's 800 million peasants and how the people spend their single day off during a work week.

A ratings winner. The coverage scored well in the Nielsens, he notes. "Our 10 o'clock [news] won every night that week," averaging an 18 rating and 31 share; the share went as high as 34.

When asked why WCCO, a Midwest Communications-owned CBS affiliate, undertook a venture one might expect more from a network, Lindner replies, "Obviously there was incredible interest in the China story. The University of Minnesota has the largest Chinese student population in America, and we were hearing a lot from them about what was going on there, their concerns and so on. There was no way

"Our 10 o'clock [news] won every night that week," averaging an 18 rating and 31 share.

we would try to duplicate what network does. We were not going after the daily story. We said, 'Let's go after the slice-of-life stories.' How does life go on, those kinds of stories."

The idea was generated on a Thursday, approved by management that night and "we left the following Monday," he recalls. The resultant project cost WCCO about \$25,000, he figures, including travel expenses and postproduction.

Might WCCO replay the China features as a half-hour special? Lindner says, "No, not at this point. There had been some discussion [about that]. But we played our best stuff." The station, however, does plan followups, for instance exploring various student-related angles.

CNN plans major Voyager coverage

Cable News Network, Atlanta, will air daily live segments on Voyager 2's passage by the planet Neptune through Aug. 28.

CNN's footage, under the title *Voyager 2: The Final Encounter*, will be picked up from NASA's Jet Propulsion Laboratory, Pasadena. Airing at 8 p.m. (ET) nightly from now through Aug. 28, the reports will expand to include a 5 p.m. cablecast as of Aug. 14.

Voyager 2 will make its closest approach to the planet on Aug. 25 at 4 a.m., with CNN planning live report at that time. CNN notes that it also covered Voyager's fly-by past Uranus in 1986 but that this rendezvous is "the most extensive the network has given to any space development."



Taking a break, WCCO's "Inside China" team, l. to r., Tom Lindner, executive producer; Al Austin, investigative reporter; and Bob Fischenich, photographer—visit the Great Wall of China.

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Bozell study offers '90 outlook on broadcast media environment

More magazine introductions and more trouble for the embattled TV networks are seen as key developments in 1990 by Bozell Inc. In its annual study, *Media Directions—1989-'90*, the advertising agency predicts, "There will be a greater focus on advertising budgeting and media selection as marketers reduce promotion levels. And surely, everyone can count on an advertising industry with continued financial strength, business zeal and motivation to innovate in media strategy and execution."

Evaluating increases in media costs-per-1,000, Bozell sees the biggest increase between '89 and '90 coming in primetime network TV, at 10%. Spot TV, newspapers and magazines are seen gaining about 6% each, outdoor about 4½%, network radio 3½% and spot radio 2½%.

Bozell observes that media costs are increasing at far greater rates than other economic indicators. It estimates advertising CPMs in general will be up about 5½% this year from last and media unit costs about 4%. Meanwhile, consumer prices and hourly earnings are each expected to increase about 4%. The gains in CPMs and media unit costs have been comparatively greater if viewed over seven years, so it appears they are beginning to flatten out in comparison with other economic indicators.

TV revenues. The agency does not expect network TV revenues to parallel the 9% growth rate of 1988, an Olympics and election year. It sees '89 network revenues gaining 5% to \$10.1 billion, national spot up 4.5% to \$6.39 billion and local TV ahead less than 2% at \$6.29 billion.

Discussing the rise in primetime network CPMs, Bozell attributes the inflationary marketplace to these key factors:

- Anticipated audience loss
- Heavier inventory sold as more lower-rated announcements are required to meet advertiser goals
- Stronger upfront selling fueled

by advertiser concern over the need for audience guarantees and by the "runaway" 1988 scatter market.

The Bozell analysis gives a positive assessment of Fox Broadcasting, noting that Rupert Murdoch's "deep pockets" should assure long-term success. It points out, "Fox has more creative flexibility to rapidly try new programming than bureaucracy at conventional networks allow," and "Fox pricing gives them a 10-15% cost advantage over network CPMs."

Covering a range of previous findings on 15-second commercials on both spot TV and network, the

Bozell: Effect of clutter from 15s is still unknown

study offers some observations of its own. Stating that 15s are projected to account for 45% of all TV commercials by the end of 1990 as advertisers continue to look for ways to stretch budgets, it notes that pricing of network 15s will continue to be dictated by market conditions.

It says that, in the absence of a strong seller's market, the price of 15s will hold at 50% of 30s but notes that networks have begun to place premium pricing on high demand vehicles aimed at hard-to-reach targets, such as specials and sports. It adds that no major break is seen in the pricing of 15s in spot, explaining that stable economic conditions will continue to sustain overall demand on spot inventory and high premiums on 15s. Because pricing of 10s is set at 50-60% of a 30, the analysis notes, 15s will always be set at higher levels.

Bozell also points out that the effect of clutter resulting from increased use of 15s has not been definitely measured: "More research is needed which reflects actual commercial load conditions in realistic viewing environments."

New ad magazine presses to deflate excess consumption

Consumerists have a tough enough time being heard in the world of commercial TV, so figure how hard it's been for two Canadian filmmakers who have been trying to deliver an anticonsumption message. They've been involved with production of public service spots on such subjects as saving the forests and cutting down on the use of credit, and their frustrated efforts to get some of their spots on the air have led to their publication of a new magazine.

Vancouver-based Kalle Lasn and Bill Schmalz have founded a nonprofit society, the Media Foundation, and have launched *Adbusters Quarterly*. Articles in the magazine not only deal with environmental issues and the use of advertising to create a new generation of smokers or to victimize women in selling a product, but give advice to public action groups on how to produce commercials and get them on the air.

No advertising. Understandably, no advertising appears in the magazine's first issue. In addition to charging \$4.75 per copy or \$16 a year, the publishers also use the magazine to seek contributions to the Media Foundation. It's being distributed to 7,000 educators, environmentalists, business leaders, women's groups and advertising agencies in North America, they report.

Lasn says, "If you walk into a TV station anywhere in North America and try to buy time for an ad that questions the consumption ethic, in most cases they will show you the door. North American broadcasters have a long history of keeping alternative messages off the air. But now the environmental movement, women and other groups are challenging conventional advertising. A free marketplace of TV spots is a concept whose time has come."

He adds, "The politics of media will be one of the big issues of the '90s. We plan to put our magazine right in the middle of that debate. All ads don't have to promote consumption as a way of life."

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TV Business Barometer

Spot business up 2.9% during May

Nobody was expecting much in the way of spot TV business in June. And nobody got very much—speaking of averages, anyway. Though the second quarter ended up a little better than the first, it was still not much of a quarter. The reps are starting to get used to this state of affairs and even sound a little hopeful.

There was no pointing at the Standard Broadcast Month as an explanation for the June figures. Both June of '88 and '89 were four-week Standard Broadcast Months.

National and regional spot time sales rose 2.9% in June over the previous year. It was not the worst month in terms of spot performance, and it certainly wasn't the best. But the best month for spot during the first half was a mere 3.8% increase, which occurred in May. The only other month to top June in performance was March,

which registered a spot increase of 3.2%.

Spot billings in June came to \$484.7 million vs. \$471.0 million the year before. The latest June billings marked a seasonal drop from May, when spot volume reached \$617.4 million, close to a record for any month so far as spot time sales go. Actually, the alltime spot monthly record—in terms of current dollars—was set the month before when April spot time sales hit \$627.6 million.

While the spot numbers were big, the growth during the second quarter was not. Spot billings for the April-June period were up 3.0%. Volume was \$1,729.7 million as compared with \$1,678.7 million the year before. Though the growth was modest, it was at least a little better than that of the first quarter, when spot rose only 1.4% to \$1,285.2 million.

For the six months, spot topped the \$3 billion mark, time sales amounting to \$3,014.9 million vs. \$2,945.8 million in '88. The in-

crease came to 2.3%.

As figures in the next *TV Business Barometer* report will show, spot's six-month cume is still ahead of that of local billings. Local is likely to pass spot by the end of the year, however, as it did last year for the first time.

Meanwhile, the shares of spot and local were practically neck and neck, when spot, local and network compensation are added together. The total for the five months came to \$5,247.2 million and, of this, spot had a 48.2 share, local a 48.0 share and network comp a 3.8 share. This compares, respectively, to 49.2, 47.0 and 3.8 during the first five months of '88.

Small station rank

Stations in the under-\$7 million annual revenue bracket showed the best spot increase in June, marking the fifth month this year that this has happened. The only month during which the smaller stations were not No. 1 in spot was in February, when all three revenue brackets sported minus signs, with the under-\$7 million group suffering the biggest decline of all.

June

Network (millions \$)

National spot +2.9%

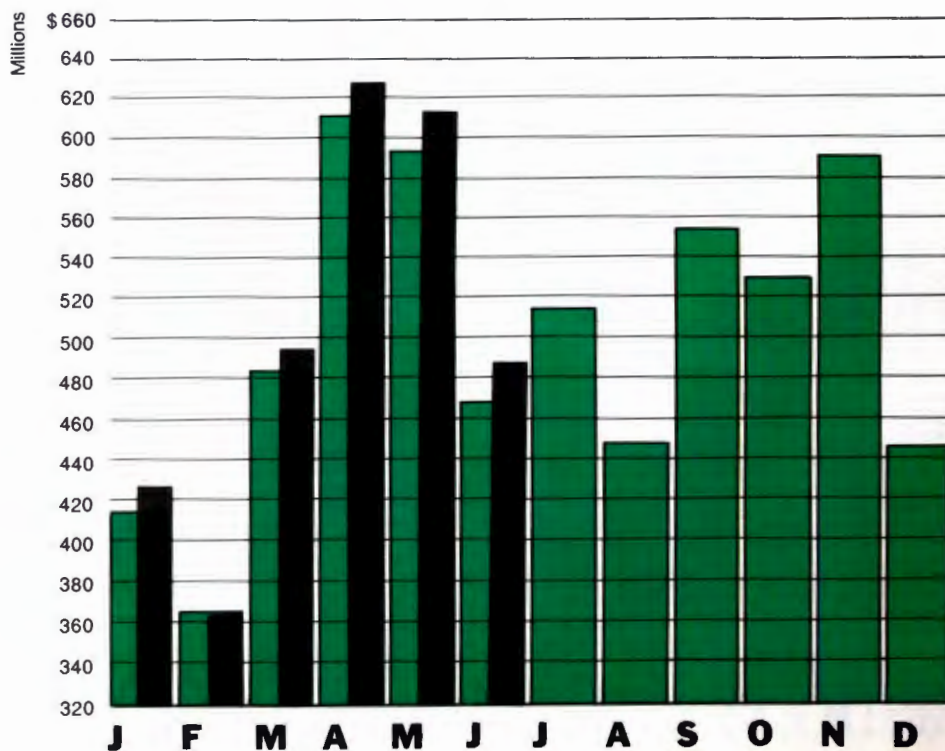
(millions)

1988: \$471.0

1989: \$484.7

Changes by annual station revenue

Under \$7 million	+10.3%
\$7-15 million	+6.8%
\$15 million up	+0.9%



The background of the entire page is a stylized American flag, featuring a blue field with white stars in the upper left and red and white stripes curving across the rest of the frame.

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International Report

U.K. kidvid shaping up to look more like its U.S. counterpart as economics play greater role

"From 1992, perhaps even before, the whole nature of children's programming in the U.K. will change radically," predicts Sue Elliot, Britain's Independent Broadcasting Authority's youth specialist: "There will be less money overall, a greater push towards the ratings war, along with a much lighter regulatory touch."

Elliot certainly is not alone in fearing that the expansion in the number of available television channels, coupled with a new franchise system designed to award op-



"Thomas, the Tank Engine"

erating licenses to those willing to pay the government the highest price for them, will have a detrimental effect on several key programming areas. Many foresee a reduction in children's programming, with some of that presently scheduled replaced by either relatively inexpensive U.S. imports or domestically produced programs with a great deal of international sales potential.

Lower dollars. Experts claim that international trends such as coproduction and format exchange are also becoming more common in the children's field. "Children's programming is identified as less cost effective than others," explains, Lewis Rudd, controller of children's programming for Central TV and managing director of Film-Fair, pointing out that it attracts a

comparatively smaller audience and generates less advertising revenue.

Despite the financial disadvantages, however, until now commercial station operators have been providing a wide range of quality children's shows. Many fear that franchisees, operating under a less regulated system, will be more committed to making money than making programs for young viewers.

Fears for the future are expressed by virtually everyone presently in the business of scheduling programming for young viewers. David Liddiment, commissioning executive of entertainment at Granada, is among them. "There is a worry that through deregulation," he says, "the commercial stations' obligations will disappear as well as the range of productions."

What then, will British children be watching in the 1990s? The good news for U.S. distributors is that many U.K. programmers see a potential increase in the number of American cartoons on the air, as well as product led shows. Already, *Scoobi-Doo*, *He-Man*, and *The Real Ghostbusters* enjoy high ratings in Britain.

Although Liddiment recognizes that animation can be fun and entertaining, "It would be very dangerous if it became the only form of stimulus," he says, adding he would not like to see British television duplicating America's wall-to-wall Saturday morning cartoons. Liddiment notes that Britain has a tradition of well balanced scheduling, offering young viewers dramas, current events shows, single plays, and innovative educational and entertainment programs as their television fare.

Innovation. He cites the coming season's independent TV network programming as an example. The ITV lineup includes an innovative dramatic Granada production, *Josie Smith*, a series of five minute

children's soaps examining what it is like to be five-and-three-quarters years old and another 13 episodes of *Press Gang*, a dramatic series about teenagers who run a newspaper, similar in feel, says Central's Rudd, to *Hill Street Blues* and *Lou Grant*.

With some of the new quality series being axed, the IBA's Elliot also fears that some of the dramatic specials which the ITV companies produce are likely to disappear despite of the fact, she says, that "they are well made and highly appreciated." She is, however, reconciled to the future, acknowledging that the many "talented producers and directors in the U.K. will have to find a new way of making high quality programs with less money."

The experts all say that the reduction in available funds will force producers to look outside the U.K. for financing to an ever greater extent than they already have been. According to Rudd, it is becoming impractical to produce a major series without either a pre-sale to the U.S. or a coproduction deal.

To encourage coproductions, British producers have been re-vamping their show formats with an eye to the U.S. market. For example, Rudd explains, the original *Paddington Bear* series, produced with puppet animation in five minute blocks, was repackaged in half-hour episodes for an HBO sale. Central is now coproducing a *Paddington* series with Hanna Barbera. The new 13 half-hour episodes will be in cel animation. "In the U.S.," says Rudd, "there is a fair degree of resistance to puppet animation and short shows, so we switched *Paddington* to half-hour animation to enable us to take it to the U.S. market."

Thinking American. Britt Allcroft is another producer who changed formats to crack the American market. Her five-minute episodes of the popular British show, *Thomas the Tank Engine*, was repackaged to fit comfortably into a half hour series, *Shining Time Station*, which is broadcast on a number of PBS stations. There have been other success stories. Thames Television's (U.K.) subsidiary, Cosgrove Hall, is in the U.S. market with

Count Duckula, which it coproduced with Nickelodeon, and also is now discussing the possibility of taking on a U.S. partner for one of its current British drama series, *Mike and Angelo*, in which an American character already exists.

Declares Thames' controller of children's TV, Alan Horrox, "We have to come to terms with what it is that attracts so many people from around the world to U.S. shows." While he sees coproductions as a trend throughout all TV broadcasting, Horrox and others find the prospect of coproducing exciting, yet worrisome. They feel that in adapting material to suit a wider variety of taste, the result can often be bland, particularly, they warn, when cultural identity is sacrificed for international sales.

Aside from coproductions, programmers also recognize the potential for format exchange. American game shows, such as *Wheel of Fortune*, have already proved very popular when licensed overseas. The original format is adapted to each broadcaster's style and language. Liddiment suggests the possibility of a similar exchange with children's programs. He offers



David Liddiment, Granada

Granada's successful new series, *Children's Ward*, as an example of a program which might do well in the U.S. with an altered format. The series examines the relationship between children, doctors and patients as well as issues such as teenage alcoholism.

