

Journal

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Television/Radio Age

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CORDAY TODAY

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October 12, 1987 • \$3.50

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...YOU TALKING ABOUT WWOR BUYING "COSBY" AND "WHO'S THE BOSS?"



HEY, SURE THEY HAVE 100 FRESH HALF-HOURS THEY CAN START TO STRIP THIS MARCH... SURE, "LIVING'S" BEEN TESTED AS A STRIP. BUT WHY WORRY?

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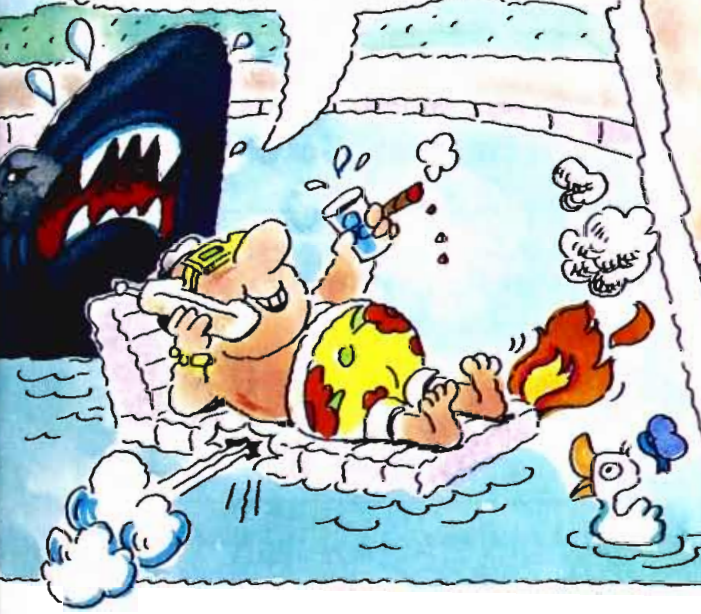
NO, THAT'S OLD NEWS. WWOR IN NEW YORK JUST BOUGHT "IT'S A LIVING" TO RUN WITH "COSBY" AND "BOSS" ... SAID IT'S THE PERFECT COMPANION PROGRAM.



WELL, GOOD BUDDY, LOOKS LIKE WE'RE BOTH IN THE SAME BOAT! KHJ-TV IN L.A. ALSO JUST BOUGHT "LIVING" TO RUN WITH "BOSS" ... SAID IT HAS AN IDEAL SITCOM AUDIENCE COMP.



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Television/Radio Age

October 12, 1987

Volume XXXV, No. 6



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TRIBUNE BROADCASTING COMPANY

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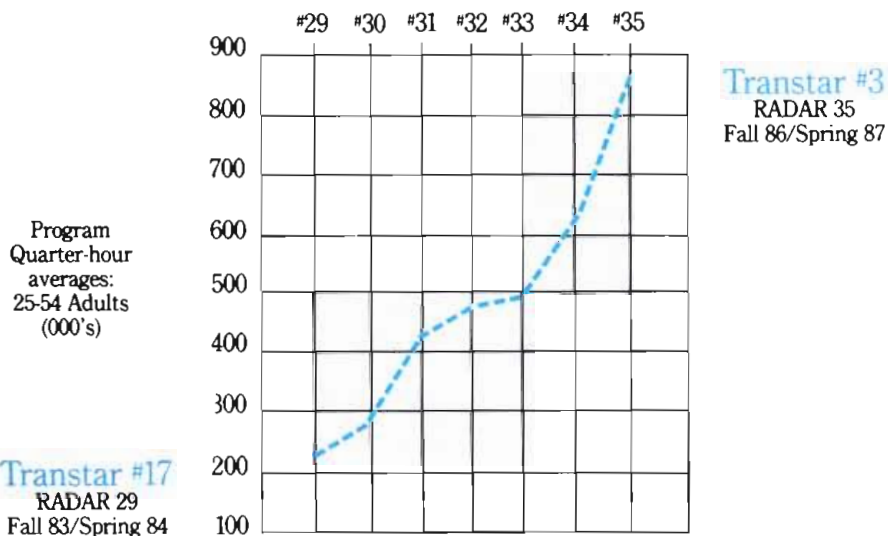
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THE #1 SMASH HIT OF THE SEASON!



DUCKTALES is everything it's quacked up to be, and more. It's only our first week, but already it's clear, no other program, new or returning delivers increases for its stations like we do. Not just a leader in its time period. Not just #1 in its program category. Compare DUCKTALES to any program in any daypart. No one delivers time period, market share and overall rank increases like DUCKTALES.

DUCKTALES DELIVERS IN PRIME TIME.

Our two-hour "sneak preview" delivered ratings and shares that any theatrical first-run release would love to have, both in our prime-time 8-10PM run and in cumulative exposure. And, DUCKTALES held—and built—audience across its whole prime time run. Audiences were actually larger in its second hour than in its first and you can't have late evening growth without adult appeal. The universal Disney pulling power works for DUCKTALES just as it does for all of our theatrical films.

PREMIERE RATINGS

MARKET	STAT	DAY/TIME RUN	PREVIOUS PROGRAM	PRIME TIME			CUME RATING		
				4 WEEK RTG.	DUCKTALES RTG.	DUCKTALES % CHANGE	4 WEEK CUME RTG.	DUCKTALES CUME RTG.	DUCKTALES % CHANGE
(N) NEW YORK	WNYW	FRI 8P	MOVIE	8.1	9.6	+19%	12.7	16.1	+27%
(N) LOS ANGELES	KTTV	FRI 8P	NEWS/MOVIE	4.8	11.1	+131%	11.1	19.1	+72%
(A) CHICAGO	WFLD	FRI 8P	MOVIE/BASEBALL	3.0	6.0	+100%	6.8	11.5	+69%
(N) PHILADELPHIA	WTAF	THU 8P	MOVIE	4.2	6.1	+45%	4.2	6.1	+45%
(A) SAN FRANCISCO	KTVU	FRI 8P	MOVIE	4.8	7.4	+54%	9.1	11.2	+23%
(N) BOSTON	WSBK	SUN 8P	MOVIE	1.5	1.7	+13%	1.5	1.7	+13%
(N) DETROIT	WKBD	FRI 8P	MOVIE	4.0	12.5	+213%	7.4	23.7	+220%
(A) WASHINGTON, D.C.	WTTG	FRI 8P	MOVIE	7.7	11.4	+48%	14.2	20.9	+47%
(N) DALLAS	KDAF	FRI 8P	MOVIE	2.4	6.2	+158%	4.7	8.8	+87%
(A) CLEVELAND	WOIO	FRI 8P	MOVIE	4.0	6.9	+73%	8.3	11.5	+39%
(A) HOUSTON	KRIV	FRI 8P	MOVIE	4.5	9.5	+111%	8.9	16.9	+90%
(N) MIAMI	WBFS	FRI 8P	MOVIE	3.7	5.3	+43%	7.4	8.8	+19%
(N) ATLANTA	WATL	FRI 8P	CANNON/MOVIE	2.6	4.4	+69%	9.6	9.7	+1%
(N) DENVER	KDVR	FRI 8P	MOVIE	4.8	5.1	+6%	7.7	10.6	+38%
(N) SEATTLE	KCPQ	FRI 8P	MOVIE	3.7	6.8	+84%	6.5	11.7	+80%
(N) HARTFORD	WTIC	FRI 8P	MOVIE	2.8	5.3	+89%	5.0	8.6	+72%

SOURCES: N - NSI A - ARB

DUCKTALES: UNDISPUTED MONDAY-FRIDAY AFTERNOON CHAMPION!

DUCKTALES is an instant daily hit, too! And that's not only against other independents, but among all stations in the time period, affiliates included and compared to all other animated afternoon series as well.

Time period rank among all stations, affiliates included: #2 in New York,* Los Angeles,* Chicago, Washington D.C.,* Houston.*

Time period rank among independent stations:

#1 in New York,* Los Angeles,* Chicago, Philadelphia, San Francisco, Detroit, Washington D.C., Houston, Cleveland,* Miami,* and Hartford.

#2 in Dallas and Denver.



DUCKTALES dominates all other afternoon animated series:
 #1 in New York, Los Angeles,* Chicago, Philadelphia, San Francisco,
 Washington D.C., Houston, Cleveland and Hartford.

No other program brings such dramatic performances to so many stations.

*Arbitron

MONDAY-FRIDAY RATINGS

MARKET	STAT	M-F TIME	PROGRAM	OCT 86 TP		9/21-9/25 DUCKTALES		DUCKTALES % CHANGE	
				Rtg	Shr	Rtg	Shr	Rtg	Shr
(N) NEW YORK	WNYW	430P	THUNDERCATS	3.9	10	5.4	14	+38	+40
(N) LOS ANGELES	KTVU	500P	BRADY BUNCH	4.6	10	5.9	14	+28	+40
(A) CHICAGO	WFLD	400P	THUNDERCATS	4.8	12	7.5	18	+56	+50
(N) PHILADELPHIA	WTAF	430P	G.I. JOE	3.6	9	4.3	11	+19	+22
(N) SAN FRANCISCO	KTVU	330P	SILVERHAWKS	2.9	10	4.6	15	+59	+50
(N) DETROIT	WKBD	300P	GHOSTBUSTERS	3.9	11	4.2	13	+8	+18
(A) WASHINGTON, D.C.	WTTG	430P	THUNDERCATS	4.5	14	7.6	23	+69	+64
(N) DALLAS	KDAF	430P	SILVERHAWKS	1.2	3	3.2	8	+167	+167
(A) CLEVELAND	WOIO	400P	THUNDERCATS	1.7	5	4.9	13	+188	+160
(N) HOUSTON	KRIV	430P	SILVERHAWKS	3.5	8	7.4	18	+111	+125
(A) MIAMI	WBFS	400P	GALAXY RANGERS	2.3	7	3.9	11	+70	+57
(A) DENVER	KDVR	430P	RAMBO	0.6	2	3.6	11	+500	+450
(N) ATLANTA	WATL	430P	CENTURIONS	1.3	3	3.3	8	+154	+167
(N) HARTFORD	WTIC	430P	RAMBO*	0.9	3	2.6	7	+189	+133

SOURCES: (N) - NSI (A) - ARB 10/86, 9/21-9/25/87

*NOV '86










DUCKTALES is the new wave of animation. Never has there been such a clear point of departure from what was to what will be.

DUCKTALES is the beginning of the newest Disney television franchise.







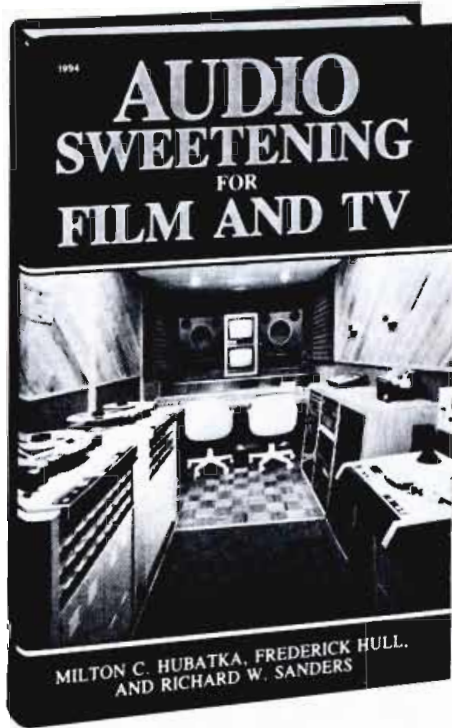
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MAGIC II

SUNDAY	MONDAY	TUESDAY	WEDNESDAY
		1	
6		8	
13			16
20		21	
27			29
			30

Disney TREASURE I

DAY	THURSDAY	FRIDAY	SATURDAY
	3	4	
	10		12
	18		
24		26	
<p><i>Days 30 Markets!</i></p>			 <p>Buena Vista Television</p>



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WTVJ-TV

(Miami, Florida)

has been acquired by

General Electric Property Management Company, Inc.

a wholly-owned affiliate of

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*The undersigned acted as financial advisor to
Wometco Broadcasting Company, Inc. in this transaction.*

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September 18, 1987

Publisher's Letter

Commercials are more creative, but clutter threatens viewing level

Never saw a bad commercial!" shouted the late Bill Pape of Mobile, waving his arms at an NBC affiliates convention several years ago.

Commercials over the years have, as a matter of fact, become more creative. The standard length of a TV commercial was originally 60 seconds. Then the agencies and their creative departments found they could mount an effective commercial message in 30 seconds. That, too, was a creative accomplishment: Create an atmosphere, tell a story and sell a product—all in the fleeting space of 30 seconds. Next came a variety of even shorter commercials, and the industry reacted negatively when the networks opened the gates to 15-second commercials.

But what would have overwhelmed Pape was a proliferation of commercials over a 20-year period. In 1965 during the average week there were 1,839 commercials on the networks. A decade later this figure has jumped to 3,487. In 1985, the count was up to 5,625 in an average week.

To make way for the 15s the 30-second commercial had dropped 8% in share and the 60s had dropped 15%. The 15-second had increased by 120% ('86 over '85). This proliferation did not go unnoticed by the network affiliated stations, particularly when the networks phased in additional announcements in network shows over a two-year period.

Concerned about clutter. In an interview with TV/RADIO AGE on the eve of the NBC affiliates meeting last June, James T. Lynagh, president of Multimedia Broadcasting Co., said, "We are very concerned about clutter. We're worried overall about losing audience to other programming services. We believe that everything from credits to the quantity of promotional announcements to the number of commercials have to be cut back to some degree, particularly in primetime where we are most concerned about losing audience, so that we don't kill the goose that laid the golden eggs for advertisers, the audience itself or the stations."

The basic questions are: Will increased clutter evoke negative consumer reactions? Will 15s increase avoidance of advertising? And will negative reactions extend into programming? A group of researchers tackled these problems at an Advertising Research Foundation workshop, held last December in New York. The results of research conducted by J. Walter Thompson and ABC were first released at the ARF conference last March. The results were interesting, but like a lot of qualitative research, inconclusive. As Marie Rotunno, vice president and director of the Consumer Behavior Group at JWT reported, the research showed that viewers' correct perceptions of increased clutter coupled with their inability to differentiate between commercials' lengths led to the conclusion that as the number of commercials per break increases, viewers think that *more* time is taken away from programming. And even though there were major differences in reaction to the advertising, despite additional commercial messages, viewer interest in the program did not change.

As Daniel L. Ritchie, retiring chairman and chief executive officer of Westinghouse Broadcasting Co., remarked a few months ago, audiences are very conscious of clutter. Indeed, they tend to overestimate it. Most people don't view television with a stopwatch. They believe a cluttered minute has stolen additional time from the program they're watching. They are not only aware of clutter, they hate it."

Arj. Paul

THIS KNIGHT WORKS WEEKENDS.

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**#1 in the time period
on WWOR-TV New York on both
Saturday and Sunday...
beating all three network owned stations...
and overwhelming
the other two indies combined.**

Saturday, Sept. 19 3-4 PM

- Scored an 8 rating, 23 share
- Increased lead-in by 77%
- Improved time period by 64%

Sunday, Sept. 20 11 AM-12 Noon

- Delivered a 7.2 rating, 24 share
- Improved time period by 71%

Put Knight Rider to work in your market. He gets the job done.

KNIGHT RIDER

Available in both hour and half-hour formats.

MCA TV

Now There's A For A



MINIMUM 85 LAUGH-FILLED HALF HOURS OF FAMILY ENTERTAINMENT AVAILABLE FOR FALL '88



"Maybe the Beaver will outgrow being sloppy."



"A kid like Eddie Haskell only comes along about once in a couple of hundred years."



"You know, Mom, when we're in a mess you kinda make things seem not so messy."

New Generation Of Cleavers New Generation Of Viewers!



Some families never change. And for television stations across the country, that's good news.

"The New Leave it to Beaver" is a continuation of the classic comedy series and it's a real audience grabber!

Produced by MCA Television and distributed exclusively by Hal Roach Studios, "The New Leave it to Beaver" is based on 3 decades of success and boasts top production values for its revival.

For example, the "New Beaver" is shot on 35mm film, not tape. It's scored in stereo. And it's shot on location motion picture style. Also, the shows are written by network comedy veterans.

With top production values and writers like this, it's little wonder that the new series was a hit on the Disney Channel and also at WTBS in Atlanta, where the "New Beaver" pulled an impressive **8 rating** and a **12 share**, making it the **number 1 independent show** on Sunday! At the same time, it delivered more young adults and teens than any other first run sitcom in Atlanta.* Imagine what it could do 5 days in a row!

The simple truth is that families have always loved the Beaver and still do!

So, before it's too late, pick up the phone and ask us about "The New Leave it to Beaver." **After all, as the Beav would say: "You don't wanna be a Knucklehead!"**

The New Leave It To Beaver™

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N.Y.
(212) 956-2090
MIDWEST
(319) 277-5406



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*NSI, February, 1987.

...when I get to be a father, I'm not gonna yell at my kids."

"Sure you will. The only fathers who don't yell at their kids are on television."

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

Hello? This is America calling! Maybe millions of Russians tune in

What started as a one-shot, people-to-people experiment enabling ordinary Americans to talk to ordinary Russians via call-in radio was such a hit it may go into four more episodes.

This is the Sept. 27 call-in between Stoner Broadcasting System's three radio stations, WNBC Binghamton, WYRK(FM) Buffalo, and WCMF(FM) Rochester, all New York, and what may have been as many as 200-million Soviet listeners.

It all began. The project's genesis began last April when Stoner chairman Thomas Stoner and WNBC air personality John Leslie visited Binghamton's sister city, Borovichi in the Soviet Union. Until their arrival, Borovichi had been a closed city to foreigners. But then, among other things, Stoner chairs The Conflict Clinic, a group dedicated to mediating disputes.

The visit gave the Americans a

chance to see a meeting of Borovichi's town council, and to talk to average Soviet citizens in their homes, citizens who were full of questions about family life, education, social problems and the world of work back in the U.S.

Another result was a series of 32 broadcasts from Borovichi, Moscow and Leningrad on WNBC. And the third result was the international hook-up Sept. 27 with Leslie as host on the U.S. end and Yvgenyi Pavlov and a crew of interpreters on the Soviet end.

Initially, Stoner and Leslie thought the Soviet audience was going to be Muscovites only. But in a supreme act of glasnost, the Russian engineers tied in their whole national network, hence the estimate of a possible 200-million Soviet listeners to the two-hour broadcast.

Now negotiations are in progress for four more long-distance people-to-people hookups for 1988.

Group W's 'loan' for World Health



That's newsmen Jim Bunn (standing) of Group W's KPIX(TV) San Francisco, discussing the World Health Organization's Special Program on AIDS with SPA director Dr. Jonathan Mann. KPIX has granted Bunn a year's sabbatical to serve as the SPA's public information officer. Bunn has specialized in coverage of the AIDS epidemic for KPIX since 1983. As PIO, he'll work on information strategies to help the media educate the public that AIDS can be prevented and that the epidemic can be stopped. Among other things he'll be producing documentaries to be made available to TV stations and educational groups.

WCVB-TV probes mental hospital

In 1966 producer Frederick Wiseman took a camera inside Bridgewater, Massachusetts' state hospital for the criminally insane to make *Titicut Follies*. The film has never been shown publicly because of a court order, still in force, prohibiting it.

Now 21 years later, reporter Ron Allen and cameraman Peter Sinatra have gone inside the hospital again to produce *Inside Bridgewater*, seen on WCVB-TV Boston on its evening news, Sept. 28 through Oct. 2.

Producer Neil Ungerleider says Allen and Sinatra were permitted "virtually free access inside Bridgewater for the first time ever, and spent many hours on the inside, interviewing patients, correction officers and doctors."

Allen describes what he found as "an institution that is underfunded, understaffed and admittedly mismanaged by the state." Although the place is called a hospital, Allen says it's run by the State Department of Corrections and staffed by corrections officers: "Its primary function is security, not treatment."

He also found that while one in four patients has taken a human life, many of the 430 inmates have never committed any crime. One of the officials Allen interviewed was Bridgewater's director of forensic services who said the hospital is "a place where people are sent to be forgotten, sent to be warehoused, and sent to be out of the public view... It's a place where you can't hear them scream."

8mm camcorder makes life easy

Brian Madden, news director and anchorman at WTZA(TV) Kingston, N.Y., a sub-market located in the outer fringes of the New York ADI, finds his 8mm camcorder is a practical way to obtain hard-to-get footage of spot news and events. Madden keeps his Canon autofocus camcorder, ready to roll, in the trunk of his car.

He maintains that the 8mm format "transfers easily to other sizes of tapes with exceptional visual quality." The station also uses a Canon camcorder mounted on the ceiling of the WTZA newsroom, just above a teleprompter. The unit is focused on one of the news desks and video is fed directly to the control booth.



Illiteracy is on the decline. Prison vs. parole. The Denver Broncos buckle. Whatever the news, at KMGH-TV/Denver, our news is always good news.

Good enough to win us an "EMMY" for best live news coverage. And best spot news coverage. Our "Space Shuttle" reporting earned us UPI award for best newscast in the Southwest. And we've won best newscast in Colorado, for two years in a row.

And there's "Squirrel Thief"—our delightful story about a squirrel that raided a Boulder business candy machine daily, was later picked-up by all the local stations and newspapers. Reporting like this...defies pigeon-holing.

Whatever the news, our news is always good news. And that's not bad.

**McGraw-Hill Broadcasting.
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www.americanradiohistory.com



Letters

News from Florida

Larry Clamage asked me to write to you with some specifics about the Florida News Network:

There are four "charter" members (The four stations founded the network as a joint venture.): WTSP (ABC) in St. Petersburg-Tampa, WPLG (ABC) in Miami, WFTV (ABC) in Orlando, and WJXT (CBS) in Jacksonville.

Each of us has a mobile Ku-band satellite truck manufactured by Dalsat, as well as a downlink. In addition, WFTV and WPLG are getting fixed Ku-band uplinks. We have the capability to reach the location of a news story anywhere in the state.

With the founding of the network in December 1984, we became the nation's first, satellite-based, regional news network.

We have five Florida affiliates: WPTV (NBC) in West Palm Beach, WINK (CBS) in Fort Myers, WCJB (ABC) in Gainesville, WTXL (ABC) in Tallahassee, and WMBB (ABC) in

Panama City. We are negotiating for an affiliate in the Pensacola-Mobile market—the only Florida market where we have no formal affiliate. These affiliates are our exclusive representatives in their markets.

Each affiliate has a Ku-band downlink to receive material from the network. They are responsible for getting their reports to the nearest uplink. WTXL has a fixed uplink which its uses to deliver their stories. The uplink is also used to transmit stories to us from the Tallahassee bureau of the Florida News Network.

We have a regularly scheduled satellite news feed each weekday afternoon, plus feeds (as needed) prior to the noon, 11:00, and weekend newcasts.

KEN MIDDLETON
*News director,
WTSP-TV Tampa-St. Petersburg*

The wrong numbers

I am an avid reader of TV/RADIO AGE as are many of my colleagues and WUSA viewers. Therefore, you will understand my concern over the exclusion of Nielsen statistics in your analysis of the top 14 markets sign-on to sign-off household shares (TV/RA-

DIO AGE, August 3).

Only one of the three affiliate stations in the Washington, D.C. market subscribes to Arbitron. In an effort to offer a well-rounded perspective of commercial station sign-on to sign-off rankings, Nielsen DMAs should be used.

WUSA, the Gannett-owned CBS affiliate in Washington, D.C., continues to be ranked number one in the market-place from sign-on to sign-off, including the recent July 1987 figures.

RON TOWNSEND
*President and general manager,
WUSA-TV Washington*

Educational assistance

It wasn't the "TV Academy" which joined with RTNDA, NATPE and later Gannett to sponsor the Roper study on broadcast education (*Final Edition*, TV/RADIO AGE, August 31), but the International Radio and Television Society. Ralph Baruch has long worked through the IRTS on industry projects. He served the organization as its president and was its gold medal recipient in 1985.

Although it could not be announced at his press conference on August 27, Baruch was to be elected president of the IRT Foundation, which raises money for various college and young people's programs, at its first meeting of the season on September 16.

STEPHEN B. LABUNSKI
Executive director, International Radio & Television Society

Moving ahead

A note of thanks for the wonderful piece you wrote on MediaAmerica in your August 31st issue.

Being a growing company in the radio industry, visibility in TV/RADIO AGE is a real vote of confidence.

As a further update, we just announced our third representation agreement. As of September 1, MediaAmerica is the national rep for Cutler Production's program, *Party America* (formerly with ABC Radio Networks). This is a very exciting opportunity for MediaAmerica and, it compliments the other two national radio programs we already represent.

GARY SCHONFELD,
Media America, Inc., New York

Correction

The item under *Representatives in Spot Report*, Aug. 31 on Darrin Klayman, who is now an account executive with the Katz Radio Group Network, should have read: "He had previously served as an intern with both KRGV and Katz Radio Group Sports."

SOUTHWEST MULTIMEDIA CONTINUES TO GROW

with the acquisition of KMSS-TV,
Channel 33, Shreveport, Louisiana



Ari Lanham, left, Vice-President and new General Manager of KMSS and Billy B. Goldberg, right, Chairman of the Board Southwest MultiMedia.

 SOUTHWEST MULTIMEDIA CORPORATION
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TV-33

**PROGRAM SYNDICATION
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Update on off-network hours: It's a real struggle in syndication

Though Paramount has successfully sold the one-hour form in first-run this season, off-network hours continue to struggle.

Warner Bros. is out selling *Scarecrow and Mrs. King*, and has lined up 15 stations so far. But seven of those are United/Chris Craft stations. United and Warner Communications, of course, have a relationship wherein Warner owns 42.5% of the Broadcast Holding Co. that owns the majority interest in United. BHC and United, in turn, own 19.5% of Warner.

The United/Chris Craft stations are indies in Los Angeles, San Francisco, Minneapolis, Phoenix, and Portland (Or.), and network affiliates in Salt Lake City and San Antonio. Besides these seven stations, the show has only cleared three other top 50 markets: Boston, San Diego and Kansas City.

One knowledgeable United source tells TV/RADIO AGE that the stations in the group are only paying about \$2,000 per episode, and at least one of the stations would not have purchased the series if it wasn't a group buy, even at that price.

That per-episode figure came as a surprise to Rusty Durante, general manager of KVVU(TV), an indie in Las Vegas, who says he's paying between \$10,000 and \$12,000 per show. And Las Vegas is the nation's 96th market, far

Are United Stations getting a sweet deal for "Scarecrow?"

beneath the smallest market United has, which is San Antonio, ranked 45.

Durante is running *Scarecrow* at noon, as a lead-in to its 1 p.m. movie. The movie slot is entering its 17th year, and has "always done well," Durante says. Though he "generally stays away from hours," he feels *Scarecrow* will be a good transition from morning talk, and he is hoping for a 6 rating. Previously, he has run *Streets of San Francisco* and *Police Woman* in the *Scarecrow* slot, and is looking to a woman skewed demographic.

Dropped dead? When Warner sold the show in Rochester, New York, one program director tells us he thinks "the salesman must have dropped dead. I'm sure he didn't think anyone would buy the show here, and the least likely can-

didate, WHEC, the CBS affiliate, did."

Terry Fauth, WHEC's program director, declines to say how much she paid for *Scarecrow*, though she says it is the only hour the affiliate owns. The show will be replacing *Hart to Hart* in late-night, and Fauth is after the women, 25-45 that *Scarecrow* draws.

At least one of the United stations, indie KCOP-TV Los Angeles, is holding *Scarecrow* back and will use it as a summer replacement. United's KUTP(TV), an indie in Phoenix, is stripping it at 6 p.m. as a lead-in to the movie. It replaces *Matt Houston*, which only did one and two's in July. "If we can get a three out of it we'll be dancing in the streets," says program director Seth Parker.

