

POOR
HDTV/60

Television/Radio Age

WHICH WAY TWO-WAY?

Interactive TV: fad, gimmick or wave of future?/53

FREDDY'S READY

Silverman finds silver lining in TV's clouds/57

MEDIA SHOP ALLIANCE

Common code main barrier for buying services/63

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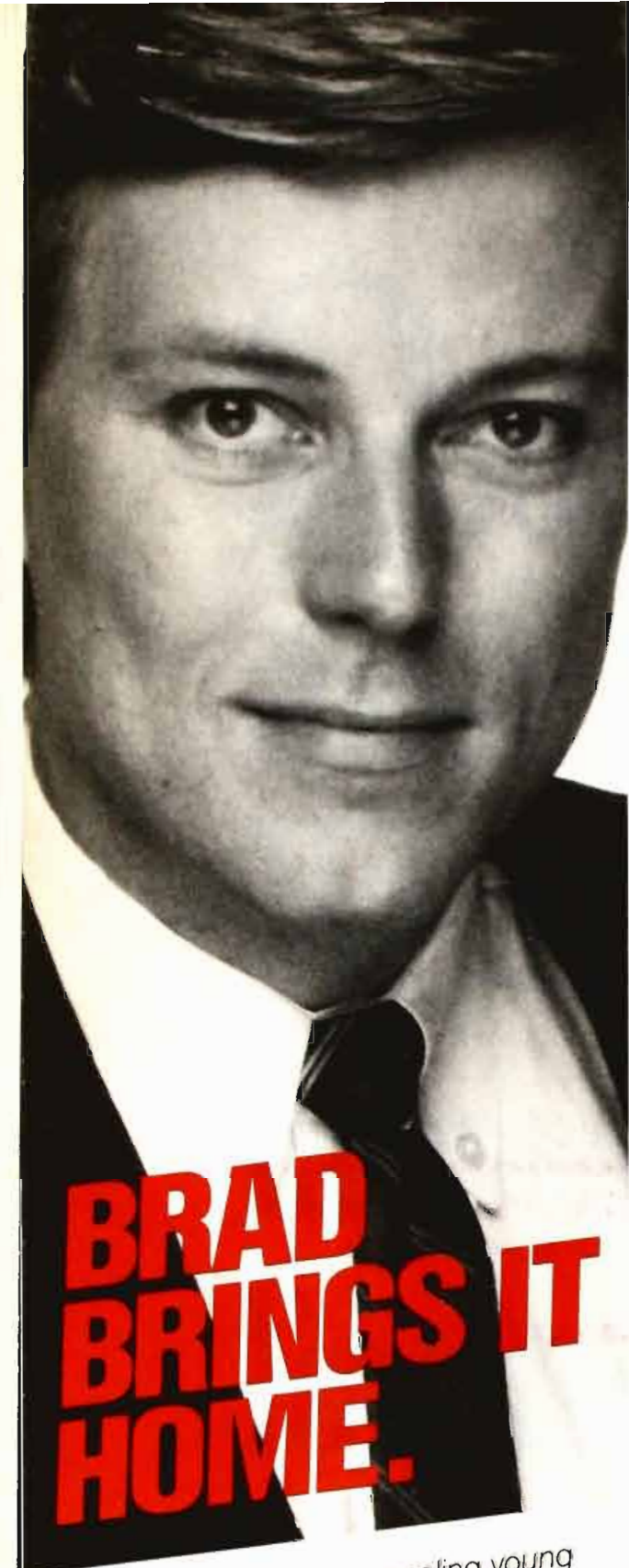
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Is it a fad, a gimmick or the wave of the future?
Television industry still believes program is key

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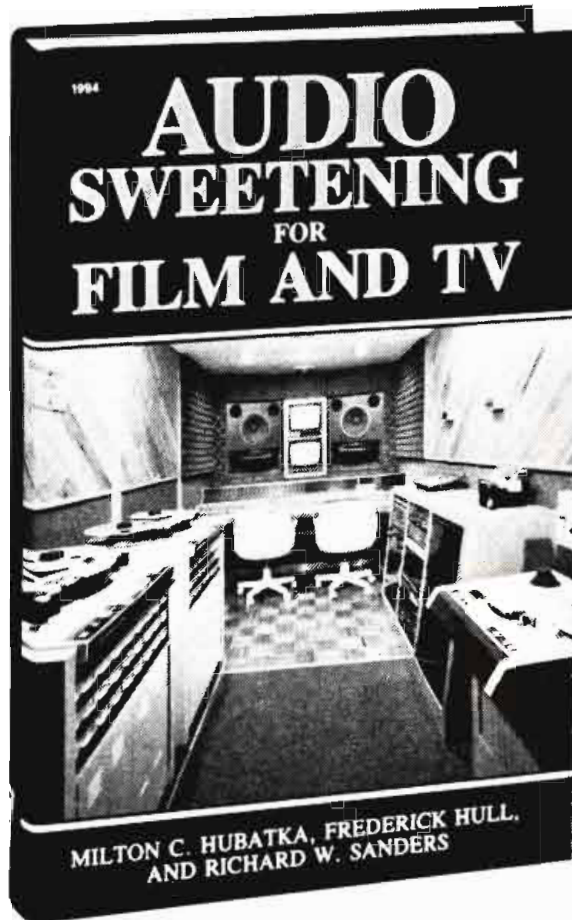
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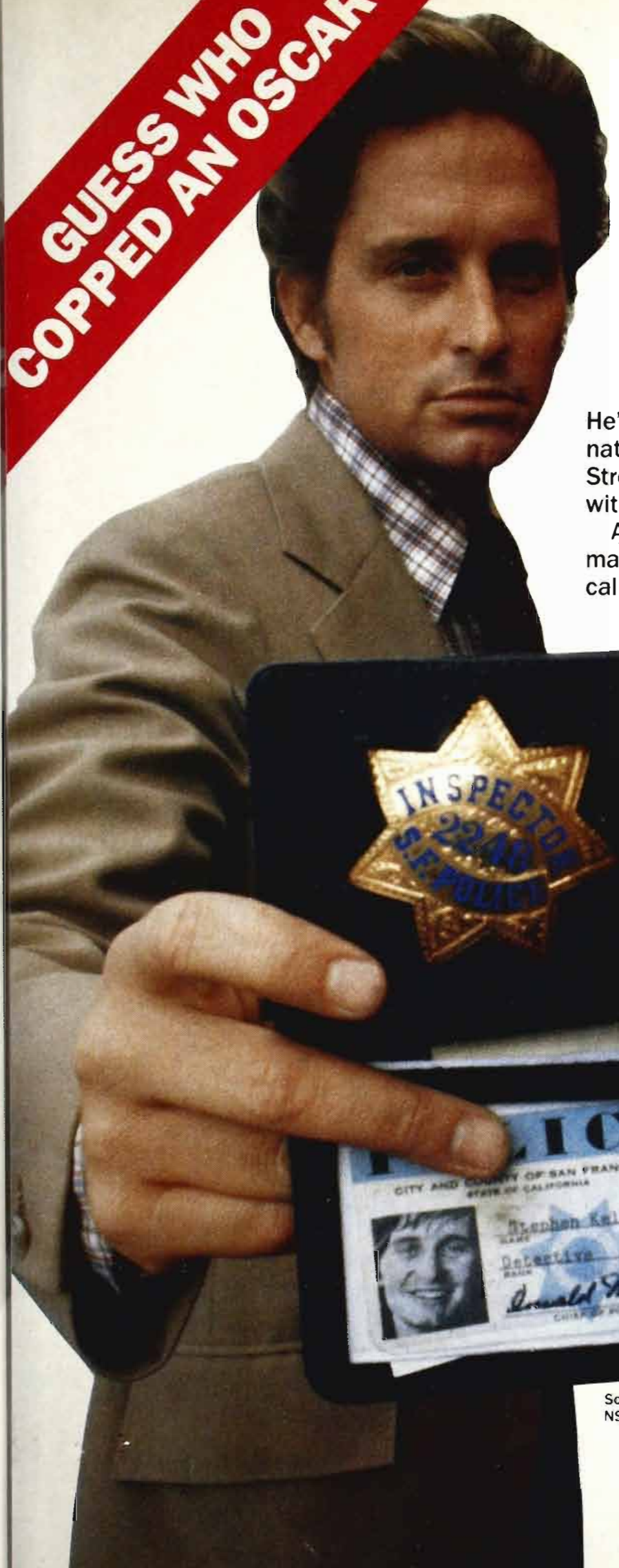
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**GUESS WHO
COPPED AN OSCAR?**