Format exchange. Anna Home, head of children's programming for the BBC, shares Liddiment's view of format exchange as another option. She too, however, is con-



"Scoobi-Doo": high ratings in Britain

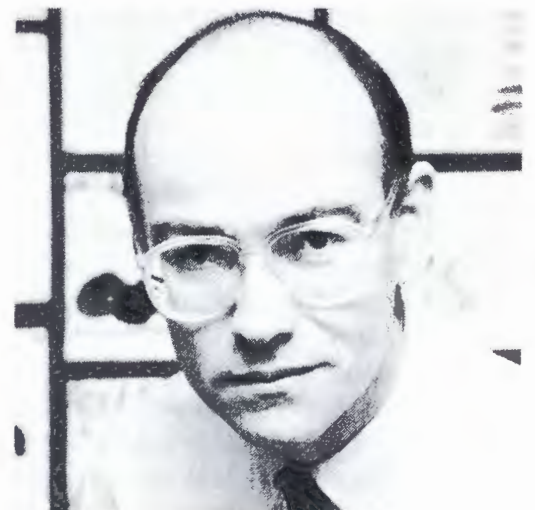
cerned about the changing role of the ITV, but in her case, in terms of what it will mean to the BBC. As commercial broadcasters begin to do less, she fears, people will look almost exclusively to the BBC to provide the kind of well-balanced schedule they are accustomed to seeing on both networks. Home is aware that the BBC's own financial restraints would make it very difficult for the Corporation to bear the entire burden of providing varied educational and entertainment shows for youth.

Additionally, Home observes that the BBC may also succumb to the same kind of commercial pressure which the ITV stations face. How she might cope with that prospect may be anyone's guess. Although the BBC has a history of coproducing programs with a few American partners, Home is leery about too greatly extending the practice. "If you make everything for a world market," she says, echoing Horrox' sentiments, "one ends up with a bland mid-Atlantic world."

Battle lines. As 1992 approaches, the battle lines for the future of children's programming in the U.K. seem clearly drawn. The pessimists—those who believe the children will suffer—are vigorously lobbying to safeguard the present system. The realists, those who actually are responsible for most of what today's youngsters view, are

pragmatically changing their approach to satisfy the constraints of lesser immediately accessible money while also trying to safeguard the quality of the programs they commission.

The closet optimists may take heart from widely known and respected veteran children's producer Maya Kemp. Kemp, managing director of Bratpack, says that children's programs may be far more valuable to potential advertisers than most people have realized until now. She believes that researchers might benefit from carefully investigating the demographics of children's programs. "There are others out there watching with the children," she says, advising that, "perhaps by rescheduling some of programs, the audience size could be increased, making buying the time far more worthwhile."—**Irv Margolis and Erica Hanson**



Alan Horrox, Thames

Radio Report

Arbitron, Birch continue to show differences: Katz

Despite important changes made in their methodologies in recent years, Arbitron and Birch continue to display a wide disparity in their audience estimates. This was confirmed in the most recent of Katz Radio's annual comparisons of the two services' audience data. Says Gerry Boehme, vice president and director of radio research: "These differences must always be taken into account when analyzing the impact of any radio campaign."

Boehme doesn't see any way of resolving these differences. They are clearly, he says, a result of the different methodologies—the weekly diary in Arbitron's case and the telephone recall technique used by Birch.

The general effect of the difference in methodologies is that Arbitron favors stations targeted to 35-plus listeners while Birch credits higher listening to outlets directed to 12-34-year-olds. Thus, CHR, AOR and urban formats achieve higher 12-plus shares in Birch, while easy listening, big band and news/talk formats perform better in the Arbitrons.

The latest Katz analysis, based on fall '88 data, compared all listed stations in 74 markets measured by both services. Here are some market share figures shown by Arbitron and Birch, respectively, for the following formats: CHR—13.7 and 15.4, urban—8.1 and 10.7, AOR—9.1 and 12.7, adult contemporary—10.0 and 10.5, soft rock—5.9 and 5.0, country—11.0 and 10.8, MOR—6.9 and 6.5, news/talk—6.7 and 5.5, easy listening—7.7 and 5.0. The Katz analysis shows these differences are consistent going back to 1984.

PC planner from RADAR permits design of schedule

Statistical Research Inc., producer of the network RADAR service, will be distributing this month the first diskettes for its PC//PLAN, which will enable users to design and evaluate a multi-network schedule on personal computers. Once a plan is designated, with a schedule of commercial insertions, the user will be able to produce audience estimates instantly, explains SRI.

The data generated by the program include average audience, gross impressions and gross rating points, by network or across networks. The ease of use, says SRI president Gale Metzger, permits the seller or buyer to play around with "what-if" situations in order to get the best possible solution.

There is no provision for entering costs, but Metzger explains that someone familiar with PCs can transport the data to a Lotus file and then enter costs in order to calculate CPMs. PC//PLAN, like SRI's existing PC//SCAN, is based on current printed reports, but permits more sophisticated manipulation of the audience numbers. Unlike RADAR-On-Line, however, users of

PC//PLAN cannot tap individual respondent data.

RADAR subscribers will be charged \$200 a year for the service, or \$100 per RADAR report. Each diskette contains both the audience numbers and software.

Katz offers market profiles of all Hispanic stations

Katz Hispanic Radio Sales is now offering market profiles of station formats and facilities in 37 markets, including those in which it has no client station. Called Spectrometers, such profiles have already been made available by other Katz Radio divisions.

Janet Therrien, associate research director for the Katz Hispanic unit, explains that the format information is broken out by type, rather than just listing all stations as Hispanic. The various formats include Spanish news/talk, contemporary international hits (the most popular format) and Ranchera/Nortena, among others.

Spectrometers include the market's Hispanic population, broken out by the top-requested demos, the stations' frequency and power, its rep and network affiliation, as well as a format description supplied by each station.

In markets where Katz has a client, the Spectrometer includes selling points for the station.

Spot up 15.5% in June: rise is 13.3% for half

Spot radio continues to roll up double-digit numbers in the monthly issuance of data from Radio Expenditure Reports, which combines rep-reported sales. The latest set of data, covering June, show a 15.5% increase over last year to \$97,328,500. That brought the total for the first half to \$509,116,900, up 13.3%.

The top 10 markets really hummed in June, with a 21.9% hike to \$38,607,600. Next best in performance were the 51-plus markets, with sales climbing 15.7% to \$22,795,100. The 11th-to-25th market group was up 14.1% to \$21,552,700, while the 26th-to-50th markets managed only a 2.7% rise to \$14,373,100.

For the half year the market groups were up as follows: top 10—18.0%; 11-25—12.7%; 26-50—7.6%; 51-plus—10.3%.

CBS News Radio high on specials, public affairs

Pleased with the recent multipart *Man in Space* series anchored by Walter Cronkite, CBS News Radio now plans a series of such "instant specials." Next up, according to Robert Kipperman, vice president and general manager, CBS Radio Networks, will be *Woodstock: The Legend and the Legacy*, which Harry Smith and Judy Muller will coanchor on Aug. 12-13,

and *World War II: Looking Back 50 Years*, to be anchored by Dan Rather on Aug. 26-27.

CBS, says Kipperman, has been "the only radio network to expand beyond the traditional hourly and bulletin broadcasts." CBS News Radio also will continue producing Charles Kuralt's *Exploring America* specials.

In public affairs, the CBS network began carrying *Charlie Rose & Co.* as of July 21 as 30-minute newsmaker broadcasts. Each show also will include a roundtable discussion with CBS News correspondents on that week's issues. The radio adaptation of Rose's *Nightwatch*, the CBS Television Network's late night series, has since January occupied the radio network's midnight to 5 a.m. span.

Bilingual public radio expands in California

A newspaper operation, California's *The Imperial Valley Press* and *The Brawley News*, is putting its talent where its editorial mouth is to help extend bilingual public radio from its current coverage of central California down to the Imperial Valley near the Mexican border.

Officially, Radio Bilingue launched KTXQ in Bakersfield and KUBO(FM) in El Centro in mid-April, as "an extension of our efforts to bring quality news, information, public affairs and cultural programming to more of California's Latinos." But KUBO, which calls itself "Radio Sin Fronteras" or Radio without borders, has sent out a call for both money and for volunteer help to keep itself going. So besides extending this call in its own English language editorials, the papers have also offered to work with KUBO on joint news coverage.

Meanwhile, other help has been extended to the whole four-station Radio Bilingue Network by The Ford Foundation in Mexico. The Foundation recently awarded Radio Bilingue a grant of \$98,500 to support a project whose goal is to increase understanding between the United States and Mexico. This will involve exchanging information between the two countries via Radio Bilingue's news service, *Noticero Latino*, and the public radio network in Mexico, *Radio Educacion*.

Industry maps next steps in self-promotion

Following up the great silence on May 26 that launched the radio industry's \$100 million national promotion campaign, The Radio Futures Committee is already planning the next stage. Among the first moves will be tailoring several versions of the campaign's musical signature for various station formats. The original jingle, recorded by Richie Havens, will be redone to fit in with AOR, easy listening, Spanish, country and contemporary hit/urban formats, all scheduled for unveiling at NAB's upcoming Radio '89

Convention in New Orleans in September.

Another project will be a creative competition for radio programmers and producers to come up with the best first-person listener and advertiser testimonials. The 12 winning spots will be distributed nationally as part of next year's campaign.

Sales tools and collateral materials under consideration by the Committee to help local stations use the campaign and the supporting research in their day-to-day ad sales includes a sales development video presentation. The Committee, a joint project of the National Association of Broadcasters and the Radio Advertising Bureau, is also looking at ways to best use existing RAB and NAB programs and staff to integrate the campaign into sales development and government relations activities.

Movietime signs top market

Movietime Radio Network, an offshoot of the Movietime basic cable network, now has affiliates in the two top markets. Most recently, it signed WPLJ(FM), Capital Cities/ABC's top-40 station in New York. Earlier, KPWR(FM) Los Angeles became the network's flagship station.

WPLJ will air The Movietime Quiz, daily question-and-answer segment featuring Hollywood stars, on its morning drivetime show. The weekly, hour-long Movietime Soundtrax will air Thursdays at 8 p.m. Joint local promotions tied to motion picture premieres and other events will be cosponsored by the station and network.

Movietime formed its radio network last April to produce entertainment features for nationwide syndication. Jon Sargent Productions produces the segments, Radio Today Entertainment distributes the programming, and LBS Communications sells the advertising for it. The network was launched July 31 with 80 stations cleared.

Raycom expanding into radio sports coverage

Raycom Sports and Entertainment, Charlotte, N.C., which claims to be "the nation's leading independent programmer of sports on television," now is aiming for the radio crown with the formation of the Raycom Radio division.

In its first year, the company will concentrate on the football and basketball radio networks for the universities of Illinois and Purdue.

"We plan to aggressively seek out new properties and have the radio division become a major contributor to Raycom's success in the 1990s," says Rick Ray, the company's cofounder and CEO. Adds Rick Shaw, director of Raycom Radio and a 20-year veteran of the University of Kentucky network, "We are interested in college networks, of course, but we're also considering professional football and basketball, and other sports in the future."

Radio Business Barometer

Network revenues up 12.3% in June

No doubt about it. It's turning into a great year for national radio advertising. Spot radio moved up into the double-digit levels after the first quarter and network radio moved into the double-digit realm in March.

And network business is still there. The latest figures from the Radio Network Assn., as compiled by Ernst & Whinney, show the second quarter ending on a consistent note.

June revenues for web radio were up 12.3%. That follows an increase of 12.6% in May, which followed a 10.2% hike in April. The June goodies, however, were not uniformly distributed among the four sales territories. Still, all four are in the black, so to speak, in their cumes through June.

Network revenues in June came to \$37,160,684 vs. \$33,099,910. That put the second quarter over the \$100 million mark—specifically \$106,936,637. The increase from

\$95,681,335 in the second quarter of '88 amounted to 11.8%. That was just a little off from the first quarter rise of 12.4%, which was boosted by the substantial March increase of 19.6%.

Quoth Peter Moore, president of RNA: "We are exceeding our 10.8% compound annual growth rate of the last five years and the 6.9% growth rate for all ad revenues, so we are pleased. The forecast for the third quarter continues to be promising, though we do see July as a tad slow and a lot of last minute activity for August, which is not unexpected after all the preoccupation with the network television up-front."

New York had an excellent June but the top performer was the Los Angeles territory, whose sales rocketed up 83.4% to \$2,973,760. As good as that sounds, it was not as good as May, when sales shot up 112.9%. The end result was a second quarter increase of 54.4%, brought down by a poor April, which was off 5.4%. Second quarter revenues for L.A. came to \$7,405,952.

New York, meanwhile, was up 18.4% in June, with a sales total of \$21,363,614. For the quarter, the New York territory rose 14.8% in sales, with a total of \$61,115,681.

Both Chicago and Detroit were off in June, though the Windy City was down only slightly—0.8%. Chicago territory sales came to \$11,011,913, while revenues for the quarter totaled \$31,454,573, up 7.4%.

Ups and downs

Detroit was down 22.6% in June to \$1,811,397. The second was an up and down quarter, with April dropping 51.7% and May jumping back with an increase of 57.8%. The net of all this was a decrease in the second quarter of 16.6%, with revenues down to \$6,960,431.

Whatever the roller coaster numbers in the sales territories, overall network sales have been quite stable month by month in terms of percentage increases. At the half-year mark, network revenues were up 12.1% to \$197,568,872.

The six-month results for the sales territories are: New York, up 6.5%; Chicago, up 16.7%, Detroit, up 14.3%, and Los Angeles, up 45.7%.

Network **+12.3%**

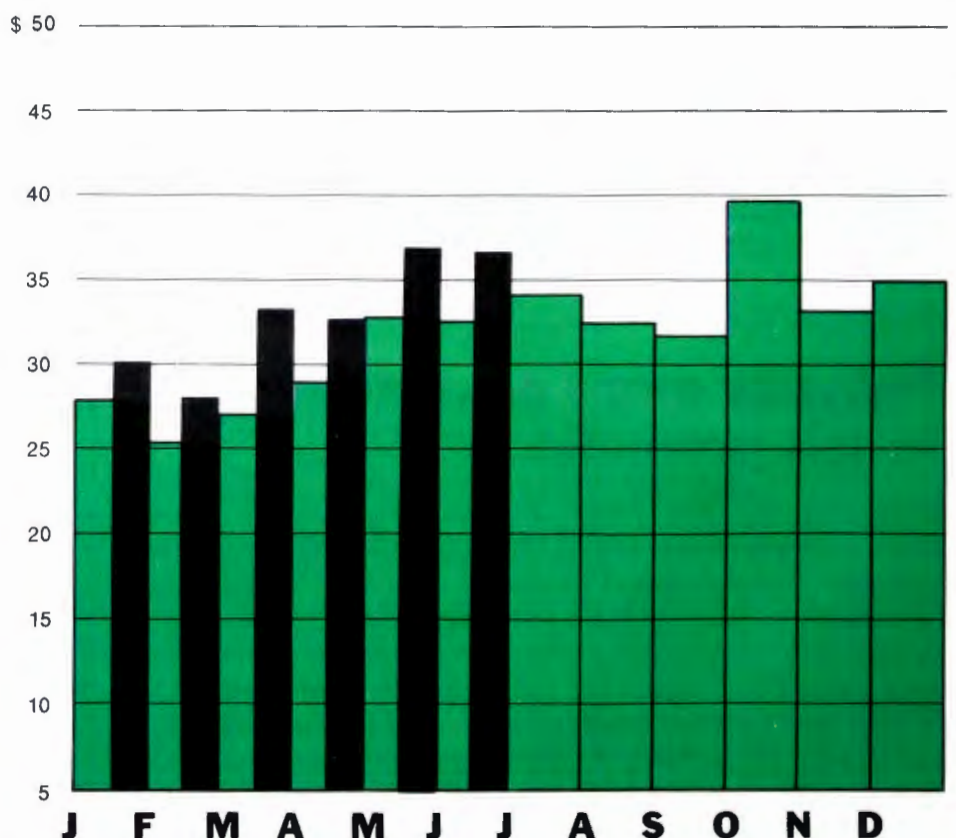
(millions) **1988: \$33.1** **1989: \$37.2**

Changes by territories

Territory	Billings (000)	% chg. '89-'88
New York	\$21,363,614	+18.4%
Chicago	11,011,913	-0.8
Detroit	1,811,397	-22.6
Los Angeles	2,973,760	+83.4

Source: Radio Network Association

June



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August 7, 1989

Disney, Warner & Fox stake claims as stations eye available time, ad \$\$

Block programming loads the circuits at indie TV stations

By EDMOND M. ROSENTHAL

Independent TV stations appear to be grabbing for all the brass rings on the kidvid merry-go-round. And whether they ultimately become weighed down by all that syndicated product is anybody's guess.