"If we can get a 3 out of it, we'll be dancing in the streets."

Jim Zerwekh, program director at United's KMSP-TV in Minneapolis, says he has no idea when he might air the series.

Other off-net hours in the national marketplace include both *Miami Vice*, which MCA has repackaged in a one-year deal in an effort to move it, and *T.J. Hooker*, which is still being pushed by Columbia/Embassy. Both sales efforts involve trying to convince stations that these action hours work—MCA by emphasizing the numbers *Vice* received in its WWOR experiment, and Columbia/Embassy by pointing to the ratings *Hooker* is doing on WWOR, on Los Angeles' KHJ-TV, and on WPWR-TV in Chicago.

Other off net hours available now include *Mike Hammer*, which was sold to cable, and *St. Elsewhere*, which has lined up 20 stations for next fall, including WPIX(TV) New York and WGN-TV Chicago. MTM has taken over syndication of the show from Victory, and sources indicate that if the company had it to do over again they would have tried to make a cable sell for the show instead.

New World is out selling *Highway to Heaven* for fall '89, and Tony Brown, senior vice president and general sales manager, says the series has been sold in 21 markets, and has made in excess of \$150,000 an episode already. The series "is on target to hit our projected

\$600,000 an episode" by the time the series hits syndication, Brown says.

So far two-thirds of the sales have been to affiliates, and 80% of those to the NBC stations that currently air the network version of the series.

Highway is expected to do well in the transitional 5 p.m.-7 p.m. time period. One station that bought the show for that time period is KPNX-TV, the NBC affiliate in Phoenix. Sources say the station paid between \$15,000 and \$20,000 an episode.

"Pep" Cooney, KPNX general manager, says he only has room for one hour syndicated show (besides *Ophrah*) and he picked *Highway* partly because "Michael Landon's other show, *Little House on the Prairie*, was the best performing show this market has had in late afternoon."—**Chuck Ross**

Black b'casters aim at P&G

Procter & Gamble is the first target of the National Association of Black Owned Broadcasters in its new campaign against national advertisers which it claims discriminates against black-owned radio and TV stations in placing ads.

A resolution passed by its membership stated that because P&G spends more money on advertising than any other U.S. company, "but spends only a token amount with black owned broadcast facilities," NABOB will meet with the chief executives of P&G to discuss the matter.

Asked whether NABOB would organize a boycott should the talks lead to little, NABOB executive director James L. Winston says, "That's to be decided. We've intentionally left our options open to encourage Procter & Gamble to want to enter into a dialog with us."

He adds that, "We do have our facilities we can use to educate our listeners as to how the dialog is progressing. These include a variety of programming options such as station editorials, our public affairs programs and talk segments, and news coverage, if and where appropriate."

NABOB chairman James J. Hutchinson, Jr., observes, "We have found that quiet diplomacy has not been productive with companies such as Procter & Gamble. Therefore, we are making our concerns public to educate the black community about the companies whose products they purchase and the failure of those companies to do business with Black owned businesses."

NABOB is a trade association representing 160 black owned commercial radio stations and 15 TV stations.

The
Hour
works...

Paramount reveals new first-run hour series: 'War of the Worlds'

For centuries, Mars was in the last stages of exhaustion, so the Martians searched for a world to which they might migrate. Earth was chosen.

So begins Paramount pictures' 1953 sci-fi hit *War of the Worlds*, loosely based on H.G. Wells' classic novel. The title is soon to be the latest hour first-run series from Paramount TV's syndication division, Lucie Salhany, president of domestic TV, confirms to TV/RADIO AGE.

In the film, which won an Academy Award for its (still) spectacular special effects, Gene Barry became a star playing Clayton Forrester from Pacific Tech, the world's "top man in astro and nuclear physics." Forrester, assisted by the comely Sylvia Van Buren, the pastor's niece and a teacher of library science at a local university, led the defense against the invaders.

How the series will differ, and also differ from the short-lived series *V*, which also was about battling invaders from outer space, Salhany isn't saying yet.

The show is being developed as a companion piece to *Star Trek: The*

Next Generation. It will be sold on a barter basis, and Salhany says she has been contacted by three station groups who are interested in the series, though no sales have been made.

Outlining her weekend programming, Salhany says, "I'd like to see *War* in early fringe, *Star Trek* in access, and *Friday the 13th* in prime."

Most stations are airing *13th* in late-night. Salhany thinks *13th* "is an example of the type of programming the networks should be doing. It would bring back some of those younger viewers they are losing."

Unlike the new *Star Trek* which sources say the nets passed on, Salhany didn't offer *13th* to the nets because it was "developed by our syndication division, and I didn't think the networks would go for it anyway," she says.

However, knowledgeable sources say ABC in particular would have been interested in the series, and is in fact developing a series of its own along the same general lines as *13th*.

Salhany says Paramount will come out with 26 episodes of *War*, the same number as the new *Star Trek* and *13th*.

Because the studio insists on that many episodes is another reason why the networks—which generally only commit to 13 episodes, of a new show at a time—wouldn't air the three new Paramount shows even if offered.

She says the company has just begun to look into its film library for other series possibilities. However, don't look for a new *Untouchables* series, *Top Gun*, *Crocodile Dundee* or *Beverly Hills Cop* anytime soon, Salhany says, because theatrical sequels for all these titles are planned.

One would think Paramount might want to colorize the old *Untouchables* series to breathe new sales life into it in light of the film's success, but Salhany says there are no plans to colorize any TV series in the Paramount library.

Salhany also reveals that the name of the new Joan Lunden talk show will be *The Daytime Show*.

Katz signs P&G to group TV buy

In an unprecedented move, Procter & Gamble has signed a multimillion dollar agreement to buy time on all Katz Television Group stations. The unusual arrangement, which began airing last week and runs for two quarters, provides for the purchase of 60-second pods in access time on a weekly scheduled basis.

In announcing the deal, Katz says, "Both we and P&G consider this innovative arrangement to be equal to network coverage. It is an attractive, viable alternative to spending on the traditional networks and syndication." The pact includes 191 stations covering 91% of the U.S.

The agreement is of particular significance because of TV station resistance to package sales, though "unwired" networks of radio stations are now commonly sold through reps. TV stations fear package sales will lead to discounts, loss of station image and the shift of existing station-by-station business into group buys. However, a Katz spokesman insists that the P&G buy did not involve discounts and adds that Katz was assured by the client that the money came from the same budget spending on the conventional, cable and syndication networks.

The P&G arrangement evolved from a new, broad Katz effort to increase spot spending, one facet of which is package plans, referred to as "alternative media plans" or "K plans." These packages could include regional as well as across-the-board plans. Says one Katz executive: "It could cover sun country, ski country, state capitals and so forth." But he made clear it would have to be new spot money.

Web TV spending mixed

Of the top 10 network spenders in July, half were up and half were down, according to the latest available BAR data. The most dramatic change was the rise in Pepsico billings from an estimated \$2.3 million in '86 to \$11.9 million this July. But P&G was down substantially to \$26.6 million from \$36.3 million and Anheuser-Busch dropped from \$18.7 million to \$11.8 million.

However, there were a number of sizeable increases for the top 10 spenders year-to-date. Pepsico was up 54.3%, Unilever rose 48.5%, while Kellogg climbed 35.5%. Johnson & Johnson, ranking eighth in January-to-July billings (but not in the July top 10) was up 31.1% to \$83,825,000. Also not in the July top 10 but ranking fourth in year-to-date billings was General Motors, up 18.8% to \$116,660,600. Major declines in year-to-date spending were registered by P&G, down 12.9%, and General Mills, down 11.0%.

Top 10 web TV clients—July

Parent company	July expenditures	Year-to-date expenditures
Phillip Morris Cos.	\$29,598,200	\$210,775,500
Procter & Gamble	26,595,600	218,937,300
Kellogg	20,913,200	130,692,800
RJR Nabisco	15,905,300	109,753,200
McDonalds	15,893,300	121,243,700
Unilever	15,145,400	139,966,700
American Home Pdts.	12,085,200	110,273,900
Pepsico	11,939,200	82,346,200
Anheuser-Busch Cos.	11,807,000	100,315,400
General Mills	11,697,000	62,272,500

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in
New York.

WWOR
M-F 5-6 p.m.

+ 50%



COLUMBIA/EMBASSY
TELEVISION

A unit of *Coca-Cola* TELEVISION

NBC high-definition looks good; now if they can get it working

Though the high-definition TV system revealed by NBC is still in the form of a computer simulation, developers of the system are highly confident it will work.

The system promises what broadcasters had hoped could be brought to fruition but whose practicality they were doubtful about—a single, 6 MHz transmission channel carrying a high-definition picture that can be received also as a standard NTSC picture on existing sets. The proposed system contains 1,050 scan lines and has an aspect ratio of 5-3 (or 16-9).

The compatibility feature means the system can be introduced gradually, and the single channel feature means additional spectrum will not be required. However, the industry has already indicated the battle for additional spectrum will continue in order to accommodate future HDTV improvements.

The proposed system, dubbed Advanced Compatible Television (ACTV) is not the first compatible, single-channel system to be offered. The Del Rey Group of Marina Del Rey, Calif., has put forward a system called HD-NTSC, which has also been tested by simulation, but has gotten no further (see HDTV story in August 17 issue of TV/RADIO AGE).

ACTV was designed on the Digital Video Facility of the David Sarnoff Research Center, a former unit of RCA, which GE turned over to SRI International last year. Also associated with the development of ACTV is GE/RCA Consumer Electronics which is in the process of being sold to Thomson S.A., Paris. However, while \$45 million has already been spent on ACTV so far, it's estimated that another \$30 million will be required to turn out a "proven system." While the research center will

continue work on ACTV, it and NBC will be seeking funding from other industry quarters.

Still to come. As it stands now, according to Michael Sherlock, president of operations and technical services at NBC, the "real development work is yet to be done" in converting software to hardware. But Sherlock says there is a high level of confidence that the simulation really shows what the hardware will do.

Tapes of high-definition pictures—both still and moving—that were produced on the research center's Digital Video Facility were shown last week at a HDTV Colloquium in Ottawa. These displayed both a widescreen HDTV picture as well as the NTSC version of the high-definition picture.

Sherlock says the ACTV system could employ either interlaced fields as in the present system (two fields making up one frame) or progressive scan. Specifications outlined at the press announcement of the system included 30 (actually 29.97) frames per second with luminance bandwidth of 12.4 MHz, almost three times the NTSC bandwidth. As for the "color difference" signals, the "I" bandwidth is 3.75 MHz and the "Q" bandwidth is 1.25 MHz, both more than twice the bandwidth of the present NTSC signal. The expectation is that ACTV will be ready for broadcast in the early '90s.

Coincidentally, on September 30 the Advanced Television Systems Committee approved as a HDTV production standard the Japanese-developed 1,125-line, 60 Hz system. The transmission mode of the system—originally developed by NHK—is called MUSE, is incompatible with NTSC and requires more than a 6 MHz channel. The ATSC vote for approval—26

in favor and nine abstentions—pointed up some uncertainties, particularly the fear that the vote would lock the industry into an incompatible system.

Commenting on the incompatibility issue, Tom Keller, senior vice president for science and technology at the NAB, pointed out that ACTV is a transmission system while what was approved by the ATSC was a production system. In addition, he said, there is no difficulty in using a translator to convert a 1,125-line signal into a 1,050-line signal.

The ACTV system maintains its NTSC compatibility by squeezing the side panels of the HDTV signal to form a narrow band on each side of the picture but which are not visible on present receivers because of overscan. Other components of the signal provide extra horizontal and vertical detail. Discussing trade-offs, Sherlock noted that low frequency signals are spread across the picture but are not seen by the naked eye.—**Alfred J. Jaffe**

B'cast debt goes up 10%

Broadcast industry debt has gone up 10% in the first six months of this year alone, according to a tally by industry newsletter *Broadcast Banker/Broker*. The newsletter, published by Paul Kagan Associates, put total debt of radio and TV companies at \$21.7 billion as of the end of June. This compares with \$19.7 billion at the end of last year and \$17.3 billion at the end of June '86.

The components of this debt as of June 30 were broken down as follows: 117 banks, \$8.6 billion; 22 insurance companies, \$2.7 billion; eight intermediate lenders, \$859.7 million, making a private institutional market total of \$12.2 billion. On top of that were added seller paper, \$1.4 billion, and the public market, \$8.2 billion.

Insurance companies increased their loan total 46% over a year's time, while the bank total was up 32%. For all components, debt was up 26% over the 12-month period.

News correction

Due to clerical errors by Nielsen, half a dozen major market stations were listed in the August 31 issue as having increased their early evening news between May '86 and May '87—which they did not. They are WXIA-TV Atlanta, WTVT(TV) Tampa-St. Petersburg, KCNC-TV Denver, WTNH-TV Hartford & New Haven, KGTV(TV) San Diego and WSMV(TV) Nashville.

China & CBS make Olympic deal

China Central Television has signed CBS Broadcast International to act as sole agent for foreign advertising in CCTV's coverage of the 1988 Summer Olympics in Seoul.

Donald D. Wear, senior vice president, general manager of CBI, said the projected audience for the daytime coverage is estimated in the neighborhood of 100 million viewers, with the primetime audience expected to double that.

Television coverage in China will start Sept. 17 and extend through Oct. 2 next year. A primetime broadcast is scheduled for each evening on CCTV's main channel from 7:35 to 8 p.m. and additional Olympic coverage also will be seen at various intervals from 8 a.m. to 6 p.m. on CCTV's second channel. CBI and CCTV recently renewed their ongoing programming/advertising agreement for a fourth year.

in
Los Angeles.

KHJ
M-F 6-7 p.m.

+ 33%



COLUMBIA/EMBASSY
TELEVISION

A unit of *Coca-Cola* TELEVISION

Hispanic media lament disparity but see TV economy on the upswing

While money may be the root of all evil, the Hispanic media would like the opportunity to see what good could come of some.

Gathered at a conference sponsored by the Washington-based Media Institute, Hispanic media executives blamed the lack of funds—and their inability to garner those funds as their Anglo counterparts do—for their short supply of customized programming.

"We would like to do customized programming," Luis Nogales, president of Univision, told the crowd gathered at the "Hispanic Media: Influence and Opportunity" seminar in Los Angeles, "but TV production costs money, a lot of money."

"It is not the lack of will, not the lack of understanding, it's a lack of money—money from the general advertising funds," Nogales said.

Leo Ramos, assistant general manager and national sales manager for KMEX-TV, the 25-year-old Los Angeles VHF outlet recently purchased by Hallmark, said the disparity between station's advertising rates is reflective of the disparity between dollars spent on reaching Hispanic audiences.

"Less than 1% of the total advertising dollars spent in this country are spent on more than 8% of the country's population," Ramos said, adding that an Anglo station "with the same ARBs" can get \$5,000 while he can only get \$2,000.

While admitting "we are still backwards in many ways, in terms of production," KVEA-TV vice president and general manager Frank Cruz, said things are slowly getting better and that 1986-87 were "important years in the evolution of Spanish TV."

"Ten to 15 major firms already recognize the potential of Spanish-language television," Cruz said, adding that Hallmark's and the Reliance Capital Holding Group's forays into the field indicate "serious interest" from Anglo investors. Reliance is the majority owner of the two-year-old Telemundo, which owns KVEA, and is said to be the ninth largest TV network in the U.S.

But revenue producing remains the biggest problem facing Hispanic media. Kenneth Wolt, president and general manager of H&W Communications, the operating company of KTNQ-AM and KLVE-FM, said "despite the numbers, we can't command the revenues."

None of the participants doubted that as the Spanish population continues to grow (there was a 30% increase since 1980) and the purchasing power increases (that power is estimated as being worth \$134 billion), things will greatly improve.

"We have found a tremendously exciting and expanding market," Wolt concluded, "that is ready to explode."—**Jim Liska**

Ex-Disney folks quietly pitch color processing

International Creative Exchange, formed by ex-Disney executives, will have more than its 90-minute *Private Eyes Never Die* series to show at MIP-COM later this month. The 15-month-old, Los Angeles-based company will also be talking, albeit quietly, about its colorization plans for goodly parts of the company's 2,500 hours of vintage television programming.

Although company officials wouldn't comment on its colorization plans, TV/RADIO AGE has learned that a colorized demo tape of *Robin Hood*, the series that starred Richard Greene back in the late-'50s and that ICE owns 134 half-hours of, as well as a half-hour Marilyn Monroe biography, will be shown at the fall market in Cannes to prospective buyers.

The Toronto-based Tintoretto will be doing the colorization for ICE, which sources also say plans similar treatment for such series as *Invisible Man*, *Yancy Derringer* and others.

Laing promoted at WB-TV

John Laing has been promoted to the new position of vice president, sales, at Warner Bros. Television Distribution. He will report directly to Charles McGregor, worldwide president of WB-TV Distribution.

Laing will remain headquartered in Burbank, and devote most of his time toward the international marketplace, though McGregor says he'll continue to be involved in "specific domestic projects."

Laing joined WB-TV in 1983.

ABC developing late-night show; 'Nightline' out?

So when is Ted Koppel leaving *Nightline*? ABC has asked at least one supplier, Columbia/Embassy Television, to develop a late night show for the net, TV/RADIO AGE has learned. No premise has been locked in yet, but the show will be more comedy than drama. ABC execs were not available for comment.

Other deals on Columbia/Embassy's development plate:

- Two more daytime soaps. The company already does *Days of Our Lives* and *The Young and the Restless*.

- A foreign co-produced dramatic action/suspense series intended for network primetime, titled *Intrigue*.

- Barney Rosenzweig, who has been executive-producing *Cagney & Lacey* for Orion, will be reinstating a deal he had with Columbia/Embassy before he went to Orion. Look for a new hour series from Rosenzweig next year under the Columbia/Embassy banner. (Rosenzweig is married to Columbia/Embassy president Barbara Corday. Corday co-wrote the *Cagney* pilot with Barbara Avedon.)

- Besides a seven episode midseason replacement order from CBS for a half-hour sitcom titled *Trial & Error*, which is a buddy comedy featuring two Hispanics from East Los Angeles, the Embassy side of the company is looking at two shows for cable. One would be a new version of *Bewitched*, and the other is new segments of the old, less successful *Double Trouble* series.

- Like every other studio in Hollywood, it seems, Columbia/Embassy is increasingly interested in getting series projects off the ground based on movies. The company still wants to do something based on *Stand By Me* if it can iron out all the legal tangles (the film was a pickup, not an in-house produced project), and a series based on the Stev Martin/Darryl Hanna film *Roxanne* is also being bandied about.

Blotky up at MGM/UA

Randolph M. Blotky has been promoted to senior executive vice president at MGM/UA Telecommunications.

Blotky will generally perform the same responsibilities as he did as executive vice president. Those include working closely with Telecommunications' president Norman Horowitz in overseeing and coordinating domestic TV distribution, international TV distribution, pay, home video, merchandising, licensing and acquisitions.

in
Chicago.

WPWR

M-F 10:30-11:30 p.m.

+ 100%



COLUMBIA/EMBASSY
TELEVISION

A unit of *Coca-Cola* TELEVISION

Source: NSI, 9/21 - 10/2/87 versus 9/22 - 10/3/86

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TV Business Barometer

Local August biz increased 5.0%

The slow pace of local TV business isn't as slow as spot, but it isn't much faster. There hasn't been a double-digit monthly percentage increase in local billings this year, the high being a 7.9% hike in March. But it's slowed down since then and the latest figure, covering August, indicates a continuation of the pattern.

August local TV time sales were up an even 5.0%. That compares to the 2.4% rise for national and regional spot during the same month. After factoring inflation into those numbers, there was little, if any, real growth in August and the same can be said for the eight months to date.

Both August of this year and last were five-week Standard Broadcast Months but, as noted in the last issue of *TV Business Barometer*, a tally of the August returns shows that only 29.1% of re-

spondents reported on an SBM basis. Still, the effect of that should be minor. Local dollar billings showed August to be considerably higher than July, a four-week SBM.

August local volume was \$474.7 million, compared with \$452.1 million the year before. Local volume in July came to \$408.0 million and in June, it amounted to \$397.7 million. This represents a seasonal trend for the hot months and a marked dip from the high for year, which was in May, when billings came to \$554.6 million.

Total volume for the first eight months of the year amounted to \$3,457.9 million, as against \$3,275.4 million in '86. That represents a rise of 5.6%, as against a 4.0% increase for spot during the January-August period. The eight-month '87 volume for spot is \$3,727.1 million.

The best performance in local business came out of the smaller stations in August—those with annual revenue of less than \$7 mil-

lion. This is the seventh month in which their percentage increase topped those of the other two revenue brackets.

Their average increase of 11.4% compares with 6.8% for stations in the \$7-15 million bracket and 3.2% for outlets in the over-\$15 million bracket.

While spot and local business is in the doldrums, network compensation actually picked up a little, reaching the highest monthly percentage of the year in August. This figure was 4.0%, which is not much to brag about, but considering that during six of the eight reported months network comp couldn't manage an increase more than 2.0% and that it was down a little in three of those months, the August figure is not too bad.

The station take from network comp in August was \$41.6 million vs. \$40.0 million in '86. The July '87 figure was \$38.1 million.

For the eight months, network comp totaled \$307.3 million, compared with \$304.3 million during the corresponding '86 period. That represents a rise of only 1.0%.

August

Local business **+5.0%**

(millions)

1986: \$452.1 **1987: \$474.4**

Changes by annual station revenue

Under \$7 million	+11.4%
\$7-15 million	+6.8%
\$15 million up	+3.2%

Network compensation **+4.0%**

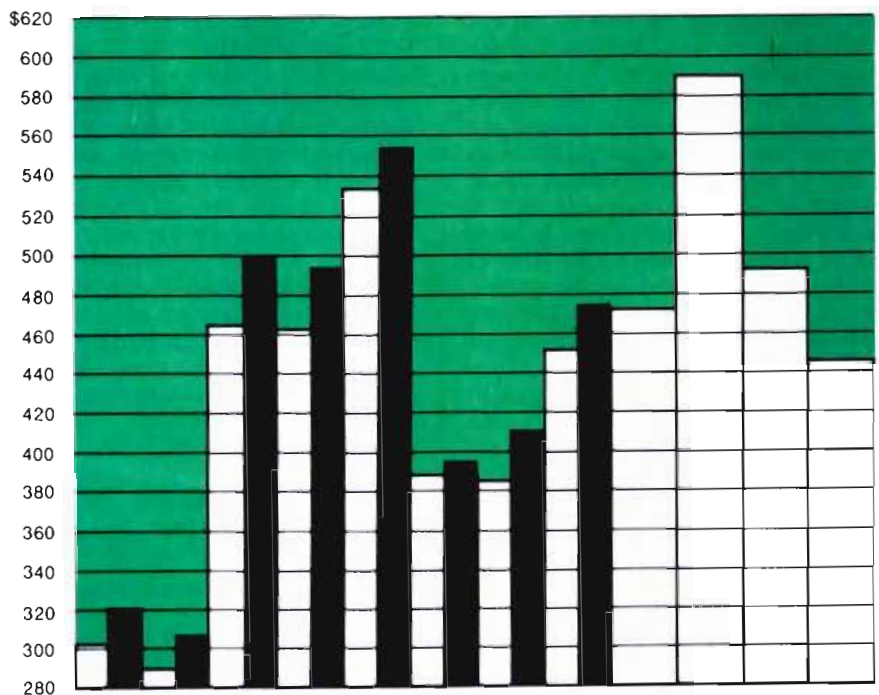
(millions)

1986: \$40.0 **1987: \$41.6**

Changes by annual station revenue

Under \$7 million	-0.5%
\$7-15 million	+1.3%
\$15 million up	+5.7%

Local (millions)



Network compensation (millions)





Is TV news shallow?

© 1987 Knight-Ridder, Inc.

The Gulf war in 90 seconds. A murder in a nearby town gets half a minute.

The story of a fatal bus accident in Canada is bumped in favor of a lion cub's birth at the zoo.

TV news is selective. Its time is limited. And what it does best is capture moments. The elation of the elected. The downcast of the defeated. The joy on a mother's face when her child is found. The blank stare of a stoned teenager.

Stories with pictures.

Summaries of what matters most. That's TV news on a daily basis.

But sometimes stations move out of their summarizing role. WPRI-TV, Providence, R.I., and seven other Knight-Ridder television stations spent an entire month this year focusing on one topic: alcohol and drug abuse.

A tough task.

Today, seven out of 10 high school seniors drink. Almost half say they get

drunk once a week. Many started at age nine or 10. One out of four smokes pot. And crack use is spreading too fast to quantify.

How do you reach a generation of young people who have been over-exposed to hard scare anti-drug campaigns?

WPRI-TV tried humor.

They turned to "Mr. Bill." The clay man of Saturday Night Live fame created by Walter Williams. Mr. Bill is famous for being the quintessential victim. In public service announcements, Mr. Bill was offered drugs and alcohol and steadfastly refused them even as he got dumped on and squashed.

Did these moments of humor work on such a deadly serious topic?

In follow-up interviews, the spots were remembered and talked about by teenagers. They broke through the clutter of messages and got their point across.

WPRI-TV also broadcast

its own musical play "None for the Road." Along with a teenage drug and alcohol test and several specials.

In Mobile, Ala., Knight-Ridder's WALA-TV, among other efforts, raised enough funds to keep the Partnership for Youth, an effective anti-drug force in the community, from closing its doors.

WTEN-TV in Albany, N.Y., got a strong response from its request to area high schools to submit their own public service announcements. The station was able to learn exactly how teens communicate with other teenagers and tailored their efforts accordingly.

Knight-Ridder stations in Tucson, Norfolk, Nashville, Oklahoma City and Flint all took on the same topic in a month-long marathon of news specials, editorials and series on the epidemic of addiction that has spread across the country.

It was anything but shallow. But then these are Knight-Ridder television stations.



KNIGHT-RIDDER

We never underestimate the American people.

Knight-Ridder, winner of five Pulitzer Prizes in 1987, is a worldwide communications company with eight television stations, cable systems, business information services and 32 daily newspapers.

OUR SPHERE C

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

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

Television/Radio Age

A blue-tinted image of Earth from space, showing clouds and continents. The text "F INFLUENCE" is overlaid in white, serif font. The "F" is partially cut off on the left side of the frame.

F INFLUENCE

British program buyer thinks American dominance of TV world diminishing

The top buyer for Britain's Independent Television and Channel Four, Don Gale, thinks the Hollywood production community "should be concerned about themselves" because they are making television programs which are "too imitative, too repetitive."

While many U.S. distributors may be prompted to say, "we've heard it all before," coming from one of the U.K.'s leading buyers, the warning this time should take on some added significance.

"Where once we only were concerned about English language programs to fill primetime and thus looked to America," Gale says, "now the established majors which rule the world are only part of the equation."

In an interview with TV/RADIO AGE, Gale says the new stimulus to purchase worldwide has been generated by improved production values in a number of countries which have caught up with American standards, and the recent expansion of the broadcasting day by many British commercial stations to 24 hours.

"The increased hours allow us to go beyond our established program sources," providing, he believes, "a better mix." And in the long run, he says, this trend will hurt the bigger distributors "because the smaller ones are much more adventurous and therefore are likely to bring us different kinds of programming which we might find attractive."

Gale's remarks, part of a broad interview, appear in the October International Edition of TV/RADIO AGE.

Denies collusion. During the course of that interview, Gale, who in his former life worked for U.S. majors Columbia and MCA TV, strongly denies American accusations of collusion between the BBC and ITV when bidding on U.S. programming.