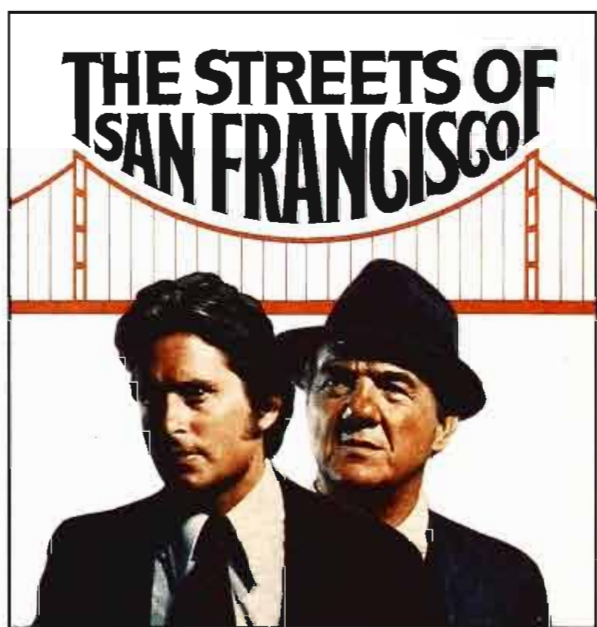


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And "The Streets of San Francisco" continues to make an impact, performing far above and beyond the call of duty. On its home turf in San Francisco, the show is drawing three times as many young men and women than the off-network program it replaced on KOFY. On WJBK in Detroit, it earned a 10 rating/31 share, making it #1 against off-network, movies and first-run programming. And in Boston, "Streets" is WQTV's #1 program from sign-on to sign-off among both men and women!

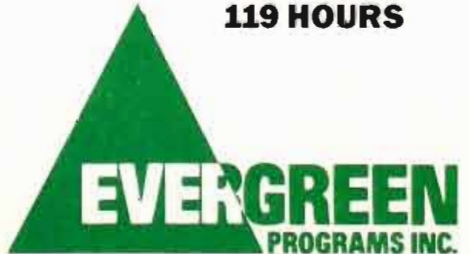
Michael Douglas and "The Streets." Two hot performers.



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Publisher's Letter

A short-sighted pact with Congress; networks are only corrupting selves

It has been a murky and difficult problem from the beginning, going back to 1972, when exit polling became a significant key to understanding the electorate. As the techniques became more refined, the information became more reliable, and soon ABC, CBS and NBC could accurately predict the outcome of an election not long after the first voter pulled the lever.

The reaction from those west coast congressmen to this electoral tide moving electronically in from the east has been immediate and shortsighted: Gag the messenger.

The issue flared up again on the evening of the New York primary on April 19, when NBC admittedly goofed by making an early call. After all, the networks had promised Congress they would refrain from using exit polls to make projections before the polls closed. Congressional furor appeared somewhat mollified when NBC News president Larry Grossman admitted, "We let one get out of the box in New York . . . I feel bad, it was inadvertent."

No so fast. But *The New York Times* was not satisfied and in an April 25 editorial castigated NBC for reneging on its promise to Congress and the public. The *Times* was on a roll. It was an easy, shot and who could fault it? But the *Times* and other network beaters aren't really after NBC here. Their problem is with television itself. It's polluting the political process, they say. Why can't radio and television wait until the next morning? Well, politics, like life, just doesn't work that way. Neither does broadcasting.

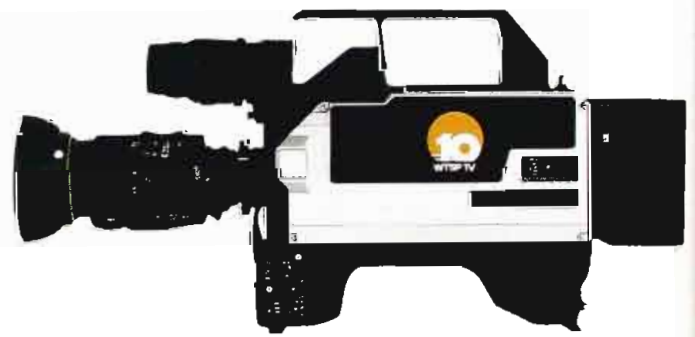
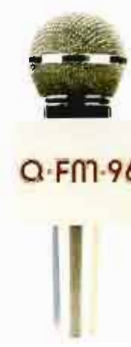
Unfortunately, the networks' reaction to the election furor has been equally disappointing. Regulated through their owned stations, the networks fear restrictive legislation; and their corporate parents have other legislative fish to fry, feeling it's best to stay on the good side of Congress. And so the networks simply have rolled over, perhaps forgetting it's this kind of agreement now, maybe another later. Usually when the regulated and the regulators get too close it's the public that loses. Perhaps since the *Times* feels so strongly about keeping the political process pure, it would agree to withhold its own voter preference polling reports until after the election? Fat chance!

Reconsideration. Since NBC News has been dragged up to the whipping post, it's appropriate that Grossman begin to speak out about his discomfort with the whole agreement between the networks and Congress. Is it proper for independent news organizations to enter into such agreements with the federal government? After all, we are not talking about war and peace or life-threatening situations. More specifically, Grossman points out, absent a uniform poll-closing law, there is the prospect of enough states in the east and central part of the nation giving a candidate the electoral votes needed to win. But under the agreement with Congress, the networks would be required to sit on their hands for another five hours until the polls close in California, Alaska and Hawaii.

The network news organizations have to decide which side of the fence they are on and let the chips fall where they may. Those who rail against the immediacy of broadcasting and how it threatens to undermine the republic fail to understand that the American people have a remarkable ability to make up their own minds, regardless of how the vote goes in one state or of what they see on television or read in a newspaper.



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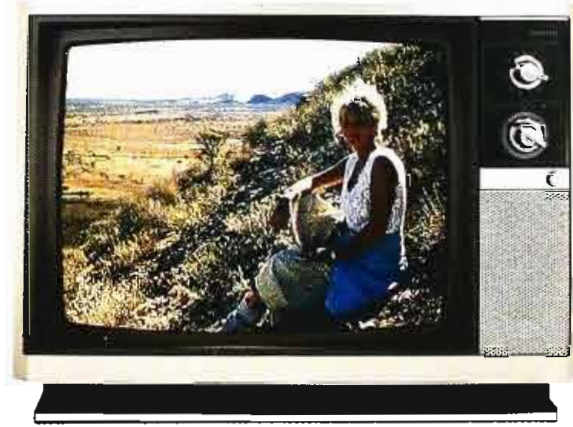
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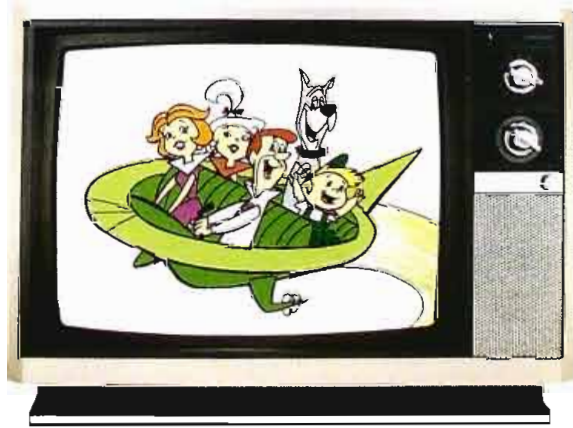
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Letters

NBC and cable

I wanted to thank you for the very nice writeup in TV/RADIO AGE (*Cable Report*, April 4). I have been away and I just got a copy of the article. I hope you won't accuse me again of "smooth talking," but I did very much enjoy our discussion, and I'll look forward to keeping in touch with you on issues as things progress.