With most indies confining children's programming to two to two-and-a-half hours each in the morning and afternoon, the big question is how they will handle the block-programming development. Disney's Buena Vista already has an hour block, Disney Afternoon, in place for next fall with *DuckTales* and *Chip 'n Dale's Rescue Rangers*, with plans to expand to a two-hour block in 1990. Meanwhile, Fox Broadcasting, through its affiliates, has a production venture calling for at least a half-hour in 1990,

perhaps to evolve to a two-hour block in 1992. On top of that, Warner Bros.' *Tiny Toon Adventures* and *Merry Melodies Starring Bugs Bunny* are generally going as a one-hour block for next fall.

Stations queried don't seem likely to expand the hours devoted to kidvid, but that's not keeping many of them from heavy commitments. For example, Jon Mandel, vice president, associate media director at Grey Advertising, says his agency's computations show that 71% of Fox affiliates are carrying the Disney block.

Some of these stations tell TV/RADIO AGE the prospect of Fox also coming up with a full two hours is a "wait and see" proposition at this time, but they also indicate that some of the product could be run in the morning. To that Mandel asserts, "If some of the product is pushed into the morning time period, that gives me two-to-five-year-olds, and I don't want two-to-fives."

The stations also don't seem very concerned that the potentially hot children's programming will be distributed by fewer syndicators, with perhaps one syndicator occupying a whole afternoon on a station. They state that if the quality is there, it's not a problem.

The general feeling among stations is that there will be enough advertising to cover the time periods devoted to kidvid (For the views of agencies that buy time in children's programming, see *Feedback*, page 64). On the national scene, many anticipate that one or more networks will soon abdicate Saturday morning kids' program-

Stations queried don't seem likely to expand the hours devoted to kidvid, but that's not keeping them from heavy commitments.

Disney's "Chip 'n Dale's Rescue Rangers"





Warner's "Fun House"

ming, with the lagging NBC tabbed as most likely. On the local level, some stations are now making concerted efforts to cultivate local advertisers that don't traditionally use children's programs. Some feel there will be magic in the Disney name to help achieve this.

Meanwhile, some stations that have taken on live-action shows such as kids' game shows report success with them, but the nearly unanimous view is that they don't have legs for the long march, so they're being written off as a fad.

One of the many Fox stations also committed to the Disney block is WTXF(TV) Philadelphia. James Boaz, vice president, general manager, reports suggesting at a Fox affiliate board meeting that the stations will need more freedom in 1990 to schedule Fox product in the morning.

"I don't know if Fox will go along or not," he concedes, "but they're awfully good fellows to work with, and they realize there are roadblocks they're going to have to overcome."

With kidvid from 7-9 a.m. and 3-5 p.m. on weekdays, WTXF may have to go back to 2:30 in the afternoons "to satisfy the contracts we have in place," Boaz states. The fall schedule has *Yogi Bear*, *Fun House*, *Scooby Doo* and *The Jetsons* in the morning, *Woody Woodpecker* and *The Muppet Babies* from 3-4 p.m. and the Disney block from 4-5 p.m.

With *Pigout* expected to be the first Fox half-hour, Boaz is happy with the way the affiliates set up the cooperative children's venture: "Being a partner in production puts money back in your pocket, and I think we'll have more time to sell. I think we may get a 1½/3½-minute split on time."

Another Fox station committed to Disney is KCPQ-TV Seattle. Robert E. Kelly, partner and program director, contends that it re-

mains to be seen whether Fox will come up with a total of two hours and adds, "We'll cross that bridge when we come to it."

In one of the more unusual situations, WATL(TV) Atlanta has only *DuckTales* out of the Disney block while competitor WGNX(TV) has *Chip 'n Dale's Rescue Rangers*. John Serrao, vice president, general manager of WATL, says his station pushed to make *DuckTales* part of the deal when it bought the Disney Magic I movie package. He'll avoid going head-to-head on the Disney half-hours.

The station, which has varied its kidvid time in the course of a year, has started afternoons as early as 2:30 and run as late as 6:30, but its current situation is 3-5:30, which essentially represents cutting back an hour, according to Serrao. A Fox affiliate, Serrao has heard speculation that Fox is talking about a two-hour block on Saturday mornings, with programming similar to Metromedia's *Wonderama*.

As for newer shows, the station has bought *The Super Mario Brothers Super Show*. Serrao comments, "It sounds promising based on the popularity of the Nintendo game, but we've only seen a storyboard on it so far."

The Fox affiliate in Detroit, WKBD(TV), has committed for all four Disney shows for 1990, according to vice president, general manager Duane Kell, and has also lined up Warner's Steven Spielberg creation *Tiny Toon Adventures* for fall '90. He says he would want to cooperate on any Fox product but labels that eventuality "downstream."

WKBD devotes two-and-a-half hours in the morning and two in the afternoon to kidvid, and Kell says it has no plans to expand this time, so whatever comes in will have to replace existing product, he says.

Fox-affiliate KAUT(TV) Oklahoma City isn't taking the Disney

block, but it's set to run *Tiny Toon* and *Merry Melodies* in '90, and general manager Harlan Reams says, "We'd be foolish not to run them back to back." But he still has another consideration in saving time for "the cash-driven deals that are still around," where backers of product-derived programming and advertisers that own programming guarantee a certain amount of spots to stations carrying it.

'Hasbro connection'

The two situations he refers to are Hasbro and General Mills. From Hasbro, there's Claster's *G.I. Joe*, which will have new episodes in 1990, as well as *C.O.P.S.*, going into its second season. Reams notes, "I've always saved one or two spots for the Hasbro connection. I get a minimum of 40% of Hasbro dollars for the market because I've committed to their programs."

He points out that General Mills has the rights to *Scooby Doo*, *Dennis the Menace* and *Woody Woodpecker* and that his station gives that company spots in a time bank. Reams notes, though, that this situation has to be watched closely in terms of the payoff because the reduced-rate spots in the programming reduces the overall take.

Reams observes that the marketplace is narrowing down to three or four players, but he says he has no problem with this if the product is right. He expects to see shorter-term commitments in the future—one or two years at the most.

As for Fox, "What they're saying is that we're committing to the time slot, but if it doesn't work, they'll put something else in. At this point, this is just a one-year deal."

Being on Central Time, KAUT would find it difficult to expand the afternoon time for kidvid, Reams notes. "If we were on the East Coast or West Coast, we could probably expand beyond 5 p.m. because you've still got two-and-a-half hours to make your transition into adult programming. In Central Time, you only have 5:30 to 7 and then you hit primetime. I don't think we'll see any expansion of the kids' block, because there's more money in adults' programming."

He also anticipates a shakeout at



The Family Channel's "Something Else"

ter pre-Christmas season—"and bringing nontraditional advertisers to the channel like pet foods and consumer electronics, like radio and television."

On the programming side, Debby Beece, senior vice president, programming, says, "We're still bullish on live action," especially involving such relatively new forms as adventure/comedy and puppet shows. "About 80% or more of what we produce is live action," she notes. "The opposite is true with animation. We acquire a lot of animation."

Eureeka's Castle and *Fred Penner's Place* are due Sept. 4 in Nickelodeon's "very successful" weekday morning preschool block, which she notes is called "Nick Jr." on the air. A 65-episode commitment, *Castle* will be a daily puppet show that Beece calls "the most ambitious program for preschoolers since the premiere of *Sesame Street* [on PBS] 20 years ago." The Penner show, 66 episodes of which have been acquired Canadian Broadcasting Corp., is in its fifth CBC season. Nickelodeon also has ordered 26 new episodes of *Mr. Wizard's World*.

USA also enjoyed a bullish upfront season, both overall and in the kids' segment. "There was tremendous demand this year," says Watson. "We're 97% sold out already for the fourth quarter, which is your great-demand quarter, thanks to toys." Foods, soft drinks, cereals and toothpaste are among other heavy categories on USA. Basically, it's the same 20 clients that supply the bulk of each year's kiddie business, he points out.

The main reason for the sales upsurge, he believes, is that there is more of a track record available from people meters than a year ago. "A year ago, people were concerned about 2-11 kids' numbers being down in syndication and network and about makegoods."

The entry of The Family Channel into the kids' sector did not

complicate cable upfront for the entrenched services, Watson says, simply because USA, Nickelodeon and others "have a track record, so we get first crack at the budgets" in cable. Also, he notes, "A lot of people got burned last year in barter syndication, so they were more cautious and buying established ratings and track records."

Family Channel's Hammer agrees that it was an uphill battle with agencies at first. "We had no track record of delivery in this demo, so we had a lot of 'fun' negotiations with agencies." Now, however, "Things are going very, very well in sales. We're very satisfied with the number of orders, 'holds' [orders awaiting client approvals] and the dollar commitments being made. We're convinced we'll meet our dollar objectives," he says without divulging specifics. More than \$4 million in upfront proposals are pending finalization via agencies like Leo Burnett USA and J. Walter Thompson USA, he notes. Working in Fun Town's favor is the fact that "agencies invite expansion because it opens options for them" and gives them new bargaining chips.

Family Channel, which plans 26 weekly hours of mostly animation for the youngsters as of Sept. 4, will slate kids' blocks Mondays through Fridays from 7 to 9 a.m. and 4 to 6 p.m., as well as 8 to 11 a.m. Saturday and Sunday. Thus, it will be the only commercial cable service meeting the Big 3 networks head-on on Saturday mornings. Its execs say its product will be a potpourri of animation and live-action, original and off-network. The new live-

WTBS' "Tom & Jerry"



action shows will include *Something Else*, a kids' talk show, and *New Generation*, a music/dance series hosted by Michael Young.

"We didn't have any programming appealing to kids," says Hammer of the project in development since last fall. "To make this a truly family channel, we needed a kids' block of programming." DIC will supply the majority of the Fun Town fare, from the new *Something Else* to such rerun cartoons as *Dinosaucers*, *The Get Along Gang*, *Hello Kitty*, *Pole Position* and *Rainbow Brite*. DIC, which "had had no window in cable," now will reach Family Channel's 43 million-plus households, Hammer says.

The toy business is "easily" Fun Town's No. 1 category, he notes, with cereals, clothing and fast foods among other "strong" classifications. Looking beyond upfront, he predicts, "The scatter market will clearly be stronger than expected."

To draw the youngsters, Family Channel plans to put more than \$1 million into consumer print, trade and on-air promotion for the initial August-December phase of Fun Town, according to Rick Busciglio, vice president, marketing. The channel plans \$20 million-plus in total 1989-90 promotion for The Family Channel as a whole. There also will be linkups with advertisers, although those have not been finalized, he says. A Domino's Pizza tie-in, for instance, has been delayed from late summer to a possible fourth quarter start, he says. Mattel, one of Fun Town's major sponsors, is mulling promo tie-in possibilities but "nothing's been nailed down yet," he adds. Still other accounts could become involved in a contest slated for the first quarter and a sweepstakes due in the second, he continues.

Family Channel called on Wal-

Fun Town calls on Caped Crusader

The Family Channel will be using *Batman* in primetime to call attention to its forthcoming Fun Town morning and after-school kids' blocks.

Batman, the camp live-action off-network series hit of the late '60s, will this fall air 5:30 to 6 p.m. (ET), which Dick Hammer, vice president, ad sales at The Family Channel, says "should be a great lead-in to our early evening." But first *Batman* will begin as a two-hour movie special on Sept. 1 at 8 p.m. as a way to "encourage sampling."

On Sept. 3, and again on Sept. 8 and 15, the new Fun Town kids' talk show *Something Else* will be paired with *Batman* in the 7 to 8 p.m. time span.

Even before that, the cable service began showing *Batman* as a late night strip from late July through August, hoping to capitalize on the popularity of the summer theatrical movie. "Then we'll slide it down into early evening in September," says Rick Busciglio, vice president, marketing.

len-Green, an agency specializing in direct mail and entertainment promotion, to work on the Fun Town project. A direct mailing of 750,000 letters announcing the channel will be sent to kids, Busciglio says. Moreover, from 5 million to 7 million bill stuffers will promote Fun Town to subscribers of cable systems in August and September, he continues.

Andy Heyward, DIC president, says *Something Else*, produced in Canada, has been adapted from a series by Global TV, says Heyward, who fully expects to produce more original product for Fun Town in the future.

Turner's ecology-themed *Captain Planet*, he adds, will be produced by DIC "to heighten awareness among kids" about ecological problems, endangered species and the like. Two primetime specials will run in January '90, preceding the proposed March 1990 weekly series debut, Heyward discloses.

DIC and Family Channel plan to increase original programming as

the Fun Town concept catches on.

Looking beyond the new season to the eventual two-hour afternoon syndication kids' blocks planned by Disney and Fox, Turner's La-Torre professes not to be concerned. "I wouldn't call it a threat to us... That is not going to affect us as much as the [Big 3] networks. I've got to believe most of the money is going to come from the networks." Greenlaw agrees. "Disney and Fox are not really considering Nickelodeon and cable as their competition," he says, "so Nickelodeon can be among the beneficiaries of this 'kid war.'"

Summing up Nickelodeon's overall strategy, Beece says, "We're always trying to stay one step ahead, doing what others aren't doing that kids would like. We're moving to live-action comedy-adventure with *Hey Dude*. No one's doing that for kids under 15, and it should be especially popular with girls. We also have a new fall game, more cerebral than sloppy" like *Double Dare*—namely *Graduation*.

'Dabbling in animation'

The cable service also is "dabbling in animation" for future seasons, Beece discloses. "It's very costly, and there's such a glut of it, and it's very competitive for big names" like Steven Spielberg and John Candy. "We're looking to get away from sitcom-y cartoons and get more physical and visual."

Nickelodeon intends to have one animated series ready for after-school in the fall 1990 season, costing somewhere in the \$250,000 to \$400,000 per half-hour range, she says. That may go up against the afternoon Disney and Fox blocks.

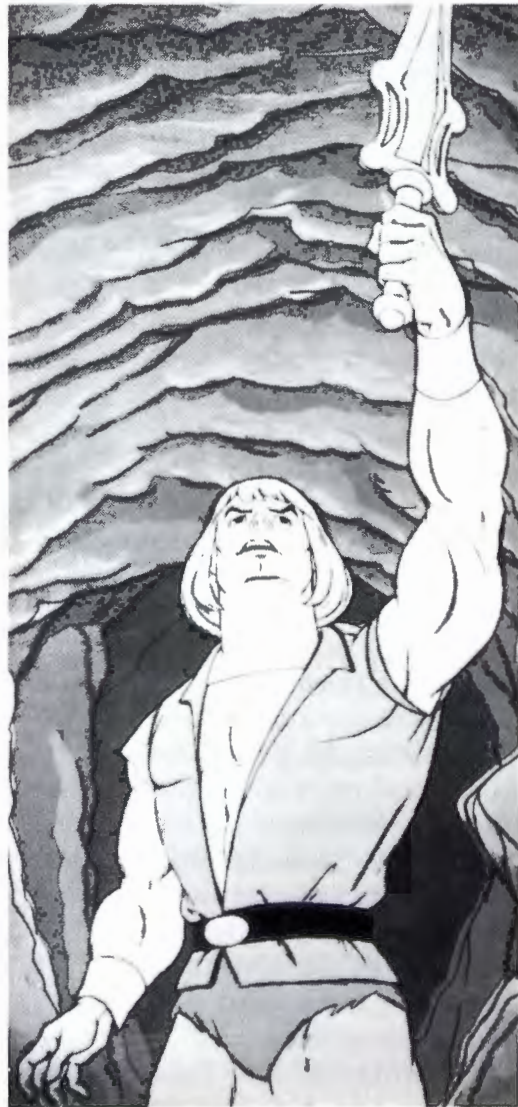
Currently only Nickelodeon and The Disney Channel clash head-on against the Big 3 networks on Saturday mornings—Nickelodeon with live-action and Disney with animation. However, Beece says, "Nickelodeon has been successful at countering animation with live-action. I see a mix of offensive and defensive strategies by Nickelodeon, a little bit of both, plus a lot of promotion." This fall, Nickelodeon plans a "back to school" promotion that will involve national advertisers.