"There is no liaison," states Gale. "We both go out in competition with each other. If one network, however, establishes a series," referring to the *Dallas* debacle, "we don't go into competition for renewals."

(When the Independent Broadcasting Authority forced Thames Television, which had bought *Dallas* out from under the BBC where it had been enjoying several successful years, to return the program, there was widespread criticism of collusion between the Beeb and ITV buyers.)

Gale continues, however, that where one of the networks does not have any further interest in a series, there is no impediment to another picking it up, mentioning *The Untouchables*, which recently was purchased by the BBC after completing a run on ITV stations.

Gale also argues that Americans just don't understand the relationship between the ITV and the BBC, and that this "misunderstanding" perpetuates the collusion accusations.

"There always has been a competition between us which has not always been recognized," says Gale. "I am not sure that the L.A. and N.Y.-based American companies are totally aware of the situation. After 30 years ITV still is an enigma. They don't know whether ITV is Thames, London Weekend Television or what. They don't know ITV is two separate companies, and that we not only buy for the network, but also exclusively for 13 of the 16 companies."

Concerning his earlier accusation that American producers are "too imitative, too repetitive," Gale points to many U.S. miniseries, which, he says, have only a short life anyway.

"It used to be that miniseries were an event," Gale says, even though they didn't repeat well. Now, he continues, there are too many of them, some being nothing more than cancelled series, and many without the high production values that were associated with the original miniseries.

However, he's optimistic about some of the big miniseries coming down the line this season: *Poor Little Rich Girl* and *Napoleon and Josephine*.

BBC & CBC talk video

BBC Enterprises, U.K., and CBC Enterprises, Canada, are working out the finer details of a plan involving the marketing of each other's videocassettes.

CBC recently reached agreement with Eatons, a major department store in Canada, to handle CBC and BBC videos in 16 stores across the country. In return, Paul Cadieux, general manager of CBC Enterprises, says, "We've been discussing with BBC Enterprises the possibility of putting some of our product in the BBC shops—basically records, but the deal might also include videocassettes."

Canal Plus chief sees 2.4-million as top growth

Pierre Lescure, the director-general of Canal Plus, the French pay-TV station, predicts that the emergence of commercial television in his country will have a leveling-off influence on the channel.

With close to two million subscribers and a phenomenal 92% renewal rate, Lescure thinks the subscriber count will "stop around 2.3 or 2.4 million, which means a 10% penetration rate, with a renewal rate of 80-85%. That's my idea of a balanced commercial orbit."



Pierre Lescure

Canal Plus' development lies in other areas, Lescure says in an interview with TV/RADIO AGE (for more details see our special October International Edition).

Canal Plus and a number of its founding members have started a production company called Ellipse Programmes, which gives the old hands a crack at all the shows Canal Plus does not run—magazine formats, talk shows and game shows.

Lescure doesn't much believe in transnational broadcasters, but rather in transposing the Canal Plus concept to countries such as the U.K., Germany and Spain, which like France are largely made up of medium-sized cities.

"We could well fit into the make-up of other stations, either as shareholders or coproducers, or both," Lescure says.

Viacom has Arista films

Viacom International will handle all foreign TV sales rights to three films from Arista Films: *Final Justice*, *Seven from Heaven* and *Joysticks*. Arista retains the theatrical rights overseas.

Final Justice is an action-adventure yarn.

The ups and downs of packaging, or how bad do you want it anyway?

"Everybody does it, but the Americans are the main culprits," comments one European buyer, referring to packaging, which many buyers define as "a process whereby program sellers unload 99 bad programs onto a buyer along with the one good program he wanted in the first place." Comments one distributor, who wished to remain anonymous, "buyers and sellers don't like to admit they buy or sell packages, because packages have good things and they have bad things. But that's how the market works."

Distributors who own a great many hits, or hold a number of films or early television programs, for instance, have been particularly adept at the exercise of selling some of their less appealing items in concert with some of the more desirable ones.

Stuart Graber, Lorimar Telepictures vice president of international sales, says that 90% of the time his programs are sold in packages, but, he says, it's a two-way street. "My staff has excellent rapport with the buyers with whom they do business. It is a question of mutual trust."

Because Lorimar Telepictures intends to be in business for a long time, he takes the view that all deals must be fair on both sides. "L-T does not employ me to take a show like *Falcon*

Telepictures product if you don't respond favorably to our request, but we really let the stations know that we would like them to take it," he says, adding that "because of the long-term relationships we have built, which are extremely important to us, our infrequent special requests have elicited a good response."

It is much more difficult to package, however, if your backlog is less bounti-



Rosemary Krupa

ful. CBC Enterprises has only been selling packages for the past year. They account for 60% of CBC's European sales, according to U.K. sales manager Rosemary Krupa. She adds, however, that for some time Britain's ITV network has indicated that it would like to increase the amount of Canadian programming it airs, but so far she has not been able to put together a satisfactory package that will provide them with enough material for a season of Canadian programming, similar to the Australian season the BBC aired a few years ago.

"We have to be more creative," she says. "We are not like the American majors who sell one feature film that everyone wants and then sell 10 to 20 made-for-television movies." She is optimistic that eventually CBC will have a number of films that will give it a distinctive edge over American films. In spite of some union problems, which generally preclude the production of theatrical films, Krupa says Canadians have been looking at the way Americans and Australians have been developing features around the world, and hope to learn from their experience.

Nevertheless, in spite of the feature film problem, Krupa says CBC is selling packages in a number of territories in areas where the competition from the American majors is not as great. She says CBC does particularly well with its music and documentary packages, pointing out that it's easier to

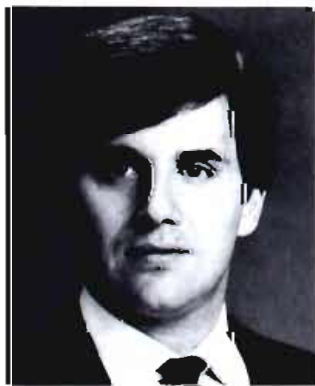
package deals with similar subject matter.

Wise up. While there undoubtedly is a demand for packages, there also are signs that more and more buyers are getting wise to the ins and outs of "bulk selling."

Says Jacques Zbinden, chief buyer for the French network, TF-1, "While you have to use your judgment, and sometimes renounce packages because they cost a lot of money, the more you want a particular series, the more flexible you have to be." He adds, "If I want a program, and there is a condition attached that I buy another series with it, if I risk losing that program, I'll take both—but only if I feel the other series will fit into another slot."

Alberto Seixas Santos, co-director of programming at Portuguese state broadcaster, adds they will buy a package on condition that they can choose what goes into it.

Can help too. Occasionally, package deals can be advantageous to a buyer, allowing them to acquire a number of reasonable programs for a price that averages out as quite low for each one. An example is a package MGM sold to RTP containing the gem, *Gone with the Wind*. Explains Santos, "Let's say the going price for *Gone with the Wind* is about \$50,000. We bought that in a



Stuart Graber

Crest and ring stations. Our whole idea is building a relationship with the stations which will generate additional volumes of business," says Graber.

It's harder, however, to sell to smaller countries which have far more limited budgets. Graber emphasizes that when an individual station calls with a special need, L-T generally will honor it. But he says the same is true when L-T has a special request. Recently he asked stations to take a two-hour Special Olympics program, which L-T was distributing without profit. "Certainly we won't say you can't have a Lorimar



Leo Kirch

package of 50 pictures for about \$120,000, and ended up paying about \$2,000 for each picture." In other words, he says, "We bought 50 cheap titles—and we got a lot of good films."

In an interview with the German business magazine, *Manager*, Leo Kirch, founder and head of Europe's largest production/distribution outfit, the Beta/Taurus group in West Germany, points out that, when selling packages, he allows buyers to hand pick what they want, adding, "of course, if they want to buy a lot, then they also take several films which are not so good. After all, there is not only a need for top films."—Irv Margolis

Cable Report

A-B leads July spending

Anheuser-Busch Cos. led the spending parade on the cable networks during July, according to the latest available data from Broadcast Advertisers Reports. For the seven months of '87 to date, however, the Philip Morris Cos. led in cable web expenditures. Eight of the top 10 July spenders were among the top 10 year-to-date spenders. Not shown are the Gillette Co., which ranked eighth in year-to-date spending, having laid out an estimated \$5,897,898, and Coca Cola Co., which ranked ninth in year-to-date spending with a total of \$5,534,472. Gillette ranked 52nd in July expenditures, Coke was 11th.

Top 10 cable clients—July

Parent company	July expenditures	Year-to-date expenditures
Anheuser-Busch Cos.	\$2,252,674	\$12,652,378
Time	2,069,984	9,500,346
General Mills	1,897,048	8,994,851
Philip Morris Cos.	1,627,221	13,220,085
Procter & Gamble	1,610,762	12,523,994
Thompson Medical Co.	1,259,545	5,114,372
Mars	1,226,361	10,452,419
Clorox	1,012,759	4,253,174
RJR Nabisco	899,862	8,097,034
American Home Pdts.	602,494	4,062,456

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People in cable

Decker Anstrom has been appointed executive vice president of **NCTA**. He will succeed Bert Carp, who recently became vice president for government affairs at Turner Broadcasting System. Anstrom is now president of Public Strategies, a Washington public policy consulting firm.

Virgil M. Reed has been named president and general manager of **Warner Cable's** Cincinnati area operations. He replaces Robert L. Montgomery, who resigned. Reed has been president/COO at Jones Spacelink Ltd., a unit of Jones International, Denver. Prior to that he had various executive cable posts.

Named manager of program development at **The Disney Channel** is Victoria Fraser. Her responsibilities include developing family series and miniseries and overseeing production and development of *Danger Bay*, now in its fourth season.

Susan Packard has been appointed vice president of marketing and affiliate operations at the **Z Channel**, Los Angeles, recently acquired by Rock Associates, Seattle. Her responsibilities include maintaining consumer awareness of the Southern California pay service and developing training and marketing tools for cable affiliates.

Cable webs post rises

Both ad-supported and pay-cable networks posted "record increases" in audiences this summer compared with broadcast affiliates, whose audiences were "at an all-time low," according to an analysis by the Cabletelevision Advertising Bureau. The CAB analysis, based on NTI meter samples compared the distribution of viewing to all TV programming sources in all major dayparts during July and August, 1987 vs. 1986.

In all TV households average quarter hour viewing over 24 hours was up, for example, 866,000 homes in cable satellite networks, while broadcast affiliates were down 969,000.

The CAB also said that in certain dayparts the combination of ad-support and pay webs attracted higher audience shares than affiliates. According to the analysis, ad supported network ratings went up in primetime by 33%, during daytime by 47%, in early fringe by 48%, in late fringe by 42% and on weekends by 21%.

PPVN signs with GWSC

A six-year deal between Pay-Per-View Network and Group W Satellite Communications provides that GWSC will take care of master control and uplink requirements as well as editing and post-production facilities for PPVN's on-air promo campaigns. The multi-million dollar contract covers the transmission debut of the pay-per-view movie service before the end of the year on Galaxy III, transponder 16. PPVN is a joint venture of American Television and Communications Corp., Continental Cablevision, Cox Communications, Telecable Corp. and Newhouse Broadcasting.

The pack includes an option for a second channel to begin with 24 months after the launch of the first. In carrying out the terms of the agreement, GWSC will construct a new master control facility and an additional uplink antenna at its Stamford, Conn., facilities. PPVN recently established corporate headquarters at 800 3rd Ave., in Manhattan.

Programming wrapup

The Nashville Network has licensed *Happy Trails Theatre*, starring Roy Rogers and Dale Evans for one year. The deal involves 22 original 90-minute shows to be turned out in connection with a joint production and distribution agreement between **Republic Pictures** and **Cinetel Productions**. Republic will provide 22 Roy Rogers features and Cinetel will produce wrap-arounds in which Rogers and Evans offer anecdotes and interview guests. All episodes will be distributed worldwide by Republic.

Two half-hour interview specials with Jessica Hahn will be cablecast on **The Playboy Channel** this month and next.

Media Advertising Partnership gets behind 'Drug Free America' campaign

"Everybody's been pitching in. The cooperation is unprecedented," says the 4A's Tom Hedrick, coordinator of the massive national campaign being mounted by the Media-Advertising Partnership for a Drug Free America. Over 200 agencies are contributing their creative, media, production and management skills to the giant effort.

The campaign is an ambitious, industrywide followup to the Ad Council's "Just say no" to drugs campaign, created by what was then Needham Harper Worldwide, with the highly visible blessings of First Lady Nancy Reagan. The Ad Council estimates that that initial drive benefited from over \$100 million in donated broadcast time and print media space.

But the Partnership's campaign starts with an ambitious goal of \$500 million a year over three years of donated media time and space. And Hedrick says the immediate target is to raise \$2.5 million for administrative and research costs.

Considering the grand scope of the campaign, Hedrick sees this as "comparative pocket change" that will go "a tremendously long way because everyone is either donating their time or working on a just-break-even budget."

One example of "unprecedented," he reports, is that "This is the first time the Screen Actors Guild, AFTRA and the Screen Extras Guild have ever al-

lowed their members to work without pay. Eastman Kodak is donating thousands of feet of film and hundreds of hours of tape. Dick Hall of Griner/Cuesta spearheaded the job AICP—the Association of Independent Commercial Producers—is doing in slashing commercial production costs. And members of the craft unions like IATSE have agreed to work for honorariums."

Hedrick says all three television networks along with *The New York Times*, *The Wall Street Journal* and *USA Today* are already running the advertising, and that the Partnership has commitments from over 150 major monthly and weekly magazines.

Also, the seven radio network companies belonging to the Radio Network Association are running Partnership anti-drug commercials. And thanks to Kay Koplovitz of USA Network, all seven cable networks are carrying Partnership commercials. Meanwhile, Gannett is leading the way in making it possible for the campaign to be seen on outdoor advertising posters along the nation's highways.

Other industry organizations joining the 4As in the Partnership include the Advertising Council itself, the Association of National Advertisers, whose Herb Baum, president of Campbell Soup, is chairman of the Partnership's Management Board, the American Ad-

vertising Federation, and the Marketing Research Association.

The Partnership's campaign, like the Ad Council's before it, all add to the impact built up by the many other anti-drug advertising drives such as those sponsored by Procter & Gamble, Members Only men's sports wear, the U.S. Department of Education, the Baseball Players Association, The National Basketball Association and the National Football League.

The original 4As coordinator for the Partnership was Richard O'Reilly. Hedrick took over after O'Reilly was killed, along with other advertising executives from DDB Needham and Procter & Gamble in the Aug. 1 rubber raft accident in the white waters of British Columbia's Chilko River.—
George Swisshelm

Hypo guidelines as expected

The Electronic Media Rating Council has issued "Guidelines Addressing Ratings Distortion," the first time the council has taken a stand on the issue.

The guidelines are aimed at a variety of devices used by stations to increase ratings, devices sometimes covered by the term, "hypoing." However, The EMRC narrowed the definition to zero in on "those activities aimed at the actual households or people in the rating service samples."

The guidelines, which are voluntary, suggests four options that rating services consider when distortion is apparent, depending on the seriousness of the distortion. The four range from noting the activity in the ratings book and computer tape to delisting the offending station from the entire report.

Hatch to head TIO board

Kenneth L. Hatch has been elected chairman of the Television Information Committee, replacing Dr. William F. Baker, president of public station WNET(TV) New York. Hatch is chairman and president of KIRO Inc., Seattle and a senior vice president of Bonnevill International.

Also named new members of the TIC, which sets policy for the Television Information Office, are Thomas L. Goodgame, president, TV Station Group, Westinghouse Broadcasting Co.; David C. Fuchs, senior vice president, corporate and broadcast affairs, CBS Broadcast Group, and Cullie Tarleton, senior vice president, general manager, WBTV(TV) Charlotte, N.C.



A sendoff for two retiring NBC-TV executives was recently hosted by Frank Beam, chairman and president, Beam Communications, at New York's Lotos Club. At l., Tony Cervini, retiring director of station relations, gets a handshake from NBC president and CEO Robert Wright. Pictured below, Beam; William Kelley, retiring NBC-TV associate director of affiliate relations; Peter Good, vice president and general manager, WPBN-TV/WTOM-TV Cheboygan; Cervini; Marvin Reuben, executive vice president, Beam Communications; and Cliff Brown, vice president and general manager, WDAM-TV Laurel-Hattiesburg.

Radio Report

Get PDs into the sales act

At a time when consumer food shopping habits are in upheaval and advertisers, retail chains and their agencies are looking for innovative marketing solutions, two radio veterans have hit on the idea that station sales people can get some very useful help from their program directors.

Ellen Hulleberg, president, McGavren Guild Radio, told conventioners at NAB's Radio '87 in Anaheim, "Your program director knows more about your audience than anyone else. He lives and breathes with his audience. He knows what motivates them and the products and services they are likely to consume. That makes him the best source for qualitative data and the key person for your retailer customers and prospects to talk to."

Hulleberg told the station people they could turn their program departments into profit centers by asking their PD to visit advertisers and talk about special promotions and costs per actual customer, rather than limiting the retailers they call on only to what the salespeople can tell them about cost per point and spot schedules.

At the same time, across the country in Atlanta, the sales consulting firm of Sutton and Associates says it's starting up a new radio programming/sales division. Steve Sutton, formerly with WLGA Valdosta, Ga., says his preliminary research shows "little or no communications between programming and sales. He says sales people "just don't know enough about the whys of programming. They sell numbers instead of ideas. Likewise, programmers have little concept of the problems sales people face on client calls. If each department better understood the other's problems and goals, it could lead to a much more effective team effort."

Work together. So Sutton is offering to train sales and program personnel to work together and he's also starting a newsletter he says will share program, sales and promotion ideas among stations. Says he: "It never ceases to amaze me that in an industry based on communication, the biggest problem is lack of it."

Meanwhile, Hulleberg and Sutton are far from alone in perceiving massive change overtaking the retailing scene. Backing up what they say are new reports from two agencies, Noble & Associates and J. Walter Thompson.

The JWT report, based on A. C. Nielsen data, indicates that though consumers are being flooded with more coupons than ever, they're using them less. The Thompson report notes "the explosive growth of couponing in the 1980s, with over 2,000 companies using them and more media carrying them" that has led to "a cluttered couponing environment with lack of exclusivity for advertisers. Even as the average face value of a coupon has climbed to almost \$.30, redemption rates have dropped for the past six years."

And Zach Tassel, vice president, media director at Noble Associates, Springfield, Mo., observes that

working women don't have the time to organize coupons they used to have as full time homemakers. Noble's research shows, further that not only do growing numbers of working women shop differently than homemakers, but more men and more teenagers are taking over food shopping chores from their working mothers and wives, and both groups also have their own unique differences in the way they hit the food store aisles.

Tassel also notes such other factors changing food shopping as the growing consumer concentration on diet and nutrition, irregular dining habits, the growing popularity of ethnic foods, and like cable and VCRs, the fact that microwave ovens "may have also achieved close to, or even a bit over, 50% penetration."

As a result of the convergence of all these factors and others, says Tassel, "Food marketers must include the retailer's business in their plans. Advertising and sales promotion need to balance the short term goals of distribution and pull-through with the long term image of the product. Manufacturers need to supplement their national base support with local support, tying in with a particular key retailer as well as addressing market preferences and peculiarities."

Sears strong in web radio

Sears Roebuck led all network radio clients in spending during July by a large margin—almost three times that of the second-ranked client, Anheuser-Busch Cos., according to the latest data from BAR. For the seven months to date, Sears' network radio spending is almost double that of the Number 2 client, Warner-Lambert.

Eight of the top 10 July spenders are also on the top 10 list for the seven months to date (see list below). The two that aren't are Schering-Plough and Mars. Not shown are Ford, which ranks fourth in spending for January-July with \$12,809,439, and Bayer, which is fifth in spending for the seven-month period with \$11,105,212.

Four clients have topped \$10 million in spending for the seven months to date. They are Sears, Warner-Lambert, Anheuser-Busch and Tele Disc.

Top 10 web radio clients—July

Parent company	July expenditures	Year-to-date expenditures
Sears Roebuck	\$6,569,041	\$29,918,271
Anheuser-Busch Cos.	2,297,319	13,217,032
Phillip Morris Cos.	2,020,913	7,597,080
Tele Disc	1,739,623	10,031,154
AT&T	1,657,405	6,571,629
General Motors	1,630,913	9,842,600
Warner-Lambert	1,622,870	15,278,751
Schering-Plough	1,519,146	5,639,254
Mars	1,299,136	5,124,120
Procter & Gamble	1,261,215	9,648,044

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Radio Business Barometer

August spot radio biz drops 2.5%

If July gave some hope that spot radio was on the verge of a pickup, August squashed the idea. It wasn't that July was such a great month for the medium; after all, it was up only 1.4%. But at least it was up after four consecutive months of minus signs.

However, August came along and there was a 2.5% drop, according to Radio Expenditure Reports, with the decline pretty evenly spread among the four market groups that RER reports on. True, billings for August were up considerably from July, but August was a five-week Standard Broadcast Month (SBM), while July was four weeks.

A glance backward over the past eight months (January–August) shows, except for one month, a pretty consistent pattern, with no month swinging up or down by more than five points. The exception was February, when an unexpected burst of business drove

billings up 13.2%. The cumulative time sales total for the eight months of '87 is below that of the year before, but only slightly.

Billings in August came to \$92,637,900, compared with \$95,032,500 the year before. It was the second biggest SBM of the year, topped only by May, when billings hit \$98,204,200. May was also a five-week SBM. July spot time sales this year were \$76,961,600, for, as noted, a four-week SBM.

The four market-size groups performed as follows: The top 10 were off 3.0%, with reps reporting time sales of \$34,907,900 this year vs. \$36,005,400 last year. The 11-25 group took in \$20,653,400 this August as compared with \$21,004,300 last August, a decline of 1.7%.

The 25-50 market-ranking group were down 3.2%, viz., \$14,190,000 this year and \$14,662,900 last year. As for the 51-plus markets, which in recent years have been doing better than the others, the picture was basically no different. Billings came to

\$22,886,600 for August of '87, as against \$23,359,900 for August of '86. The difference is a minus 2.0%.

Total time sales for the first eight months of the year came to \$592,425,200, compared with \$604,007,600 last year, representing a decline of 1.9%.

A rundown of the year-to-date figures for the four market groups shows two of them sporting plus signs, albeit quite small ones.

Market totals

The top 10 markets were off 4.5% for the eight months. Time sales came to \$219,951,000 vs.

\$230,282,200 the year before. The 11-25 markets were up to a miniscule degree—0.3%. Their '87 billings to date came to \$130,368,800 as against \$129,942,700 in '86.

Down about the same percentage as the top 10 markets was the 25-50 group, off 4.4%. Their '87 billings totaled \$89,400,900, while their '86 figure was \$93,544,400. Finally, the 51-plus market group, whose performance was slightly better than the others—up 1.6%. Total billings this year were \$152,704,500 vs. \$150,238,200 last year.

National spot -2.5%

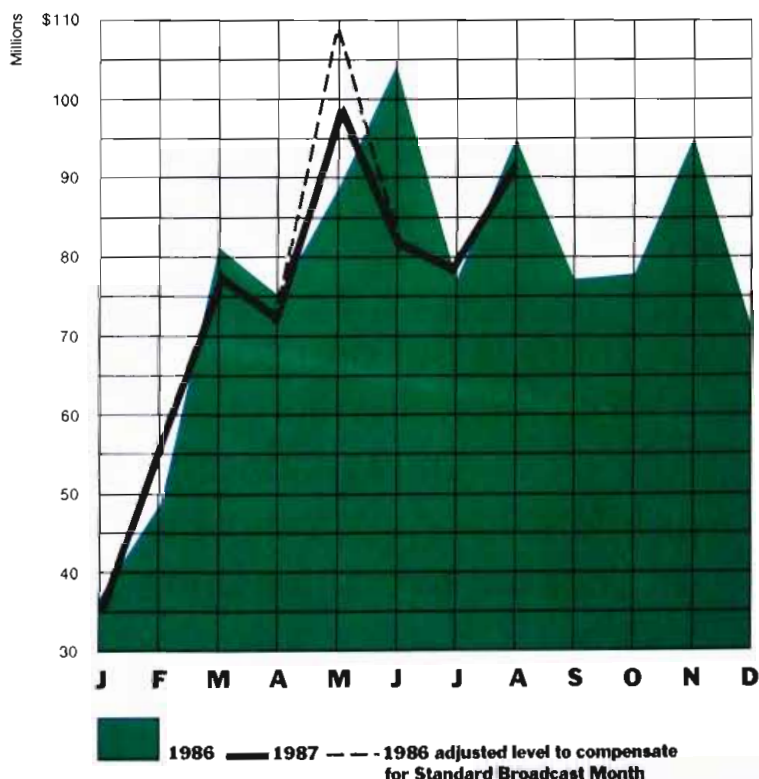
(millions) 1986: \$95.0 1987: \$92.6
1986 adjusted: \$95.0

Changes by market group

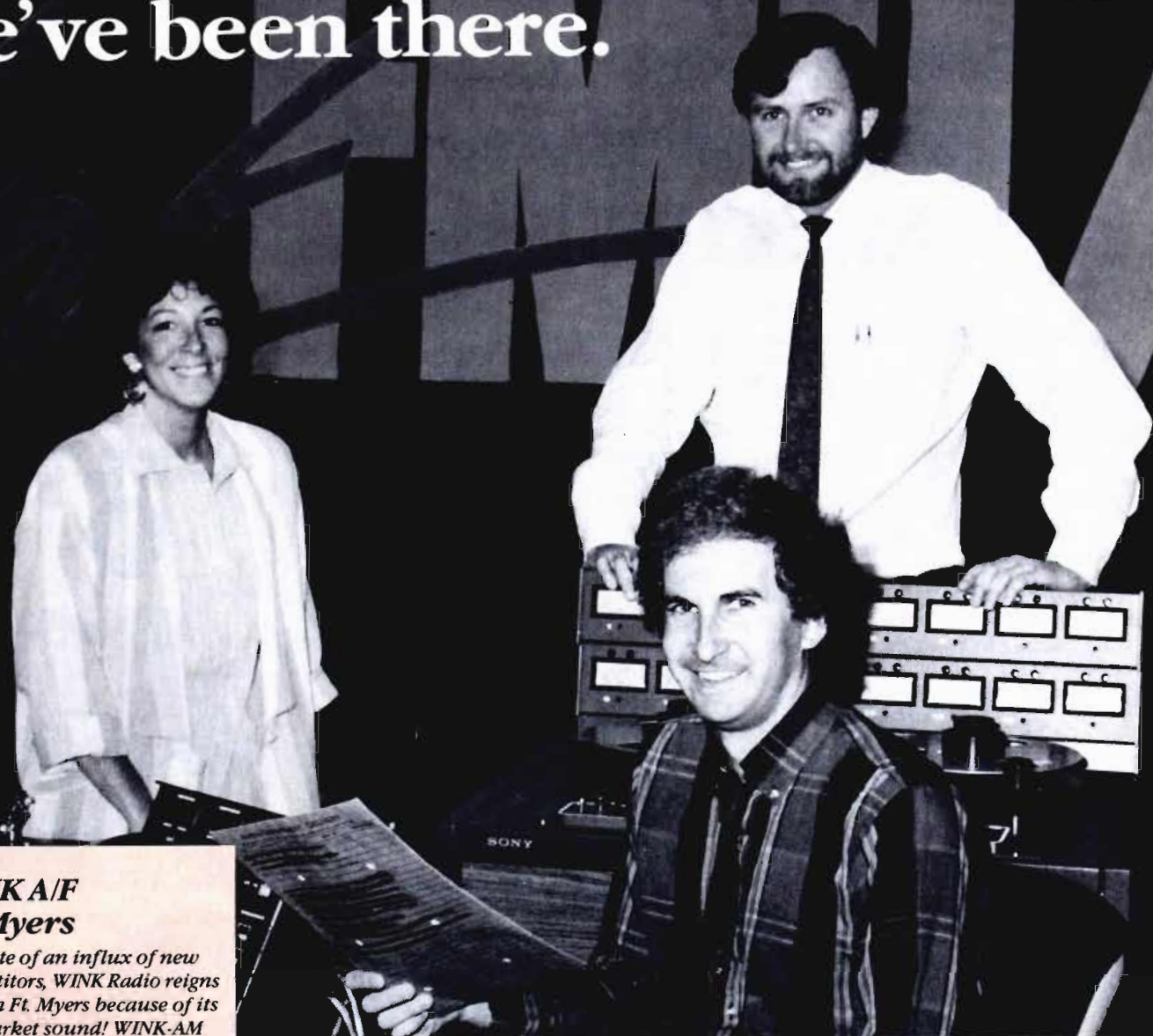
Market group	Billings (mils.)	% chg. 87-86
1-10	\$34.9	-3.0%
11-25	20.7	-1.7
26-50	14.2	-3.2
51+	22.9	-2.0

Source: Radio Expenditure Reports

August



We know your market because we've been there.