I thought your closing line that NBC and cable were a "match made in Washington, if not heaven" was a very insightful way of wrapping things up. Again, I did enjoy the piece.

THOMAS S. ROGERS

Vice president, policy planning and business development, NBC

Research setback

Your article of Feb. 22, 1988 regarding the I&A study conducted on behalf of the SRAC, points out the type of research insufficiencies that have caused this document to become so controversial.

In your article, you stated: "The argument about phone penetration is critical. In the pilot survey, the door-to-door interviews found only 50% phone penetration in Chicago as opposed to a Census figure of 81% but in later checking of the reverse telephone directory it turned out that 17% of those who said they had no phone did have one."

In your article you went on to cite the text of the SRAC committee's summary report as follows: "Using other typical data from [the door to door panel in the pilot study] we would assume that unlisted phones also were present among those claiming no phone, in a number approximately equal to those actually without phones. Thus, the Census data [81% phone ownership] seems reasonably accurate."

The SRAC summation is more assertive opinion than it is research fact. The original study done by I&A recorded a telephone ownership of 50% among Chicago's Hispanic households. As this was not in agreement with the objectives of the project, namely to discredit door-to-door interviews in favor of telephone interviews, the researchers were sent back to the field to re-do the project. They went back to a few sample households utilizing a telephone cross directory and found a few housing units with listed telephones.

No validation was conducted which established that the phone listing was

actually owned by the family in that housing unit which was interviewed, virtually ignoring the nature of the large number of Chicago's Hispanics residing in multi-family units.

The researchers flawed their findings by randomly adding a statistical increase of 17% more phone homes, creating a 67% telephone ownership. This was not enough to correspond to a target of 81% set by the study objectives.

Therefore, the researchers now "assumed" that a "magic" 14% additional had nonlisted phones. Without complete field research, they created an 81% incidence of telephone ownership, by assumption, revising their own original survey findings of 50%.

The "Research Method" suffered a serious setback on that day.

GARY L. BERMAN

Vice President, Strategy Research Corporation

Color it 'classic'

I am writing to you in response to the recent article on colorization that appeared in the *Wall Street Report* section of your April 4 issue.

While I recognize that the focus of this article was to examine the financial aspects of colorization, I do believe that accuracy, balance and objectivity must be the framework for any well conceived story.

To set the record straight:

1. Our collection of MGM features can hardly be characterized as simply and erroneously, "old" movies. These classics have garnered countless Academy Awards and include the likes of *Casablanca*, *Maltese Falcon*, *High Sierra*, *Gunga Din*, *The Philadelphia Story* (ad infinitum); certainly not "old" movies.

2. It is not our intent to "paint every one of" the black-and-white features we've acquired. In the event that we colorize as many as 100 titles, that would represent a fraction of 1% of the total film library.

3. We are quite carefully selecting the films to be colorized, based on creative/technical considerations, story and star appeal and station, advertiser and viewer interest.

4. Our Color Classics have received tremendous support: (a) *Stations*: Our films reach as much as 96% of U.S. TV HH across lineups of over 165 stations; (b) *Advertisers*: Key national advertisers have committed over \$15 million to our Color Classic Networks thus far, in barter syndication alone.

5. We are at the forefront of maintaining and restoring the original prints of all of our feature films.

6. As with any fairly new technol-

ogy, there is always room for improvement. An early '50s TV can hardly compare with today's HDTV. However, the colorization process is experiencing tremendous, quick strides in enhancing its technique, and your "spray painting" analogy is off the mark.

Our Color Classics have successfully attracted broadbased support and deserve to be properly represented.

Your consideration is appreciated.

RICH GOLDFARB

Vice President, Syndication sales, Turner Program Syndication

Turner's Soviet menu

In response to the (*Sidelights*, March 7) review of the Turner Broadcasting System, Inc. production, *Portrait of the Soviet Union*, I would like to point out several factual errors which appeared in the article.

In the second paragraph, it reads, "The 'lunch' for (Ted) Turner was the 1985 Goodwill Games and the hope for Soviet participation in the 1990 Goodwill Games in the U.S. Mixed into the menu was a requirement that Turner produce for U.S. audiences a major television series on life inside the Soviet Union."

In point of fact, there was no agreement between Ted Turner or TBS and the representatives for the USSR State Committee for Television and Radio (Gosteleradio) and the USSR State Committee for Physical Culture and Sport (Goskomsport) to produce any U.S. television special on life inside the Soviet Union in conjunction with the Goodwill Games. *Portrait of the Soviet Union*, a seven-hour series which premiered on SuperStation TBS in March, is completely unrelated to the coordination or production of the Goodwill Games and is solely the property of the network in concept and creative control.

Additionally, you misled readers further by referring to Soviet participation in the Goodwill Games as a reciprocal action for the production of such a special. As partners in the organization of the Games, the Soviets' participation in the 1990 Goodwill Games is assured by the agreement between Goskomsport, Gosteleradio and Turner Broadcasting System, Inc. to begin sponsoring the Games in 1986.

Finally, you also mistakenly identified the Goodwill Games as a 1985 event when, in fact, the first Games took place in 1986.

ROBERT J. WUSSLER

Senior executive vice president, Turner Broadcasting System, Inc.



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A dark, gritty alleyway scene. In the center, four silhouetted figures stand in a line, facing a bright light source at the end of the alley. The light creates a strong lens flare and illuminates the wet, reflective ground. The alley is flanked by dark, textured walls. In the foreground, there are several large, cylindrical metal trash cans and some debris on the ground. The overall atmosphere is somber and dramatic.

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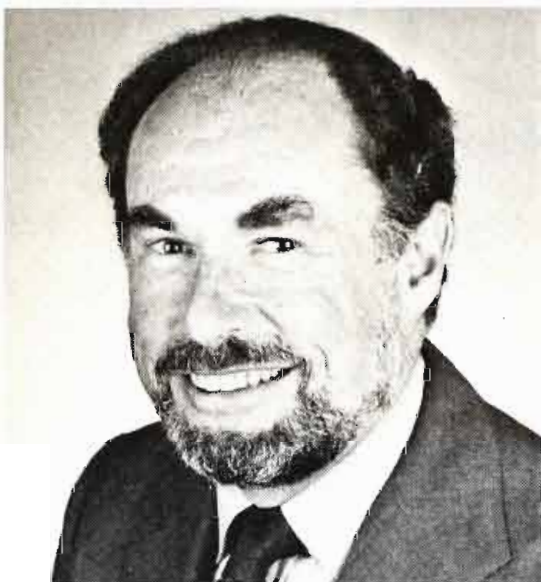
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Should webs withhold news?

Grossman contrite but concerned over early election call in N.Y.

Sounding contrite but uncomfortable with a promise to Congress not to use exit poll information to make early election calls, NBC News president Larry Grossman agreed "we did let one out of the box in New York" when *NBC Nightly News* made an early call before the polls closed April 19 in the New York primary.

The *Nightly News* report stirred up a hornet's nest in Washington as well as



Larry Grossman

at CBS and ABC, which had refrained from projecting Gov. Dukakis the winner before the polls had closed.

The *New York Times*, which had itself been part of the brouhaha when one of its reporters got hold of an NBC transcript before it aired and tipped off Rep. Al Swift (D.Wash.), came out with

"We did let one out of the box in New York."

an editorial on April 25 scolding NBC News for not keeping its promise made last year to Congress not to make early election calls, particularly during the hotly contested primary voting.

The call. While NBC's anchor Tom Brokaw may have based his early call on information supplied from the candidates' campaign headquarters Grossman admitted that the more detailed demographic breakout of voting information delivered by John Chancellor was based on exit poll information and did violate the network's agreement with Congress.

"I feel bad about that [Chancellor's report]," said Grossman. "It was inadvertent. John wasn't aware of the breadth of our pledge to Congress."

The networks pledged to refrain from making early calls in exchange for congressional enactment of a uniform poll-closing law. The House has passed such a bill. The Senate is expected to begin hearings this month.

The assault against the networks' early projections based on exit poll information is spearheaded by two congressional legislators from Washington state—Sen. Brock Adams and Rep. Al Swift—who quite understandably get upset to learn that many a national

election is over before the sun sets in the west.