USA Network, on the other hand, has no stated plans for first-run animation, with execs like Watson citing such product as "very expensive." In any case, he adds, "We've found the track-record cartoons work great. We try to get the best product for the money."

USA's 27 kiddie hours a week are divided into blocks for 7 to 10 a.m. daily and 5:30 to 7 p.m. nightly, plus 7 to noon on Sundays. Six animated series formerly seen on network or in syndication are due on USA's fall roster: *He-Man and the Masters of the Universe* (130 episodes); *Mr. Magoo*, *Jem* and *Snorks* (65 each); *Yogi's Treasure Hunt* (27) and *Popeye and Son* (13). *Yogi*, *Popeye* and *Mr. Magoo* are due to run under USA's *Cartoon Express* umbrella, a package consisting chiefly of Hanna-Barbera product.

Also picked up by USA as part of the *Mr. Magoo* package are six two-hour *Mr. Magoo Literary Classics* and two durable holiday specials, *Mr. Magoo's Christmas Carol* and *Uncle Sam Magoo*.

USA's "He-Man"



Lawmaking—better or Wirth

Proponents of tougher legislation face reality

By HOWARD FIELDS

For broadcasters, and now even for their enemies of the past, the ghost of Tim Wirth will not go away. Even though he no longer is a member of a congressional communications panel, the Democratic senator from Colorado holds an important key to final passage of legislation he has long championed—federal restrictions on television programming for children.

All other groups involved in the children's television issue appear to be ready to accept a compromise for now. Those opposed to current television fare for kids are satisfied the compromise would give them something they don't have now; those responsible for the kidvid fare reluctantly accept the compromise because it means more onerous legislation, such as Wirth's, will not be acted on this congressional term.

Renewal pressure

Wirth's successor as chairman of the House Telecommunications Subcommittee admits he would like to see Congress approve more sweeping legislation than the simple repeat of a measure that was passed last year only to lose in the end when President Reagan vetoed the bill with no time remaining for Congress to act. Rep. Ed Markey (D-Mass) calls HR-1677 which has been sitting on the House floor ready for action since April, and its identical Senate version, S-707, as they stand, "the most significant advance in children's TV programming in 25 years." He was referring to an element of the legislation that makes a station's record of serving the educational and informational needs of children part of the standard to be considered at renewal time.

Wirth wants more restrictions

than those measures offer. He calls the House measure "soft, benign and untargeted." His S-1215, he says, would include language that would return federal regulation to its pre-1984 days when the FCC prohibited program-length commercials by requiring them to be "clearly identifiable" as commercials and thus subject to the limits on commercial minutes per show that is being suggested by all the measures dealing with children's TV.

Markey adds in an interview with TV/RADIO AGE, "I theoretically am supportive of assuring that we don't turn these programs into program-length commercials."

His Senate counterpart, Sen. Daniel Inouye (D-Hawaii), says he favors not only that element of the Wirth measure but also other requirements broadcasters consider onerous. But, like Markey, Inouye acknowledges he is bowing to the reality that stronger legislation probably could not be passed.

"S-707 has a better chance in the real world," he says, but adds he would do his best to convince his colleagues to toughen the measure. S-1215 "is a reasonable bill," he says, "but I don't think I can convince my colleagues."

Several times, Inouye has noted with an expectation of sympathy that as preparation for the legislation, he has found himself watching hours of weekend children's television.

Facing reality

Markey, Inouye, Peggy Charren, president of Action for Children's Television, and others who have long pressed for reregulation of children's TV, say they are facing reality in agreeing on the compromise. "We were not able to get to the point where we could find a consensus" on adding more than what is contained in HR-1677,

Markey says, "regardless of what my personal views are."

Even if Wirth's effort, which could be in the form of attempting to amend the bill on the Senate floor, or even to block its consideration, fails in the end and the milder version is passed by Congress, its troubles would not be over.

The least onerous version expected to pass already has been vetoed once. President Bush has given no indication what he would do if the same legislation reaches him. Markey has some suggestions:

"A president who wants to build a large chunk of his presidency around education clearly would have to focus on the issue of an electronic device, which is on 6½ hours a day in every home, affecting the child's mind. You clearly couldn't be for the minds of all the children in America in a comprehensive fashion if you were going to

*Calls the House measure "soft, benign and untargeted."
Wants to go back to pre-'84 days.*

Sen. Tim Wirth (D-Colo.)





Rep. Ed Markey (D-Mass.)

Theoretically supports ban of "program-length commercials" but bows to reality.

eliminate as an area of discussion something that might consume upwards of 50% of all their spare time, outside of school and sleeping."

Markey adds, "We have some hope that he will, as a result, be more favorably disposed towards signing it. And I'll tell you, I feel that perhaps we might have some change of attitude generally with the new chairman of the FCC."

His reference to Al Sikes, Bush's choice to replace Dennis Patrick, is a reference to his expectation that the tone of the FCC will change from one that eliminated restrictions on children's programming in the face of strong congressional criticism to one that will be "accountable to the American public."

Generally speaking, Markey adds, "we're at the end of a Reagan era and we're in a Bush era, and I think it's much less confrontational, much less ideological, and that as a result, his appointees here and in other areas give some reason to believe that we might be able to find negotiated resolution of some very tough questions."

In addition to making children's programming part of the renewal standard, the "reality" bill would limit commercial time during the programs to 10.5 minutes per hour on weekends and 12 minutes an

hour on weekdays. Basically that's all it does, and the National Association of Broadcasters says it can live with that version because, unlike Wirth's proposals, "it does not cross over the line and seek to impose unnecessary and unconstitutional requirements on program content."

As NAB President Eddie Fritts told the Senate, some groups may want stronger legislation, but "broadcasters have had to swallow hard to accept some of its provisions."

Wirth would have them swallow more. In addition to limiting program-length commercials, his measure would go beyond the renewal standard embodied in the other legislation, which merely says broadcasters would have to meet the educational and informational needs of children through their "overall programming."

Wirth's proposal, which he could offer in whole or in part if and when legislation is scheduled on the floor as early as this fall, would require programming "specifically designed to serve the educational and informational needs of preschool and school-aged children."

Tighter on weekends

His restrictions on commercial minutes during weekend programs also would be tighter, returning to the pre-1984 level of 9.5 minutes. Weekday commercial time would be the same as that embodied in the other bills.

Finally, S-1215 would require broadcasters to announce in TV listings, promotions and through other normal communication means what programs comply with the educational and informational obligation.

Fritts calls that "unwise and unworkable" and says his organization "strongly opposes its passage" while it "will not oppose the passage of S-707." Among other things, he says, Wirth's bill would "require both stations and program providers to 'open the books' on their financial dealings to the federal government, which could make children's programming even more difficult for stations to acquire."

Charren told the Senate Communications Subcommittee head-

ed by Inouye that ACT considers Wirth's bill the best of those offered but "it cannot be enacted [and therefore] is the enemy of the good." The "good," she said, was HR-1677, and her organization had a part to play in negotiating that consensus bill.

Taking second best

Even Sen. Howard Metzenbaum (D-Ohio), cosponsor along with Sen. Frank Lautenberg (D-N.J.), of S-707, the Senate companion to the House bill, says he would prefer to have Wirth's bill become law. "Broadcasters aren't doing their job right," Metzenbaum says. "That's why we need legislation of this kind."

Markey is more limiting in his criticism but critical nonetheless: "We find that in at least 10 to 20% of the stations, they are significantly above the levels [of commercial minutes per hour] that we're establishing." The intent, he says, is to "set levels that will curtail the appetites of the less responsible station managers while not at all inhibiting the legitimate balance which has historically been struck between the programming and advertising."

He would like to see some limitations on program-length commercials, Markey says, but the groups negotiating the compromise legislation decided to leave that element out of the bill and not jeopardize it because the issue is now before the courts.

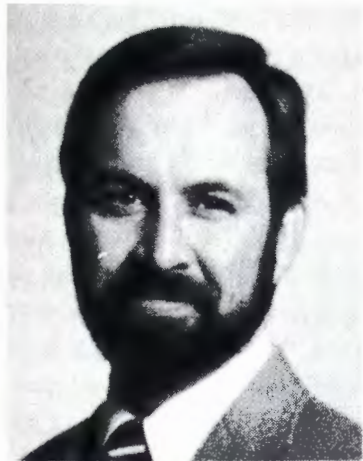
"The groups felt there was another avenue of recourse that would not make it a critical inclusion at this particular point in time into legislation, although it would have been desirable," Markey says.

At the same time those measures are moving towards floor action in each house, the Senate has pending separate legislation (S-797) that would create a \$10 million endowment aimed at supporting quality instructional and informational children's programs on public television stations.

All, from final passage to the President's decision on whether to exercise his veto authority, are expected to reach their peak this fall after Congress returns from its August recess. □

Viewpoints

Timothy C. Nichols



Vice president, media research director, Chiat/Day/Mojo, New York, in a recent speech before the Advertising Research Foundation's Media Research Workshop in New York

Out-of-home media measurement: why we need it

Some claim that agency people have a sacred duty to oppose any change in media measurement that would serve to raise prices—any change that would report larger audiences. *This agency guy doesn't share that belief. But in deference to those who continue to have reservations about the need to improve this aspect of television audience measurement, I will try to couch the balance of my remarks in terms of some of the specific objections one often hears—and there are several.*

"The out-of-home audience is too small to bother with": I suppose that this argument appears to have merit when one looks at the overall level of "missed" audience. It is, after all, merely 2–3% of reported audiences—averaged across all dayparts and all adult audiences. The argument would have considerably *more* merit, however, if these levels remained relatively constant as one crossed dayparts, program types, and audience segments. But they don't.

Depending on the program and the target, the estimated degree of audience understatement can rise to as much as 33%. And while this is an atypically high figure, most of the studies conducted suggest that shortfalls are easily above the inaccuracy threshold that led the industry to insist on breaking out unattended VCR taping. Furthermore, several of the audiences most likely to be problematic represent highly desirable targets for advertisers in and of themselves. College students, frequent business travelers, and working women come to mind immediately.

'Marketplace' awareness

"The marketplace is aware of the necessary adjustments for unmeasured audiences and has already accounted for them": It is clear from a review of the available research that our knowledge is sketchy at best. There is no consistency of study objectives, spon-

soring organizations, sample frames, methodologies, timing, reported data, or much else, for that matter. How, in the face of these research realities, the marketplace could have assimilated the "facts" into its processes, is unfathomable. Does the marketplace know something we don't? Not likely. We don't account for it; we ignore it.

The "out-of-home" viewer is a lower quality viewer": As a blanket assertion, covering all possible modes of "out-of-homeness," in all situations, for all programs, this statement is indefensible. And even if it were true, either universally or in ways that were predictable—so what? This is hardly a reason to not measure it.

By all means report it separately so that the ultimate user of the data can discount it to his or her heart's content. Magazine audiences are routinely adjusted in this way. Advertisers similarly discount entire dayparts based on effectiveness measures, but I have yet to hear the suggestion that Nielsen cease measuring daytime simply because conventional wisdom says that it delivers a lower quality audience than prime.

"Accommodating out-of-home measures would complicate if not totally disrupt, the computation of 'HUT'": Good. For never has a statistic with so little relevance been clung to by so many for so long. And since the advent of people meters, HUTs' computational utility has all but vanished, as has that of VPVH. The household unit has served its purpose once it has been used as a sampling device to *locate people*, and no worthwhile advance in television audience measurement should be abandoned for anything as banal as the inability to compute a HUT.

More pressing issues?

"There are other television measurement issues to be addressed that are more pressing": Ask just about anyone in this business to rank, in order of importance, passivity, commercial audience measurement, and improved out-of-home measures, and I'm sure that out-of-home will come in last every time. In fact, I would tend to agree with that assessment. But at the very same time a small voice keeps asking me if it is proper to try to enhance a measurement system while its most basic function—to render an accurate count of *all* available audience—is yet to be accomplished. It still strikes me as incongruous that the medium to which the vast majority of advertising dollars flow is the *only* one whose audience we fail to even *try* to measure without regard to the location or circumstance of the exposure.

"The complete measurement of out-of-home audiences is likely to be extremely difficult": No argument here at all. It will be difficult. Indeed, we are not talking about a single measurement problem at all, but several. And each will require a unique solution. Some, such as the measurement of vacation homes, will be fairly straightforward, and indeed, progress is being made on this front.

Others, like small, battery operated portable televisions will almost certainly require the development of entirely new technologies.

Programming

Otter sees barter increase overseas, need to educate foreign broadcasters

John Otter, veteran advertising agency executive and newly appointed consultant to the Advertiser Supported Alliance for Programming, is setting the American education of foreign broadcasters on barter as one of his priorities.

He says in an interview that one of the challenges for ASAP—a consortium of three American and three British companies formed to explore, develop and sell the inventory of ad-supported programming to the international market—is to make the foreign broadcasters knowledgeable about barter. “European broadcasters don’t understand the inherent value of barter, so that’s something we will have to discuss.

“I know I will know more myself when I talk to multinational advertisers—how they organize and set up. Whether somebody in the States is doing things, or whether it’s set up on an individual country-by-country basis.”

Otter’s overall blueprint is to “thoroughly understand” each of the associates of ASAP—ABC Distribution, MGM/UA, DLT Entertainment, Central Television Enterprises, Thames Television International and Yorkshire Television International—what they bring to ASAP regarding programming and what they have on the boards in development. “Then knowing that, I can talk to individual multinational advertisers about the companies and what they have to offer. After these advertisers get interested and involved, we will go to work with the European distribution systems.”

Huge potential. The potential for barter television internationally is “enormous,” notes Otter. “As more and more outlets—terrestrial, cable, satellite—develop in Europe and elsewhere, the demand for programming is ever-increasing. Also, these developing distribution systems overseas are private and commercial. Therefore, there will be an ever-increasing need for good qual-



John Otter, newly named consultant to ASAP, sees challenges ahead but also views international barter as booming down the road.

ity programming, which is the kind of programs that multinational, global advertisers want to be a part of and to develop.”

But this will not happen overnight, admits Otter. “It’s an evolving process. But it’s there now and will develop many fold down the road.”

Meanwhile, the deregulation plans set for 1992 by the European community are seen by Otter as portending good things for the U.S. barter programming community. “It certainly will be an impetus for us. But I don’t expect to see the rise suddenly of pan-European networks and all cultural and language barriers being resolved. That’s not going to happen.

“Advertising barriers will crumble, and many of the advertisers will homogenize into one name. But that’s all part of the process. Barter advertising will be pan-European, but it also will be country by country. Some programming cuts across cultural and geographic boundaries.

“Others are indigenous to a particular country or countries, and there will be changes. So there is a

wealth of opportunities, whether it be pan-European or country by country, or on a regional basis, for barter programming.”

May expand. While the consortium consists of six companies at present, Otter doesn’t rule out that ASAP will expand. “It certainly can be increased, and various organizations have talked to various members of the association about joining forces. But that’s down the road. My plate will be pretty full, so I don’t think I will take an active part in that. On the other hand, in having conversations with advertisers and agencies, I might well find a person who might want to become part of things, and then it would be up to the association to decide.”

Otter is understood to have a longterm contract with ASAP. He is based at DLT in New York at present. There are no plans for adding other personnel, says Otter. “It’s not a closed issue but we have to wait and see. As the volume of work increases, we may very well need help. But I have the help of each of the associates, which each have their own sales force.” Also, a person will be hired as a member of the ASAP team, either in England or on the Continent.