WINK A/F Ft. Myers

"In spite of an influx of new competitors, WINK Radio reigns king in Ft. Myers because of its big market sound! WINK-AM offers the most complete news and information as well as MOR music targeted to satisfy the 67% of Ft. Myers residents that are 35+. WINK-FM remains dominant with its contemporary approach to music, personalities and promotions!"

*Lynn DeCaterina
VP/Sales
Atlanta Office*

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NBC appears immune; affiliates weigh syndication profit against compensation

Web preemptions in primetime gain new momentum

By ROBERT SOBEL

Affiliates are preempting regularly in primetime with new vigor this season.

Aimed primarily at ABC, as the third-place network in rating averages, and at CBS, the Number 2 network, the primetime preemptions are seen as being embraced by at least 10% of the affiliates of each network.

No preemptions of any consequence of this season's NBC primetime programming were reported.

Indications are that the number of nonclearances could rise on the two networks as the season gets into full swing if some of the networks' programs turn into a ratings shambles.

Four factors have given impetus to an increasing pattern of preemptions that has been hitting the networks over the past four or five years:

- The growing strength of indies
- Syndicated programs of rising quality
- The limited revenue from compensation fees to affiliates by the networks
- The potential of a decent profit from the syndicated product.

Clearances of primetime network se-

ries appear to have been classified as top secret as the fall network schedule gets underway. Reps adamantly refuse to reveal information on their clients' preemptions, although admitting that several are doing so. And one or two syndicators with significant product going the preemption route in primetime—especially Paramount Television, which produces *Star Trek: The Next Generation*—were keeping a tight lid on such activity.

Mike Levinton, director of programming at Blair Television, notes that it was difficult a few weeks ago to pin down which affiliates were preempting for *Trek*. "We tried to find out from Paramount which stations were doing it and when. But we had no success. Paramount told me the networks themselves were trying to find out but were given no information."

However, information obtained by TV/RADIO AGE reveals that at least a dozen ABC affiliates have begun to or are planning to run the hour-long, weekly *Star Trek*, and 19 affiliates, 10 from CBS, one from NBC and eight from ABC, are committed to running King World's *Comedy Club*, weekly half-hour series, in primetime this sea-

Television/Radio Age

October 12, 1987

At least a dozen ABC affiliates have opted to run "Star Trek" in primetime.

"Star Trek: The Next Generation"





"The Dom DeLuise Show"



"Comedy Club"

A number of affiliates are holding syndie shows in reserve in other time periods for possible primetime slots.



"She's the Sheriff"

son. In addition, other stations are using first-run sitcoms such as *She's the Sheriff*, *We've Got It Made*, *Webster* and *The Dom DeLuise Show* as preemptions to regular network series announced for 1987-88.

One station that revealed its intention early to preempt on a regular basis this season was WCVB-TV, ABC affiliate in Boston, which is running *Star Trek* on Saturdays at 8 p.m. Replacing *Once a Hero*, *Trek* began airing on Oct. 3 as a two-hour movie, while the program itself kicked off the past weekend. At WCVB-TV, Paul La Camera, vice president/program director, notes that picking up *Star Trek* was due to the station liking the concept, which is based on the proven formula of the old *Star Trek* series, coupled with the fact that it was produced by "a company with the standing of a Paramount." Both these factors generated a lot of enthusiasm on the part of S. James Coppersmith, vice president, general manager at the station, says La Camera, "and he wanted to take advantage of these things, so he decided to put *Trek* in primetime."

Also, points out La Camera, the station believes that *Trek* will do well at 8 p.m. because it comes out of two first-run sitcoms, *Out of This World* and *Small Wonder*. *Star Trek* has also

found a home in primetime on WZZM-TV, ABC affiliate in the Grand Rapids-Kalamazoo-Battle Creek market, and the station was scheduled to run the weekly hour series starting Oct. 3 at 8 p.m., according to Michael Seagly, program director.

Seagly points out that the station airs the original *Star Trek* in reruns in late night, but did not buy the rerun rights to the new episodes, nor has it made up its mind on whether to renew the old series. "We felt it's premature to do that," he says. Seagly explains that Paramount was selling the first-run barter show separately from the backend rights to the new series and the rights to the oldie *Star Trek* series.

The ABC affiliate in Harrisburg, WHTM-TV, is not only preempting on Saturdays at 8 for *Star Trek*, but it also will do the same on *Full House* on Fridays at 8, notes a spokesperson at the station. *Webster* takes over the *Full House* slot. Some of the rationale in dropping *Hero* and *House* is that the reviews of both were "very bad," she says.

But Robert D. Gordon, president and general manager at KHGI-TV Lincoln-Hastings-Kearny, which is running *Star Trek* on Saturdays at 8 as well, says the reasoning behind airing the hour series in primetime was "the

suspicion that *Star Trek* would have the potential of being a strong and enduring product. Our placement was not so much a critical look at the ABC program in that time period as much as that we thought our audience would be most susceptible and responsive to a program of that nature.

"For example, a Thursday or Friday night time period would have fallen short because many of our advertisers have preference for certain nights. A Monday night is not always available, given the fluctuating schedule of football. These considerations had to do more with why we preempted *Once a Hero* than the lack of respect for the program."

WCVB's La Camera says the decision to go with *Trek* in primetime was based on programming, rather than purely on financial gains. "Of course, if it works, it will make economic sense as well," he says. At WZZM, Seagly says that sales are relatively strong for *Trek*. "Paramount is doing a good job in marketing it, and I think that advertising, especially national, accepts the program as being a good vehicle."

KMEG-TV Sioux City, a CBS affiliate which acquired *Trek*, ran the premiere two-hour movie from 6-8 p.m. (CT) on Oct. 3 as a one-time-only replacement for *Andy Griffith* and the weekend *Wheel of Fortune*, plus the two network shows *My Sister Sam* and *Everything's Relative*. However, points out Clayton Koehler, program manager, the movie run was used only as an experiment to draw audiences to the series, which was due to air the hour before primetime on Oct. 10 on a regular basis.

Another CBS affiliate carrying *Trek* in primetime is KHQA-TV Quincy
(Continued on page 71)

Still find help needed in coverage;
some diplomatic problems encountered

Foreign TV news boards Washington bandwagon

By HOWARD FIELDS

Ten years ago, when Australian Broadcasting's bureau in Washington, D.C., sent news back to headquarters in Sydney to be broadcast over the network to Aussie viewers, it was likely to be in the form of a feature report or a news story with a "second-day" lead. It was impossible to compete with the print media on spot news.

The quality of the pictures also had suffered greatly by the time they arrived in Sydney. Usually, they were fed by landline to the West Coast of the U.S., where they were retaped and put on a plane bound for Australia, arriving 18 or 19 hours later.

"That sort of heightened the image of television as a kind of ephemeral and pretty lightweight medium, because it didn't get a chance to cover those things really well," says Allan Hogan, TV correspondent now for Australian Broadcasting in the U.S. capital.

"But now, of course, that's completely turned around because of the time differences between the two countries and the ability to satellite our material out," Hogan says. "We actually beat the morning newspapers with almost all stories."

That means that the Australian TV coverage from Washington also has changed to include spot news stories, even live feeds when warranted. When the U.S. Agriculture Department recently banned large quantities of imported Australian meats because of a pesticide scare, Hogan was able to send a camera crew to an East Coast port to film the actual inspection, mix it with reporting from the department and send it by satellite to home. "That was a really big story back in Australia," he said, although in Washington, he probably was the only television reporter interested.

Although Australian TV's experience is a rather dramatic example of the influence of satellite-delivery capabilities, the new technology has dramatically changed the method, the amount, and some would say even the

quality, of the way American news is reported to the rest of the world.

In the past 10 years, the replacement of film by video tape and use of satellite delivery instead of airplane cargo holds have combined with economic growth, the growing acceptance of television in foreign countries, the growing importance of U.S. news abroad, and in some cases political philosophy to lead to a more than doubling of the number of accredited foreign news operations in Washington, from fewer than 25 to about 50 today.

Unlike a similar influx of reporters from local U.S. TV stations in Washington, the foreign influx has not brought with it any pattern of operation.

The representation in Washington ranges from: Saudi TV, which covers only an occasional story but exists primarily to pick up U.S. programming for Saudi Arabia; to Soviet TV and Radio,

which still operates from a Maryland suburb and only this year got its first videotape camera; to West Germany's ARD German Radio and TV, Channel 1, which operates much like Great Britain's BBC but has an elaborate setup in Washington, including its own studio, satellite uplink and frequent live interviews. The size of the bureaus also ranges widely, from one-person reporting operations hiring freelance technicians to bureaus as large as 50 persons.

Getting some help

Most foreign operations have contracts with one of the U.S. TV networks, using their pictures of news events around the U.S. or in Washington and providing their own voiceover or mixing in a standup with their own national angle. Others contract with the European Broadcasting Union (EBU) for coverage.

An entire communications industry has grown up in Washington to service foreign as well as domestic reporters with editing, studios, technicians, uplink facilities and even paint boxes and character generation. How much those services are used depends on the facilities each foreign bureau has on its own.

Still, time remains the greatest enemy of the foreign reporters in Washington, especially for those reporting for another hemisphere. Part of the problem is that the usual news hours in Washington are roughly 10 a.m. to 6 p.m., with many news conferences,

Foreign presence in all shapes, sizes

Some of the contrasts in Foreign TV news operations are evident from the size and types of staffs of these few of the nearly 50 bureaus represented in Washington:

■ **ARD German Radio and TV**—Staff of 15, including broad mix of correspondents, producers and crew.

■ **Australian Broadcasting**—One spot news correspondent, one features correspondent. Hires technicians on freelance basis.

■ **CTV Canadian TV**—One correspondent, one producer, one soundman, one cameraman.

■ **Finnish Broadcasting**—Two correspondents. Hires technicians on freelance basis.

■ **Fuji TV Network**—Three Japanese correspondents. Three Americans or Japanese correspondents with permanent visas, one cameraman. Hires other technicians on freelance basis.

■ **Independent Television News of London**—Three correspondents, two tape editors, two producers. Hires technicians on freelance basis.

■ **South Africa Broadcasting Corp.**—Two correspondents, one administrator, one part-time correspondent. Hires technicians on freelance basis.

■ **Soviet TV & Radio**—One radio, one TV correspondent, one cameraman, one secretary. Contracts with American companies for editing and transmission to the satellite.

briefings and other releases geared to American deadlines, both of print and electronic media.

Along with the differences in the hours in which the sun arrives around the world, there also is the problem for many foreign correspondents operating out of Washington of the availability of satellite space for transmitting their reports.

Many of the bureaus are restricted to certain hours that they have reserved in advance for transmitting, but some have almost unlimited access. For example, the Fuji TV Network has 24-hour access to provide feeds for Japan's four major daily news schedules.

Beyond that, however, many of the foreign reporters based in Washington marvel at the ease of covering news in the U.S. The state of technology makes it possible for them to get just about anything they want instantaneously, U.S. officials are relatively attuned to the needs of the media, journalists are more respected than in the homelands of many of them, and U.S. officials often are much more available than their counterparts at home.

Many of them say the ease of coverage and delivery has led to an increase in the amount of U.S. news they send home, although they often could not vouch that there has been an increase in its use there. When coupled with the U.S. government's own vast increase in the amount of television news it sends abroad through the U.S. Information Agency services, some countries might fear an inundation of U.S. news abroad.

The greater influence, however, may be in how the news is presented. The descriptions of many of the foreign bureau managers of their operations and daily work appears to emulate a typical U.S. operation.

Special Soviet problems

Vladimir P. Duonaev, head of Soviet TV & Radio's Washington operation, has his own special problems in coverage that have more to do with U.S.-Soviet relations and diplomatic battles than they do with journalism. Yet he describes his coverage as similar to that of a U.S. network operating abroad.

"I am feeding satellites usually on the average of two times a week. Sometimes it's every day, sometimes it's once a week. It depends on the events, and it's usually different types of stories."

They range from spot news, interviews, and features that he hastens to point out emphasize the positive these days, as well as the negative sides of American life. The new Soviet attitude allows him to even do stories about some of the advantages of American

life, including the availability of advice on the quality of American goods and "what to buy and what not to buy." He says the value to Soviets is that they can learn by some U.S. examples.

"I send quite a few stories that could be of help to the Russian managers and could cause pressure from Russian public opinion on the bureaucrats to change something," Duonaev says.

And, he says, Soviet TV has matured in recent years. In the past, Soviet TV would have covered "in a pedestrian way," including "every handshake" a visit to the U.S. by the Soviet Union's foreign minister. On a recent visit, coverage was far more selective and far more newsworthy, according to American standards, he says.

And before the bureau got its first videotape camera eight months ago—"It's not so easy to afford for a proletarian state"—coverage of a visit by a Soviet official would require film coverage, development, borrowing or buying video material from other journalists when there was not time, and then shipping it to New York and from there to Moscow by Aeroflot or Pan Am.

"Now I think we are pretty well-equipped for coverage, which you could compare with American coverage of the events of Moscow," he says, even though "there is a time difference working against us."

By contrast, ARD German Radio and TV is rich. The bureau of 15 persons has three minicams, its own studio and direct uplink to satellite from its offices in Georgetown, and, says Thea Rosenbaum, senior producer, "Before the Pope came, we decided also to get a receive loop so we can take material in" from pools or other parts of the United States, edit and mix it and retransmit it.

"We are comparable to a foreign office for a [U.S.] network," she says, except that the bureau covers for two evening newscasts, one of which uses pieces from 2 1/2 to 4 1/2 minutes long on the main subjects of the day out of Washington. And it also produces live interviews, she says.

Time problems

In a series of interviews, the foreign correspondents operating out of Washington most often cite the problem of time as the most important one to overcome. Because of that, while the filing time of U.S. domestic reporters is relatively uniform, the filing time of foreign reporters varies throughout the day. For example, Hogan could be filing a live report for the next day's noon news in Australia at 10:30 Washington time the night before.

Many of the European bureaus have

time limitations similar to those of afternoon newspapers in the U.S., limitations that helped to practically kill the p.m. newspaper industry.

Aarne Tanninen, manager of Finnish Broadcasting's Washington bureau, says the seven hours time difference to Helsinki means that he can cover only the U.S. events that happen in the morning for Finland's main bulletin that goes on the air at 8:30 p.m. local time.

Although satellites, which he says are relatively cheap these days, enable him to do live reports from Washington, he usually finds that "it's needless. Only when there are real big news stories do we rely on it."

As with others, he cannot say that viewers in his home country are watching more news about the United States, but he does know "that we are doing more from here."

There always had been a lot of U.S. news available, primarily with EBU-transmitted pictures backing up reporting by Tanninen and his colleagues by telephone to Helsinki. "And now we are able to do our own stories instead of that kind," he says. And even if there are not more stories from the U.S. to Finland, "I am sure that we have had better stories from the U.S." since the advent of satellite delivery.

Tanninen has been in the Washington bureau for the past seven years. "It's easy to work here," he says. "The people are cooperative, it's easy to get interviews, and Americans are very articulate people, much more so than we are used to in our own country."

Hogan agrees: "My experience has always been, in this city and in almost every other city in this country, that people understand very well the needs of the media, and in a sense are basically friendly to it and respectful of the people who work in the media. I think it does have something to do with the freedom of the press that is quite strongly held in this country."

Journalistic cold war

Duonaev wishes he could agree. His press credentials and those of his Soviet colleagues were pulled earlier this year and they were subjected to endless red tape in their coverage as U.S. diplomatic retaliation for Soviet actions that led to complaints by American journalists in Moscow. It is part of an endless round of retaliations, he says, that is "like a cold war between our governments" but which is hampering the journalists trying to cover both nations.

On the other hand, negative news coming out of the U.S. about one's own country can lead to more reporting

(continued on page 78)

Salhany wheeling and dealing

Paramount TV chief talks on syndication, prices, webs

By **CHUCK ROSS**

Lucie Salhany, Paramount Pictures' president of domestic television and video programming, meaning she primarily oversees syndication, is a very special person if for no other reason than she spent 18 years on the station side of the business before moving over to the studio side.

So Salhany seems like the ideal person to comment on the growing controversy of affiliate's preempting network programming in favor of syndicated fare, especially since Paramount's *Star Trek* is one of the shows with which affiliates are preempting.

"When I was on the station side," Salhany remembers, "I always felt if there was a time period that was third, it was incumbent upon me to try and make it stronger from a financial and viewer standpoint, because that weak slot can have a rippling effect on the rest of your schedule. So if someone else has a program you perceive as stronger, then as a licensee and an operator you owe it to put on the strongest programming you can. We just hope no one preempts Paramount network shows," Salhany smiles.

But aren't one of the networks always going to be third in any given time slot? "Sure," Salhany replies, "so it depends on how badly you are third. If you are third by two or three share points, you can live with that. But if you're doing single digit numbers in primetime, or close to single digit, you can't live with that as an operator."

Get rid of the show

"There are shows that have marginal starts," the Paramount executive continues, "and you want to help them. But if a show's on for four months or more and is a loser, you want to get rid of that show whether the network takes it off or not. You certainly don't stand for a network renewing that show."

Though Salhany doesn't say it, certainly two of ABC's renewals, *Sledgehammer* (10.7/17 last season) and *The Charmings* (10.7/19 last season) which the net has put up against *Cosby* this season, fit the profile of shows she would think affiliates are justified in preempting.

"I think we're going to see more and more affiliates preempting because there are more good programs available through syndication than ever before," Salhany says.

Another way Salhany thinks the nets contribute to their own woes is by switching programs around too much. "If I were running a network I'd even consider stripping a show in primetime, or at least showing two or three episodes of the same series a week, like the old *Peyton Place* once did."

Stable prices?

A former vice president of television and cable programming for Taft Broadcasting, Salhany also sees the prices stations pay for certain programming continuing to rise. But can stations really afford higher and higher prices?

Salhany explains: "The broadcast business is going into maturity. It's not going to have the kinds of revenue increases we experienced in the '60s and '70s, but it's still an extremely healthy business. You still have stations returning 40 cents, 50 cents on the dollar. You have station groups doing it. There are stations that are returning 70 cents on the dollar. But you are not going to have the kind of year-to-year increases we saw in the past."

"I remember," Salhany continues, some years when we would forecast 18% increases when I was on the station side. And if show costs increased 10% a year cumulative, it was okay, because we were looking at revenue increasing 15% to 18%. But that's not going to happen anymore."

Therefore, Salhany concludes that stations have to be more selective in what they buy. "You can afford a loss

leader," she believes. "You can afford a couple of loss leaders. You just can't have all your programming be loss leaders."

Salhany says good broadcast groups are not in danger of going under. Milt Grant, who did go under, "was, in my estimation," Salhany says, "not an established broadcaster. He bought stations that were a risk. So did Media Central (which also went under.)"

The reason we still see some stations filing for bankruptcy, Salhany thinks, is that they become burdened with too much debt, a large part of which is brought on by buying mediocre programming for high dollars. "They figure that there is such tremendous growth that they have been willing to pay anything for programming. Well," Salhany points out, "you can't buy a marginal show for high dollars and expect to make out at the end of the day. And then when business became soft there was no room for survival."

The other problem, that's existed in some markets even where stations have bought smart, is that the markets were just noncompetitive, Salhany notes. "Some markets just couldn't support the stations. With the end of the trafficking rules, and the end of the seven station limit, the thinking was that you could put a station on in any market and sell it in a year and make a lot of money. "Well, that happened. And some of the buyers got caught."

All of which means what as far as a possible Paramount entrée into station ownership? "As long as station prices

Lucie Salhany



"If I were running a network I'd even consider stripping a show in primetime..."

remain as high as they are," Salhany says, "they aren't good buys right now. They will be eventually though, because it's still a very healthy business. And I think Gulf+Western always looks at good businesses."

Salhany also thinks the network and syndication businesses are well on their way to recovery, at least for the near-term.

"The network business is stronger than anyone thought it would be," she observes. "Upfront was strong for us. Barter was tremendous. The scatter is going to be stronger than anyone predicted. I think people thought scatter would disappear, that there would be nothing left. And that's not the case."

Salhany doesn't think there is anything to worry about the rest of this year or next, "but we might have to worry about '89 and '90. And I think national spot's still a problem. But local has increased."

Syndication strength

Paramount syndication is very strong with both off-network series—*Family Ties* (whose syndication sales just recently returned a reported \$32 million to producers Gary David Goldberg) and *Cheers*—and first-run product such as *Star Trek*, *The Next Generation*, *Friday the 13th*, *Marblehead Manor*, *Entertainment Tonight*, and *Solid Gold*. Plus, the company has shot a pilot for a gameshow called *Wipeout*, is developing a talk show with Joan Lunden, and is coming out with an hour sci-fi show (see separate story in Final Edition). What more could Salhany want?

"Well," she smiles, "I would like to produce for Monday through Friday late-night, but I haven't been able to come up with anything that can work there." She had given thought to a *Mary Hartman* type serial, similar to what MGM/UA has recently announced (TV/RADIO AGE, Sept. 28), but decided against it because "I'm not sure satire works over a long period. How long was *Mary Hartman*, *Mary Hartman* on? Two years? Satire grows stale."

Entertainment Tonight has entered its seventh season, and as Salhany is well aware, a number of suppliers think ET's primacy as an access staple is vulnerable. Salhany smiles. "They said that after its first year, after its third year; people have been saying we've been vulnerable every year. Are we? Well, every show is vulnerable. *Wheel* is vulnerable, *Jeopardy!* is vulnerable, *Entertainment Tonight* is vulnerable. We're vulnerable because we hold over 92% of the country's time slots in access or late fringe. Are we going to get knocked off? I hope not." Salhany says the company is continually tinkering with the show to try and keep it fresh.

Future for hours

As far as off net hours, Salhany will get one when *Macgyver*, now in its third season, finishes its network run. With the softness in action hours, will she try the creative route MCA is trying with *Miami Vice*? *Vice* is currently being shopped for one-year instead of the customary five, and stations would get two episodes a week. MCA would retain five minutes, and stations two.

"I don't think we'd have to do that with *Macgyver*," she says. "First, the show skews more like a sitcom than hard action. Richard Dean Anderson, who plays *Macgyver*, is adorable, and the show appeals to a younger, more female audience than your typical hard action show." She compares it more to a show like *Charlie's Angels*, which had limited success in early fringe.

But Salhany applauds MCA's new approach with *Vice*. "It's very smart. If you can't sell something in the traditional way, come up with something new. Stations are always looking to get good programming at reasonable costs or in reasonable deals," the one time station program director states.

Two other shows Salhany might eventually get her hands on for syndication are two series Paramount's network division produces for the fledgling Fox Broadcasting: *Duet* and *Mr. President*.

If there eventually are enough episodes to syndicate, one problem Salhany will face is the series' limited exposure, at least based on Fox's numbers so far. "We'd have the potential of a large audience who haven't been exposed to the show," Salhany says, "but in offnet syndication you want a known quantity. You want the viewer ready to watch. My fear about the shows coming off the Fox network, is that they won't be well enough known to get that audience." Then why produce shows for Fox if the backend is so problematic? "Because," the domestic syndication chief explains, "we are in the business here of building assets. And as long as we can begin to build an asset we will do it." □

"Marblehead Manor"



"Star Trek"



"Friday the 13th"



Jerry Turner, WJZ-TV Baltimore,
tops appeal scores in research study

Who are the most popular anchors in the top markets?

By ALFRED J. JAFFE

There are about 700 newscasters—anchors and reporters—working at TV stations in the top 50 markets and among this gaggle of personalities Jerry Turner, anchor at WJZ-TV Baltimore, is the most popular.

He along with anchors in Houston, Denver, Hartford-New Haven and San Antonio top the list of newscasters ranked by appeal scores developed by Herb Altman Communications Research (see listing on this page). The research covered affiliates in the top 50 ADIs and independents in the top 10 markets.

The appeal scores are part of the data generated by HACR's 1987-88 News Talent Search, a syndicated service that in recent years has begun to appear annually. The newscasters are among the 1,148 news personalities—including sportscasters and weathercasters—measured for both awareness and appeal among news viewers in the top 50 ADIs. Over 18,000 adult respondents were surveyed across the 50 markets, an average of over 360 per market.

The awareness and appeal scores are based on the TvQ technique. The news personalities (whose names were assembled by previous monitoring), were graded on a six-point scale: "one of my favorites," "very good," "good," "fair," "poor" or "never watched." The total percentage of respondents who check any one of the first five categories make up the awareness score. The percentage of those aware of the personality who check "one of my favorites" provides the appeal score.

It is possible for someone to get a low awareness score and a high appeal score, but such data must be interpreted with caution since the person is not widely known, and, hence, the awareness sample is small.

Female newscasters

The News Talent Search also keeps track of how many newscasters are women and/or from an ethnic minority. The latest tally shows that 41% of

newscasters are women, the same ratio as last year, while 15% are from ethnic minorities, compared with 12% last year. Some, of course, are both.

In 10 of the top 50 markets, half or more of the newscasters are women. This compares with 12 markets in the previous study a year before. A parallel decline emerged in the tally of markets with 20% or more black newscasters. There were 10 such markets in the latest News Talent Search, but 13 markets in the previous survey.

How constant are appeal scores? It varies. The leader in the current listing of popular newscasters, Turner shows a steady growth in ranking, having been third in the '85-86 survey and second in the '86-87 survey. His appeal score (60) was identical in both the most recent and most previous surveys. Ron Stone of KPRC-TV Houston, who ranked second in newscaster appeal, was third in the previous survey and fifth in the '86-86 study.

But Ed Sardella of KUSA-TV Denver, who ranked third in the latest survey, was 30th two years before. However, his latest appeal score, 47, was practically identical to that of the year before, 48. Fourth ranking Al Terzi of WTNH-TV Hartford-New Haven jumped up to that level from ranking

32nd in the '86-87 talent search. Chris Marrou of KENS-TV San Antonio, fifth-ranking newscaster, was first in the '85-86 survey, fell to 12th in the '86-87 round and went up again in the latest study, achieving fifth rank in appeal score.

A comparison of appeal scores among the top 10 newscasters in last year's News Talent Search confirms the blend of consistency and sudden change in appeal scores (see *Telescope*, September 29, 1986 issue). For example, Natalia Jacobson of WCVB-TV Boston jumped from 32nd to seventh and Diana Morgan of WAVY-TV Norfolk-Portsmouth-Newport News-Hampton climbed from 33rd to ninth place from the '85-86 to the '86-87 studies. But the top three newscasters in the '86-87 survey were all among the top five during the previous year.