Adams is scheduling hearings on the poll-closing bill before the Rules Committee for sometime in May and will invite the network news chiefs in to testify.

Hit the ceiling. Swift hit the ceiling when he saw the *NBC Nightly News* report. He was concerned at the outset, because Grossman, in an address to the NAB convention, had expressed strong reservations about the network's pledge to Congress and indicated that unless Congress enacts a uniform poll-closing law in time for the upcoming presidential election, NBC would have to reconsider its position.

But a few days after the New York primary miscue, Grossman was sounding contrite enough to apparently mol-

"John wasn't aware of the breadth of our pledge to Congress."

lify Swift, at least for now.

"It's clear once we make a pledge we should stick to it," Grossman said.

But Grossman also told TV/RADIO AGE that he's uncomfortable with news organizations making pledges not to report the news. As for the upcoming Presidential election, Grossman's attitude is that absent a uniform polling law, all bets may be off.

"What happens, in a national election, when votes are in from the east and central part of the country and the Electoral College kicks in before California, Hawaii or Alaska?" Grossman asked. "We're not just going to sit there for five hours."—**Jack Loftus**

'Newsfeed' adds to Philly staff

The Newsfeed Network, Group W's satellite newsgathering service, has added three news producers to its operations staff in Philadelphia.

The additions include: Steve Peresman, formerly a news producer and reporter for WTAJ-TV Altoona, Pa.; Mark Pokedoff, formerly sports director at WRTI radio in Philadelphia; and Darlyne Reyes, who worked as a news desk assistant for KYW-TV Philadelphia.

Newsfeed started up in 1981 and has about 90 subscribing TV stations.

(Final Edition continued on page 30)

Chrysler: web TV's leading spender

Chrysler jumped into the lead among network TV spenders during February, making it the leader for the year-to-date, according to the latest BAR data. Fueled by Olympics spending, the auto maker's web TV investment in the first two months of this year was 124.4% higher than last year, when it ranked eighth for the January-February span.

The other Big Three auto makers were also up for the two-month period. Ford, which ranked 10th for the year-to-date, was up 34.6% over last year. General Motors, which ranked fourth, rose 17.1%.

Meanwhile Procter & Gamble and American Home Products registered continued declines in network spending. P&G was down 10.4% from \$71.4 million for the two months (its comparable '86 spending was \$78.9 million), while AHP declined 9.4% from \$37.2 million (its comparable '86 spending was \$39.6 million). There were also small declines by Philip Morris and Unilever—1.8 and 0.7%, respectively.

Kellogg showed a big increase for the two-month period. It was up 54.3%. Anheuser-Busch was up 40.0%. AHP, which ranked eighth in spending for the two months, invested a total of \$33,680,800.

Identify the famous relatives of these people

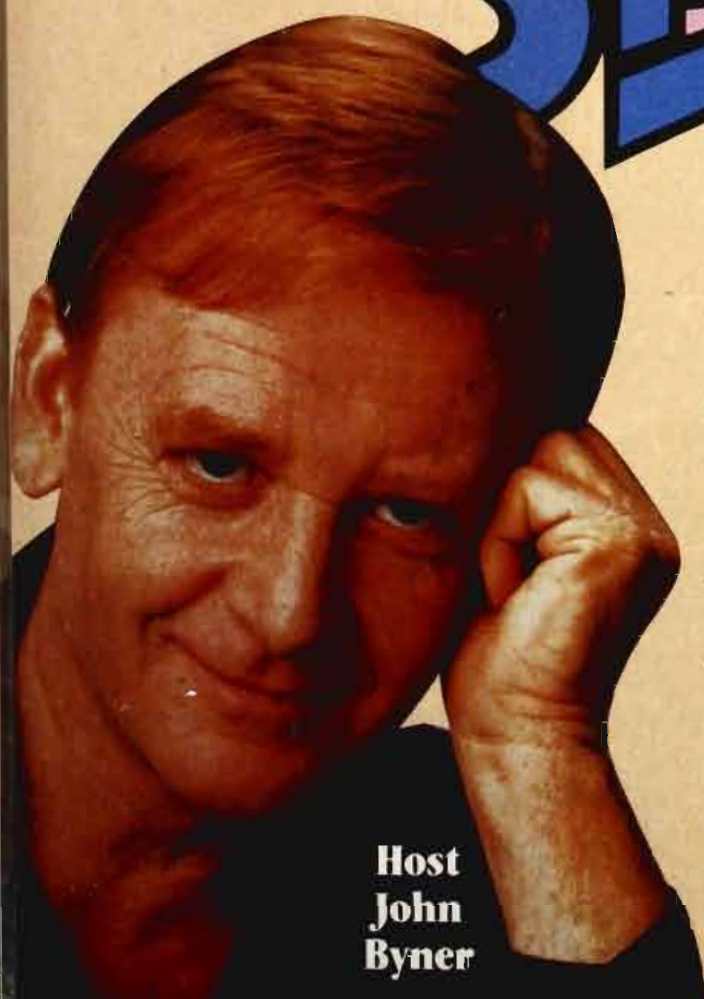


The identities of these people are revealed below.

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RELATIVELY SPEAKING



Host
John
Byner

All of these people are related to famous celebrities! And television viewers, with their insatiable curiosity about famous people, will find it absolutely irresistible to identify these unknown faces and their well-known relatives. In fact, it'll be habit-forming!

The show is RELATIVELY SPEAKING, an all new game show with lots of laughs, and it will be available as a half-hour strip on a barter basis starting Fall '88.

Experience the fascination we all have with the very famous by calling for a demo today. It's all so easy—relatively speaking!

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WVEC-TV zeroes in on newspapers as ad war heats up in Norfolk

A reinterviewing technique, overlaid on a broad market survey, has enabled a Norfolk TV station to develop some useful antinewspaper ammunition and given it entree to upper echelon retail management. The data developed in the reinterviews dealt with readership of specific portions of the newspapers in the market (see related story in *Station Report* section, page 85).

The station is WVEC-TV, a Belo station affiliated with ABC, located in the Norfolk-Portsmouth-Newport News-Hampton ADI—or, as the station calls it, the “Hampton Roads metro,” an area defined by the Census Bureau.

Stations in the market compete with two newspaper dailies, each covering almost mutually exclusive circulation areas: the “southside” of Hampton

“The study has reinforced our position as a solid researcher.”

Roads (Norfolk-Portsmouth-Virginia Beach), covered by *The Virginian-Pilot/Ledger-Star* (VP/LS) and the north or “peninsula” side (Hampton-Newport News) covered by the *Daily Press/Times Herald* (DP/TH).

The market has been surveyed for consumer behavior by the Leigh



Rick Keilty

Stowell Co. for the past three years. About 1,000 adults were interviewed in the latest survey, which covered (1) socio-economic information, (2) product and service usage, (3) psychographic data and (4) media habits.

It was found, for example, that 43% of adults read VP/LS, 19%, DP/TH and 38%, neither. “These percentages,” noted Rick Keilty, general sales manager of WVEC-TV, “represent people who read *any part* of the paper.” But, notes Keilty, the ROP newspaper advertiser should be concerned with which parts of the paper are read.

Original sample. The station decided to find out the particulars and asked

the research firm to go back to the original sample. The Stowell people reinterviewed 595 adults and found, for example, that two-thirds of the readers of the market’s dailies do not read all sections of the paper and that most spend less than a half hour with their dailies.

Researchers collected a considerable amount of data on readership of both the daily and Sunday papers. The ratio of peninsula adults who read the local/state news was 50% for the DP/TH, and for southside adults it was 51% for the VP/LS. Comparable figures for the first section were 48 and 49%; for international news, 39% for the DP/TH; and for national/world news, 35% for the VP/LS. For sports the figures were 18 and 20%; for the business section they were 21 and 18%. “Yesterday readership” was the basis for numbers.

These and other data, including converting the sectional readership figures into cost-per-1,000, were printed in a brochure titled “The Report Newspapers Refuse to Print.” The fact that there are wide variations in readership by sections of the paper is “practically ignored by newspapers in their advertising sales efforts,” says the brochure.