Otter brings to the ASAP table vast knowledge of European television, most recently as senior vice president, special projects at McCann-Erickson. Before that, Otter was senior vice president and director of national broadcast at M-E, and worked in various capacities at NBC, including vice president, sales.

Miss America adds 3 new sponsors

The NBC telecast of the Miss America Pageant has been sold to nine advertisers, including three newcomers: Revlon Inc., Keebler Co. and Mars Inc.

The live special, airing Sept. 16 from 10 p.m. (ET) to midnight, also has been renewed by Gillette Co., for its Personal Care division; Crafted with Pride in U.S.A. Council; Clairol; Chevrolet; Burlington Industries, for Sheer Indulgence; and Fruit of the Loom.

Product-based TV shows gearing for mini-comeback this year and next

Product-generated TV programming is down sharply from past seasons, but not out entirely. In fact, a half dozen such projects are due this year or next as series or specials.

On the TV networks, NBC has slated *Captain N: The Game Master* as a Saturday morning cartoon series, while CBS has ordered *The Noid* as an animated special for primetime telecast in the coming season. *Captain N* will be built around various Nintendo videogame characters, while *The Noid* is a character from Domino's Pizza commercials.

In syndication, toy-inspired animation series will include *The Super Mario Brothers Super Show* and *Maxie's World*, both animated by DIC Enterprises. The former is based on the popular Nintendo videogame characters while Maxie will be the cartoon version of Hasbro's fashion doll. In addition, the two pioneers of the toy-generated cartoon trend begun in the early 1980s are staging comebacks. DIC is producing new episodes for *G.I. Joe*, based on the durable Hasbro action figure line, and Parafrance Communications is doing *The New Adventures of He-Man*, a spinoff of Mattel's Masters of the Universe. Early this year Mattel said it was phasing out the Masters line while continuing He-Man.

All expect some degree of flak from Action for Children's Television and other critics of so-called "program-length commercials," although they feel the criticism is not justified.

A primetime boost? A year ago, Judy Price, CBS' vice president of children's programming, had considered *The Noid* for Saturday morning before ultimately rejecting it. Now CBS is planning to showcase the Domino's Pizza character in a half-hour primetime special, to be coproduced by TMS Entertainment and Southern Star Productions. "If it works, maybe I'll be reinterested," says Price. "Primetime helped establish *Garfield* and I just walked in and convinced Jim [Davis] to do Saturday morning."

Although there "possibly" would be flak from ACT and others were *The Noid* to become a kids' series, Price maintains, "You could call *Sesame Street* and Disney into question too. They merchandise to children too and they're never really taken to task for it. Plus, they control what gets on their shows. On network, we the networks control content, not the producers."

Captain N was pitched to CBS several times but Price says she passed because at that point "it wasn't a character-driven show." Now, however, Andy Heyward, DIC Enterprises president, asserts that it is character-driven.

No 'Nintendoland.' Although NBC press releases initially had said that *Captain N* would take place in "Nintendoland," Phyllis Tucker Vinson, NBC's vice president of children's and family programs, emphasizes that that has been renamed as "Videoland... You'll never hear the word Nintendo on the show." Even so, she expects to get some heat from the ACT people.

"Originally Nintendo didn't want us to do a show based on its games," says Heyward, and they still do not plan to advertise on that or *Mario Brothers* since its products already are in high demand. Referring to past failures in toy-based animation, he states that content still is the key factor in the success or failure of such series, and that the toy association alone will not assure success with the small fry. As for the toy/program linkup concept, he too points to *Sesame Street* as doing much the same thing.

CBS' Price says that *The California Raisins* is her only Saturday newcomer "presold" by licensed merchandise, as well as by California Raisin Advisory Board commercials and CBS primetime specials. Those characters have become "hot with young and old, boys and girls, men and women," she says. At the same time, the programming executive adds, "We always have to keep trying to do more than just known characters. We do want to build a base of hits for the



Maxie, Hasbro's fashion doll rival to Mattel's Barbie, will star in a cartoon series called "Maxie's World."

future. *The Muppet Babies*, for example, is headed for its sixth season, so there will come the point where we have diminishing returns. We are in development now with Jim Henson for future programming to prepare for when *Muppet Babies* leaves the schedule or is cut [from its present hour]."

TBS, BBC tie on Attenborough

Turner Broadcasting System has acquired the exclusive TV rights in the U.S.: to two series, *The Trials of Life*, and *Lost Worlds*, both written and hosted by Sir David Attenborough. The agreement is with BBC Coproductions. *Trials of Life*, a 12-part hour series, will air sometime in 1991.

Lost Worlds, a four-parter hour program, debuts in 1990. Dates and which network, TBS or TNT, will air the shows have not yet been determined. The budget for *Life* is said to be between \$5 million and \$6 million, according to a spokesperson.

For Attenborough, the deal represents "a huge vote of confidence" on the part of TBS as a major supplier of environmental programming. *Life* examines animal behavior, tracing life cycles and focusing on how they survive.

Other planned episodes will be shot in Africa, Malaysia and Amazonian Peru, among other areas. *Lost Worlds* studies the mystery of fossils, and production has already been completed. Two of his programs, *Life on Earth* and *The Living Planet*, were among the top-rated programs aired on PBS.

NATAS Emmy rules go regional

The National Academy of Television Arts and Sciences' board of trustees has adopted a proposal to expand the eligibility of stations, programs and individuals in upcoming local Emmy Awards competitions.

Under the change, effective immediately, NATAS execs say that members of the TV industry in over 90% of the U.S. now will be eligible for local Emmy consideration, versus about 31% previously.

To illustrate its more regional thrust, NATAS says personalities, programs and technicians can qualify for Emmy Awards nominations by submitting forms to one of the 17 primary NATAS chapter cities. For instance, the Washington chapter would consider entrants from Baltimore, Richmond, Newport News and other cities on Washington's perimeter.

Broadened bases. Similarly, the Nashville chapter now will consider entrants from not only all of Tennessee but from Alabama, Kentucky and North and South Carolina. Moreover, the Boston chapter will accept entries from all of New England, while the San Francisco chapter covers all of Northern California. The Denver unit will handle all of Colorado, just as New York City handles all of New York state, and Detroit all of Michigan, NATAS execs explain.

"We expect most Emmy entrants outside the chapter cities will also become members of NATAS," says Michael Duncan of the Nashville chapter and a mem-



NATAS chapter execs Michael Duncan, l., of Nashville and Robert Behrens, r., discuss the recent restructuring of local Emmy entry rules.

ber of the committee that approved the restructure, "although membership will not be a prerequisite to be nominated for or receive an Emmy." Others feel that those outside the primary chapters may eventually want to organize their own chapter.

That already has happened in Orlando, where TV professionals and station execs have petitioned NATAS to open a chapter. That grew out of the fact that the Miami chapter has been offering Emmys for the entire state of Florida since 1981, says Robert Behrens of Miami, another member of the committee that developed the new guidelines.

Valvoline backs CBS driving test

CBS will air *The National Driving Test* as a one-hour primetime special on Aug. 29, under Valvoline Oil Co. sponsorship.

The special, airing at 10 p.m. (ET) with Christopher Reeve as the host, will test viewers' knowledge of driving techniques and rules of the road. Executive producer is Susan Winston, the one-time *Good Morning America* producer on ABC.

Forms for the test as well as the official booklet will be offered via ads in *TV Guide* and *USA Today* and Valvoline retailers. "The timing of the programming is key," says John Barr, Valvoline president/CEO, "as it just precedes Labor Day, which traditionally claims more lives than any other holiday."

ABC's 'Jekyll' a British coventure

Jekyll and Hyde, a two-hour TV movie that retells the Robert Louis Stevenson classic, is due this fall on ABC, with Michael Caine as the star.

The drama will be a coproduction of King Features Entertainment's King-Phoenix Productions and London Weekend Television. King-Phoenix also will produce *Challenger* for ABC, about the 1986 space shuttle tragedy.

Caine last season starred in *Jack the Ripper* for CBS.

Hallmark adds to 'Hall of Fame'

Hallmark Cards has at least three *Hallmark Hall of Fame* drama specials slated for 1989-90 on two TV networks.

The Kansas City-based greeting card giant's latest titles will include *The Shell Seekers*, due on ABC with Angela Lansbury starring and Marian Rees Productions producing. Two others are scheduled for CBS: *Caroline?* starring Stephanie Zimbalist and produced by Barry & Enright Productions, and *Face to Face*, featuring Elizabeth Montgomery and produced by Qintex Entertainment.

According to some industry sources, Hallmark also is considering NBC's *The Old Man and the Sea*, with Anthony Quinn; Storke Enterprises and Green Pond Productions are coproducing.

Meanwhile, CBS says that Lansbury, who earlier this year renewed her *Murder, She Wrote* contract, will ease her workload somewhat on that hit series. She "will have reduced performances in some episodes... 25% to 30%" this season, says Kim LeMasters, CBS Entertainment's president. Denying she would merely "bookend" those stories, he stresses, "She will not just introduce the show, walk away and return at the end."

Act III expands TV source books

Act III Publishing, New York, has just published the *1989 Television Programming Source Books*, a four-volume set encompassing more than 30,000 movies and 14,000 TV series listings.

Three of the volumes cover movie listings and distribution packages. The fourth includes not only TV series but thousands of mini-series and specials.

The annuals, sold at \$690 for full subscriptions, were acquired by Act III in early 1988 from National Video Clearing House, whose Broadcast Information Bureau published them. Volumes 2 and 3, on film packages and series respectively, can be bought separately, for \$420 and \$315.

ABC plans specials on Antarctic trek

ABC Television Network will air four primetime specials on the progress of the upcoming Trans-Antarctica Expedition, concluding in March.

All of the primetimers, to air in the tough Sunday 7 p.m. (ET) time period, will be produced by ABC Sports. A fifth special will air on a Sunday afternoon.

The initial hourlong show will describe the planned seven-month, 4,000-mile expedition and present "Up Close and Personal" vignettes on the six crew members, each representing a different nation. The second special, on Aug. 20, will be followed by another on Dec. 17, as the crew reaches the halfway mark, the South Pole. The latter special will be fully sponsored by Gore-Tex.

The March 4 telecast will show the group reaching the end of its journey, which Dennis Swanson, ABC Sports president, calls "the first-ever unmechanized traverse of the continent of Antarctica." The five-part package will conclude on March 25 as a 90-minute recap, starting at 4:30 p.m.

The programs will be produced by ABC Sports and Les Film D'Ici of France, with ABC's Geoffrey Mason as executive producer. ABC Sports commentators Bob Beattie and Sam Posey will supply the narration for the shows and will be flown in and out periodically for on-site interviews.

NATAS global Emmy deadline

The National Academy of Television Arts & Sciences' International Council has set a Sept. 12 entry deadline for the International Emmy Awards.

Other entry details for programming initially shown outside the U.S. from July 1, 1988 to June 30, 1989, are available from NATAS at 142 West 57th St., New York 10019.

The 18 finalists in various categories will be announced Oct. 30 and the six winners unveiled at a gala dinner on Nov. 20.

Ceslik inks initial consultancy clients

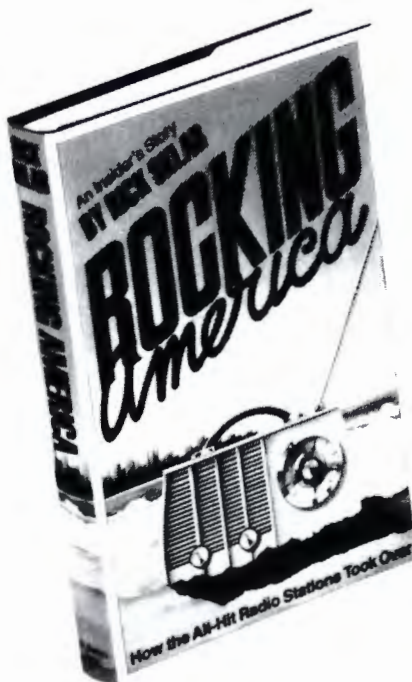
Joe Ceslik, most recently vice president and general sales manager of U.S. syndication at DLT Entertainment, has formed a TV consultancy and signed his first clients. The new company, JC Entertainment, is headquartered in New York at 575 Madison Ave.

According to Ceslik, the new firm has signed one distributor and two

producers, JM Entertainment, distribution company, and Lansing & Associates and Mort Kasman Productions, as clients. While at DLT, Ceslik was responsible most recently for the barter sales campaign of *Mystery Wheel of Adventure* and earlier for *Three's Company* and *Benny Hill*. Prior to DLT, Ceslik as executive vice president of sales at ITC Entertainment helped direct *The Muppet Show* campaign.

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Two fall preview specials planned

CBS plans a one-hour *CBS Premiere Preview Spectacular* for September telecast as part of its promotional tie-in with K mart. NBC also plans a preview—but in home video.

The CBS primetime special will be formatted in such a way that each affiliate will have an unspecified amount of local time within the hour to highlight its own new-season projects, according to George Schweitzer, senior vice president-communications, CBS/Broadcast Group.

NBC is taking a different tack. As yet another part of the barrage of three-network promotional activity due late this summer and fall, the peacock network will produce *Behind the Scenes at America's Favorite Network*. This one-hour video magazine will be sent free to consumers who buy five-packs of blank Scotch videotape from 3M Co. between mid-August and December. Besides featuring previews of NBC's five new primetime series as well as its movies and specials, this special will include interviews with many NBC stars, according to Alan Cohen, NBC's vice president, network marketing.

Goodwill Games score '90 sales

Turner Program Services, Atlanta, has so far reached agreements in principle with broadcasters in more than 20 nations to carry the 1990 Goodwill Games, to originate from Seattle.

In the U.S., where Turner is offering some 80 hours of cable-exclusive coverage, more than 90% of the top 25 MSOs have now committed, reaching more than 30 million subscribing households.

Eastman Kodak and Wendy's International are the latest to sign on as official sponsors of the event.

Previously signed sponsors include Pepsi-Cola, Gillette, Anheuser-Busch and Time Inc.

A quadrennial sports competition, the Goodwill Games will return to Russia in summer 1994 and to the U.S. in 1998.

Same old song, but new 'toons

For the first time in more than two decades, there will be an animation series in 1989-90 primetime—Fox Network's *The Simpsons*.

A spinoff of the family of characters featured in the "bumpers" of Fox's *Tracey Ullman Show*, *The Simpsons* has been ordered as a midseason backup.

CBS, meanwhile, has ordered Lorimar Telepictures' *The People Next Door* for fall, a live-action sitcom that will mix in some animation and special effects to literally make the cartoonist character's imagination come alive.

Despite *The Flintstones*' becoming the first animated primetime series, and a hit, in September 1960, and subsequent '60s primetimers like *The Jetsons* and *Jonny Quest*—all from Hanna-Barbera Productions—animation has since been ignored as a primetime category. A few years ago, NBC under Fred Silverman had considered airing the pilot for the *Flash Gordon* cartoon series in primetime, but ultimately opted to stay in Saturday morning.

Blame Roger Rabbit. "It's been well over 20 years since an animated series aired in primetime," said a Saatchi & Saatchi Advertising pilot development report, noting "the success of *Who Framed Roger Rabbit?* inspired three animated concepts" for 1989-90 consideration.

One of the two other unsold pilots blended animation and live action as in *Roger Rabbit—Hollywood Dog*, which Lorimar Telepictures developed for The Fox Network. The other was the all-animation *Hound Town*, created for NBC by Ralph Bakshi Productions, Sternin & Fraser Ink with Columbia Pictures TV.

Judy Price, CBS' vice president of children's programming, points to *Roger Rabbit* for "repopularizing certain forms. For example, *Bugs Bunny* was the mainstay of ABC's schedule last season, although it was not that big a success for ABC the previous two years on ABC or on CBS for years before that"—except among adults. Even last season, *Bugs* was No. 1 in households but not with kids 2-11 (topped by CBS' *Garfield* and *Pee-wee's Playhouse*). It took *Rabbit* to spark excitement among the small fry, she feels.

Price notes that other Saturday morning shows popular among parents and other adults include ABC's *Winnie the Pooh*, CBS' *Muppet Babies* and *Garfield* and NBC's *Smurfs*. However, Michael Brockman, president of ABC's daytime, children's and late night entertainment, emphasizes, "Adults watch all Saturday morning shows to a certain degree—but they're targeted for kids."