In the weathercaster category, Dick Goddard of WJW-TV Cleveland ranked first in both the latest and the most previous studies. In second place in the latest survey was Dick Albert of WCVB-TV Boston, and in third place was Gary England of KWTW(TV) Oklahoma City.

As for sportscasters, the leader is Ted Leitner of KFMB-TV San Diego, followed by Zip Rzeppa of KTVI(TV) St. Louis and Tom Suiter of WRAL-TV Raleigh-Durham. Suiter jumped to third place from 26th position in the previous year's rankings.

All viewers not equal

Since all viewers are not equal, the data from News Talent Search also is broken down by demographics. HACR made available to TV/RADIO AGE, the 18-49 data for both men and women. These show that news personalities most popular among all adult news viewers are often also most popular

Jerry Turner, l., WJZ-TV Baltimore anchor, who ranked first in major market survey of newscaster popularity, is shown holding check for \$10,000, presented to scholarship fund honoring his 25th anniversary with station. Also holding check are Tom Goodgame, c., pres., Group W TV Stations, and Jonathan Klein, v.p., gen. mgr. of WJZ-TV.





Ron Stone



Al Terzi



Ted Leitner



Dick Albert

among the 18-49 crowd.

Most dramatically, Jerry Turner, the overall popularity winner, is Number 1 among both men and women 18-49 in appeal scores. His 60 score overall compares with a 58 among men and a 65 among women.

Hence, it is more than a coincidence that his station, Group W's WJZ-TV Baltimore, has recently established a broadcast scholarship fund in his name. The fund was set up in honor of his 25th anniversary with the station. The first contributions were made on August 29 at a concert in honor of Turner sponsored by the station and The Baltimore Center for the Performing Arts. In addition to the concert proceeds, Tom Goodgame, president of the Group W Television stations, presented at the concert a \$10,000 check to the scholarship fund from Westinghouse Broadcasting Co.

In addition to Turner, among the top five in overall newscaster appeal scores who also turned up in the top five for 18-49 demos were Ron Stone and Al Terzi, both of whom were among the

top five with men 18-49. (Terzi ranked 47th among men 18-49 in last year's survey.) However, among women 18-49 Turner was the only one of the overall top five who made the top five list for that demo. The other four who are tops with women 18-49 are Kathy Marshall of WTNH-TV, Jim Kincaid of WVEC-TV Norfolk-Portsmouth-Newport News-Hampton, Bill Elder WWL-TV New Orleans and Bob Inman of WBTN(TV) Charlotte.

As for those in the top five for men 18-49 who were not in the overall top five, these included Jerry Dunphy of KABC-TV Los Angeles, who was 64th in appeal scores in that demo last year, and Bree Walker of KGTV(TV) San Diego.

The 10 markets with 50% or more women newscasters counted were Columbus, O., seven out of 11; Dayton, eight out of 14; Greensboro-Winston Salem-High Point, eight out of 14; Nashville, seven out of 13; Phoenix, seven out of 14; Hartford-New Haven, six out of 12; Portland, Ore., six out of 12; Memphis, six out of 12; Charlotte,

five out of 10, and Buffalo, five out of 10. Interestingly, one of the lowest ratios of women newscasters is in the nation's capital, where four out of 14 anchors and reporters were women, or 22%. (But Washington has a high percentage of black newscasters.) The lowest ratio of all occurred in Charleston-Huntington, where there were two out of 12, or 14%.

The 10 markets with 20% or more black newscasters were St. Louis, six out of 13; Washington, seven out of 18; Baltimore, four out of 12; Detroit, four out of 15; Memphis, three out of 12; Atlanta, three out of 13; Milwaukee, three out of 13; New Orleans, three out of 13; Dayton, three out of 14, and Buffalo, two out of 10. Fifteen markets have no black newscasters.

As for Hispanics, there were four markets in the top 50 in which the percentage of such newscasters hit the double-digit level. They were Los Angeles, five out of 34, or 15%; San Francisco, four out of 17, or 23%; Houston, three out of 17, or 18%, and San Antonio, three out of 13 or 23%. □

Most popular TV news personalities in the top 50 markets

Scores among total news viewers

			Scores		Current rank	Previous rank	
			Awareness	Appeal	87-88	86-87	85-86
Top 5 newscasters							
Jerry Turner	Baltimore	WJZ	88	60	1	2	3
Ron Stone	Houston	KPRC	85	50	2	3	5
Ed Sardella	Denver	KUSA	73	47	3	10	30
Al Terzi	Hartford-New Haven	WTNH	80	47	4	32	nm
Chris Marrou	San Antonio	KENS	86	46	5	12	1
Personalities measured					(698)	(733)	(669)
<i>Nm: Not measured on this station.</i>							
Top 3 weathercasters							
Dick Goddard	Cleveland	WJW	90	52	1	1	6
Dick Albert	Boston	WCVB	82	51	2	4	28
Gary England	Oklahoma City	KWTV	87	47	3	7	5
Personalities measured					(193)	(185)	(166)
Top 3 Sportscasters							
Ted Leitner	San Diego	KFMB	88	47	1	5	2
Zip Rzeppa	St. Louis	KTVI	74	42	2	4	29
Tom Suiter	Raleigh-Durham	WRAL	80	42	3	26	21
Personalities measured					(257)	(233)	(215)

Source: Herb Altman Communications Research: News Talent Search

Columbia/Embassy Television chief sees restructuring of cost allotments

Corday eyes future web role in syndication

With nine primetime programs on the air this season, Columbia/Embassy Television is unmistakably one of Hollywood's major players. So when Barbara Corday, the company's president and chief operating officer, speaks her mind on some major issues, it pays to perk up and listen closely.

■ "With the continuing problem of escalating program costs, I believe the networks and the studios and other production companies will work out some way for the networks to participate in profits without necessarily directly getting into syndication and distribution."

■ "I think all the networks are saying to the suppliers that there are enough domestic comedies on the air, so let's look at another way of doing [comedies]."

■ "I'm not willing to say hours are dead in syndication."

■ "I have often thought that the whole system we are in, the way we sell shows to the networks, the way they buy, the way things run at the studios, would be better and would possibly give us better programming if more people in those jobs had background in the creative community."

Network role

If the networks take an equity interest in programming, as Corday suggests, it could mean a radical restructuring of the way costs are allocated. Production companies probably would not run up the huge deficits that are even affecting half-hour primetime sitcoms, which currently contribute to stations having to pay big bucks on the syndication end even for marginal series. The idea would give the networks a chance to share in syndication revenues, and at the same time give added protection to suppliers on the downside as far as costs go.

A series that is on the air for three seasons can cost millions, yet, if it is cancelled, its syndication value is generally nil. If the networks have a risk as

well as the suppliers, mightn't that encourage the nets to keep a marginal show on the air longer than they might otherwise because they know they can get a piece of the syndie action? "That could be an initial danger," Corday says, "but I think the nets are ultimately in the advertising business, so if a show isn't performing, they probably wouldn't let that happen."

Corday says a good indication of that is that the nets have not kept on their in-house productions when they've been duds. However, ABC has drawn particular fire even with the current compensation system for renewing two very low-rated series, *Sledgehammer* and *The Charmings*, which drew a 10.1/17 and 10.7/19 last season respectively, to throw against *Cosby* and *A Different World* this season.

Corday further postulates that whatever equity interest the nets have it be across the board, on all shows, and not just more of an interest in one show over another. These changes will occur over the next few years, Corday predicts.

"On the other side, there is only a short list of six or eight things you can do to reduce the cost of a show," she notes. Besides the obvious, like shooting on location less and working fewer

overtime hours, producers battle "a disease those of us have in the creative end called 'Let's make it better.'"

"That's the syndrome occurring after a series gets renewed and the creative folks say, 'Gee, if we can only get this one writer I know he can bring a lot to the show, even though we've got four writers already.' Or we go for another actor who'll give us a little name value, and sure he's \$10,000 a week more, but

Columbia/Embassy TV lineup

Network primetime:

Everything's Relative
Designing Women
Who's the Boss
Houston Knights
The Charmings
Facts of Life
227

Fox primetime
Married with Children
Women in Prison

Network daytime:

Days of our Lives
The Young and the Restless

maybe he'll give the show some pop. Suddenly, your costs are really up there. And besides that, if you have a success or semi-success, everyone involved wants to participate monetarily the next season."

Though Corday sees a network dictated trend away from domestic sitcoms, she doesn't see a trend toward anything. "I don't really see, for example, a *Molly Dodd* spawning seven other *Molly Dodds*," Corday says. "But I do think we are going to see more one-camera-film half hours. I think *Hooperman* has a nice look to it. It's not really

"I have often thought that the whole system we are in . . . would possibly give us better programming if more people in those jobs had background in the creative community."



Barbara Corday
President
Columbia/Embassy Television

a comedy nor a heavy duty drama. And CBS and ABC are developing half-hour dramas, which I think is a good idea."

The structure at Columbia/Embassy has kept comedies under the purview of Embassy and dramas on the Columbia side. Though Corday was at one time vice president of comedy series development at ABC, she is more closely identified with dramas, having co-created *Cagney & Lacey*, becoming president of Columbia Pictures Television in 1984.

And while the company primarily has comedies on the air right now, (only *Houston Knights* and its two soaps, *Days of Our Lives* and *The Young and Restless* are not sitcoms out of 11 network programs), Corday says hour dramas are just as much a priority at Columbia/Embassy, despite the softness in the hour backend market. "We just haven't been as lucky with getting them on the air," she explains. "We have over 30 one-hour drama pilots in development for all three networks right now." And one soft action adventure hour, *Doctors Wilde*, has been picked up by CBS as a mid-season replacement after it drew 120,000 positive phone calls as part of CBS busted pilot *Summer Theatre* showcase.

Corday concedes that hard action hours are a tough sell in syndication today, "but we don't want to do shoot 'em up kinds of shows. So we're developing another kind of drama, like a *Family*, or a *Little House on the Prairie*, which did very well in syndication and are still sellable."

Even *Houston Knights*, which only premiered last March, "would be rethought and done differently" if we were going to develop that show today," Corday says.

One of Corday's biggest challenges is integrating Columbia TV and Embassy. Embassy will continue producing comedies, the company's longtime strength, and Columbia will continue with dramas.

Before parent company Coca-Cola combined the two units, they were known for very disparate management

"'Houston Knights' would be rethought and done differently if we were going to develop that show today."

styles. Being a writer and producer herself, Corday ran a shop at Columbia that encouraged "more a producer's vision of a show than a studio's," Corday says. For example, *Designing Women*, a sitcom developed at Columbia before the company's were combined, was creator "Linda Bloodworth-Thomason's vision," Corday says. "She knew how she wanted to write it, who she wanted to cast, and had run the whole series through her head before it ever got on the air. My feeling was we should go with that.

"Embassy has been much more company oriented," Corday continues. "The writers and producers were by and large home grown, that is, not brought to the company because of their reputations, like we did at Columbia. The networks have historically gone to Embassy for the company, not for the producers who were there."

And Embassy's record has been remarkable, according to Corday. "Our research indicates that all three networks average approximately a 7% success rate of keeping series on the air five years or longer. Embassy's success rate is 40%, more than anybody else in the business."

Corday says she hasn't figured it out



Robyn Douglass of "Knights"

yet, (the companies were only joined about six months ago), but she somehow wants to "combine that knack of being able to mother shows along to keep them on the air, which Embassy is known for, with the strong producers and writers we have on the Columbia side." Embassy is also known for switching writers and producers around on shows, and Corday says that is an intriguing idea she'd like to try on the Columbia side. But one wonders whether strong producers and writers who weren't used to that concept would embrace it.

When asked how Coke's announced combining of Tri-Star with Columbia will affect Columbia/Embassy, Corday replies, "I don't have the slightest idea." Considering Coke's often criticized (by those in Hollywood) management style, which had Columbia Pictures chief David Puttnam finding out about the Tri-Star/Columbia merger by reading it in the papers, one isn't surprised by Corday's response.

Corday has another 14 months left on her contract. Eventually, she says she would like to get back to writing. But for now, she's hard at work trying to get more Columbia/Embassy shows on the air.—**Chuck Ross** □

"Designing Women"



"She knew how she wanted to write it, who she wanted to cast... before it ever got on the air."

Crystal-balling radio ad sales

Group W's Waugaman: There's good news and bad news

By GEORGE SWISSELM

John Waugaman, Group W Radio veteran just named senior vice president, marketing and sales, has identified some major opportunities as well as some challenging obstacles to growth of radio advertising sales. The opportunities:

- More clients are asking smarter questions about how radio can help them move their product faster.
- More clients are looking for ways to get closer to their local markets.
- Different formats have different strengths and are suited for different kinds of promotions and advertiser tie-ins.
- More buyers are willing to look at cumes.

The obstacles include:

- Reluctance of top agency creative talent to write for radio.
- Defection of radio's biggest account successes to television.
- Growing competition from cable.

Waugaman notes that it can be tough to get advertisers interested in radio, "But once we do get in to see them, more clients are asking smarter questions these days." For instance, he says, "They'll ask what we can do to help them move more of their product in our markets. Maybe we're starting to see what might be a return to the days when it was the station that got the product the most end-aisle displays in the market who got the business."

Market closeness

Waugaman also sees more clients "wanting to get closer to the local market and wanting to know how we can help them get more involved locally." For example, he notes that in Pittsburgh, where his group's KDKA has been helping raise money for Children's Hospital for years, "Folgers Coffee can be part of that by announcing it's making a contribution for every can sold during the fund raising drive.

"The hospital benefits, Folgers benefits, and the station benefits by being part of helping out in a good cause. Everyone wins, and that's what makes a good promotion."

He observes doing this in Pittsburgh "is easy, because being a good community citizen is a natural part of KDKA's programming, whether or not one of the advertisers ties in. But it's not that easy in New York, where WINS is all news. But that doesn't mean a news station is out of it. But they have to do other things. Maybe the next time the

Parks Department runs its annual Clean Up Central Park Day, which WINS covers as an event, interviewing the organizers and volunteers, we could team up with an advertiser and run announcements like, 'John Smith Co. and WINS are looking for volunteers to come out to Central Park tomorrow to help with the big cleanup. We'll be there. So will rock groups and jazz bands and jugglers and magicians. We hope you'll be there too.' This fits right in with a story we're covering anyway."

Waugaman observes that another difference between news stations and the all-things-to-all-people stations is that the latter produce big reach and ratings. "But it's the all news stations that build up the big cumes. In New York, there are other stations with bigger shares but no one with the cumes like all news."

"But he's encouraged by some improvement over the years in buyer attitude toward cumes: "A few years ago, buyers didn't want to hear your cume story. Today they still buy cost per point. But more of them today will listen to a cume story, all other things being equal, and a news station's bigger cumes can win it a place on the buy."

He points out, "Each different format has its own unique strengths. News builds big cumes and listeners pay attention. The reason people tune in is to find out what's going on and what were the scores and what the weather's going to be like.

"But FM's another story. Some of our FMs are easy listening. What do we do to grow and solidify their market franchise on their formats? If they aren't getting their share of their format's listeners, what can we do to fix that? Because another part of my job is future planning—mapping out ways to make each station stronger in the ratings, and then what's the best way to sell it."

Waugaman says it's up to him to figure out the strong points for easy listening FMs "in the face of what a lot of people think of as 'just background,' or 'just elevator music.' Maybe the key is that easy listening helps as a cure for the stress everyone says they're under today, and when the announcer comes on to start selling the product, the sudden contrast to the music grabs the listener's attention."

Waugaman also points to some of the many different approaches radio has tried over the years, "yet we still get only a small fraction of total ad dollars."

He recalls the reps' unwired network idea was going to increase radio's share of media dollars because it was going to make spot easier to buy. "And it did make us easier to buy. But the original idea was that the client was supposed to buy all the stations on the rep's list. The rep and his stations were supposed to get something out of it, too. But that only lasted about half an hour because the buyers started to cherrypick the strongest stations right away and wanted to forget the others."

Satellite transmission

Then satellites came along to replace the networks' landlines and improve reception. Waugaman says, "People like Nick Verbitsky [president, United Stations Radio Networks] jumped on it, did a great job of selling it, and the

"Once the person running [a station's co-op effort] makes a name for himself ... he takes off and sets up ... as ... a consultant."

John Waugaman



radio networks multiplied and revenues kept climbing, quarter after quarter. Now these increases have been leveling off. Now, after the big increase in number of new networks, we're seeing a shakeout and consolidation as Westwood One picks up Mutual and NBC's networks and starts to rival ABC in number of different formats under the same roof."

Waugaman notes that another idea to boost local business, by making more dollars available to the retailers in a station's market, is to go after co-op and vendor dollars. He says, "This can work very well but only if a station has the right, very dedicated and energetic person running it. The upshot is that it works for a station here and a station there—whoever is lucky enough to have the right people. But it doesn't work for every station."

And even at those stations where it does work at first, he adds, "Once the person running it makes a name for himself or herself and the word gets around, he takes off and sets up shop as

"You can count on your fingers the number of creative stars who specialize in radio because they're good at it and ... love it."



Radio veteran defines new job

John Waugaman sees his new job as senior vice president, marketing and sales at Group W Radio partly as that of consultant to the sales managers and promotion managers of the 13 (soon to be 15) Westinghouse radio stations. As such he'll be making his rounds, visiting each station, seeing what works at one that can be adapted at some of the others, "and try to come up with an overview that can help each station position itself better. I'll be a conduit, passing along the best ideas from station to station."

He explains, for instance, that if a general manager wants to put in a new rate card, "I don't make the decision for him. He still has all the responsibility. But I may be able to suggest some changes that might make his new card an even more effective sales tool."

Well he might. Waugaman's career with Group W Radio goes back 20 years, to the day he started as an account executive with all-news KYW Philadelphia. By 1978 he headed Group W Radio Sales, back when that rep was still part of Group W (It's now part of Interep's growing stable of radio rep companies) and known as Radio Advertising Representatives.

The following year he was named vice president, sales for Group W Radio and in 1982 he was tapped to head all-news WINS New York as vice president, general manager, the job he held just before stepping into this new one.

At WINS Warren Maurer, vice president, AM stations, will take over direct operating responsibility as well as continuing his current oversight of all the company's AMs.

another independent consultant. One thing that might help is to pay these people better. And pay our most productive sales people better, too, so they don't take off and go to television."

He says another idea some AM stations have borrowed from early FM is to cut the number of commercials: "Back when FM was getting started, one of their first sales approaches was to make the most of something they would just as soon not had—their limited commercial load."

At this point, Waugaman figures radio's best bet for capturing a bigger slice of the total media dollar pie is "Get more of the top creative talent interested in doing radio." He complains, "You can count on your fingers the number of creative stars who specialize in radio because they're good at it and they love it. It's a very exclusive club."

Creative support

How does radio get the attention it warrants from the big pool of talent writing for television?

"I wish I knew," says Waugaman. "RAB and NYMRAD [New York Market Radio Broadcasters Association] and local radio sales groups like NYMRAD in dozens of other markets hold their annual creative awards presentations, and these are great. A few more talented writers come into radio each year, but not nearly enough, fast enough to give radio major, steady advertising growth."

One discouraging fact of radio life that contributes to account attrition, says Waugaman, is "You can work on an account and devote a lot of time and repeat calls, persuading a new business

prospect to try radio. Then, after months of effort, you finally get him on the air, all the other stations hear it, and the next day salesmen from a dozen other stations are pounding on his door for a piece of the action—whether their formats are right for his product or not."

If the format is wrong, radio's not going to work, and Waugaman notes that's only going to turn your new customer off of radio. But he adds, "Even if radio gets lucky in this case and the product is so good that most formats do work, your new customer that you spent so much time converting doesn't have time to talk to all the radio salesmen who suddenly want to get in to see him. He gets an agency and tells them to go talk to his agency. Meanwhile, his new radio schedule has brought him so many new customers, he's now making enough money for his new agency to put him on television, and there goes another great radio account."

All this makes Waugaman's first answer to attrition to make sure radio works for a new account the first time it tries radio, and, he adds, "Part of that goes back to making sure your new customer is on radio with the best possible creative. But I haven't figured out yet what to do when radio does work so well the account grows big enough to move into television."

And there's one more problem, this one relatively new: On top of everything else, after all the years of talk, cable is finally starting to come into its own, is priced competitively with radio "and is starting to learn how to sell itself to local retailers. This is going to get worse before it gets better, and radio is going to have to figure out a way around this one, too." □

Viewpoints

John M. Eger



President, Worldwide Media Group and chairman, American Bar Association Subcommittee on International Broadcasting in a speech before a recent conference on "Television Without Frontiers: The U.S. Agenda."

Communications flow between nations thwarted by myopic protectionism

Throughout the world, the free flow of information seems to be under fire, and the channels of trade in communications goods and services are clogged. Because the communications revolution is most advanced in the United States, it is often our publications, our films, our advertising, our data bases, our satellites, our telecommunications systems and our policies that are under attack.

The attack is increasing. The pace of change has accelerated, and timing has become of the essence.

Just 15 years ago, we were told by economists and social scientists, that more than half our workers were employed in something called an information sector, that more than half our gross national product depended on the production, use, storage and transfer of information, and that we needed a national information policy.

Five years later, journalists and political scientists were already warning that we were entering an "information war."

Spotting the problem

Yet it was not until 1984, in preparation for an upcoming meeting on revisions to the General Agreement on Tariffs and Trade, that a group of businessmen reporting on the major problems in the motion picture, television, prerecorded entertainment, publishing and advertising industries incurred in world markets, concluded that the future of free and fair trade and the free flow of communications goods and services was not encouraging, and it was time to do something about it.

Today, fewer than five years since the report was commissioned, the world marketplace has changed dramatically.

In Italy, France, West Germany and elsewhere in Western Europe, in the People's Republic of China, India, Pakistan, Indonesia, the Eastern Bloc and

throughout the world new communications technologies are coming into use. This presents awesome prospects for growth for those in the business of communications. It also creates exciting opportunities for multinational marketers, for the world is opening up to advertiser-supported communications, on a vastly expanded scale.

Yet sadly, old barriers remain and new, more sophisticated ones are emerging. Canada continues to expropriate American television programs at the border, delete the U.S. commercial messages, insert Canadian commercials and relay those programs by cable or satellite to receive-only earth stations throughout Canada. Australia, which has given birth to four of the top 10 media barons of the world, prohibits the use of commercials produced outside Australia on Australian TV. No more than 20% of programming on Brazilian TV can be imported. Foreign programming is totally banned or heavily censored in some other parts of the third world.

'Fortress Europe' approach

In Europe, where television growth appears to be the greatest, proposals from the European Economic Commission require that every EEC member country transmit a minimum of 60% EEC produced programming. Under its version of "television without frontiers," they require every EEC country to accept the broadcast of every other, but not signals from non-EEC countries including the U.S. Clearly this is a "Fortress Europe" approach to harmonization, an approach we can expect the EEC to take on all the telecommunications and information policies they are presently reviewing.

Restrictions on the less traditional forms of information flow are equally widespread. From outright bans on certain kinds of transmission equipment to usurious tariffs imposed by postal telephone and telegraph companies, nation states potentially control the flow of all forms of voice, data, and video communications.

Privacy and security laws requiring registration and prior authorization of the transmission of name-linked data hold the potential for tightly regulating multinationals. If applied literally, these rules would restrict the data collection and transmission of news-gathering organizations such as Reuters, AP, UPI or CBS.

All these moves erecting international barriers pose serious problems for those companies directly involved in the communication business, and for others who depend on the free flow of communications to do their business.

Someday a majority of nations, bridging the interests of the third world and the industrial nations of the west, may impose a new, even more restrictive body of international communications law. Overlapping, contradictory national laws passed piecemeal, may also create even more chaos in international communications than exists today. Whether nation states act in concert on these issues, or continue to pass individual taxes, tariffs, laws and restrictions to blunt the U.S. presence, the result will be the same.

Programming/Production

Kid fare, business face upheaval as appeals court decision goes to FCC

Kid programming and business in syndication, which has been going through some painful times recently because of eroding children's audiences, is facing a new era that may change the industry significantly. The potential of a dramatic upheaval centers on a recent appeals court decision in Washington remanding the FCC to reexamine its 1984 ruling that permits toy makers to fund a children's show without being identified. The edict comes in the wake of an appeal of a lower court's decision in Los Angeles allowing KCOP-TV to run *He-Man and the Masters of the Universe* without a sponsor identification. A consumer group had brought action against the station, asking that KCOP identify the program's supplier through an announcement or tag. KCOP maintained that the program was not supplied and that it paid for the program through barter time.

At this point, the issue and its ramifications are unclear, depending on the FCC's response to the appeal court's decision. Scenarios from sources interviewed range from a wait-and-see attitude to a feeling that any action taken by the FCC would have little impact to the thought that it could result in the choking of children's productions. At KCOP-TV, Carol Myers-Martz, program manager, notes that how the ruling comes down will determine the station's handling of the program. "We already take fully-sponsored programs that are identified as such. There are some that don't, so there may be problems at those stations.

"It all comes down to the kind of program that's involved. *The Jetsons*, for example, is not toy-driven, but it is definitely one of the stronger shows we have had on our air in some time. It's the toy-driven shows that have had their popularity and are waning. At this point, however, I can't speculate on the effect any new ruling will have on our station until it comes down." At Group W Productions, Edwin Vane, president and CEO, says that a study of the report from the court has to be made before considering making a comment. "It's not clear yet as to what is meant in the report."

User. Leavitt Pope, president of WPIX(TV) New York, a heavy user of children's programs, views the latest development with apprehension but notes that things will remain status quo at stations until the FCC or further

court action changes matters.

Also, continues Pope, a lot depends on what the terms will be in identifying the product. "In the real world we don't put commercials for a toy in the show in which the toy is the subject of the show. For example, a *GI Joe* spot is placed in another kid program. There's a lot of cross-fertilization of kids' advertisers going on at present, so I don't think that an announcement would make any difference.

"The impact on a new FCC ruling would depend ultimately on how and where the label is placed in the program. If there was a small credit at the end of the show, I don't think that anybody would know the difference, but if it has to be done at every five minutes with a full screen, it could be very difficult. All-in-all this is a hot potato."

Pope adds that an important consideration is that the kid business is soft. "In the end we all may say, 'Who needs this kind of trouble'?" Down the road, he continues, "there may not be any children's programming, and then we have a whole set of new troubles."



John Claster

John Claster, president of Cluster Television, believes the issue is not as significant as it appears to be. "The appeals court decision was made by only a three-member panel, not nine. And it seems to me, at worst, KCOP would have to run an announcement." All-in-all, he continues, he doesn't see any new position on the part of the FCC as having "any affect whatsoever." Claster believes that the ratings strength of a program is of primary importance to advertisers. "Advertisers of kid shows buy time in most of them, and if a show is successful, they want to be in the show. If Mattel buys time in *Spiral Zone*, a Tonka program, it just worries about ratings."

At Group W Productions, Vane has been selling out "year after year on the

programs" despite the fact that the programs were being supported financially by toy makers. "Whether there was or was not a label at the end of the program or no label at all was not important," he continues. "The competitors didn't care as long as the show was delivering a good audience at an acceptable rate.

"My guess is that if you ask advertisers on these shows, they would say they wouldn't care if there was a disclaimer label as long as the program delivered."

But Jack Fentress, director of programming at Petry Television, says the issue is not whether the program is sold to other clients than the toy maker helping to fund the production of the show as much as to whether the program is classified as a 30-minute commercial. "If that's the case, the stations wouldn't run the kid show and it wouldn't get on the air."