Keilty reports that about 600 brochures were mailed to a target list, mostly local and regional advertisers. This incorporated a “call to action” for further information. The followup included custom information on specific industries.

The results? “It takes time to change the balance of media budgets,” Keilty pointed out a month after the report was mailed. “But it has given us an opportunity to talk to advertisers about antinewspaper material. It has been very well received by upper echelon retail management and it has reinforced our position in the market as a solid researcher.”—**Al Jaffe**

Olympics boosts network TV billings

Fueled by heavy Olympic revenues on ABC-TV, network TV billings zoomed 47.1% above the previous year in February, BAR data showed. Total for the month topped \$900 million (see figures below). Biggest percentage jump was in weekend daytime, where billings climbed 123.1% over 1987.

But primetime was also up considerably—56.2%—while late night did even better—59.4%. However, daytime was down a little—2.3%—and weekend early fringe dropped 31.7%, though the dollar amount was relatively small.

Network TV revenue estimates—February

Dayparts	Estimated \$ (000)	% change
Prime	\$564,047.7	+56.2%
Mon-Fri daytime	98,335.0	-2.3
Mon-Sun late night	41,359.9	+59.4
Sat/Sun daytime	133,863.3	+123.1
Mon-Fri early morning	18,239.8	+11.4
Mon-Fri early fringe	34,005.8	+11.5
Sat/Sun early fringe	13,522.1	-31.7
Subtotal early fringe	47,527.9	-5.5
Totals	\$903,373.6	+47.1%

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Turner handle on ‘All Seasons’

Turner Broadcasting, British Lion and Agamemnon Films will coproduce a television version of the stage play *A Man for All Seasons*.

Charlton Heston, who has been playing Sir Thomas More during a tour of the U.K., will repeat the role for the TV production. He also will direct the TV film. Sir John Gielgud will play Cardinal Wolsey.

Shooting starts next month with the special tentatively set for airing on the new Turner Network Television (TNT) in December.

Turner Program Services will handle worldwide distribution.

(Final Edition continued on page 32)

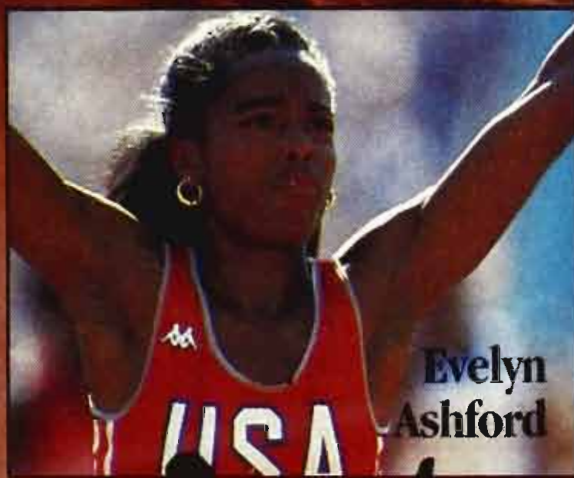
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Randi Hall



Rachel
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KHOU—Houston
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- It's the *ideal* audience crossover opportunity! Finally, there's a program about women which appeals to men too!
- Host **Randi Hall**, Olympic sprint champion **Evelyn Ashford**, and world class bodybuilder **Rachel McLish** can help put you *over the top*, with profiles of women achievers that will give you one-of-a-kind programming that can run either adjacent or counter to sports.
- It's the perfect vehicle for advertisers

targeting *male* or *female* viewers... or *both*.

- Test data shows that **WORLD CLASS WOMEN** dramatically increases demographic delivery (figures available upon request).

• WORLD CLASS WOMEN IS A WORLD CLASS WINNER. THERE'S NEVER BEEN A SERIES LIKE IT.

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WORLD CLASS WOMEN

King Broadcasting teams up with King World's 'R&D Network'

Two King Broadcasting stations have joined the King World "R&D Network," a station consortium designed to develop and test product for possible series, and the network is expected to decide by June 1 on its initial product to be developed.

The two King stations joining the consortium are KING-TV Seattle and KGW-TV Portland, according to Jim Dauphinee, managing director of the network, which was formed just prior to the past NATPE.

In addition, there are conversations being held with other groups as potential partners in the research and development consortium, notes Dauphinee.

Meanwhile, Dauphinee has been canvassing the production community in Los Angeles as well as looking at proposals on projects from elsewhere. "One of the beauties of the project is that proposals we will wind up doing can come from anywhere—including a show that is currently on the air on a local station."

Dauphinee says he is slowly narrowing down the choices and will key in on two or three projects over the next month for two different dayparts, basically, daytime and late-night. "We hope to have a couple of options at that time and to sit with our partners to discuss various proposals. We don't want to go to the group and say that one specific show is it for testing."

Overall, Dauphinee says, it's probable that the network will test some shows over the next six to eight

months. The tests will most likely not take place in late September or October because of the Olympics. "That will be an atypical time, so if we test, it will be just before or just after."

Request TV has big hopes for 2nd service

Request Television's second pay-per-view channel, set for a July 1 launch, is expected to increase the number of prospective viewers ordering at least one title a month by 25-50%, according to Jeffrey C. Reiss, chairman and chief executive officer of Reiss Media Enterprises.

Reiss told TV/RADIO AGE the buy rate on systems with advanced ordering technology ranges from 40% to 100% currently. Systems that rely on the viewer reaching someone in the system's office have a buy rate more like 10%, he noted.

Reiss reported he so far has commitments from 10 systems representing 150,000 homes for Request-2. Request-1 has 175 system affiliates serving 2.8 million addressable subscribers in 4 million cable homes. Selling Request-2 only as an adjunct to the original service, Reiss expects that 15% of systems with the original service will have Request-2 by the end of the year and 30% after the end of another year.

What the second service offers is a



Jeffrey C. Reiss

greater choice of starting times plus some titles that do not appear on the original service. Request-1 offers primetime films starting at 7 p.m., 9 p.m. and 11 p.m. (ET). Request-2 will run films at 6, 8 and 10. Both will program for 20 hours a day. Request-1 is transmitted on Galaxy I, but Request-2 will go out on Satcom III-R.

Request-2 will have one-third to 50% more titles to choose from than Request-1. Reiss points out his service has a leg up on other satellite-delivered PPV operations in getting product from all seven major studios. He explains that Paramount and Universal only sell direct to the cable system and that Request is the only satellite PPV service that allows for this. The system and the studio split 50-50, and request gets a distribution fee from the studio.

Reiss expects systems will charge the same per-film price on both channels—generally \$3.95 or \$4.95.

Radio survey tracks formats

The new edition of Interep's *Radio Format Report* shows adult contemporary/soft rock, country music, contemporary and AOR to be the most prevalent formats heard today. Adult contemporary/soft rock is programmed by 421 radio stations in the top 125 markets; 309 carry country; there are 245 contemporary stations in the big 125 markets and 200 programming AOR.

Jane Schoen, marketing research director at McGavren-Guild Radio, who compiled the report, also found oldies enjoying the biggest year-to-year increase in numbers of stations switching to that format. The number of stations carrying oldies jumped 23% from January 1987 to January 1988.

(Final Edition continued on page 34)

P&G leads the cable spenders

Procter & Gamble was Number 1 in cable network expenditures during February, according to the latest BAR report. Time Inc., which was Number 1 in January, came up Number 2 in February.

The top 10 cable spenders in February were also the top 10 for the year-to-date.

Top 10 cable network clients—February

Parent company	February expenditures	Year-to-Date expenditures
Procter & Gamble	\$2,848,435	\$4,856,278
Time Inc	2,397,596	4,533,293
Anheuser-Busch Cos.	1,626,301	2,763,085
General Mills	1,622,675	3,044,463
Philip Morris Cos.	1,460,883	2,738,896
Eastman Kodak	1,184,609	2,069,211
Mars	1,169,037	1,996,365
RJR Nabisco	977,717	2,017,276
American Home Pdts.	818,555	1,527,913
Chrysler	770,036	1,671,338

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Stakelin shakes up RAB staff; aims at broader marketing effort

Offering high praise for Daniel Flamberg, promoted to the new position of senior vice president for marketing and communications, William Stakelin, president/CEO of the Radio Advertising Bureau, launched phase two of his administration with a staff restructuring.