CBS highest on primetime cartoons

The networks, especially CBS, again plan numerous primetime animated specials, chiefly for the pre-Christmas season and sweeps periods.

CBS' *Charlie Brown* package, which last season included the eight-part *This Is America, Charlie Brown*, this year will include a 40th anniversary salute. In addition, CBS will offer specials starring Bugs Bunny, Daffy Duck, Garfield, Cathy and the Claymation characters. Its durable yuletide roster will include *Frosty the Snowman* and *Rudolph the Red-Nosed Reindeer*.

Nielsen updates VCR, cable levels

Nielsen Media Research reports that pay cable penetration reached 29.4% of U.S. TV households last May, up from 28.3% in May 1988 and 22.6% five years ago, in May 1983.

VCRs now are in 65.5% of all TV homes, up from 59% in May '88 and a mere 7.3% five years ago.

According to Nielsen, the top three DMAs in terms of VCR penetration are Anchorage, Fairbanks and Las Vegas, each above 76%, while the top three in pay cable penetration are Laredo, Honolulu and Norfolk-Portsmouth-Newport News, each above 44%.

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Cable Programming

ESPN will celebrate its 10th anniversary with a 90-minute special on Sept. 8. Chris Berman, its host, will announce ESPN's choices of the athlete, team, event and story of the decade. On Sept. 3, ESPN will begin a mythical eight-week "NFL Dream Season" football series. Produced by NFL Films, the series will divide the 20 most outstanding teams of the past 40 years into four divisions, with each game's outcome decided by computer. The Oct. 29 finale will be the Dream Bowl.

WTBS Atlanta has set the premiere of *Earthbeat*, its new environmental magazine series, for Oct. 15 instead of Sept. 10. Airing at 11 p.m. (ET), the series will be underwritten in part by the National Humane Society and Thompson Vitamins.

The Family Channel's fall prime-time specials will include a two-hour *The Littles* on Sept. 5 and 8; an animated *Oliver Twist* on Nov. 24, *Santa and the Three Bears* on Nov. 25 and Dec. 17; and an animated *Treasure Island* on Dec. 22.

Home Box Office, which began its animated *Babar* cartoon series last season with 13 episodes, has ordered 52 more over the next five years, coproduced by Nelvana Productions, Clifford Ross Co. and Canadian Broadcasting Corp.

Nickelodeon's Nick at Nite has acquired rights to two classic off-network sitcoms. It bought 74 episodes of *Bewitched* from Saatchi & Saatchi Advertising for a Sept. 4 primetime premiere plus 170 episodes of *Green Acres* via Orion Television Syndication for a Nov. 6 start. Nickelodeon will shift its program production to Universal Studios Florida, Orlando, in May 1990.

The Disney Channel has ordered 15 more episodes of *Kids Incorporated* this summer, bringing that to 106 half-hours. The series is produced by Lynch/Biller Productions and Qintex Entertainment.

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Zooming in on People

Maura Schwartz has become vice president of worldwide program distribution, **Russell Watkins International**, Encino, Calif. She had been director of sports marketing, CBS Broadcast International, New York.

Diane L. Sass is now vice president of marketing services at **Multi-**

media Entertainment, New York. She was vice president of research and marketing, Fox Television Stations.

Eric Marx has been promoted to director, motion pictures, syndication at **Columbia Pictures Television**, Burbank, including the barter-syndicated *Columbia Night at the Movies*, Columbia Showcase I and Embassy III. He has been manager of the department since 1987.

Syndication shorts

Advertiser Syndicated Television Assn., New York, will jointly sponsor the European Conference on Advertiser-Supported Programming in London on Nov. 22 with the U.K.'s **Independent Programme Producers Assn.** Sessions will explore ways to implement barter distribution in Europe. ASTA had indicated last April at MIP-TV that it planned a series of discussions to explain the merits of barter to Europeans (TV/RADIO AGE, May 1).

NBC News Productions, a new arm of NBC News, will produce *Adventures in Space*, the four-hour special in which host Leonard Nimoy will trace the history of the U.S. space program (TV/RADIO AGE, June 26). The special will be shown on the seven NBC-owned stations and barter-syndicated by LBS Communications in the U.S., with TV Horizons handling the ad sales. The program, given a Sept. 18-Nov. 12 window, also will be distributed globally by LBS International.

Worldvision Enterprises' *Twin Peaks*, a 1990 dramatic series, has been sold to broadcasters in Europe, Canada and Australia.

Cluster Television's *Muppet Babies* is making its syndication bow on Sept. 18. The animated Jim Henson-created series also is heading into its sixth season on CBS' Saturday morning slate.



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Television/Radio Age

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

TELEVISION/RADIO AGE

Station Report

August 7, 1989

ASSISTING EDUCATION

In partnership with two local businesses, **KOCO-TV Oklahoma City** has set out to improve commitment to education through its **Project Challenge**. Its efforts have included a documentary, a **Fun Club** and a hotline./57

READ IT ON TELEVISION

WYFF-TV Greenville, S.C. took on a lot when it decided to teach reading. The cost of **160 half-hour lessons** comes to well over **\$100,000** in people hours, facilities and air time./58

BUYER'S OPINION

The **Benjamin Moore Paint Co.** finds its co-op advertising program for dealers a lot more effective now that it's instituted formal controls. And radio's the medium of choice./59

SPOTLIGHT ON...

Bruno Crea, senior vice president, associate media director at **BBDO New York**, has had significant impact on the media people now coming up the ladder at the agency./61

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nearly every
day.”**

**Joe Bruno
Vice President/Engineering
WMAR-TV
Baltimore, MD**



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KOCO-TV lines up 'partners' to lend a helping hand to education

The ambitious public service projects required to either teach people to read or inspire community-wide action to do so can be an expensive proposition.



Douglas Smith, vice president, general manager of WYFF-TV Greenville, S.C. estimates the cost of his station's teaching project, adding up to 160 half-hour reading lessons, comes to well over \$100,000 in people hours, facilities and air time. (See following story.)

At KOCO-TV Oklahoma City, general sales manager Lou Morlino agrees: "A community outreach campaign as comprehensive as our Project Challenge requires a total commitment departmentally within our station. This effort translates into a substantial monetary commitment when you consider the news and promotional air time, production, and the person power needed to implement such a campaign over the course of a year. And ours has stretched out into a three year campaign. Although we consider these expenditures an investment in Oklahoma's future, nonetheless, it is a monetary outlay."

Helping with costs. So to defer some of the costs, Morlino says, KOCO "has very selectively taken on partners from the business community. Our partners, Gilt Edge Farms and First Interstate Bank, recognize the importance of improving the educational standard in Oklahoma. Our future growth, both socially and economically, depends on it.

"Not only does this partnership enable 5 Alive to meet a serious need: it also provides our business partners with a unique vehicle that establishes their commitment to the community."

Further, KOCO promotion people explain that these partners' names appear on awards and on collateral brochures and other printed materials, "thus stretching the image and goodwill effect of their ad dollars far beyond their commercial air time alone."

Both stations launched their projects last year. Gannett's ABC affiliate KOCO-TV calls its three year effort Project Challenge. Newest wrinkle is the station's 5 Alive Fun Club, aimed at making learning fun for kids. Club members from four to 14 are eligible for special prizes, discounts and surprises throughout the year.



Club events kicked off in July with free admission to 89er baseball games, and Enterprise Square USA offers club members free admission to its free enterprise museum, and there are discounts for visits to the zoo.

Expanding effort. But the Fun Club is only one more add-on to a Project Challenge that keeps expanding its scope as it goes along. It started last September as an effort to do something about the state's half million residents who are functionally illiterate and the fact that Oklahoma taxpayers "pay over \$1 billion a year for the social and economic problems caused by illiteracy." KOCO president and general manager Tom Kirby wanted "to be from a state where everyone goes to school."

First on-air batter, last September 14, was the half hour primetime documentary *Project Challenge*, hosted by news anchor Jane Jayroe. This underlined the high cost of illiteracy in terms of the social and financial crippler it is to the state's economy as well as to its



Lou Morlino

primary victims, those whose low reading skills hobble their chances in the job market.

Then four days later Jayroe and public affairs director Carol Wilkinson hosted the half hour *Challenge '88*, detailing the many community outreach projects focusing on illiteracy and continuing education in Oklahoma. At the same time, with the help of Southwestern Bell and the Oklahoma Educational Television Authority, business breakfasts were organized in 91 communities across the state. At each one the OETA aired a 16-minute tape produced by KOCO that described the problem of illiteracy, pointed out its crippling effects, and encouraged the business community to join the fight to upgrade education.

Business support. Morlino says over 500 business people and community leaders attended the breakfast in Oklahoma City and more than 4,500 gathered at the other 90 locations. And each guest was given a Project Challenge brochure describing the project and including a list of literacy resources.

The next off-air outreach event was staged at the 1988 Oklahoma State Fair. With attendance of over 2 million, the fair offered KOCO an ideal setting to distribute information on literacy. With the help of volunteers from the Oklahoma Literacy Coalition, the station organized three special weekend events: Literacy Volunteering, a Focus on Libraries and Reading, and Family

(Continued on page 58)

WYFF-TV produces on-air lessons to boost area's literacy rate

WYFF-TV Greenville-Spartanburg-Asheville is another NBC affiliate that had already launched an extensive educational project of its own (see *Station Report*, July 10) before NBC itself came up with its network campaign, *The More You Know*, to spotlight education.



Douglas A. Smith, vice president, general manager, recalls that WYFF started its on-air teaching project, Learning for Living, after South Carolina Governor Carroll

Campbell called on the private sector for help with the state's literacy problem.

Smith described the situation like this in an on-air editorial: "There are tens of thousands of unemployed adults who cannot get or hold jobs simply because they cannot read or write. There are tens of thousands more who are underemployed because they lack the education to move up into better paying jobs. And there are thousands more who stand to lose their jobs in the near future as greater skills are required by advancing technology. Raising the educational level in our state would raise the standard of living by providing more and better jobs while reducing the expense for crime, welfare and social needs."



Douglas Smith

Find it, we'll run it. So following the Governor's call to action, Smith told Greenville educators that if they could find the right show, WYFF would give it an early morning time period. Maybe some pub-

(Continued on page 59)

KOCO-TV and 'partners' lend a helping hand to education

(from page 57)

Reading. Brochures, buttons and volunteer pamphlets were available for fair visitors, and the back page of *The Daily Oklahoman* TV supplement advertised the 17-day event to 350,000 readers.

KOCO promotion manager Sheila Phipps says every department, from sales to public affairs and promotion, "invested manpower and countless hours to our effort. And we've designated one fulltime and one parttime employee specifically to Project Challenge. Vignettes fill area TV screens with slice-of-life scenes relating to literacy. And the commitment has spread to the business community, where both employers and employees are volunteering time to literacy and to continuing education. Personalities like Charley Pride, Sally Jessy Raphael and Candice Earley star in our *Take the Challenge* PSAs. And a monthly newsletter goes to hundreds of businesses and agencies who have taken up our challenge to help fight illiteracy."

Other elements of Project Challenge include Oklahoma's Best, honoring outstanding teachers, *The A Team*, a weekly news segment featuring students who excel academically, and in each of

KOCO's five daily newscasts at least one story is about education.

Game shows. There are also two game shows, *Basal Ball* and *Challenge Bowl*. The latter, patterned after the original *G.E. College Bowl*, pits teams from area junior high schools answering test questions on the various academic subjects. Weekly winners earn prizes for both their team and their school. And to stimulate youngsters to watch KOCO news, *Challenge Bowl* questions are given on the early evening newscast.

Meanwhile, this year, besides the weekly *Challenge '89* half hour that includes interviews with educators, students, business leaders and public officials involved in education, a documentary, *Where the Jobs Are*, highlighted the importance of education in qualifying for better jobs.

Off-air activities include organization of a Challenge Corps of high school students who volunteer to tutor other youngsters. And KOCO's annual Christmas toy drive added a special education-related appeal for children's books. Phipps says over 3,000 books were collected for the Ho Ho Memorial Library at Children's Memorial

Hospital. Ho Ho was KOCO's children's clown host for 30 years, and the children's hospital was one of his favorite causes.

Phipps calls results "dramatic." She says before Project Challenge, calls to the Literacy Hotline averaged only 30 a month and are now averaging over 250. She also reports:

- New reading students "pouring in faster than tutors can handle them"
- Tutors volunteering faster than they can be trained
- Colleges reporting "significant increases" in inquiries about continuing education
- Adults returning to complete high school in record numbers
- Dozens of businesses starting their own programs to help employees continue their education
- The Gannett Foundation contributing over \$50,000 directly to literacy projects in Oklahoma

This May, KOCO received an Award of Excellence from Oklahoma's State Department of Education, one of several honors earned by *Project Challenge*. The station was also one of 13 honorees to share \$39,000 in cash prizes at the annual Scripps Howard Foundation National Journalism Awards.

(from page 58)

lic television station somewhere already had what was needed on tape.

The educators conducted a search but came up empty. But they also said they thought they could get a government grant to hire a teaching team to write a basic reading curriculum suitable for televising. Recalls Smith: "We said fine, assuming without giving it a lot of thought that they were probably talking about 13 or maybe even 26 half hours. But after they had their grant and their teaching team had applied a lot of thought, they said they'd need more than 100 different half hours to do the job right. In the end, it turned out to be 160 half hours."

"If we teach just a few people to read, we think it will be well worth it."

They are directed to adults at or below a fourth grade reading level and designed to teach life skills by incorporating phonetics, sight word and language experience. Each broadcast lesson is supported by a printed lesson workbook that was distributed through adult education centers, high schools and technical colleges in WYFF's viewing area.

TV production started last September with a target air date of October 24, 1988. But Smith says, "We quickly discovered that producing instructional programs was unlike other projects we'd done. Our television teachers were the team from the Adult Education staff of the Greenville County School District who had written the lesson plans, and it took a while for each of them to adapt to the studio lights, cameras and all the distractions of a television taping session. It was hardly the environment of the controlled classroom situation they were used to. How-

(Continued on page 60)

One Buyer's Opinion



Client gains better control of co-op funds

Rothstein

Before 1986, The Benjamin Moore Paint Co. had no organized co-op advertising effort. It let its dealers spend the money any way they wanted so long as it was within the rules of its written co-op program. But Benjamin Moore felt it was not getting the most impact out of its program.

So in 1986 the company switched to an organized dealer group advertising program that would give it control:

- **Control of dollars.** The company wanted to be able to control how many co-op dollars would be spent. Before this it really wasn't sure how many dollars would actually be redeemed.
- **Control of media.** Benjamin Moore wanted to be in a position to decide the best medium to spread its message effectively.
- **Control of creative.** The company wanted one common theme, one common look and feel in its creative product. This can't be done when creative is left to the individual retailers.
- **Control of timing.** Benjamin Moore wanted its dollars spent during the best times of the year to sell paint, preferably during spring and fall. This way dealer advertising is organized into a concentrated period and not scattered.

Because of this new organized approach, Benjamin Moore salespeople can now use the promise of the upcoming advertising to sell in additional product that they might not be able to otherwise. The advertising provides the sell-through.

When Benjamin Moore decided on the organized approach, it had to decide which medium to use. Radio was the logical choice. We felt radio could really home in and target our primary and secondary demos of women 25 to 54 and men 25-plus better than any other medium. And radio's reach is vital in a dealer group program. With well over 200 participating dealers in the New York area alone, radio penetrates each marketing area very well at an extremely efficient cost. And you can't beat radio's immediacy.

Finally, radio allows so much creativity. We can paint pictures for the listeners. In doing this, we tried to target Benjamin Moore's three unique selling propositions: color, selection, and 100 years of quality.

In 1986, 150 out of a potential universe of approximately 300 dealers in the New York Metro Area participated in our first organized co-op effort. The next year 175 dealers took part. By 1988 it was 195 dealers and this year, 225 dealers out of 300 are on board.

As for results, we have experienced record setting sales each year since the onset of organized programs for Benjamin Moore's Eastern Division. Every year has produced double digit increases.