Positive. Potentially, he continues, a new ruling could have a positive effect. If the FCC switches in favor of having the toy maker identify its role in the show, Fentress emphasizes, it could lead to a kid program made "for the sake of the program, rather than for the toy first.

I have a big problem with the children's program producers because they think about the toy first and then try to dream up a show around it. As far as I'm concerned that's backwards." Fentress concedes, however, it takes advertising to support kid programs.

Sharon Wolf, vice president, research and programming, Independent Television Sales, believes that just a tag identifying the supporter of the program will not have any major effect on ratings. "The kids that are viewing the shows don't care about that, and advertisers purchasing time are looking at audience delivery, basically not at who produced the show."

On the other hand, she points out, if the ruling dictates that the label has to be a running crawl, then that's a different situation entirely.

Also, she envisions some problems on which comes first, the merchandising or the program. "There will be some severe problems in how the FCC will police that."

Serge Valli, Katz Independent vice president, programming, says he believes that if the FCC reverses itself and requires an identification from the toy maker it would have little effect on the kid program when it comes to advertisers. "Sponsors' competitors know that *He-Man* or *GI Joe* is a vehicle for those toy lines, and I think that they will continue to ignore that as they have in the past, even if there is some kind of disclaimer on screen or however it's done."—**Robert Sobel**

Taffner to debut new kid animation package for 1988

D. L. Taffner/Ltd. will introduce into syndication a children's animation package under the title, Animated Family Classics. Involved will be five new one-hour animated classics, plus three other titles. The five one-hour programs, which are being produced by Emerald City Productions, the Dublin-based affiliate of Taffner, are *Oliver Twist*, *Phantom of the Opera*, *Ben Hur*, *Ghost Stories* and a fifth to be named. The three other titles come from the existing Animated Classics series library and have been aired on CBS, according to Rick Levy. These are *Journey to the Center of the Earth*, *Adventures of Sinbad* and *Adventures From the Earth to the Moon*.

Aired on CBS under the Family Classic Tales umbrella, the three shows did very well in a variety of dayparts and had strong family appeal, says Levy. *Sinbad* ran in November 1979, on a Friday, 10-11 a.m., and did a 5.9 Nielsen household rating, he notes, and a 3.4 fourth-quarter household rating. *Journey*, which ran on a Thursday from noon-1 p.m. on Nov. 23, 1978, racked up a NTI household rating of

7.6, while its CBS fourth-quarter rating was a 5.9.

Classics will be offered on a straight cash basis via Taffner's domestic sales division, which is headed by Joe Ceslik. The three older titles are available to stations immediately, as is *Oliver Twist*. Production on *Ghost Stories* is completed, says Levy. *Phantom* is near production wrap-up and *Ben Hur* is in pre-production. Shooting or determination of which product will be produced is still up in the air.

The entire package is available for airing Oct. 1, 1988, and stations are being offered a pre-play on any of the available titles, anytime during 1988. The package is available for two runs over two years.

Shriner show given brighter, new look

In a move to bolster disappointing initial ratings of the *Wil Shriner Show*, Group W Productions is revamping the stirp series. According to a Group W spokesman, the new look will bring in more participation by Shriner, "to make it more his show and will leave out some of the segments bordering on the serious. It will be more fun and will give Shriner a chance to show more of

his warmth and humor."

He continues that everyone feels that Shriner is a great talent, but isn't being given the opportunity to show it. Many of the key stations that have the show feel the same way. They feel it will take a little time to get the show in the shape it should be in." Taping of the revamped show began last week and the "new" Shriner show will begin its airings in about a week or so, according to the spokesman.

Group W, he points out, has a reputation for not pulling plugs—of staying with a project—and the situation is no different in the Shriner case. *Shriner's* numbers were down the first two weeks of its debut from its lead-in in 11 of the 14 Nielsen metered overnight markets. In several instances, the second week was worse than the first: WNBC-TV New York, *Shriner* went from a 2.2 rating, 11 share to a 1.9/10 in the 9 a.m. time period; at KHJ-TV Los Angeles, 2.2/4 to a 1.5/3 at 10 p.m.

Faerie Tale Theatre TV rights to S-L

Silverbach-Lazarus has acquired the U.S. distribution rights to all 26 hours of the *Faerie Tale Theatre*, starring Shelly Duvall. S-L had been handling the foreign distribution since the series



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Programming/Production

(continued)

was introduced on Showtime, where it has had limited exposure, over three years. *Faerie Tale Theatre*, which racked up high pay-cable numbers on Showtime, will be offered for cash, beginning with a September 1988 availability, in six runs over four years, says Alan Silverbach, an S-L principal. The U.S. rights were bought from Gaylord Entertainment.

Silverbach, in an interview, says the program is being sold as family fare for a weekend 6-9 p.m. time period, after an extensive ASI research test found *Theatre* would work well with all audiences—"very strong with young adults 18-49, teens and good in kids." Silverbach believes it will reach an older audience than the Disney fare on ABC, and "yet will reach the same kids."

The arrangement is a departure from the usual syndication tie with cable entities. Traditionally, a syndicated show goes to cable after its commercial TV run. Exceptions have been *Bizarre* and *Brothers*, among a few others. Silverbach says that what is also different in the case of *Theatre* is that the program has many major stars in it, including Liza Minelli, Christopher Reeve, Leonard Nimoy and Joan Collins.

"Many of these stars have never done nor will they do television productions, points out Herb Lazarus of S-L. They agreed to do this because it was like the old *Batman* series, when everybody wanted to do a cameo. All these actors want to be in it because it's really fun. It's adult versions of fairy tales done tongue-in-cheek."

Silverbach says that *Faerie Tale Theatre* sounds like a children's program, but it's "really like fractured fairy tales, which is what we wanted to call them." *Theatre* was produced by Duvall's company, Platypus Productions, and was funded by Gaylord Entertainment. *Faerie Tale Theatre* is also available in videocassette domestically via CBS/Fox.

Fox/Lorber acquires Pro ski TV rights

Fox/Lorber Associates has acquired the international TV rights to the 1988 U.S. Pro Ski Tour. The TV package will comprise eight hour and 14 half-hour programs, for a total of 22 shows. The tour contains more than 16 competitive events, many of which will be broadcast in the U.S. over ABC, and the ESPN and SportsChannel cable networks. The Ski Tour will be presented at MIPCOM this year, along with 100 hours of other programs.

Potter Productions aims for TV movies, docudramas; 'Wars' in syndication

Anthony Potter Productions, which has been best known for its quality documentaries for the networks, is branching to other areas. Not that it will not continue to produce the reality-based specials. In fact, the company, which was launched in 1985, will debut its production schedule this season with a one-hour show based on Eric Sevareid's biography, *Not So Wild a Dream*, which is about an idealistic journalist covering the Nazi conquest in Europe. Sevareid will serve as host and narrator of the documentary, which is set for airing next year as part of the PBS Network's new series *The American Experience*.

Also, in the documentary vein, Potter, who was its producer/writer/director, will offer *Between the Wars* for syndication, off-network series of 16 half-hours that will be shown at the upcoming MIPCOM convention and will do likewise at the 1988 NATPE convention, for fall 1988 availability domestically.

Wars had its premiere in 1978 on the Mobil Showcase Network and pulled some fine ratings, according to Anthony Potter, president and owner of APP and multiple award-winning producer in his own right.



Anthony Potter

Quartet International will handle the U.S. and foreign distribution of *Wars* and the home video end as well. *Wars* was acquired from Reeves Entertainment and will be available either as a series of one-hour or two-hour cassettes or possibly as a complete package. Potter has designed a promo reel for *Wars* to be shown at MIPCOM. One interesting program focuses on the American stance in the Pacific, pre-Pearl Harbor, from the Japanese point of view.

In addition, other fields beckon Potter. Specifically, TV movies, docudramas and the home video market. In movies of the week, Potter, in an inter-

view, says the company has finished a treatment of a love story that is set in Ireland against a backdrop of terrorism. Called *Loss of Heaven*, the project is budgeted for about \$2.5 million, and Potter is looking to start production sometime next fall, for potential viewing on a network in 1989. Also, he says, he will look to cast actors "of stature because you have a much better shot at getting it on the air."

Approach. In explaining his entry into other vistas than pure documentaries, Potter says the two aren't very much apart. "We're all storytellers, and my approach to doing documentaries has always been to have a good story with a beginning, a middle and an end. You can translate that into any aspect of the medium, whether it's a documentary of a feature film or anything else. What I'm trying to do now is to take my documentary experience and build on my strength and translate that into more entertainment."

"The documentary is limited in some areas, so I'm trying to find new ways to make it more compelling and more entertaining and interesting. In fact one of the other projects I will be doing is filling in docudrama segments, which will be used in *Not So Wild a Dream*, with actors and re-creations, to make the program more entertaining and compelling." Principal photography has already begun on *Dream*, and additional shooting will take place in France and London.

Potter says he expects to use a similar technique in a documentary he is developing, for which he will seek production arrangements with an overseas partner when he goes to MIPCOM. The documentary will involve World War II as background.

Miniseries. Potter is reluctant to detail any plans on the miniseries, lest he give too much away. "It will be either a four or eight-hour miniseries, or it might be a two-hour pilot for a potential weekly series," he says. "We have access to interesting information which I believe no-one else has. All I can say at present is that it's based on a true story and is action-adventure." This project, too, could wind up as a co-production venture with the BBC, London Weekend or Channel 4, notes Potter, or with a U.S. producer. HBO is also a possibility as a partner.

Besides *Wars*, Potter is expected to launch two other projects in the home video marketplace. One, he says, is in the how-to area and the other is in Bi-

ble teachings, for which he has a distributor. He's looking for a spring release on the how-to programs. To put all his activity under one roof, Potter has recently opened an office in New York, at 165 W. 45th St.

Four strips gearing for fall launching

A flurry of strips are slated for fall 1988 launching, including two comedy game shows, a talk series and a "family" show. The talk show, *The Regis Philbin Show*, will be distributed in syndication by Buena Vista Television and be produced by WABC-TV New York. Philbin will host the hour daytime strip with Kathie Lee Gifford. It is an extension of *The Morning Show*, airing in New York and produced by WABC-TV.

The new show, which is available on a cash/barter basis, will be fed Monday through Friday via satellite from the station's New York studios. Additional plans call for national and international location productions. Philbin will feature a mix of programming elements, including interaction with show business personalities, health and fitness advice, and topical discussions with experts. Philbin hosts a cable show, but this will be dropped concurrent with his syndication agreement and no new episodes will be produced.



Regis Philbin and Kathie Lee Gifford, co-hosts of "The Regis Philbin Show," distributed by Buena Vista Television, in deal with WABC-TV New York, for fall 1988 syndication airing.

In the family arena, Hal Roach Studios will distribute *The Family Show*, one hour strip to be hosted by Ahmad Rashad and Pat Mitchell. The show, which will be produced by Josephson Communications and Mitchell-Muldoon Productions in association with Robert Halmi Productions, will present real-life family stories. They will explore emotional ties in an upbeat fashion and will include entertain-

ment, information and comedy and drama including reunions and interaction with the studio audience.

The families will fall into three categories: family talents, family secrets, and family challenges. Other features will include home movies, family albums and visits with famous families.



Ahmad Rashad and Pat Mitchell, co-hosts of "The Family Show," strip series looking for a fall 1988 start in syndication. Distributor is Hal Roach Studios.

As for the comedy game strips, also being prepared for a fall 1988 debut, one is a new version of *Liar's Club*, originally in syndication from 1974-78, and is called *The New Liar's Club*. It will be produced by Four Star International and Golden West Productions. Four Star will also distribute the series.

A pilot of the series is set to be shot this month, and Bill Armstrong, host of the *Liars Club* during two years of its first run, heads the production team for the new show. A host has not yet been selected. During its four years on the air *Liars Club* was carried by more than 60 stations in most of the major markets.

As for the other vehicle, Multimedia Entertainment has set a pilot production for a new half-hour comedy game show strip, *Sweethearts*, to be hosted by Charles Nelson Reilly for fall 1988. The format will consist of several couples, including one true "sweetheart" couple, relating anecdotes about their relationships. A celebrity panel will try to determine, through questioning, which one of the couples are the sweethearts. Pilot will be shot in mid-October in Los Angeles.

Sweethearts is a co-production of Richard Reid Productions, in association with Createl Ltd. and ME. *Sweethearts* is currently being carried by Anglia TV in England.

Syndication shorts

Pro Serv Television has cleared *Countdown to '88*, weekly pre-Olympic limited series on four of the five NBC-

owned stations. These are WNBC-TV New York, KNBC-TV Los Angeles, WMAQ-TV Chicago and WRC-TV Washington. Other clearances for the barter show (2½ minutes for Pro Serv, four for local sale) include KSDK-TV St. Louis, WVIT-TV Hartford, WTMJ-TV Milwaukee, WLTV-TV Cincinnati and WAVY-TV Norfolk. *Countdown* is set to run on the week-end of March 26 and Sept. 11, 1988.

Blair Entertainment will syndicate two two-hour preview Olympic specials, *Torch of Champions*. One two-hour special will be tied in with the winter games and will be hosted by Olympic gold medalist Peggy Fleming. The summer special will be hosted by Bob Mathias. The specials are available for January and September on cash-plus-barter basis, with two minutes retained by Blair and 11 minutes for local station sales per hour.

Select Media Communications will distribute *Intermission*, movie-trivia vignette, for the second year. *Intermission*, conceived to air within movie time periods, is 30 seconds in length, accommodating a 30-second commercial. The vignettes are billed as zap-busters. Other shorties released by SMC include *Today in Music History*, a music calendar, and *Whodunit?* a sports trivia vignette. Among stations carrying *Intermission* are WNYW-TV New York, KTLA-TV Los Angeles, WPWR-TV Chicago and WPHL-TV Philadelphia.

Program Syndication Services, a subsidiary of Saatchi & Saatchi DFS, has been retained by Joanie Greggains Productions to handle the ad sales for the half-hour series *Morning Stretch*. *Stretch* is in its eighth year of syndication and has a current lineup of 100 markets, or 70% of U.S. coverage. Recently cleared markets are KTTV(TV) Los Angeles, KMTV(TV) Omaha, KOLR-TV Springfield, WRBT-TV Baton Rouge, WMSN-TV Madison, WDVT WDTV(TV) Clarksburg, WTZH-TV Meridian and WBKB-TV Alpena.

All American Television will again distribute the annual *McDonald's Charity Christmas Parade*. The parade will be held in Chicago on Nov. 28, from 11 a.m.-1 p.m., and is available live or on a delayed broadcast through Dec. 22. Stations get 16 minutes in the two-hour special for local sales. Last year's parade was carried by more than 100 stations, including 19 in the top 20 markets.

Also at All American, *The Boy King* has cleared eight of the top 10 markets, including WNBC-TV New York, KHJ-TV Los Angeles, WFLD-TV Chicago, KYW-TV Philadelphia, KTVU-TV San Francisco, WBZ-TV Boston, WTTG-TV Washington and WOIO-

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Programming/Production

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TV Cleveland. *King* is a one-hour docudrama on the early life of Dr. Martin Luther King, Jr. Broadcast window is Jan. 11-Feb. 7, 1988 for the barter show.

The Singing Detective is set to premiere in the U.S. on PBS stations representing about 35% of the country, and more sales are expected by launch-time on January 3. *Detective* is a BBC miniseries, being distributed in the U.S. by **Lionheart Television**.

Multimedia's *The Sally Jessy Raphael Show* has gone the satellite route. Prior to the satellite transmission, the half-hour strip was bicycled over a three-week period. Satellite distribution is handled by Group W's Television Center in Pittsburgh.

Orbis Communications is looking to gain syndication yardage because of the NFL players strike. It's distributing the one-hour special *Distant Replay*, about the initial Super Bowl winning team, the 1966 Green Bay Packers. The program is available from Oct. 4 through Jan. 31, Superbowl Sunday. *Replay* is sold on a cash basis. It was aired originally over Super Bowl XX weekend, Jan. 24-25, this year.

King World's *Wheel of Fortune* and *Jeopardy* will continue production through the 1991-92 season. *Wheel* is currently on 207 stations, and *Jeopardy* is on 192. *Wheel* began in 1983 and *Jeopardy* in 1984 in syndication.

BBDO report on what blacks are watching

Black viewers continue to demonstrate a bias for primetime shows which are not necessarily related to participation of black talent or total audience popularity. That's one of the key findings coming from BBDO's new report on primetime viewing by black audiences. The BBDO study, the third installment in an ongoing report is based on Nielsen ratings for the 1986-87 TV season, October-April. The report also notes that during 1986-87, the black population of the U.S. accounted for 11%, or 9.3 million, of all TV households, a 5% increase over 1985-86; 12.5% of the total population and more than 17% of all hours spent viewing TV (74.3 hours per week, up from 73.2 in 1985-86).

Other key findings:

- Of the 20 new programs set for this season in primetime on the networks only four are likely to be hits among black viewers: *A Different World* and *Frank's Place*

and *The Law and Harry McGraw* (CBS). At the same time, *Matlock*, *Moonlighting*, *Magnum P.I.* and *Houston Knights* will displace oldie favorites *Dynasty*, *The NBC Monday Night Movie*, *Family Ties* and *Murder, She Wrote*, from the top 20.

- The positioning of a program appears to be one of the most important factors affecting its ratings among black viewers. For example, in 1986-87, four of the top 10 programs, *Amen*, *Golden Girls*, *227* and *Hunter*, were from NBC's Saturday night lineup, and three others, *The Cosby Show*, *Family Ties* and *Cheers*, were from the network's Thursday night schedule.

- Only nine of the 20 most popular shows in black households were among the most popular with all viewers. These included *The Cosby Show*, *Family Ties*, *Golden Girls* and *227*.

- Nine of 10 and 16 of the 20 highest rated shows among black households during the 1986-87 season were aired by NBC; CBS placed three in the top 20, *The Equalizer*, *Knots Landing* and *Murder, She Wrote*; and ABC had only the Number 12 show, *Dynasty*. Of the new shows for 1986-87, only four, *Amen*, *Crime Story*, *ALF* and *L.A. Law*, finished among the top 20. The biggest surprise, according to BBDO, was *The Equalizer*, which ranked eighth, up from 41 in 1985-86.

- Five primetime network TV shows may owe their survival to high black viewership: *Hunter*, *Miami Vice*, *Crime Story*, *The Equalizer* and *Knots Landing*. Sixteen of the most popular shows among black women 18-plus were common to the list of those most popular in black households. These include *The Cosby Show*, at 36.4, followed by *Amen*, 31.7 and *The Golden Girls*, 29.6. Among black men 18-plus, *Cosby* was again the Number 1 program, with an average rating of 27.2, followed by *Family Ties*, 20.6 and *Miami Vice*, 18.8.

- The change in reporting Nielsen ratings to people meters is expected to lower the black household ratings relative to previous years. Nevertheless, points out BBDO, the impact on such changes cannot be predicted at this time since disproportionate sampling could change reported data so much as to make some projections invalid.

Zooming in on people

Richard Vahi has been promoted to assistant director of operations at **Worldvision Enterprises**. He joined WE in April 1983 as supervisor of domestic operations. Also at WE, **Steven Anastasi** has been promoted to manager, animation. Anastasi joined WE as a film trainee earlier this year.

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Ali Hoffman has been promoted to promotion manager, a new position, at ITC Entertainment. Hoffman was an administrative assistant in the advertising/public relations department. Prior to joining ITC, she was employed in sports promotion at National Sports Enterprises. She joined ITC two years ago as an executive secretary in the advertising/public relations department.



Ali Hoffman

Don "Jake" Jacobson has been appointed director, creative services, **LBS Communications**. He has been director of promotion at Multimedia Entertainment since 1985. Before that, Jacobson, was president of AirMaster Inc from 1983-85, his own on-air promotion production company.

Richard D. Lindheim, Universal Television's senior vice president, series programming, has been named executive vice president, creative affairs. Lindheim joined UT in February 1979, to create and develop new projects and was named vice president in charge of current programming in March 1981.

Lora Fox has been named director of television acquisitions and **Ron Breistein** as research manager at **Samuel Goldwyn Co.** Fox has been director of creative services at Jeff Dowd & Associates. Breistein comes to Goldwyn from Lorimar Telepictures' domestic distribution division where he was senior research analyst for the past two years.

Joe Broido has joined **Barry & Enright/Alexander Productions** as a producer. Broido has been vice president for development at Lynch/Biller Productions.

Robert Unkel has been named executive vice president at **Saban Productions**. For the past two years, Unkel ran his own media marketing consultancy business. Before that, Unkel was executive vice president of corporate affairs at LBS Communications, after a stint as vice president, programming and senior vice president.

Andrew L. Spitzer has been named vice president, first run, **Viacom Enterprises**, a new position. Spitzer brings strong background in first-run syndication to Viacom. He was a consultant on a number of first-run ventures.

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Programming/Production

(continued)

Saban Productions: an uncommon independent with common goals

Saban Productions, Studio City based, is a true independent. Headed by Haim Saban, Egyptian-born Israeli, president and co-founder, the production company has been willing to pursue new territory—alone when necessary—since moving into kids' TV programming in 1984 when it created *Kidd Video*, an innovative series that ran on NBC for the past two seasons. This season, Saban is represented by three co-ventures with DIC Enterprises on NBC's morning children's block: *The New Archies*, *ALF* and *I'm Telling*, a children's game show.

But it's the latter series that reflects the thinking of Haim Saban, in that it represents a vast departure from most other children's programs. *Telling*, believes Saban, is an answer to the glut of animated children's shows that flooded the marketplace in recent years. Originally, the series was designed for syndication, notes Saban in an interview, but after network executives saw the pilot and were interested in buying the show, Saban sold it to NBC.

But Saban, whose company was known primarily as a major supplier of music for TV in the U.S. (including music for *He-Man Masters of the Universe*, and *She-Ra: Princess of Power*) is still very much syndication-bent. And in keeping with his anti-animation syndication philosophy, developed a live-action pilot, called *Mega-man*, termed by Saban as a "Max Headroom meets *Robocop*" type of show. Going against the traditional methods in getting a series launched into syndication, Saban expects to line up station group deals, then make an arrangement with a syndicator to handle the show. Generally, the syndicator initiates station deals.

Mega-man is not a cheap vehicle to produce, notes Saban, and he estimates that each title will cost between \$250,000 and \$300,000, depending on sound effects and other cost factors.

Middle. In moving into first-run syndication, Saban explains that the company positions itself as "somewhere in the middle between the producer and the syndicator. Either we will co-fund with the syndicator and support its efforts in trying to line up stations or will fully fund and try to get the licensees ourselves. We are not simply in the business of coming up with ideas, trying to sell syndicators on the idea and leaving

it to them to decide on whether to sell the show or not.

"I'm not criticizing them for that, it's just that we like to do things differently." The plan for *Mega-man* is to produce 22 weekly half-hours for fall 1988 availability.



Host Laurie Faso on the "I'm Telling" set with two contestants. The children's game show, produced by Saban Productions, made its debut recently on NBC in the Saturday morning children's block.

Also on the Saban menu in kids are three syndicated game shows, about which Saban is talking to major station groups. While he says he can't reveal details, he says the company is very close to going with a kids' game show strip, possibly as soon as the second quarter of 1988.

Adult. In the adult arena, Saban has entered into a co-funding partnership arrangement with Orbis Communications for the production of a pilot, *Love on Trial*. Saban currently is in preproduction on the pilot, which will be produced as a strip if all goes well. Orbis will distribute the strip. Saban says the new show is targeted for early fringe or access, "but the beauty of it is that it can be played in early morning or late night. The subject matter is interesting to women 18-49 and 24-49 but also can have a very young demo. The show is like *People's Court* meets *The Newlyweds*." Availability to stations is fall 1988.

Love on Trial is a reality-based program, continues Saban, and the company is looking for a "big name to be the love judge. The problems that couples will talk about won't be serious. They will be casual and lighthearted." *Love on Trial* is the second adult project for the company. A project is currently in development for CBS for late-night,

called *Shocking But True*. The program encompasses different and shocking events from around the world. "We have amazing footage to sustain it and have a presentation date to show it to the network. The show is based mostly on research, collecting stories from around the world."

Shocking But True, an hour weekly show, contains, for example, in one program, a person whose hobby is stopping huge fans with his tongue. "His goal is to stop a plan's propeller with his head. It's all done in a tongue-in-cheek angle." Also, one segment in *True* will focus on past shocking events.

Saban is also moving into producing its first in-house theatrical film and is using Debra Shelton from *Dallas* fame as one of the leads. Called *Hidden Rage*, the film, a thriller, will cost about \$1.5 million. Here too, as in *Mega-man* and some other projects, Saban is taking the independent route, funding and producing on his own. Down the line, when the movie is completed, he expects to set up screenings for a distributor to release the movie.

The slow decision-making process is a major reason for Saban's reluctance to produce a movie-of-the-week. "It's difficult for me to function under the supervision of a number of people." Also, the financial rewards are not as large in m-o-w's as in doing a syndicated series, he points out. "The upside in a series is very big, if you get a hit strip in syndication."

Radio Syndication

The Westwood One Radio Networks has become the exclusive U.S. radio distributor of *Rock Over London*, weekly hour program that features news and British rock & roll. Under an agreement with Capital Radio/London, the series, which will be hosted by Graham Deen of CR, will premiere in January over a network of 225 stations along the Westwood radio networks. *Rock* made its debut in April 1983 in London and focuses on new LPs, guest interviews, rock news and gossip and listener participation.

Starstream Communications Group, Houston, has set next month as the premiere of a daily two-and-a-half-minute show, *On the Inside*, with Jayne Kennedy. *Inside* will explore the lives of successful people in entertainment, medicine and sports fields. In addition to the 90-second editorial content, there will be a 60-second national advertiser spot, and participants will be allowed to air the program more than once per day, deleting the national sponsor and incorporating its own local advertiser. The show will air Monday through Friday, from 6 a.m.-7 p.m.