Flamberg, who was senior vice president, communications, is now directly in charge of field operations, which had been under Henry Hays. The latter, who was senior vice president of sales and marketing, recently left the RAB.

Special projects. Stakelin also named Wayne Cornils to the new position of senior vice president for meetings and special projects. Cornils will serve as "principal outreach and coordination officer" in addition to his duties directing RAB's meetings and training programs. Cornils had been executive vice president, a layer that's been eliminated. There are now four senior vice presidents reporting directly to Stakelin: Flamberg, Cornils, Robert Galen, senior vice president for research and Sal Sabatino, senior vice president for finance.

Other staff changes include the promotion of Raymond Holbrook to the



Daniel Flamberg

new position of vice president for station relations and the hiring of Joan Voukides as vice president for communications, succeeding Flamberg. Holbrook, who had been a regional manager for two years, will be responsible for member services, regional directors and membership solicitation. Voukides, who was director of advertising and promotion for the NBC Radio Networks for 10 years, joins the bureau this month.

TvB to double its sales team under Joyella

Though TvB will almost double the sales development team devoted to generating more national spot dollars, it's still not a lot of manpower, said the Television Bureau of Advertising's new senior vice president for national sales.

James A. Joyella, key figure in the restructuring of TvB, announced by president William Moll at the NAB convention last month, pointed out that the number of account executives working on spot sales development will be increased from four to seven, excluding himself.

The TvB restructuring was triggered and shaped by a bureau-sponsored study conducted by the Butterfield Communications Group of Cambridge, Mass. In addition to the extra manpower for spot missionary work, the new development drive entails a doubled financial commitment by rep members of TvB in terms of dues. Moll also announced an enhanced local business development effort by dividing geographical markets into two groups—above and below the top 30.

Beat goes on. Other appointments—both from inside and outside—in the restructuring include Diane Healey Linen, senior vice president/development, responsible for membership; John Krubski, vice president for local sales development in the top 30 markets; Patrick Ryan, vice president for local sales development in the 31-plus markets; Barbara Zeiger, senior vice president/member services; Wallace Westphal, senior vice president/retail development.

Richard Severance, who has been senior vice president/national sales, was named executive vice president and general manager. Robert Baker, executive vice president/operations, will leave the bureau in June to form his own sales training company. But he will continue to work with the bureau to develop a "TvB Sales University" to replace the present Regional Sales Conferences.

A new national sales executive will be added in Los Angeles shortly and others in Dallas and Atlanta later this year.

Other proposals that came out of the Butterfield study included (1) the need for station sales force development through training and education, (2) more effective TvB research and support materials and (3) increased information exchange among members.

(Final Edition continued on page 36)

Campbell is No. 1 in web radio

Campbell Soup Co. jumped into the lead position in network radio spending during February, according to the latest report from BAR. Ranking third in January, the food manufacturer upped its spending for the two-month period 146.8% over the previous year. Meanwhile, the usual leader, Sears Roebuck, was down 25.8% from a year ago during the January-February period, but ended up ranking second.

Biggest jump in spending was recorded by Triangle Publications, which rocketed up 453.5% (from \$688,055) to rank sixth in spending.

Top 10 network radio clients—February

Parent company	February expenditures	Year-to-Date expenditures
Campbell Soup	\$3,563,300	\$6,258,775
Sears Roebuck	2,990,347	5,419,558
Bayer	2,350,285	4,429,290
Triangle Publications	1,918,175	3,808,360
Procter & Gamble	1,626,220	4,836,182
Warner-Lambert	1,558,590	3,626,550
Hershey Foods	1,533,425	2,507,045
Unilever	1,438,660	3,294,985
Anheuser-Busch Cos.	1,435,300	3,394,150
General Motors	1,408,225	4,468,980

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MCA & King World joint venture hopes to rekindle TV flames

MCA Inc. and King World Productions have formed a joint venture to produce product for network, cable and first-run syndication. Distribution of the syndicated shows will be determined on a project-by-project basis, to be handled by either MCA or KW. The productions will come from the West Coast, where a fully staffed separate entity will be established.

According to one observer, the joint venture makes sense for both companies. MCA has not been setting world records as far as first-run efforts are concerned, and on the network level, the company, through Universal, once was a major series producer.

As for King World, it needs new product desperately. The only major product source for the company has been Merv Griffin Productions (*Wheel of Fortune* and *Jeopardy*). "This move can now put them into a solid production position, both in network and in syndication as well," said one rep source.

Cost. Overall, he continued, the joint venture is important to both because it obviously represents immense cost-cutting, as against product produced separately. One of the immense headaches experienced by syndicators has been the large costs of deficit financing. The joint venture will attempt to cut these expenses in half.

The as yet unnamed company is starting out with \$20 million to seed a small senior staff and to create, develop and supervise productions, explains Sid Sheinberg, MCA's president and chief operating officer.

Although MCA has limited partnerships with several other creative companies, Sheinberg believes "this is the first time two major distributors have created a company based on a targeted market basis. We can't find an example of where anyone else has done anything like this."

Sales. Explains Al Rush, MCA Television's group chairman, Both MCA's and King World's sales organizations will handle the programs, "based on who has the greater relationship in the market and has the most knowhow."

Both companies are 50-50 partners in the new operation and will share equally in revenues. Offices will be established at both MCA and King World in the LA. area, with a board consisting of three representatives from each company overseeing its operations.

Creative ideas for half-hour and hour-programs will be sought from within and outside the two firms.

Michael King, King World's president and chief executive officer, indicates he hopes there will be projects completed within the next year. The

new venture could have access for its shows with King World's recently announced R&D Network of stations funding the development of programs. MCA's ownership of WWOR-TV in New York and its percentage ownership of the USA Cable Network are additional possible avenues for new programming.

"We are looking to develop series," King explains. "We will look at time periods where there is a need." The new operation will utilize the expertise King World has dealing with affiliated stations and MCA has with independents in planning its market targeted programs.

King World does have an agreement with Merv Griffin Enterprises not to distribute game shows that would compete with *Wheel of Fortune* and *Jeopardy*.

Film suppliers say webs mum on strike plans

With the three TV networks announcing their fall schedules in a few weeks, will the writer's strike now going into its ninth week play havoc with the program schedules?

It's a question of major concern which the networks have not publicly addressed. Other than the obvious series repeats, will the networks acquire film packages as one contingency plan?

Movie suppliers contacted indicate they are not pushing film packages nor have they been approached by network officials seeking to expand their movie nights this fall.

"We haven't heard anything from the networks," says Republic Pictures TV president Chuck Larsen. "Nor for that matter have we been soliciting package sales. Maybe we should. NBC has the Summer Olympics to fall back on, but the other two networks will have to come up with something splashy."

"We haven't received any calls looking for additional movies, nor have we made a point of filling gaps," notes Dick Askin, president of Samuel Goldwyn Television. "We just haven't addressed this subject." Askin does note that the kinds of male-oriented action films in the Goldwyn catalog are generally bought by independent stations, not the networks, which he claims prefer female-oriented titles.

MGM/UA, with its plentiful library of film titles has not been approached by the networks, notes chairman Lee Rich, nor has the company gone soliciting package business. The film studios believe it's up to the networks to go after film packages.

LBS, Casablanca set alliance

LBS Communications and Casablanca IV have formed a nonexclusive working relationship to fund, develop and coproduce projects for first-run syndication, network, cable, home video and acquire existing libraries.

The new "alliance," as both firms call it, is unnamed and calls for each party to place three representatives on a steering committee to decide which projects and acquisitions the two firms will handle together.

LBS's representatives include Henry Siegel, Phil Howort and Paul Siegel. Casablanca will be represented by Richard Gold, Chuck Gerber and Jim McCallum.

Notes Gold, Casablanca's president, "If one of the entities chooses not to participate in a project, the other is free to go it alone or explore the idea with another party. If both choose to participate it will be as equal financial partners."

Gold says the alliance will be looking at half-hour and hour programs for both barter and straight cash deals.