Of course, Benjamin Moore's success certainly translates into its retailers' own success. And Benjamin Moore's dealers have been able to use a medium like radio very effectively. Before the company's organized and coordinated approach most of the individual dealers had had difficulty buying an effective schedule.—**Larry Rothstein**, president, Co-operative Advertising Associates, before 22nd Annual Radio Workshop co-sponsored by the Radio Advertising Bureau and the New York Market Radio Broadcasters Association

Appointments

Stations



Bill Bengtson has been elected senior vice president/television for Price Communications. He joined Price in 1985 and in addition to his new post will continue as vice president, general manager of KSNF-TV Joplin-Pittsburg. Bengtson is a

past president of the Kansas Association of Broadcasters and has served on the Television Board of Directors of the NAB.



Merritt S. Rose, Jr. has been promoted to succeed **Clifton L. Conley** as vice president, general manager of Cox Enterprises' WFTV(TV) Orlando. Conley is retiring after 24 years with Cox. Rose joined Cox in 1960 and now transfers from

WSOC-TV Charlotte, N.C. where he had been director of sales and marketing.

Michael P. Norten has been named general manager of KOLD-TV Tucson, Ariz. He moves in to the News-Press & Gazette station from Phoenix where he had been general sales manager of KNXV-TV.

Robert Quigley is the new station manager at KXIV-TV Salt Lake City, owned by American Television of Utah. He had been assistant general manager and director of operations for Skaggs Telecommunications Service.

(Continued on page 62)

WYFF-TV produces on-air lessons to boost area's literacy

(from page 59)

ever, they soon became pros under the guidance of our director, Anne Carnegie. The use of over 100 pages of graphics for each lesson required about five to seven hours of production to complete each half hour televised lesson."

Studio shut down. On top of everything else, during production of the initial 20 lessons, WYFF was undergoing major construction that closed down the studios for every thing except the daily newscasts. Production for *Learning for Living* had to move to a local high school auditorium.

Smith describes the televised lessons as "designed to replicate classroom teaching techniques and allow time for the student at home to respond to instruction before moving on to the next step." To insure that the broadcast presentations were working, the first 10 taped lessons were tested in several adult education classroom situations and the taped tests proved successful.

Then the station launched its promotion campaign to attract participation in the series when it premiered in October. Governor Campbell and WYFF's own air personalities were featured in PSAs that included 800 phone numbers

so viewers could call for information about the series and where they could pick up the free printed lesson plans.

The series bowed Oct. 24, airing twice daily at 2:30 a.m. and 5:30 a.m., Monday through Friday, time periods selected to make the lessons available to shift workers in the market. The programs were scheduled to air for 32 consecutive weeks through this June, then go into reruns starting in September.

Eight years worth. Smith estimates that the production and air time for the series add up to a station investment of \$100,000. "But it's democracy at its best, with public officials recognizing the problem, enlisting the aid of the private sector, and both joining forces for a possible solution. If we teach just a few people to read, we think it will be well worth it."

Meanwhile, Smith says, "We've already identified approximately 1,200 individuals who participated in the first run of our lesson series. In several cases the lessons have been recorded on a VCR for use in group situations—three high school special education classes, a prison rehabilitation program, two dialysis centers and a program for dependent mothers."

He adds that articles on the project have appeared in educational

journals, and the station has received numerous inquiries from other stations and educational groups in other markets for permission to use the tapes. Says Smith: "Our answer is yes. The series is available for charges that cover no more than our dubbing and handling costs."

And he adds, "We couldn't possibly have done it all without the cooperation of our Chamber of Commerce, the Governor's office, the Literacy Association, the Alliance for Quality Education and the Greenville and State Education Systems. And although we never went into this with an intent to recruit sponsors, we could certainly use a corporate underwriter or two to help with our out-of-pocket costs."

Meanwhile, in addition to WYFF's own broadcasts, South Carolina Public Television will broadcast the *Learning for Living* lessons at 5:30 in the afternoon starting this fall, and two toll-free 800 numbers are being donated for student recruitment and referral to the nearest local adult education center. The state Office of Adult Education is donating the service for South Carolina residents, and the National Dropout Prevention Center at Clemson University is donating the service for North Carolina and Georgia residents.

Spotlight On...

Bruno Crea



*Senior vice president,
associate media director
BBDO New York*

When Bruno Crea was honored recently with one of only four annual Founders Award medals by BBDO, Phil Dusenberry, chairman and CEO of BBDO New York, who made the presentation, cited Crea's "skill in planning and buying, his decency, his regard for the people who work with him, and his desire and ability to teach."

Says Crea: "I'm not exactly a tenured professor at BBDO. And as our newer associates have come up through the ranks, they've taken over the seminars I used to run when I was a more junior level media

staffer. On the other hand, I do enjoy working with our junior people. Anytime they have a problem and I'm not out at a client's office or helping out with a new business presentation, my door is always open to them. I'm available and accessible. I guess the people Phil asked before he made the presentation told him they learned something when they talk to me, and I hope they did."

For all the talk of "new media," Crea notes, "The traditional television and radio networks, the major cable networks and syndicated programs, and the major magazines still get the bulk of most budgets. The main reason, despite a degree of audience fragmentation and our continuing experimentation around the edges in areas like point-of-purchase radio in supermarkets and various videotex applications in department stores or personalized ads in magazines, is that the traditional media still do the job. Also, in spite of the way the TV network salespeople may talk about them as 'new media,' cable and syndication are hardly new. They've been around long enough so that the credibility is there."

Nevertheless, adds Crea, "So long as clients keep looking for more productive ways to invest their media dollars, we'll continue to experiment with the various new options still in the testing stage or yet to come."

The Founders Award, says BBDO, is earned by "those who make a significant contribution to the agency, to those who have gone the extra mile and who take on the tough assignments. It's awarded to those who think more of doing for the company than doing for themselves."

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KAER and KFBK (AM), Sacramento KFWB, Los Angeles KJQY, San Diego

Westinghouse Broadcasting Company

(from page 60)



Philip Press has been appointed vice president, general manager, sales and marketing, CBS Television Stations, New York. He had been vice president, general manager, national spot sales, CBS Television Stations.



Roland Adeszko has been named general sales manager of WSBT-TV South Bend, Ind. He was formerly a vice president and sales manager with Katz Television in Chicago.

Mark Weidel has been named general sales manager of CBS-owned WCAU Philadelphia. He moves in from Wilmington, Del., where he had been general sales manager for WDEL/WSTW(FM).

Ray Hansen has been promoted to sales manager of WDSI-TV Chattanooga, Tenn. He came to the independent two years ago and now advances from regional sales manager.

Andrew Shenkan has been named general sales manager at WCTI-TV New Bern, N.C. He was formerly an account executive for Blair Television in New York.

Joe Kenneth Caldwell has been promoted to general sales manager of WMGT-TV Macon, Ga. He has been regional sales manager for the past two years.

Representatives

Arthur W. Scott, Jr. has been named president of Adam Young Inc. Scott started his rep career with Young, moved to Petry Television where he was named president in 1978. He returned to Young in 1986 and now moves up from executive vice president, reporting to chairman **Vincent Young**.

James E. Jump and **Michael V. MacLean** have been promoted to vice presidents by Blair Television in Chicago. MacLean is sales manager of the CBS team and Jump heads Blair's Independent sales team there.

Joseph Sommer has joined the Katz Radio Group as manager of research systems in New York. He was previously a metro analyst for Dun & Bradstreet.

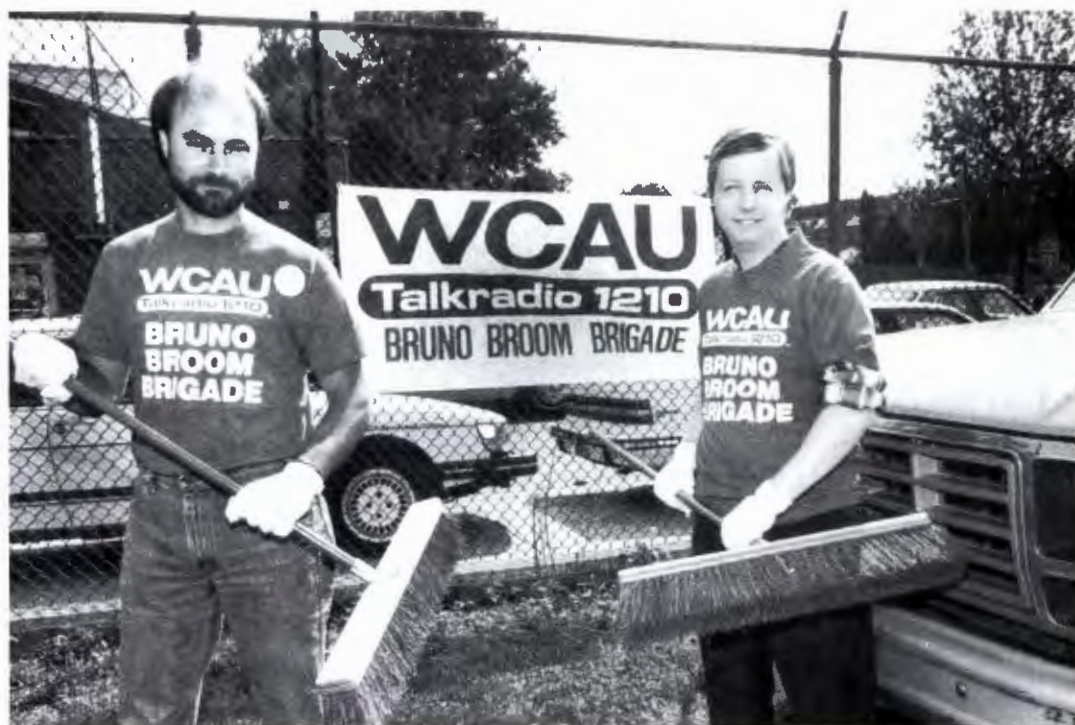
Agencies



Ron Hatcher has joined Burkhardt & Christy Advertising in New York as vice president-media director. He was formerly a vice president-associate media director with McCann-Erickson, working on that agency's Mennen, Sony and Nintendo business.

Janet Shechter has been elected a senior vice president at Ally Gargano/MCA Advertising. The former associate media director for Doyle Dane Bernbach is a group media director at Ally Gargano.

For a cleaner Philadelphia



Doing its bit for a cleaner Philadelphia is the Bruno Broom Brigade, headed by WCAU morning talk host Tony Bruno, l., and his boss, WCAU vice president, general manager, Chris J. Witting, Jr. Prompted by listeners who called in to complain about trash in their neighborhoods, Bruno has been leading listeners and other volunteers in a series of clean sweeps around the city. Cosponsoring the effort is Waste Management of Pennsylvania, which provides tee shirts for the volunteers and sends trash trucks to cart away the sweepings.

Wall Street Report

Network stocks benefit from strong TV upfront market

The strong upfront market and the overall media environment have made Wall Street entertainment analysts somewhat bullish on network stocks. For example, Dennis McAlpine, analyst for Oppenheimer & Co., says upfront increases were helped by initial buys by the auto industry with cost-per-1,000 increases of 10–15% and total purchases of about \$700 million, a \$200 million gain over last year.

Peter Falco, first vice president at Merrill Lynch adds, "We believe that the network stocks can continue to outperform the market in an investment environment characterized by takeover speculation in the media/entertainment group. The prospect of favorable legislative and regulatory changes over the next year or two would also help relative performance."

ABC estimate raised

Merrill Lynch now says its estimate for Capital Cities/ABC of \$26 per share earnings appears conservative. It's currently on the record for \$26.63, compared with \$22.31 in '88, and it projects to \$32.85 in 1990.

Meanwhile, Mabon, Nugent & Co. has stuck with its '89 estimate of \$26.50 and raised 1990 from \$30 to \$32.50. Analyst Raymond L. Katz estimates ABC Television Network sales will be up 6% in 1990 to \$2.49 billion. Among other factors that he points to is a topping out of the proliferation of 15-second commercials, which have helped to restrain the growth of commercial inventory at a time of rising demand by advertisers.

McAlpine notes that CC/ABC's strong stock performance of late has been heightened by speculation about possible takeovers and improving results at Cap Cities' publishing operations. He cautions, "However, at current price levels, we believe the upside in the stock is limited and would wait for a pullback."

CBS: On CC/ABC's coattails?

The strong movement of CBS stock, according to McAlpine, is apparently a matter of its riding on CC/ABC's coattails: "We do not consider this move to be justified in view of what could be a weak new season for CBS and the composition of CBS' earnings, with 40% of earnings to come from interest income.

"As long as the financial interest rule is in effect, we do not expect the company to be sold. With that scenario, a P/E multiple of 20× does not seem warranted. Accordingly, we would continue to lighten any holdings in this stock and avoid new purchases."

With the stock recently trading in the low \$200s, Falco of Merrill Lynch estimates the near-term reward/risk at \$220–\$190. He projects EPS increases from 1988's \$11.02 to a slightly better \$11.05 in '89 and

a greatly improved \$13.51 in 1990—up 22.3% from the previous year.

There's a fairly significant difference between this estimate and that of Shearson Lehman Hutton, which is more bullish for '89 but sees no growth in '90. Shearson entertainment analyst Alan Kassan figures on \$12 per share for both years and is taking a neutral posture on CBS stock.

Vestron downgraded

Vestron's need to shut down activities it had diversified into has had its repercussions in the financial world. Shearson's previously neutral posture on the stock has been lowered, with Kassan expecting it to underperform the market by 10–20 points in the near- and short-term.

"Although there has been life after death for other independent film companies," Kassan says, "the future of VV is unclear. Its attempt to evolve from a home video distribution company to a fully integrated independent has hit a brick wall, owing to the poor box office results for its film releases since *Dirty Dancing* and the withdrawal of its bank credit lines.

"As a result, the company had to sharply curtail its future production plans and has hired an investment banker (Merrill Lynch) to find a buyer for the company. Reflecting the large number of shares outstanding (37.4 million of which about 29.4 million is owned and controlled by chairman Austin Furst) and debt levels (\$158 million at Dec. 30, 1988), the current market capitalization of about \$300 million appears high in relation to the quantity of the asset base. Consequently, despite rumors that various foreign companies might try to take over control, we are downgrading our rating."

Compounding matters, Moody's Investors Service has lowered the rating on Vestron's convertible subordinated debentures to Caa from B3, leaving the company under review for further downgrade. The rating agency stated that its action was triggered by Vestron's failure to repay \$25 million of bank debt due on July 3, thereby placing it in technical default.

Moody's adds that the failure of efforts to refinance existing bank debt and fund its reduced level of ongoing operations would possibly result in the impairment of unsecured bondholders' principal.

Westwood One 'speculative'

Oppenheimer & Co. has lowered its fiscal 1989 earnings estimate for Westwood One from a no earnings, no loss situation (*Wall Street Report*, June 26) to a minus 10–20 cents per share. This compares with plus 12 cents in fiscal 1988. The 1990 estimate remains at 50 cents.

McAlpine says third-quarter results should be close to the break-even point. He notes ratings of the recently acquired KQLZ(FM) Los Angeles are far better than expected, "but the station needs to increase inventory of spots for sale, which it is gradually doing.

"NBC's recovery has been slower than expected, but the trend is in the right direction. We still have a price objective in the mid-teens and would continue to buy for more speculative accounts."

FEEDBACK

Considering the Saturday-morning schedules of the three broadcast networks, children's programming on the basic cable networks, the Disney Afternoon, Fox's ultimate two-hour block and the number of barter-syndicated shows, is there enough advertiser interest to support all this product?



"There is always a need for good, strong entertainment programming that children want to watch. Too, there is certainly an advertiser need. Whether it's enough to fill all the programming that's available or the amount of existing availabilities remains to be seen. The problem is not whether advertiser support is there but that there are only so many time periods the program can run."

*Allen Banks
Executive vice president, media director
Saatchi & Saatchi*



"I think obviously there's much more competition for kid advertisers than there's ever been before. So I think there'll be some filtering out as time goes on. On the other hand, more advertisers are finding a kids' market for their products, including foods previously not advertised to kids. They're finding kid demand for products other than toys, candy and entertainment products. . . Still, there's no question there'll be a splintering."