**SPACE AGE
PAGING**
AT&E seeks
FM stations
for network/63

**BUYER'S
OPINION**
Media mix needed
to reach today's
food shoppers/65

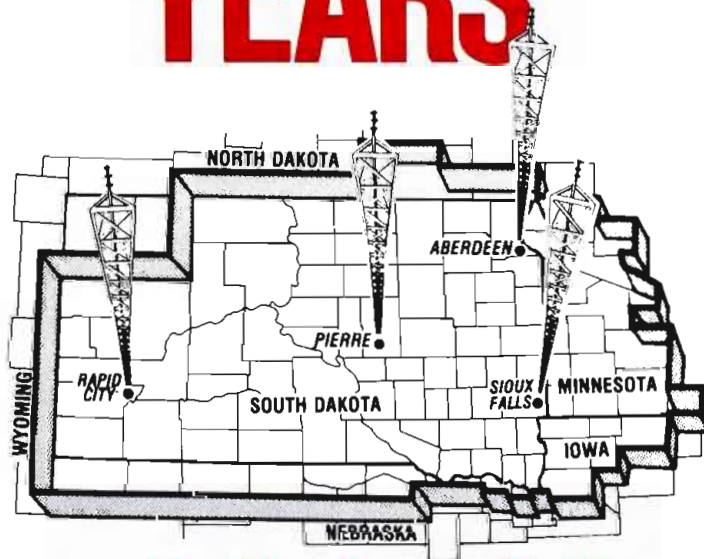
**MEDIA
PROS**
Selective buying
required to reach
upscale viewers/67

TELEVISION/RADIO AGE

Spot Report

October 12, 1987

**#1 IN AMERICA
FOR OVER 22
YEARS***



kelo·land tv

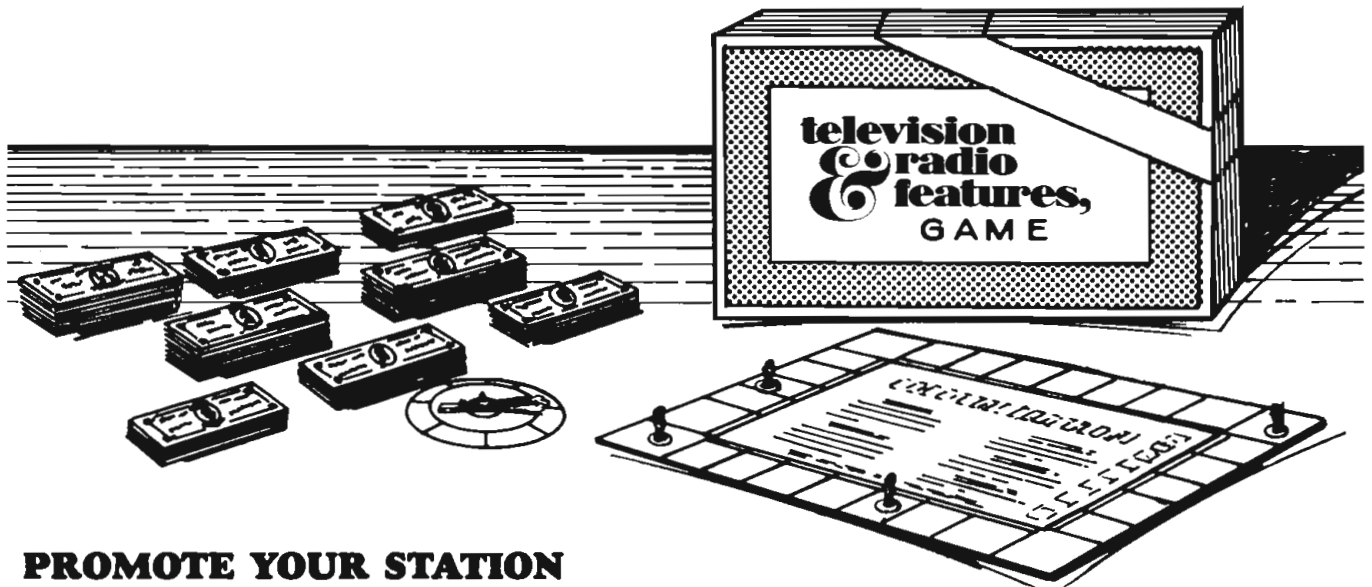
KELO-TV Sioux Falls, S.D. and satellites KDLO TV, KPLO TV plus Channel 15, Rapid City

YOU CAN'T REACH THE MARKET WITHOUT US!

*Based upon Arbitron ratings since 1965, KELO-Land has posted the highest share of audience in markets with 3 or more stations in the United States.

Represented nationally by **SATEL** In Minneapolis by WAYNE EVANS

Television & Radio Features the only game in town that offers **BRAND NAME PRIZES!!**



PROMOTE YOUR STATION

- Increase your audience
- Increase your ratings
- Increase your sales
- Increase your profit

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- Trivia • Community Affairs

CLIENT TIE-IN

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SPECIAL PROMOTIONS:

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SAMPLE CLIENT ROSTER

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- Encyclopaedia Britannica • Ames Garden Tools
- Teledyne-Water Pic • Longine-Wittnauer
- Carter Wallace, Inc. • General Electric
- Rand McNally • Corning Glass • Houbigant
- Syroco • General Mills

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Title _____ Station _____

Address _____

City, State, Zip _____

Spot Report

October 12, 1987

Now get this Dick Tracy fans: an FM beeper in a wristwatch

AT&E's Receptor North America subsidiary is pushing hard in its drive to lease the subcarriers of a nationwide web of FM outlets for its space-age paging service. It needs a network in place well in advance of the launch of its wireless service, which involves a miniaturized wristwatch receiver built by Seiko which displays messages. The AT&E company envisages a low-cost consumer and business message and paging service which it eventually hopes will become worldwide in its dimensions but which it expects to involve primarily local service.

David Pollei, Receptor's vice president for broadcasting, says the company believes it can sign up more U.S. FM stations by the end of the year than has any subcarrier service. This goal is 40 outlets out of 156 stations in 50 top markets which would eventually comprise the full U.S. network.

Receptor is seeking 15-year contracts with an option for another 15 years, but it is starting off with an initial two-year option on the subcarrier until the system is operating. Pollei says Receptor will pay close to a full fee for the initial option period. After that, the company is offering a fixed-fee arrangement (rather than payments based on the number of subscribers) with annual "cost-of-living" increases. The regular fee would be competitive with existing subcarrier services. Pollei cites as an example a 30ish market such as Kansas City where stations might get somewhere between \$1,000 and \$3,000 per month for a subcarrier lease. In New York, the range goes from \$7,000 to \$12,000, and even more. The Receptor service takes up about half the subcarrier baseband.

The Receptor system depends on a set of chips that decodes digital signals and displays them on a watch face which can handle up to 16 characters (numbers or letters) eight on a line. The subcarrier signal also carries the local time. In order to avoid multipath and other problems, Receptor will have two or more stations in different locations in each market transmitting messages. The wristwatch receiver, which automatically scans the entire FM band, locks on the strongest signal and thus helps assure accurate information.

Seiko wristwatch receivers are expected to be available to consumers in a year-and-a-half to two years. In the meantime, the AT&E company is testing the system by simulation in its Portland, Ore., laboratory, using the facilities of KKCW(FM), KUPL-FM and KYTE-FM.

In order to send a message, a telephone caller punches in the message on a touch-tone phone. Phone lines take the digital information to the sta-

tion's transmitter, where it is broadcast over the coverage area.

Initial cost of the watch is put at \$150, with production eventually bringing it down to about \$50, according to Pollei. Cost of the service is estimated at about \$10 a month.

Big Apple radio spenders

Seaman's, which invested some \$2.5 million in advertising on New York radio stations last year, leads not only its own furniture store category but the whole list of radio advertisers turned up by a new NYM-RAD (New York Market Radio Broadcasters Association) survey of member station revenues. Second biggest 1986 Big Apple radio spender was Macy's (including Bamberger's), \$1.8 million. The next biggest radio investors in the department store group last year were Abraham and Straus (\$999,562) and Sears, Roebuck with \$780,909 in New York radio. The biggest percentage jump in the department store group was Bloomingdales' \$137,533, which was 112% ahead of its 1985 radio ante.

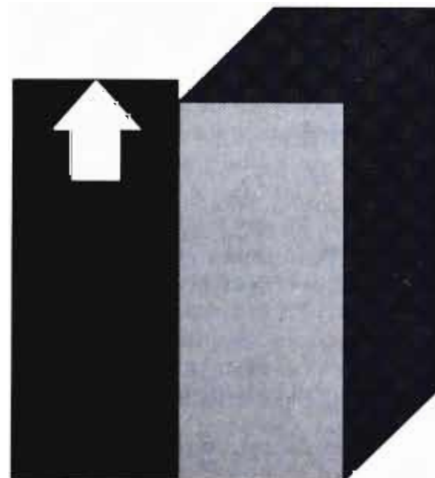
In other categories, Sanford Josephson, NYM-RAD's vice president, marketing, reports that banks deposited almost \$6 million with New York radio stations last year. Top two bank radio advertisers in New York were Dime Savings Bank, which placed \$888,039 on radio and Chemical Bank and its \$808,242 in radio.

Newmark & Lewis led the appliance store category with \$632,040, followed by Trader Horn, with a 1986 radio ante of \$547,603, and Crazy Eddie, close behind, with \$545,603.

August

Local TV business (millions)

+5.0%



1987: \$474.7

1986: \$452.1

Complete TV Business Barometer details p. 28

Spot Report

Campaigns

Frigidaire Co., TV

DDB Needham Worldwide/Chicago
VARIOUS HOME APPLIANCES are being featured for three to 13 weeks that started on various July and October air dates in a select but nationwide spread of television markets. Media team placed news and fringe inventory to attract both men and women 25 and up.

Old World Trading Co.

CPM Inc./Chicago
PEAK ANTI-FREEZE is being sold for five weeks that started in late September in a long and nationwide list of television markets. Media picked up sports, news, primetime and fringe inventory to reach men 18 and up.

Pillsbury Co., TV

Campaign Management Inc./Chicago
CO-OP CAMPAIGN WITH SELECTED FOOD CHAINS is scheduled for one to nine weeks of spot appearances in a select but coast-to-coast list of larger television markets. Buyers placed a full range of daypart avails to reach women 25 and up.

Ralston Purina Co., TV

CPM Inc./Chicago
FREAKIES are being advertised for three to 10 weeks that kicked off in early October in a long and coast-to-coast schedule of television markets. Media team arranged for kid inventory to attract children.

William Wrigley, Jr. Co., TV

BBDO/Chicago
DOUBLEMINT and OTHER GUM FLAVORS are being featured for five to 12 weeks during fourth quarter in a long and nationwide list of markets.

New from Phillips

Spot television and radio in 32 mid-western, Rocky Mountain, southeastern and southwestern states, plus regional television and print, are carrying the message for Phillips 66 and its new campaign created by Tracy-Locke in Dallas. The advertising spotlights the company's SuperClean gasoline, modern service stations and helpful sales people.

Each of the five new 30 second commercials and four new 15 second spots carries the tag line, "Good things for cars and the people who drive them," first introduced to Phillips 66 advertising earlier this year.

Appointments

Agencies



Steven R. Greenberger has been elected a senior vice president of William Esty Co. He had been with McCann-Erickson before coming to Esty in 1983, and now steps up from vice president/media research director.



Leticia Rodriguez has been promoted to media estimator at BBDO/Chicago. She advances from acting estimator and reports to **Sandy Kaminsky**, vice president, director of spot broadcasting.

Jinney Fuller and **Nancy Neureither**, associate media directors at Tracy-Locke in Dallas, have been promoted to vice presidents of the agency. Neureither joined the agency in 1984 as a media supervisor and before that had been with Grey Advertising. Fuller joined Tracy-Locke in 1981 as a media secretary.

Dori E. Stern, an associate research director, has been elected a vice president of Young & Rubicam/New York. She joined the agency in 1984 as a research account supervisor and was promoted to her present position earlier this year.

Louisa Baur has joined Cadwell Davis Partners as a media supervisor. She had held a similar post with Saatchi & Saatchi Compton before its merger with DFS/Dorland.

Kathleen Davey and **Lisa Unsworth** have been promoted to media supervisors at HBM/Creamer in Boston. Both step up from media planner.



Allen Brivic has been named media director of the Houston office of N W Ayer. He joined the agency in 1980 as a planning supervisor, was elected a vice president five months later, and now moves up from group media director.

Representatives

Robert McGhee is now an account executive for Banner Radio in New York. He had been selling for Select Radio and before that had been a buyer for J. Walter Thompson.

Mona Gevarter has been appointed an account executive for the White Team at Petry National Television in New York. She was formerly manager of station sales for Broadcast Advertisers Reports.

Venet's backfield shift



Skurnik

Mayer

Murray Skurnik has been appointed president of Venet Advertising Inc. and Roman Mayer becomes president of Venet's new Retail and Sales Promotion Division. Skurnik and Mayer will share the title of executive creative directors for the Venet Companies and Alan Rado joins the companies as new creative director of Venet Advertising. Rado had been an associate creative director at D'Arcy, Masius, Benton & Bowles in Chicago.

Skurnik observes that the demand for promotion tie ins has been growing, "taking an increasing share of many companies' marketing dollars. We're now set up to capitalize on the trend." Clients of the new retail and promotion unit include Pathmark Supermarkets and Pueblo Stores, Schenley Industries and the Borel employee benefit plan.

One Buyer's Opinion



Jack Whalen has been promoted to division vice president of Blair Television's Independent Station Division. He joined Blair in 1985 and now moves up from manager of the Independent Red Team in New York.



Eric Coplin has been appointed regional manager of the Philadelphia sales office of Hillier, Newmark, Wechsler & Howard. He had been vice president/sales for McGavren Guild's Philadelphia office.



Andy Feinstein has transferred to TeleRep's Lions team as vice president, general sales manager. He came to TeleRep in January as vice president, general sales manager of the rep's Tigers stations, moving in from the Lifetime Cable TV Network where he had been vice president, sales.

Jeff Roberts and **Kieran Clarke** have been appointed account executives at Seltel Inc. Clarke had been a senior buyer for Ammirati & Puris and at Seltel he's assigned to the New York Rangers. Roberts joined Seltel two years ago and now steps up from senior research analyst.

Thomas MacLean has joined Christal Radio as an account executive in Detroit. He moves in from WJIM Lansing, Mich., where he had been a sales representative and sports broadcaster.



Media mix needed to reach today's food shoppers

Tassell

Food marketing has changed drastically and food marketers must re-evaluate their product's target audience. Today, marketing to multiple targets may be the key to building brand share. With shopping habits changing, food marketers must now effectively communicate to men, teenagers and senior citizens, while changing the way they communicate to women. The single audience target is no longer valid.

Moving to the change this means for media selection, manufacturers need to supplement their national base support with local support, tying in with particular key retailers as well as addressing market preferences or peculiarities.

Network television has been the predominant medium used by food advertisers in recent years. And while TV remains the most dynamic medium, there are many others that can reach the changing consumer. Even within TV, there are different tactics that can be applied. Daytime, for instance, may not have a high index against working women or men, but achieves relatively good coverage of them and can attain good frequency levels among those who are watching. And daytime delivers well against female teens, especially during third quarter summer school vacations.

Selected sports can reach men and teens and even working women, who enjoy the figure skating, gymnastic and swimming segments of sports anthology shows like ABC's *Wide World of Sports*. Programs such as *American Bandstand*, *Friday Night Videos* and *Saturday Night Live* appeal to teens, and while such vehicles alone would not generate sufficient support for a brand, including them in the daypart mix would generate broad reach with excellent frequency levels over an extended period of time.

Cable can compliment network and spot TV schedules, and also offer such compatible environment as cooking shows for food products. Cable also can match programming with the desired target segment, as in the case of MTV reaching teens and Lifetime's life style programs for women.

Cable enables marketers to reach a desirable audience since cable homes tend to have a higher incidence of professional men and women, full and part time working women, college educated men and women, home ownership, presence of older children and teenagers and above average incomes, according to the Spring 1986 MRI. Local availabilities also exist in some markets enabling advertisers to heavy up ad exposure there.

Like cable, syndicated programs can also be used to compliment network TV and match programming with target viewers. Syndicated shows in the prime access period produce audience composition similar to that of primetime at significantly less cost. For example, *Wheel of Fortune* has delivered higher ratings nationally than some networks primetime fare.

And radio also has the ability to reach consumers efficiently, including teenagers, in a timely manner. That means in the car, on the way to the supermarket, while developing the shopping list. Besides that, radio can provide merchandising and promotional opportunities that give the manufacturer additional trade support on both a national or local market basis.

—**Zach Tassell**, vice president, media director, Noble Associates, Springfield, Mo.

Stations



Bagwell



Lee

Kenneth Bagwell has been named to succeed **Terry Lee** as president and chief executive officer of SCI Holdings, Inc. and its principal subsidiary, Storer Communications Inc. Bagwell has been executive vice president/operations and president of Storer's Cable Communications Division since 1983. The changeover becomes effective with Lee's resignation, which will coincide with purchase of Storer's television station in Toledo, Ohio by WTVG Inc., an investor group he heads as chairman.

Howard F. Ritchie has been named vice president, general manager of WISN-TV Milwaukee. He is succeeded as general manager of Hearst's WDTN-TV Dayton, Ohio by **Philip M. Stolz**, who had been vice president, general manager of KCRG-TV and Radio in Cedar Rapids, Iowa.

George Lyons has been chosen to replace **William J. Flynn** as vice president, general manager of WJBK-TV Detroit when Storer's sale of the station to the Gillett Group is completed. Flynn will transfer to Miami as part of the corporate staff of Storer Communications. Lyons has been president and general manager of Gillett's WWMT-TV Kalamazoo.

SMN record

Satellite Music Network reports the 93 new affiliates it signed in August marked a new one-month record for the web, which now has 890 stations under contract for one of its eight radio formats.

The network's most recent new venture is distribution of *The Wave* via satellite. The new format was premiered in Kansas City Sept. 24 by KCWV(FM), new call letters of KZZC(FM).

Meanwhile, SMN chairman John Tyler says the network's 890 affiliates add up to 10 per cent of all the commercial radio stations on the air in this country.

Michael Kakoyiannis has been named executive vice president of Metropolitan Broadcasting Corp. He is succeeded as vice president, general manager of WNEW AM-FM New York by **Rosemary Arters** who becomes vice president, general manager of WNEW-FM and **Scott Savage** who steps up to station manager of WNEW.



E. C. (Bud) Stiker has been named president and general manager of WWNH/WCYT(FM) Rochester, N.H. The former NBC Radio Network executive was most recently vice president, general manager of WHDH/WZOU(FM) Boston.

Hugh Barr is now group vice president of NewCity Communications and general manager of NewCity's KKYY/KLLS(FM) San Antonio. He had been general manager of the company's WSYR/WYYY(FM) Syracuse, N.Y.

Joyce Marshall has been named general manager of KMGL(FM) Oklahoma City. She moves in from Austin, Texas where she had been sales manager at KAPT(FM).

Richard Hinshaw has been appointed vice president, general manager of Sky Broadcasting's WNYR/WEZO(FM) Rochester, N.Y. He moves in from Charlotte, N.C. where he had been vice president, general manager of WAES/WROQ(FM).

Jim Hefner has been promoted to general manager at Hearst's WTAE-TV Pittsburgh. He was formerly news director at KDKA-TV Pittsburgh before joining WTAE in January as manager of broadcast operations.

Marc Spector has been named director/advertising and merchandising for the Westwood One Radio Networks. He had been manager/operations and promotions for the ABC Talkradio Network in Los Angeles before leaving to launch his own promotion company.

New Stations

Going Full Power

KXLN-TV Houston-Rosenberg, Texas; Channel 45. ADI, Houston. Licensee: Pueblo Broadcasting Corp., 9442 Kirby Drive, Houston, Texas 77054. Spanish language programming. Telephone (713) 662-4545. A. C. Peña, general manager. Represented by Univision. Target date for conversion from low to full power, mid-September 1987.

Buyer's Checklist

New Representatives

CBS Radio Representatives is now national sales representative for WEEP/WDSY(FM) Pittsburgh and KDYL/KSFI(FM) Salt Lake City. KSFI features easy listening and KDYL is a big band station and WEEP plays oldies.

Christal Radio has been named national sales representative for KITE(FM) Corpus Christi and KIIZ/KIXS(FM) Killeen, both Texas. KIXS and KITE both program contemporary hits and KIIZ airs an urban contemporary format.

Eastman Radio is the new national sales representative for WZOU(FM) Boston and WAVH(FM) Mobile, Ala. WAVH carries soft hits and WZOU is a contemporary hit station.

Independent Television Sales has been appointed national sales representative for KVHP-TV Lake Charles, La. The station is owned by Calcasieu Communications.

Katz Radio is now national sales representative for KEEL/KITT(FM) Shreveport, La. KEEL offers oldies and KITT is adult contemporary.

Katz Hispanic Radio Sales has been named national sales representative for KTXZ Austin, Texas. The station is owned by Scan Communications Corp. and carries a Tex-Mex and contemporary hit radio format.

Katz Independent Television has won national sales representation of KCOP-TV Los Angeles and KMSP-TV Minneapolis-St. Paul. Both stations are owned by Unitec Television,

Media Professionals

Selective buying required to reach upscale viewers



Eric Hamill

*Broadcast negotiator
Lord, Geller, Federico,
Einstein
New York*

With clients like IBM, Anne Klein II and Fuji Videotape, Eric Hamill, broadcast negotiator at Lord, Geller, Federico, Einstein, says a more selective type of buying is required than the more standard "tonnage" buys common to most package goods brands with mass distribution.

In broadcast, says Hamill, reaching for the more upscale consumer "means concentrating on a more limited selection of television programs and radio formats. In radio our preferred formats include light adult contemporary and classical music stations. And when we use an all-news station we'll specify particular features, such as their financial updates."

Hamill says that in markets that have them he requests the latest Scarborough or Media Audits reports, which show listening patterns of people who have graduated from or attended college, and of those with professional and managerial occupations, and listening by people with household incomes of \$50,000 or better. He notes that for a perfume account, for instance, such reports indicate shopping at the prestige department stores in the market.

In television, continues Hamill, "Concentrating on upscale consumers is somewhat more difficult. We'll request Arbitron ClusterPlus runs, looking for such designations as 'Well educated, affluent suburban professionals,' or 'Urban upscale professionals with few children.'"

He notes that suitable program areas in television include the early and late news. He says to reach business decision makers, "We can choose from late news, sports, and very select primetime programs. And the networks' morning news shows like *Today* and *Good Morning America* can reach working women. And while our media operation is as efficiency-driven as anybody's, we do allow for slightly higher cost-per-point levels in reaching for the more upscale viewer than we'd insist on for the average package goods run-of-schedule package."

Between his earlier media experience with Ogilvy & Mather and with Compton Advertising and the time he joined Lord Geller in 1985, Hamill was a free-lance media specialist in the political arena.

In a word... Quality



The First Name In Radio

WBZ, Boston WINS, New York KYW, Philadelphia
KDKA, Pittsburgh KODA, Houston KQZY, Dallas/Fort Worth
KQXT, San Antonio KEZW(AM) and KOSI, Denver
KMEQ-AM-FM, Phoenix KFWB, Los Angeles KJQY, San Diego

Westinghouse Broadcasting

Inc., and in major markets will be represented by the Swords sales team.

Masla Radio has been appointed national sales representative for WTOY Roanoke, Va. and WRLX Charlotte N.C. WRLX is an easy listening station and WTOY carries an urban contemporary format.

McGavren Guild Radio has assumed national sales representation of KUSO (FM) Tulsa and WBNQ (FM) Bloomington, Ill. WBNQ is a CHR station and KUSO broadcasts a modern country sound.

Petry National Television has been appointed national sales representative of KVUE-TV Austin, Texas. The ABC affiliate is owned by the Gannett Broadcast Group.

Republic Radio is now the national sales representative for WGVT Chattanooga and WVOL/WQQK (FM) Nashville. WQQK programs an urban contemporary sound, WVOL carries a black adult contemporary format and WGVT airs a light adult contemporary format.

MMT Marketing Division has been named national sales representative for KDLH-TV Duluth-Superior and WTAP-TV Parkersburg-Marietta. WTAP is an NBC affiliate, KDLH is a CBS station, and both are owned by A. Richard Benedek.

Roslin Radio Sales has been named national sales representative for KRPN Salt Lake City and KCCN Honolulu. KCCN offers an MOR format featuring "Music of the Islands" and KRPN has an AOR format.

Seltel has been appointed national sales representative for WZDX-TV Huntsville, Ala. The independent broadcasts via Channel 54.

New Affiliates

United Press International has added WADO New York to its affiliate lineup for its Spanish-language news report, *UPI Radio Noticias*.

New Facilities

KTVO-TV Kirksville, Mo., recently acquired by Federal Broadcasting Co.,

has installed a new 2,000 foot tower with circular polarized antenna that extends coverage from its original Ottumwa-Kirksville viewing area to include Quincy, Ill. and Hannibal, Mo.

Transactions

Sky Broadcasting, Inc., Detroit, has agreed to acquire WBMX AM-FM Chicago from **Sonderling Radio Corp.** for approximately \$27 million, subject to FCC approval. Joe Dorton is president of Sky and Sonderling is headed by pioneer broadcaster Egmont Sonderling who says that at 81, he's ready to retire.

Malrite Communications Group has completed sale of KMVP/KRXY (FM) Denver to **Capital Cities/ABC** for \$10.7 million. Malrite says proceeds from the sale will be used to reduce long-term debt.

Corgi Communications is purchasing KBOQ (FM) Marina, Calif. from **BOQ, Inc.** for \$2.98 million, subject to FCC approval. Corgi is headed by Bill Lee and Herb Victor is president of BOQ. Broker in the transaction is The Mahlman Co.

WHY BE A LITTLE FISH IN A BIG POND?

AUTO SALES ARE IN OVERDRIVE IN YUMA/EL CENTRO.

Yuma-El Centro outspends Cincinnati, the 28th ranked HH ADI in the United States, for Automotive Dealer sales-per-household. In just five years, Total Retail Sales have zoomed up 49%, outperforming the entire United States sales increase average. And by 1989, Effective Buying Income is expected to increase 63%, boosting buying power even higher and proving that Yuma-El Centro is a market that's revved up and ready to buy.

KYEL-TV DOMINATES THE MARKET.

We're the #1 rated station sign-on to sign-off. We've got the facts, figures and programming, including the #1 news, to help drive up your sales in the Southwest's powerful new market.

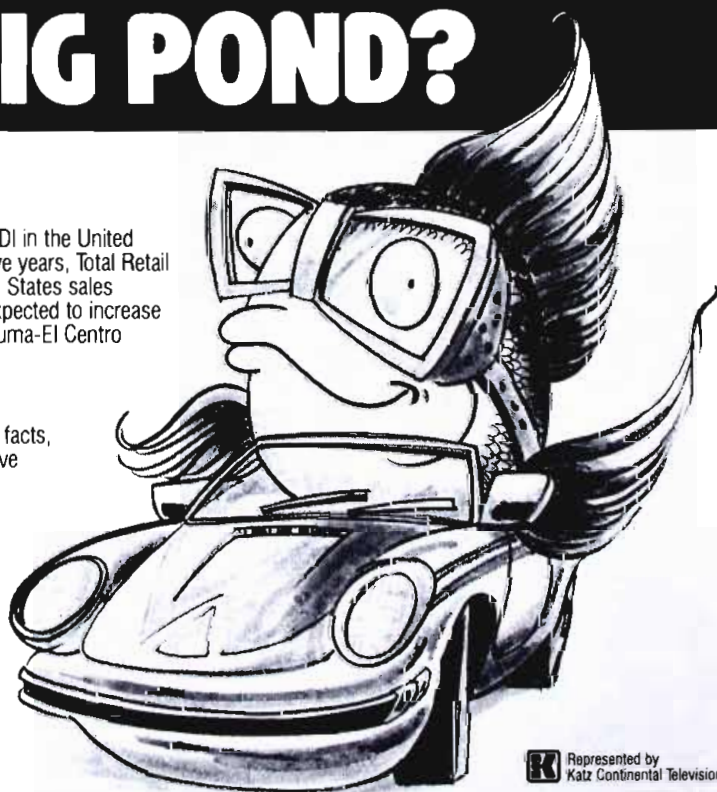
BE A BIG FISH

BEAM COMMUNICATIONS

NBC KYEL-TV, NBC, Yuma, AZ/El Centro, CA
WDAM-TV, NBC, Laurel/Hattiesburg, MS
WPBN-TV/WTOM-TV, NBC, Traverse City/Cadillac/Cheboygan, MI
CBS WCFT-TV, CBS, Tuscaloosa, AL

Source: 1986 Survey of Buying Power
May 1987, Arbitron

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K Represented by
Katz Continental Television

NATPE
INTERNATIONAL

25
Annual

PROGRAM
CONFERENCE



FEBRUARY 25-29, 1988
GEORGE R. BROWN CONVENTION CENTER
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INFORMATION ABOUT THE WORLD'S LARGEST
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NATPE International **Suite 300** **10100 Santa Monica Boulevard** **Los Angeles, CA 90067** **(213) 277-2114**

Wall Street Report

Lorimar-Telepictures' divestiture plans return it to 'grace' on Wall St.