While Casablanca handles distribution, LBS will handle sales, much as it has been doing since last January for Casablanca when it began handling *Hit Squad* and will also do during the fourth quarter for *Crimes of the Century*, another Casablanca program.

Gold says there are half a dozen projects under discussion by the two entities. How many projects can the team handle? "I'm not sure you can quantify the number," Gold says, adding: "There's a limited number of first-run anyone can handle."

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WCBS-TV scores election coup, but gets N.Y. City Hall all riled up

In order to demonstrate the potential for widespread vote fraud in New York, a WCBS-TV reporter registered five times to vote in the April 19 primary election. The resulting journalistic coup for the CBS-owned station created something of a brouhaha in the Big Apple.

The reporter, Barbara Nevins, told the TV audience how she had registered under false addresses in Manhat-



Roger Colloff

tan, Brooklyn, Queens, Staten Island and Nassau County without a challenge from election officials.

To sweeten the story, a triumphant reporter confronted Betty Dolen, the executive director of the city's Board of Elections. Dolen, recognizing an ambush when she saw one and believing

the best defense is a good offense, roared into the District Attorney's office demanding the reporter be prosecuted for felony violations of the election law.

"She is admitting on television that she committed two Class-E felonies," Dolan declared.

All's fair. But WCBS defended its reporter, pointing out that such high crimes and misdemeanors are acceptable in the lofty pursuit of the scoop. Besides, WCBS said, reporter Nevins

"The reporter can violate the law if it's the only way to get a story of importance."

registered five times, but she only voted once.

"This is permitted under CBS policy," said WCBS-TV vice president and general manager Roger Colloff. "The reporter can violate the law if it's the only way to get a story of importance."

Before Nevins went about her merry rounds, Colloff said, she and the station's news director, Paul Sagan, sat down with CBS lawyers who in turn gave their imprimatur to the project.

Colloff also notified his superiors at Black Rock "as a courtesy sort of thing."

So the story aired, and the city's elections honcho, fearing that such exposure would lead to an epidemic of vote fraud, demanded the reporter's scalp.

The DA's office mulled the story over for a day and then announced it will investigate the Board of Elections.

Stations air less violence during sweeps?

Are some stations' news teams toning down the sensationalism viewers and advertisers have come to expect during sweeps weeks?

It's true that a sampling from New York's WNBC-TV, which has been winning its share of news awards lately, does include a series on Chinese gangs, said to have "taken over the heroin trade in the U.S.," scheduled May 2-5, and a three-parter coming up May 23-25 on the U.S. losing war on drugs. And a series is scheduled May 16-18 on the exploits of some of television's more notorious evangelistic preachers.

But WNBC also has scheduled such nonsensational series during the sweeps as reports on caring for the elderly and on the improved status of secretaries portrayed by some of the primetime TV series. And in another three-parter coming up May 17-19, consumer reporter Betty Furness is scheduled to take a look at history through a study of memorabilia she and her family members have saved over the years—sounding like something CBS's Andy Rooney might do.

Wait not. It's also been noted that stations don't necessarily wait for the sweeps to concentrate on the more violent aspects of the news. Boston stations, for instance, often justly proud of their more cerebral news and public affairs offerings, recently aired programs on domestic violence and people's love affair with guns that they could have saved for the May sweeps but didn't.

Armed and Dangerous, aired April 13 by WCVB-TV, reported that among Massachusetts citizens surveyed, almost one of every four admitted owning a handgun, and that one of every two families nationwide owns some type of gun.

The program covered teenagers who steal guns, carry them to school, and shoot others and even themselves.

Broadcasters promote voter turnout

Broadcasters are planning to do their part to turn out the vote. Leading up to election day 84.4% of radio stations and 63.1% of television stations surveyed for the National Association of Broadcasters say they plan local news stories encouraging their audiences to register and vote. Also, 73.6% of the radio stations and 66.3% of the TV stations told the NAB they plan local public affairs shows or program segments dealing with this year's political campaigns and elections.

The telephone survey of 750 stations was conducted in March for the NAB by Smith Research of Washington. The survey also found 94% of the radio stations and 89% of the TV stations planning to run PSAs between now and election day encouraging people to vote. And roughly 22% of the TV stations replying and 7% of the radio stations plan to send news teams to cover the Democratic Convention in Atlanta and the Republic Convention in New Orleans this summer.

The NAB says the survey was conducted in conjunction with *Broadcasting & Democracy: The Winning Ticket*, the theme of the association's 66th annual convention held last month.

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To improve your bottom line,
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Expiration date for insurance _____
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B-2

KOMO-TV aids youth self-esteem and earns President's esteem

When Seattle's KOMO-TV produced *Fast Track Kids* in 1986 and the followup booklet, *Valuable Person on Board*, to throw light on such teenage problems as low self esteem, stress, depression and suicide, the station's assistant director of community and employee relations, Jimm Brown, recalls that the station started with a comparatively modest goal: "All we wanted to do was serve as a catalyst for more open dialogue on the sensitive subjects facing young people and their families."

No one at the station, and least of all Brown himself had any idea that he and KOMO would wind up at the



Jimm Brown

White House representing one of only eight companies, individuals or local governments—and the only media company—to be honored by the President himself with the President's Child Safety Partnership Award.

The Partnership was established by executive order in 1985 to look into violence against children and promote private sector initiatives in the area of child safety and present their findings to the President.

Cited. Along with *Valuable Person on Board*, the President's awards presentation cited such other KOMO projects as its month-long parenting campaign, the "Stop Child Abuse" outreach program, *Missing Kids* and *Operation Street Wise*, warning young people about the dangers of drinking when driving.

Brown supervised production of *Valuable Person* and its distribution to counselors in junior and senior high schools, alternative schools, community colleges, social service agencies and

sexual assault centers as well as to parents who contacted KOMO. Some 12,000 copies went out, and the station says they were found so helpful it even had a request for additional copies from an Army counselor at Fort Lewis and from a junior high that had gone through a student suicide and needed the booklets for a suicide prevention workshop. An adult viewer told KOMO, "I have spent many dollars for family and individual therapy to get the same information, and it was never presented as simply and understandably as in your booklet."

Asked what he'd tell parents of kids who seem to have no drive and no enthusiasm for life, Brown says parents should realize that raising children today "is drastically different than it used to be. It's far more difficult and

No one at the station had any idea that Brown and KOMO would wind up at the White House.

complicated. With so many distractions so easily available, from videos and video games to drugs and porn, parenting today puts increasing pressure on mom and dad, grandma and grandpa, to parent by example. 'Do as I say, not as I do!' no longer works. Stop and think: No matter how refreshing that glass of wine with dinner may be after a tough day on the job, what message are you sending to your kids?

"We learn to parent from our parents and from the memories of our own childhood experiences. But sometimes even that's not good enough. We parents need to know it's okay to seek advice and ask for help. I don't know about you, but before my first child was born, I had no practical parenting experience, nor had I taken any parenting courses."

Steps. Brown believes kids "need to have warm, fuzzy feeling about growing up. It helps adults, too, when we look back on our childhood. And if nothing else, I maintain that this can be done with these four simple steps:

- Say "Good morning" and "Good-night" to each family member every day.



President Reagan honors KOMO's Brown

- Eat at least one meal together as a family unit, preferably dinner.

- Ask your kids how their day was from time to time. We parents aren't the only ones who have jobs. Our kids work too. Going to school is their job, and it's no less important than ours.

- Give them an occasional hug and a kiss. The power of human touch is amazing."

Brown says these steps "will do wonders to strengthen the family and reinforce to each member they are an important part of it. Parents should keep in mind that home is where kids should feel safe, secure and loved. They should know that at home, if nowhere else, they are valuable and that their value is appreciated. That's where our title comes from: *Valuable Person on Board*. When you tell your kids you're proud they're your kids, in their own way they will tell you they're proud to be in your family."

Brown joined Fisher Broadcasting's KOMO Radio and Television as a public affairs producer-coordinator in 1973. From then until 1980 he was producer, host or reporter for several programs as well as station liaison for Oscar Production's *Action: Inner City*.