*Art Heller
Executive vice president,
director of media
Griffin Bacal Inc., New York*



"Overall the business looks good [for 1989-90]. It's a real good kid year. There's plenty of inventory to go around other than on network TV. For '89, the networks are virtually sold out. Spot TV is going wonderfully, at least for toys. Barter syndication is about 50% sold, which is not great. The cable networks are basically add-ons [for advertisers], but this year will be a bit stiffer with the addition of The Family Channel to the kids' marketplace, so they shouldn't be sold out. . . [For 1990-91 and beyond] the Disney two-hour block is really part of syndication. If Fox plays its cards right, it can ultimately take on Disney and beat 'em. A number of Fox affiliates also carry Disney, but come '91, Fox could expand because stations have more to gain from Fox."

*Shelly Hirsch
Executive vice president,
entertainment
Bohbot Communications, New York*

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In the Picture

Joseph R. Weber



Program director at WNYW-TV says that though commercial television may not be "overtly educational," today's "smarter kids" are "still learning much more from television than a lot of people realize."

TV for kids and adults, teaching without preaching among WNYW-TV facets

Joe Weber, program director of Fox Television's WNYW-TV New York, observes, "There's nothing right now I could point to as a trend in children's television and say it's moving away from animation to more live action, or vice versa. There's no trend to anything I'd use the word 'educational' to describe. On the other hand, I think we're already starting to see some things in kids' programming that are a part of their education and an important part of their growing up. And part of the reason is, kids today are smarter about a lot of things than we were at the same age."

For instance, Weber notes that in the rating books, kids "are usually lumped under either two to five or six to 11. But INTV [the Association of Independent Television Stations] did some research that found that there's a between group, between kids and teenagers. There's this nine to 15 year old group they found watching a lot of what most people consider adult programming. And they learn a lot from these programs—some good, some not so good. They found these betweens watching a lot of sitcoms, watching news, watching sports, watching Oprah and Phil Donahue."

These kids, he adds, "know things we never knew at that age. Whether they eat the right way or not, they know the right food is important for health. They've seen pictures of people using computers even if they don't use them at school. They know there are new diseases to watch out for like AIDS and Lyme ticks. They know there's a problem with pollution. They know it's killing trees and fish. We never even heard of things like these when we were growing up."

Part of growing up

"So we're going to be seeing children's shows that have things in their story lines like protecting nature and our national parks, and watching out for ticks on the puppy." But, he's quick to add, "These things will be

in there, just coming up in the conversation naturally—not in there like a professor's lecture. And being aware of these new things is part of every kid's growing up today, whether you want to put the label, 'Educational' on it or not. And at least part of the reason kids know about all these things today that we never even heard of is because they've heard about it on television."

Weber adds, "We shouldn't be surprised to see any of these kinds of things showing up in programs for kids, whether they're animated or live action. Neither should we be surprised to see some series for youngsters with formats that some critics will point to and call 'soap operas.' But in any case, we avoid trying to be educational in any obvious, preachy way. That would turn most kids off. If we want them to stay with us and keep watching, yes we can get some information in there, and we can illustrate a moral point here and there in the natural course of our story line. But it has to be done in an entertaining, fun way. The kids have to enjoy it. This is true of many of the animated series like *Ghost Busters* or *Alvin and the Chipmunks*, and it's true of *D. J. Kat* on our Fox stations."

Keep it fun

D. J. is a puppet in a live action setting. But by puppet, says Weber, "I don't mean your conventional marionette on strings. He's a state-of-the-art character who hosts his show from the basement here at WNYW where he has his office. He can make a point about something like air pollution and keep the kids entertained at the same time, without being what you might describe as overtly educational."

But Weber feels television has "not only a role, but an obligation to contribute to the education of adults as well as children. If we look at it that way, much of what our news department does is adult education."

As an example, he points out that WNYW's news, promotion and sales departments "are all involved in our long range project to alert viewers of all ages, from youngsters to oldsters, of the importance of diet and watching your cholesterol level to keep a healthy heart for a longer life. Through the combined work of several departments we've been able to bring even some advertisers into this ongoing public service effort to promote good health."

Weber adds, "This isn't just another one-shot documentary. This is a long range campaign, stretching throughout the rest of the year, and it's great PR for the sponsors as well as great PR for WNYW. It's especially effective for those sponsors who are natural ties. One is an olive oil, which research shows can help cut blood cholesterol and help in digestion. Another is Blue Cross-Blue Shield, who know the same thing the doctors know: the best medicine is preventive common sense applied to what you eat."

Weber describes himself as "probably one of the very few guys in this business with a major in television and a minor in architectural design. So I got involved in a lot of theater in college by way of set design, and when I was still in school I got a part time job at WAKR-TV in Akron. Besides set design, I ended up doing a little of everything from floor manager to running a camera. You name it, I did it there."

Impressive roster of witnesses in House session on Euro quotas

The lineup of witnesses at the hearing was impressive. Several times it was noted that Sir Robert Maxwell, the British version of media giant Rupert Murdoch, flew to the U.S. just to testify. Also testifying were the former director of the British Broadcast Corp., the president of Walt Disney Studios, and the chairman of the Motion Picture Association of America.

As they testified, often in front of only a single member of the House Telecommunications Subcommittee, it became clear that the massive effort was all for naught. They were there to discuss the strong U.S. protest against European consideration of quotas on the use of American-produced programming on European TV.

Timing. As reported in TV/RADIO AGE (July 24), the recent U.S. entry into the three-year debate came at a time when it was fast becoming a dead issue. Government witnesses at the same hearing confirmed as much, saying the European Community was not likely to meet a deadline this year for the Common Market governments to approve a directive of programming quotas as part of the arrangements for a unified economic community by 1992.

But then Maxwell, who has put together a massive conglomerate of publishing and cable TV media, provided reason for the concern. As a native of one of the countries involved in the European Community, he said Europe is determined to limit U.S. exports of TV programming, if not this year, then sometime in the future.

Although nearly everyone on the American side, including administration representatives, vowed they could not abide by any quotas placed on U.S. programming, Maxwell said the better tactic might be to get a more favorable quota than the 50% split that has been proposed. Instead of fighting against all quotas, he said, Americans would be better off helping the European Council of Ministers reach

an agreement that is favorable to the U.S. producers.

He also noted that many European nations already impose quotas on an individual basis. France, for example, recently reduced its quota on non-European programming from 40% to 30%.

Jack Valenti, chairman of the Motion Picture Association of America, said he was willing to have the U.S. negotiate a favorable agreement but wanted his country to stand ready to step in and help its producers in case talks fail.

Future in France. Richard Frank, president of Walt Disney Studios, warned, "We have seen the future and it is France." However, David Webster, formerly with the BBC and now a scholar with the Annenberg Washington Program, disagreed, saying, the proposed directive "is a positive development which will speed the growth of the market in Europe for all television programs, including those of the United States."

By entering the discussion "much too late," he said, the U.S. can make no contributions and can only affect the outcome "in a wrecking sense."

As did his fellow countryman, Maxwell, Webster suggested U.S. interests would be better off with a directive than without one.

Coast looks clear on spectrum fees, transfer tax

The aviation industry's loss was the broadcast industry's gain. Unless something comes unraveled between now and the end of September, there will be no spectrum fee or transfer tax imposed on broadcasters for at least another year. Broadcasters will, however, almost certainly have to chip in \$50 million to the U.S. Treasury in the form of increases in filing fees paid to the FCC for changes in station licenses.

The House Energy and Commerce Committee had closed out its obligations under the budget act by increasing the cost-of-regulation fees by \$50 million. But the Senate Commerce Committee, which has a broader jurisdiction than its House counterpart, faced a much bigger challenge, raising \$450 million in additional revenues.

At one point in the Senate panel's consideration, Sen. John Danforth (R-Mo.) offered a motion that would have raised \$3 million through spectrum fees as part of a \$64 million revenue-raising package. But Sen. Ted Stevens (R-Alaska), said he adamantly opposed that portion of the package, and Danforth withdrew it.

The \$64 million was compiled instead through another mix of agency fees, added onto a \$50 million cost-of-regulation package that was identical to the House version, and almost all of the rest would be raised by putting a fee on airline slots at the U.S.-owned airports. Those slots now cost the airlines nothing, but are traded among the airline for about \$1 million each.

NEA support: Idea of limits creates controversy

An art show funded in part by the taxpayer-supported National Endowment for the Arts, which also has supported independent film and TV productions, kicked off a conservative effort on Capitol Hill to place limitations on the types of works the agency can support.

The effort culminated in an amendment pressed by Sen. Jesse Helms (R-N.C.) which bars NEA funds to be used "to promote, disseminate, or produce obscene or indecent materials, . . . material which denigrates the objects or beliefs of the adherents of a particular religion or non-religion, or material which denigrates, debases, or reviles a person, group, or class of citizens on the basis of race, creed, sex, handicap, age, or national origin."

Although little NEA-funded work reaches commercial TV, Sen. Tim Wirth (D-Colo.) noted a danger in what the Senate was about to

do: "I am also deeply concerned that this provision sets a very dangerous precedent of legislating a moral code on the value of particular works of art. This action could effectively censor all artists and museums for years to come."

And the effect could be broader, he said. "Will Congress next end federal funding for public radio and television if a controversial story or documentary were aired? This action comes perilously close to the kind of censorship that has not been tolerated in our nation since its inception."

Copyright unit beats back effort to weaken it

The Senate Copyright Subcommittee successfully beat back an effort to weaken it and passed legislation identical to a version sent to the House floor earlier to make sure states have just as much responsibility as individuals to respect the rights of copyright holders.

Sen. Charles Grassley (R-Iowa), offered an amendment that would have eliminated a key provision

from the remedial legislation. It would have disallowed the copyright holder the right to recover damages from a state or its entity such as a university, for infringing on a copyright.

The subcommittee defeated Grassley's motion by a 3-2 vote and went on to approve it by voice vote. As with the House version, the Senate bill is intended to make it clear that state-run universities and other entities must respect the copyrights on films, television and radio programs, textbooks, and other works they use. That means they

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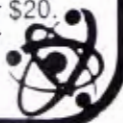
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States had claimed that the 11th Amendment to the U.S. Constitution barred them from suits in federal courts. The U.S. Supreme Court ruled, however, that Congress, using its own constitutional powers, could abrogate the amendment, but only if it does so with clear and precise language.

The legislation cleared for the House and Senate floors was designed to meet the high court's restrictions.

Community ties and licenses

The National Association of Broadcasters wants the FCC to either clarify its action or reconsider allowing TV and FM stations to request a new community of license.

The association acknowledges that the table of allotments has to be changed periodically to conform to changing demographics and that stations have to have the flexibility to meet changing needs.

"However, the new rule, as adopted, goes too far," NAB says in its filing.

"The new rule lacks restraints necessary to ensure that licensees do not merely abandon their local communities to seek enhanced financial opportunities in well-served urban areas."

As an example of the weakness of the FCC's June decision, the NAB says, new FM stations created by the former 80-90 docket, would be allowed "to switch communities without ever providing service to their original communities of license."

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Washington Report

Copyright Royalty Tribunal: Keeping it fat and happy clue to compulsory license

A relatively minor piece of legislation moving through Congress would make a big change in a little-known, relatively minor agency in the federal government. But as with many things involving politics and government, the measure says a lot more than what is on paper.

Technically, all the bill does is change the number of commissioners assigned to the Copyright Royalty Tribunal from five to three, give them a higher federal employment designation so they eventually can get an increase in their \$75,500-a-year salary, and provide that they can serve beyond their appointed seven-year term if a successor has not been confirmed.

But by taking that action, the House Judiciary subcommittee with jurisdiction over copyright matters has sent a signal to the FCC, the movie industry, broadcasters, and anyone else who wants an end to the compulsory license. And a signal also is being sent to those who would negotiate with the cable industry to give up some of the power it now has.

The first message is that if the subcommittee, chaired by Rep. Robert Kastenmeier (D-Wis.) is ever to eliminate the compulsory license for cable, it won't be anytime in the foreseeable future.

The FCC under the leadership of chairmen Mark Fowler and Dennis Patrick beat the drums for elimination of the compulsory license, most recently last year when it issued a report saying the license protection for the cable industry no longer was needed.

Must-carry relevance

In the past, the license also has been the carrot used by broadcasters to get the cable industry to bargain seriously on must-carry. Broadcasters promised not to join the movie industry in challenging its continued existence if cable would strike a must-carry agreement. Apparently, that offer was not repeated in the must-carry rounds this year.

Kastenmeier has indicated in the past he believes the compulsory license arrangement is a good one, and since the war began on the arrangement, it has even been expanded to include public broadcasting and satellite retransmissions, in addition to jukeboxes and cable. The compulsory license is the congressional answer to a copyright nightmare many claim would befall several industries if they had to find and contact the copyright holder every time they wanted to use a copyrighted product. Instead, they pay a flat royalty fee into a pool distributed to copyright holders.

The CRT was created to determine the distribution, and does so, working through a mountain of figures and contradictory claims made by copyright holders and copyright users. Just about every decision it makes is taken to court, where it usually is upheld.

In addition, the two primary cable organizations, National Cable Television Association and the Community Antenna Television Association, have filed petitions to have the CRT make adjustments in the royalty they pay to broadcasters. Their chief claim is that the rates should be lowered in light of the FCC's reinstatement of syndicated exclusivity.

Until four years ago, other than a personal assistant to each commissioner, the CRT didn't even have a professional staffer. Now, however, it does have a general counsel. As created, the agency was supposed to have five commissioners, but several administrations have had trouble filling the slots.

Low on patronage ladder

The CRT is the lowest of the patronage jobs a President has to fill, and the competency of the current commissioners has been held in doubt by members of Congress. Through attrition, the CRT ended up with only three members. After operating for several years with only three commissioners, the appropriations committees of Congress faced with budgetary constraints decided to cut the funds for the CRT to cover only three. The current legislation moving through Congress takes that reality into account and makes the cutback in commissioners official.

At the bill-writing session by the House subcommittee, Rep. Howard Berman (D.-Calif.) and Kastenmeier made some revealing comments about the CRT.

Berman: "Four or five years ago, there was a whole big hullabaloo about the Copyright Royalty Tribunal and the question of the competency of the appointees, whether there should be one, and the question of obligations in the distribution of the license fees. How did all that sort itself out concerning legislation?"

Kastenmeier: "The commission is still needed under current law. If it came to pass, for example, that the compulsory license, let's say for cable, were overruled or eliminated, then the need for this commission would substantially reduce. But so long, and I'm not making an argument for or against it, but so long as the law remains as it is today with respect to compulsory license for cable . . . , we have a need for such a commission.

"I think the several people presently acting as commissioners are not, as far as I know, tainted with any scandal, nor is there any public criticism of any note. They appear to be doing their job. I think they are a little better equipped in terms of a counsel, and resources than they perhaps were at the time.

"Recognizing the President's—all the presidents have had problems appointing people to this to be commissioners—by reducing it to three, we have said, 'well, you will not have to look so long and so hard for commissioners.'

"We did give the president ground rules for appointments . . . [because] . . . we were looking for qualified persons. Quite often, under President Carter and President Reagan, some of the appointees did not appear to be on the basis of getting the best qualified person for this role."

With supporters like that, the CRT doesn't need any detractors.—**Howard Fields**

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1989

August 27-29	Eastern Cable show, Merchandise Mart, Atlanta
September 12-14	National Hispanic Market Trade Show & Media Expo, Century Plaza, Los Angeles
September 13-16	Radio-Television News Directors Association Convention, Kansas City Convention Center September 4 Issue
September 13-16	NAB Radio '89 Convention, New Orleans September 4 Issue
September 22-27	Cinetex '89, Bally's Casino Resort, Las Vegas
October 3-5	Atlantic Cable Show, Atlantic City Convention Hall
October 12-16	MIPCOM International Market, Cannes October International Issue
November 5-8	Community Broadcasters Association Convention, Riviera Hotel, Las Vegas
November 13	London International Advertising Awards, Royal Lancaster Hotel
November 13-15	Television Bureau of Advertising Annual Meeting, Century Plaza, Los Angeles November 13 Issue

1990

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

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