Lorimar-Telepictures' "fall from grace" on Wall Street is reversing itself, according to Dennis McAlpine, securities analyst at Oppenheimer & Co. He points out that the primary reason for the company's loss of credibility—its diversification activity—should be eliminated with the planned divestiture of virtually all of the company's nonprogramming activities. These sales should raise about \$250 million, he notes. For its first fiscal quarter ended June 30, 1987, L-T had disappointing, if expected, results. Revenues declined from the '86 equivalent quarter to \$163.8 million from \$174.4 million. There was a net loss from continuing operations of \$6 million, or 13 cents per share, compared with a plus \$31.9 million, or 66 cents per share.

In the first quarter of the previous fiscal year, L-T reported a gain of \$23.9 million from the sale of Warner Communications stock. Excluding that gain, after taxes, earnings would have been 11 cents per share rather than 66 cents on a fully diluted basis.

Network revenues declined \$26 million in the quarter, with delivery of only 21 hours of programming vs. 37.5 in the like period a year earlier, and pay-TV revenues declined \$5.1 million, with no films available for sale.

The Oppenheimer analyst projects a plus 10 cents per share for the second quarter and more than 60 cents for the full fiscal year. Obviously the bulk of it is expected to come in the second half, with 20-25 cents figured from the release of *It's a Living* into syndication at the close of the year. Looking ahead to fiscal 1989, McAlpine foresees earnings as high as \$1.75.

He notes that two of Lorimar's network series—*Perfect Strangers* and *Valerie*—and *It's A Living* have already accumulated enough episodes to be syndicable, with at least two more shows—*Mama's Family* and *Alf*—likely to reach the syndication level. He asserts, "These five shows alone should generate over \$120 million in operating income over the next few years just from domestic syndication."

With as much as \$250 million expected to come from sale of the company's nonprogramming operations, McAlpine expects L-T to glean \$20-30 million collectively from the three TV stations in Midland, Springfield and Chico, another \$20-30 million from its Pittsburgh station and \$15-20 million from its interest in a TV station in Puerto Rico. In addition, he sees \$15-20 million coming from the 75% interest in *Us* magazine, \$1-2 million from its children's magazines and \$130-150 million from Bozell, Jacobs, Kenyon & Eckhardt.

In late June, the company's board authorized repurchase of up to 15%, or about 7 million, of its 46.6 million shares. The buyback was expected to cost about \$110 million. Initially, the funds for the purchases were to be derived from L-T's \$350 million bank line, although indirectly they were expected to come from the divestitures. McAlpine believes the buyback will dilute fiscal '88 results modestly.

Lorimar-Telepictures

Estimated P&L Statement (\$ mil.)

	FY 87			FY 88E		FY 89E		FY 90E		Fy 91E		
	Revenue Op.	Gross Inc.	Write-off Op.	Net Inc.	Revenue Op.	Inc.	Revenue Op.	Inc.	Revenue Op.	Inc.	Revenue Op.	Inc.
Television												
Network fees	\$224	18	(\$5)	\$13	\$250	\$18	\$275	\$22	\$300	\$24	\$330	\$26
First run synd.	86	13	0	13	110	23	120	28	132	31	145	35
Off-Network synd.	49	6	(31)	(25)	90	10	170	45	150	55	125	75
International	55	6	0	6	65	8	75	9	85	11	97	13
Other	30	2	0	2	30	2	30	2	30	2	30	2
	444	45	(36)	9	545	61	670	106	697	123	727	151
Theatrical	22	(5)	(14)	(19)	80	0	100	0	110	0	110	0
Home video	91	8	(42)	(36)	110	10	130	20	143	22	155	24
Other	16	0	0	0	15	0	15	0	15	0	15	0
Total	574	46	(92)	(46.0)	750	71	915	126	965	145	1,007	175
Advertising	183			3.2	—	—	—	—	—	—	—	—
Other	9			1.7	10	1	10	1	10	1	10	1
Total	766	46.0	(92.0)	(41.1)	760	72	925	127	975	146	1,017	176

Source: Oppenheimer & Co.

Network preemptions grow (from page 42)

Hannibal. WVII-TV Bangor, WTLV-TV Jacksonville, WTNH-TV Hartford, KNTV(TV) San Jose and KSWO-TV Wichita Falls-Lawton are among the other ABC affiliates airing *Trek* in primetime this season. WMDT-TV, the ABC/NBC affiliate in Salisbury, is also running the hour series in primetime.

When it comes to *Comedy Club*, the affiliate preemption list is impressive as well. (See table of stations clearing *Comedy Club* in primetime). One of the ABC stations, WLKY-TV Louisville, is playing *Comedy Club* from 8-8:30 p.m. on Fridays, as a replacement for *Full House*, says Jack Shafer, program manager, and moved *House* to Sundays at 4 p.m. on a delayed broadcast basis. The station has a 52-week commitment to the barter show (3½/2½), with a 26-week out on either side, if the show doesn't do well. Shafer says *Comedy Club* was chosen because it "was a very, very funny pilot, and because of George Schlatter's long success with *Laugh-In*." Also, WLKY pulls primetime fare twice a month for the National Geographic specials in an arrangement that covers 24 hours of the program over a one-year span. Just when the barter hour shows run depends on the decision made by the station, says Shafer.

We've Got it Made and *That's My Mama* are the syndicated preemptions being run on a regular basis this fall by WTVQ-TV Lexington, in place of *Sledge Hammer* and *The Charmings*, in the 8-9 p.m. slot, respectively, on Thursdays. Jerry Fox, program manager, notes the shift was made primarily because neither of the network programs performed well last season in the market. *Charmings* only had a short run, he points out, before it was pulled by ABC because of disappointing ratings nationally.

In the case of *Sledge Hammer*, Fox says he was surprised that ABC renewed the program. "It's a different and unique kind of show and was bounced all over the schedule last year."

Comparing dollars

Meanwhile, one of the obvious potential benefits in acquiring syndicated programs is their upside possibilities financially, compared to compensation paid to affiliates by the networks. Jack Fentress, director of programming at Petry Television, says stations should factor in the loss of revenue from network compensation and whether it affects the cost of the station breaks on either side of the syndicated program.

"Theoretically, in the case of a barter program, the commercials may more than compensate for the loss of a network comp and more than offset the cost of the program over the course of time."

Meanwhile, the seriousness of the primetime preemption situation is hard to measure. Two of the reps see it one way and two see it the other. Levinton at Blair leans toward the "no problem" side. He says, "NBC and CBS claim they have no problem they are aware of regarding clearances. They say there are some isolated cases here or there but no groundswell or departure from the normal."

"ABC did say they had a problem on a couple of nights, and I think that's always the case with a network that happens to be Number 3." Levinton recalls that earlier examples of primetime preemptions occurred at NBC when it was in third place in network standings several years ago. Also, he points out, two or three things have to happen simultaneously for any noticeable preemptions to take place. "You have to have a really weak spot on a network schedule; there has to be a very healthy spot economy that says

that more inventory will be needed in primetime in a particular market; and there has to be a piece of product available to meet that need."

The *Star Trek* preemption situation "doesn't seem to be unique," continues Levinton. Some years ago, he says, a number of CBS affiliates that ran *MASH* continued to run new episodes against what the network placed in the time period. Also, many affiliates aired *Fame* when it went into first-run syndication a few years ago in primetime. "And when *Wheel of Fortune* and *Jeopardy* went to six plays a week, some stations used both as a one-hour primetime block."

Levinton, in addition, says an analysis he did of the number of half-hours cleared by affiliates in primetime, based on Nielsen weekly reports, found no lessening of clearances among the network programs over the past three seasons. "I question whether more preemptions are going on now than in the past. I just don't know."

Levinton notes, "Probably a lot of stations are preempting by using a local movie or with *Star Trek*, but I think the same number of stations were doing the same amount of preempting this time last year. There is no program out there, with the exception of *The*

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"But this deal is complicated... let's use CEA."

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Cosby Show or *60 Minutes*, that has 100% clearance."

Bill Carroll, Katz American programming director, says there may be more smoke than fire when it comes to any groundswell by affiliates to preempt on a regular basis this season in primetime. "What I'm hearing is that a lot of stations talked about preemptions and using syndicated shows, but very few have actually done it. A number of stations acquired *Star Trek* or some of the first-run sitcoms with preemptions in mind but have decided either not to start the season that way or,

after evaluating where they could put the shows, decided it would not be an advantage to air them in primetime at this time.

"Obviously, a number of stations have shows in reserve or are airing them in other time periods, with the possibility of these being 'upgraded' to primetime. Once we have seen some of the early returns for some of the ABC sitcoms or some of the CBS hours, I think you may see the potential for more preemptions either the first of the year or later in the season. Stations at this point seem to be waiting to see how

well some of the syndicated product will do before they jump into the pre-emption arena themselves."

But all-in-all, says Carroll, there was a lot of speculation on preempting back in June which failed to materialize to a large degree once the season drew closer, whether "it was because of network pressure or any number of other factors. Also, because of the soft spot market, there isn't a great need—except for certain stations in certain markets—for additional inventory in primetime. As a result, if an affiliate has a long-standing relationship with its network, and there isn't a huge demand in primetime, it will take a wait-and-see attitude rather than starting the season with syndicated shows."

Further delaying preemption thinking, Carroll adds, is that stations will wait to see what changes the networks will make in their primetime schedule. "Realistically, we will find that the networks will make changes, and the stations, on the other hand, don't want to jump the gun by being locked into a time period on a syndicated series which may have to be moved to accommodate picking up a new network program."

To Fentress at Petry, fear will ultimately determine how widespread preemptions will be. "The networks will see preemptions as potentially leading to destabilization of their structure. It's bad enough now that a 26 or 27 share is acceptable because of cable and VCRs and the rest. Any further destabilization of that by stations that can preempt whenever they feel like it is not in the best networks' interests."

Fentress believes that if preemptions become a major issue the networks "will strong-arm the stations" as a matter of self-preservation, and "if they don't, they are foolish." For example, he points out, one tactic a network may use is to take its affiliation to another station in the market after the licensee contract has expired. "Even ABC will have to take a strong position, although it's Number 3 in the rankings."

Dean McCarthy, Harrington, Righter & Parsons vice president, director of program services, notes that primetime has been an area that has not been tampered with to any large degree in recent years as far as affiliate preemptions are concerned. "This year, it appears, it may well be." While he says he doesn't have enough of a view at this time to predict whether it's the beginning of a massive procedure on the part of the stations, "I think the prevailing feeling among a number of stations is that they are more inclined to consider and do this kind of preemption than they have in many years."

As of presstime, McCarthy knew of five or six affiliates that had planned to



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preempt in primetime, and the number could grow as the season begins. "These stations feel they can do better with syndicated material than playing network programs."

A steady proposition

Some of the affiliates have been preempting on a regular basis in primetime all along. At WCVB-TV, La Camera notes that the station had preempted for the syndicated *Fame* for several years and for the series of National Geographic specials, from Genesis Entertainment, which the station ran weekly in primetime.

At WZZM-TV, the station knocked off *The Ellen Burstyn Show* and *Life With Lucy* last season in favor of *Throb* and *It's a Living* in the 8-9 p.m. time period on Saturdays, which Seagly says did as well as anything that ABC had in the hour. "We were committed to not carrying *Burstyn* and *Lucy* because we felt the programs were not particularly exciting and thought we could do better with some sitcoms we had on the shelf.

"Every time that ABC made a change we would evaluate it and decide whether we should change our preempt-

Nielsen Television Index station clearance list, "Comedy Club," 1987-1988

Miami-Ft. Lauderdale	WPLG	ABC	Mo 8:00 PM
Kansas City	KCTV	CBS	Sa 10:30 PM
San Antonio	KMOL	NBC	Su 10:30 PM
Louisville	WLKY	ABC	Fr 8:00 PM
Little Rock-Pine Bluff	KATV	ABC	Su 10:30 PM
Shreveport	KSLA	CBS	Sa 10:30 PM
Paducah-C. Girardeau-Harrbg	KFVS	CBS	Sa 10:30 PM
Cedar Rapids-Waterloo, IA	KCRG	ABC	Su 10:30 PM
Baton Rouge	WAFB	CBS	Sa 10:30 PM
Waco-Temple	KCEN	ABC	Su 10:30 PM
El Paso	KVIA	ABC	Sa 10:45 PM
Colorado Springs	KKTV	CBS	Sa 10:35 PM
Ft. Wayne	WANE	CBS	Sa 10:30 PM
Fargo-Valley City	KXJB	CBS	Sa 10:30 PM
Madison	WISC	CBS	Sa 10:30 PM
LaCrosse-Eau Claire	WKBT	CBS	Sa 10:30 PM
Boise	KBCI	CBS	Su 10:30 PM
Idaho Falls-Pocatello	KIDK	ABC	Sa 10:35 PM
St. Joseph	KQTV	ABC	Su 10:30 PM

Source: King World

tion night. Everything they put in there seemed to us not worthwhile enough to warrant a change, so we stayed with the two programs until this summer, when

ABC went to a movie. At that point we moved *Throb* and *Living* to Sunday afternoon, where we had them initially before moving them to primetime."

Most people find themselves tied to the clock

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Station _____

Street Address _____

City _____

State _____

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FEEDBACK

QUESTION:

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*George Feldman
Vice president, director of
management services
Katz Communications*



"It depends, I suppose, on what angle you're looking at. In terms of feedback and information, yes. If it's to stimulate dollars for the local marketplace, it's doubtful. The local retailer is concerned only with his area and on a national level, what's more likely to happen is that dollars are taken away from the local station. That might take those dollars to a larger market then. But it can help in the background if the national rep highlights that co-op dollars are available and the local retailer can hitch-hike on that with a local campaign."

*Barbara Etrick
General sales manager
KKTV(TV) Colorado Springs*



"The rep's computerized avail system can be helpful to our local sales staff, and so can the rep's vast research resources in helping us quantify our audience position in our market. And when we're making up our projections, the rep can let us know how markets of similar size in our part of the country expect to do."

*Hank Yaggi
Director of sales
WUSA(TV) Washington, D.C.*



"A national sales rep can be very important to a small market inasmuch as the information he gets helps me. The individual rep can help with the knowledge of programming, how it works in other markets, ratings, projections, estimates for certain events."

*Robert Salat
General sales manager
WCJB(TV), Gainesville, Fla.*



"A national rep can definitely help local sales by providing information about major trends that pertain to the local advertiser. The rep can provide research information and demographic studies that outdistance Nielsen or Arbitron. It helps the local salesperson to present himself as more knowledgeable and more helpful, and makes him seem more than just a spot broker."

*Krys Keller
General sales manager
WVUE(TV) New Orleans*



"Our operation is different because we're owned by NBC, who is also our rep. We get more sales backup because it's all in the family. We even transfer personnel back and forth between NBC Spot Television Sales and the owned stations. Some of the independent reps have policies against doing that."

*Ken Hall
Director of sales
WMAQ-TV Chicago*



"I think yes. And how, by providing through their resources up-to-the-minute information on programming, new categories. The rep deals with a lot of different stations, a lot of markets. A rep can help by sharing information."

*R. Rigby Wilson
General sales manager
WGAL-TV Harrisburg-
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"Definitely. We provide a research data base our stations can access to help them develop local packages for retail clients who may, for instance, be interested only in certain days of the week. At station request, we'll also create graphic presentations based on qualitative lifestyle data for stations who subscribe to Nielsen's Monitor Plus or to Arbitron's Target AID."

*Peter Ryan
Executive vice president
Harrington, Righter & Parsons*

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1987

October 16-20	MIPCOM, Cannes Television/Radio Age International, October Issue
November 11-13	Television Bureau of Advertising Annual Meeting, Atlanta Marriott November 9, 1987 Issue

1988

January 6-10	INTV, Century Plaza, Los Angeles December 28, 1987 Issue
January 23-25	RAB's Managing Sales Conference, Hyatt Regency, Atlanta January 11, 1988 Issue
February 8-13	International Television Film & Video Programme Market, Monte Carlo Television/Radio Age International February Issue
February 25-29	NATPE International George Brown Convention Center, Houston February 22, 1988 issue
April 9-12	NAB, Las Vegas Convention Center April 4, 1988 Issue
April 10-12	Cabletelevision Advertising Bureau Conference, Waldorf-Astoria, N.Y. April 4, 1988
April 17-20	Broadcasting Financial Management Association, Hyatt Regency, New Orleans April 18, 1988
April 28-May 3	MIP-TV, Cannes Television/Radio Age International April Issue
April 30-May 3	NCTA, Los Angeles Convention Center April 18, 1988
June 8-12	BPME, Bonaventure, Los Angeles May 30, 1988 Issue
September 14-17	NAB Radio '88, Washington September 5, 1988 Issue
October 14-18	MIPCOM Cannes Television/Radio Age International October Issue
November 16-20	Television Bureau of Advertising Annual Meeting, New Orleans November 14, 1988 Issue

* Television/Radio Age will have coverage and bonus distribution at these meetings.

In the Picture

Larry N. Schneiderman



New vice president, direct marketing for Corinthian Communications describes 17 years of growth and change in broadcast direct response advertising. But despite all the changes, he says the trick is still in "finding the right product."

Says buyers must be free to snap up avails as fast as they open up.

Larry Schneiderman, who's left Wunderman Worldwide after 14 years to join Corinthian Communications as vice president, direct marketing, sees broadcast direct marketing today as "a completely different business" than what it was when agencies like Wunderman and Eicoff first got into it.

Seventeen years ago, recalls Schneiderman, there were only one or two network affiliates in the smaller markets and maybe one independent in the major markets that would accept direct response business. "The viewers who liked the product sent in their \$4.95 and that's the money we used to pay the stations. But today almost every station in every market will take direct response."

He recalls when he started with Wunderman in 1974, "Their business was all print and mail order. They billed zero in television. Today they're billing \$60 million in television. And today most of those markets that used to have just two or three affiliates have three affiliates plus two or three independents, plus cable systems. *TV Guide* today is half an inch thick and there are all kinds of cable guides on top of that. There are so many options for direct response advertisers today that the television audience is almost as fragmented as radio's."

Finding the right product

But despite the big increase in video avails for direct marketers, he says "The trick is still to find the right product and the client willing to be entrepreneurial enough to take advantage of all these video opportunities. And there are no rules to picking the product. Each product has to stand on its own."

The one area Schneiderman can sit back and feel smug about is the instant measurability of broadcast direct response. "People on both sides of the desk, buyers and broadcasters, have been yelling for years about the big holes in diary measurement. Now we have people meters that were supposed to plug these

holes, and now the same people are crying about a different set of holes. And while retail stores will always be the primary means of distribution, because direct response and mail order is used habitually by only a relatively hardcore minority of consumers, broadcast direct response is still the only technique yet devised that can tell us next day the exact number of dollars worth of sales generated by each dollar spent on advertising."

He explains that in the case of a magazine subscription drive, for instance, "We can go on the air Monday, and your telemarketing service can tell you Tuesday how many subscriptions we sold."

Agency dropouts

In the last few years almost all the major agencies have acquired or started up their own direct response divisions, but Schneiderman says that some of them "have already given up on broadcast because the way a lot of big agencies want to do it, it doesn't work. The business is too entrepreneurial. The buyer has to be given his head to make deals, and move instantly to snap up the opportunities on the stations in the product's most productive markets."

He says too many agencies "want to run direct response like they run their regular accounts—bring in planners who have to spend time writing up proposals, then wait another two weeks or more for approvals to come back down before the buyer can make his moves. But it only works if the station or cable operator can make the buyer an offer he can run with or turn down right there on the spot. Otherwise there's just too much valuable selling time dribbling down the drain for nothing. If a buyer's going to make a good deal for his clients he can't wait around for the standard agency bureaucracy to grind gears and spin wheels."

Schneiderman observes that as direct response "has moved into the future via broadcast, it's become an interactive medium in which the telephone plays a major role." And while he underplays the importance of the personality and sales ability of the people answering the inquirer's phone calls, he does point out their usefulness in acting as "channels for instant market research."

He says getting the initial inquiries is no problem: "Television and the viewers take care of that almost automatically because people love to get on the telephone and talk to somebody. The problem is converting those calls into sales."

The trick to this, he explains, is to "Make sure the product is right. One way to do this is research on the back end. You can check initial results in the first stage of your test by calling the first buyers back, asking them what they think of the product, what's good about it, what they don't like about it."

So far as Schneiderman knows, Corinthian is the only major media service with a direct response division. Corinthian started doing direct response a few years ago, and the operation has been growing ever since, though its share of billing is only a small part of Corinthian's \$180 million-plus total billing—most of it in standard broadcast consumer advertising.

Foreign TV bureaus in D.C. (from page 44)

from Washington. Marcus Kleynhans, who covers for South Africa Broadcasting Corp., and who came to Washington recently from Johannesburg, says there has been an increase in the past two years of American news shown on South African television, but it is not due to the ease of delivery.

"We are filing more now because South Africa has become such a burning news point over the last few years in the United States," he says. "There's just that much more to send. But from a satellite/air freight type of situation, probably not more."

Independent Television News of London has had a bureau in Washington for the past two decades, providing American news of interest to the 13 commercial stations and to Channel 4,

an independent channel in Great Britain. Tim Ewart, head of the bureau, says, however, that the level of the bureau's coverage "has gone up enormously" just within the past few years.

"There used to be one correspondent who covered America," he says, but now the bureau has a permanent correspondent to cover Washington political events and another to cover nonpolitical news from the capital. Like the other bureaus with a time problem, coverage used to be features and followup stories, but now has switched to spot and even live broadcasts.

He is not sure which aspect is driving the other but says there has developed a great interest of late in news from America on British television. It appears to have coincided with the avail-

ability of videotape and satellite delivery, which allowed the stories sent home to be more timely, or it may have been that the thirst for news pushed ITN into building up its operation and technical abilities. "As the demand for stories increased, there has been a technical increase, and the manpower has increased," he says.

Emulating the U.S.

ITN news has become much like American network news, he says, with the three daily newscasts often using "two-wayers," where the anchor interviews the reporter on the scene in Washington, either from the bureau or from one of the many spots around Washington where direct transmission lines have been established for the media.

the marketplace

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Craig Oliver of Canadian TV (CTV) says satellite delivery technology has had little impact on his reporting, since before satellites he simply sent his reports from Washington by landline to Toronto. Satellites have become cheaper and the picture has become clearer. "The quality of the product technically is much better," he says, but his coverage of the news has not changed because he is operating in the same hemisphere and particularly in a country where most viewers have access to the U.S. networks.

As much of an improvement as the technology has provided, Oliver says, he fears that it may become abused.

Hogan, a Washington reporter for Australian Broadcasting only since late August, presents an example of this and of the difficulties caused by an ever-increasing press corps presence in

the U.S. when he describes attempts to cover the Pope's recent visit to the United States.

"I learned a bit of a lesson in a sense, thinking I would be able to cover the story pretty well myself with just our own crew. But as it turned out, the job was done pretty professionally by a pool and the Pope was covered virtually everywhere he moved in Miami. When we tried to chase him, we struck roadblocks everywhere.

"I had seen his timetable, and I thought, 'Oh, we can cover that fairly quickly, move around and be where he is most of the time.' But in fact we couldn't. In a way, the coverage was much better anyway from the pool. They had spent days setting up their camera angles and position.

"So I learned a bit of a lesson out of that, that sometimes you really do need

to rely on the traditional services that are out there to draw upon."

What frightens Oliver, a veteran of 30 years, is that along with the "wiring of the city," and increasing amounts of TV coverage done by pools, Washington can literally be covered from anywhere in the world without a human presence in Washington.

That could, he says, take world news operations back to the past when they relied on mass-produced news and didn't bother to report or place their own national angle on the story. In a sense, "I think that's already happening," he says. Quite often, he adds, he has seen newscasts in other countries where they will show pool or U.S. network pictures but carry audio from their own reporter, often without explaining that the reporter was not actually on the scene. □

the marketplace

Help Wanted

Overnight Anchor

WEEI Newsradio 590 is looking for an Overnight Anchor to cover the 9 PM to 5 AM shift. This is a position for an individual who has had at least 5 years of on-air news experience. The successful candidate will have strong writing skills and computer aptitude. This position has long-term growth opportunity.

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Washington Report

New Mass Media chief: real-life questions, real-life answers

Alex "Lex" Felker also is an engineer by training. Felker also worked in a small-market radio station in the rural mountains west of Washington. But there the similarity ends between him and his predecessor, Jim McKinney, as chief of the FCC Mass Media Bureau.

By his own admission, McKinney was an "electronics junkie." Felker says, "No question about it, I am interested in gadgets." But McKinney, now working at the White House, is single; Felker and his wife are raising two children, and thus his acquisitions are limited.



Lex Felker

McKinney is straight-forward, precise, "tell-me-what-you-want-and-I'll-get-it-done." Felker's thoughts race ahead of his speech, causing him to change course in mid-sentence. Just as candid as McKinney, he appears more philosophical, less the hard-science practitioner than a man who views his new job as that of considering individual tiles in a mosaic.

Despite the fact that the last two Mass Media Bureau chiefs have been engineers, Felker dismisses the importance of the common background: "Technical background is sort of a plus, but I wouldn't exactly characterize it as a requirement of this position. There's a lot of economic and legal kinds of factors that have to be appreciated and dealt with in the issues that come before the Mass Media Bureau. If you're really not sensitive to those factors, it's hard to be effective.

He adds, "Technology obviously is the forcing function on most of these things that come up, and I think it's helpful to be able to appreciate the technology. But that's not by any stretch of the imagination the over-arching or final factor in these questions."

In fact, he says, his education at VPI in southwestern Virginia and at George Washington University where he received his master's degree in electrical engineering, "more than anything else . . . has focused on how to deal with uncertainty in events."

He adds, "My graduate-level training, in particular, focused on the statistical aspects of communication theory. I think it's fair to say I've got that stuff down cold. And I've found that over the years, that training offers insights into real-world problems. You don't look at things in a binary fashion. It's all very much probabilistic. We're not going around quantifying things in percents.

"It's important to remember that it's a continuum out there," he adds, waving his hands towards the window of his third-floor FCC office. "It's not a binary or black-and-white situation. More than anything else, my academic training provides more of an intuitive sense of that element of real-life decision-making and the effects of our decisions on real-life problems."

An example he cites is the consideration of interference among television stations. "The tendency is to think of overlapping circles as everybody on the outside is going to be clean. But that isn't the way it works.

Interference is a probabilistic phenomenon. Within the half moon you've got a higher probability of getting interference than you do on the outside, but it's a much more fuzzy picture than one might gather from looking at overlapping contours."

Thus, he adds, few of the decisions the FCC faces in the broadcast arena are cut-and-dried. All of the decisions have to take into account a variety of factors, including technology, economics, and policy. In the FCC, he says, "there is an interest or tendency to try to structure the problem or the situation so that the right answer sort of comes out naturally."

Through the ranks

Felker didn't step from an engineer's job into the top broadcasting job at the FCC at the age of 38 (Oct. 5). Like most others in top jobs at the agency, he came up through the ranks, meteoric as the movements may have been, and young as they may be.

A ham radio operator since age 12, Felker followed his electronic pursuits in undergraduate courses at VPI, where he earned a bachelors in electrical engineering.

While at VPI, he worked as an announcer and engineer at WJZZ Christianburg, a small town near Roanoke, Va.

The research and development company he thought he would go to work for after graduation folded on him, so he decided to stay on at WJZZ.

But he also had applied for a job at the FCC, and the agency came through with an offer. "I knew they were doing some interesting things, and I just accepted the job" in 1972.

When he joined, he was assigned to what then was called the office of the executive director, "dealing mostly with the emergency broadcast system." Then he worked in the domestic facilities division of the Common Carrier Bureau.

McKinney moved to the White House earlier this year to handle technical communications for the President, leaving the vacancy Felker now fills.—Howard Fields

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