From 1978 to 1980 he was also co-producer for *Viewpoint on the News* and monthly, hour-long public forum, *PM/Northwest/Town Meeting*—programs now called *Viewpoint*, *Northwest Afternoon* and *Town Meeting*.

He also worked with Norman Lear's half hour comedy, *The Baxters*, for which he produced the local audience segments from 1979 to 1980. And he produced the weekly half-hour magazine series *Up Front* from 1981 to 1984, a production which won him an Emmy for excellence in program achievement from the Seattle Chapter of the National Academy of Television Arts and Sciences. Currently, among his other responsibilities, is supervision of KOMO's minority scholarship program, now in its third year, which selects candidates for schooling that will lead to careers in broadcasting.

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TV Business Barometer

Local February biz up 12.7%

Local TV time sales in February held on to the January level, giving double-digit percentage increases for two months in a row. This follows a moderate level of increase for the final quarter of last year, which was better than spot, though not a lot better.

The local TV time sales increase for February came to 12.7%, almost identical to the 12.9% rise in January. These two monthly increases follow a fourth quarter rise of 7.3% and a full year increase of 6.5%.

Both February of '88 and '87 were four-week Standard Broadcast Months, indicating little effect on the numbers, although the February SBM last year ended on the 22nd of the month and February this year ended on the 27th.

This is because the operative rule of the SBM is that it ends on the last Sunday of the calendar month.

The local increase in February was higher than spot's, which came to 9.5%, but lower than spot's in January, which hit a healthy 14.9%. The spot figure for the fourth quarter was plus 3.5% and the spot number for the full year, showed a rise of only 3.8%.

Local billings in February came to \$347.5 million, compared to \$308.3 million during the previous February. For the two months of the year to date, local time sales amounted to \$709.3 million vs. \$628.8 million. The two-month increase came to 12.8%.

Spot for the two months was not much different, at least as far as the percentage increase goes. Spot rose 12.3%, up from \$700.4 to \$786.6 million. So spot is still more than \$75 million ahead of local for

the two months.

As for network compensation, February continues the pattern of decline which emerged in January. February network comp was down 2.7% from the year before following a 2.2% decline in January. It might be noted that there were four months last year during which network comp declined from year previous.

The year ended with network comp up only 1.5% from the year before.

Network comp

Billings from network comp came to \$37.4 million in February vs. \$38.4 million the year before. For the two months so far measured this year, network comp is down 2.5% to \$71.4 million.

The total of spot and local time sales plus network comp for the first two months of the year came to \$1,567.5 million vs. \$1,402.4 million in '87. That's an increase of \$165.1 million, or 11.8%.

February

Local business +12.7%

(millions)

1987: \$308.3 1988: \$347.5

Changes by annual station revenue

Under \$7 million	+17.6%
\$7-15 million	+13.8%
\$15 million up	+11.8%

Network compensation -2.7%

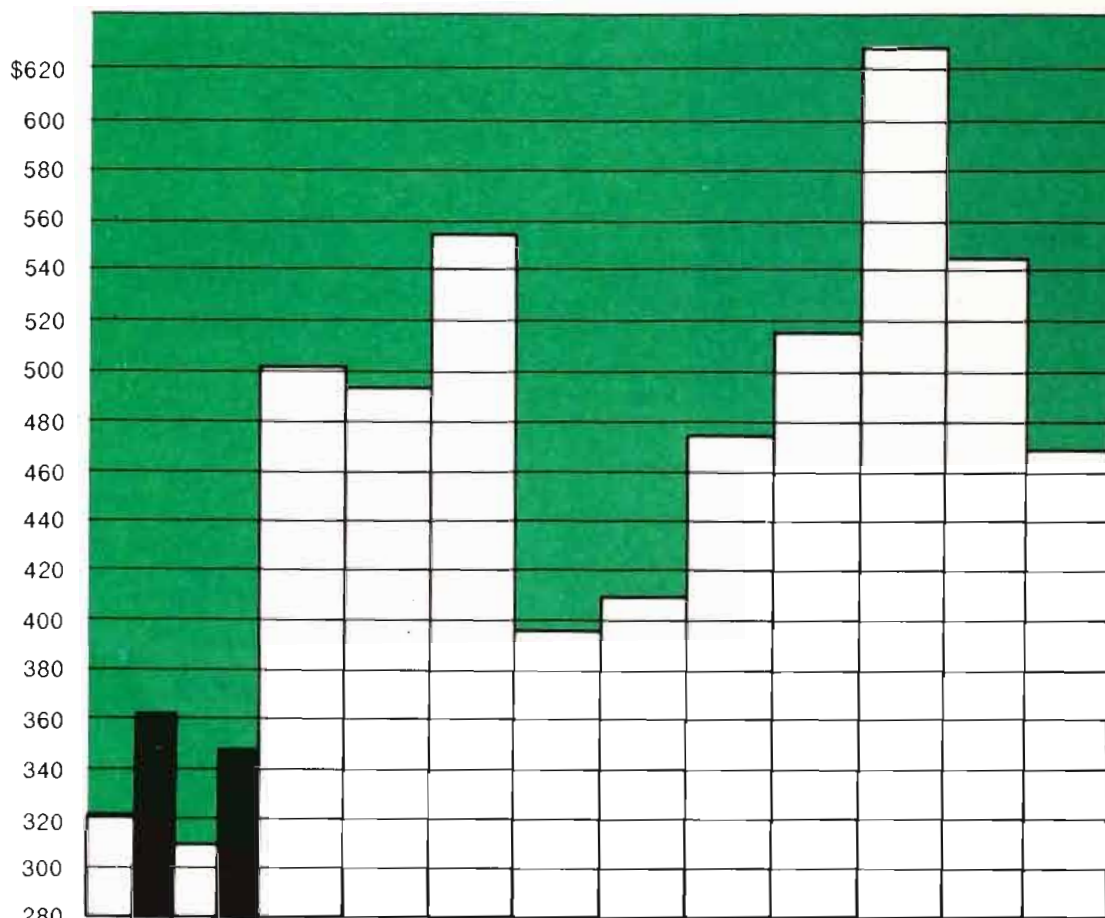
(millions)

1987: \$38.4 1988: \$37.4

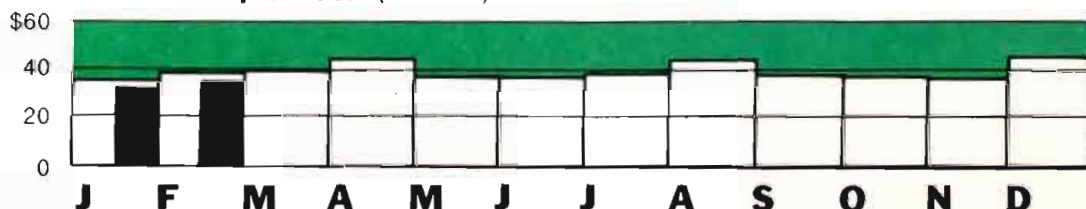
Changes by annual station revenue

Under \$7 million	-3.4%
\$7-15 million	-4.6%
\$15 million up	-2.0%

Local (millions)



Network compensation (millions)



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No quotas on U.S. programs

Europe gets closer to television without frontiers

Representatives from 21 countries have moved a step closer to ensuring that a set of proposed European television regulations will not make any substantive changes to the way broadcasters do business.

Following months of haggling, at a recent meeting of the Council of Europe in Vienna, proposals to place quotas on the number of imported programs were dropped. If U.S. distributors were concerned about restrictive action, they can now rest more easily.

Technical experts were given the job of working out wording on another contentious proposal, whether programs can be interrupted for commercials. The British in particular are adamant that the system presently existing in the U.K. allowing for breaks be retained.

The Germans and a few less commercially minded representatives from countries in which commercials are only shown between programs apparently are prepared to compromise. Commented Timothy Renton, a somewhat pacified but not completely satisfied U.K. broadcasting minister: "We have climbed the foothills, but not the mountains."

It is now almost certain that two separate codes, one initiated by the Council of Europe and another promulgated by the European Commission (a part of

*Council of Europe
agrees on rules
which satisfy
most nations.*

the Common Market), ultimately will be approved in one form or another.

Until recently, however, many of the countries preferred the Council's codes for several reasons. Their proposals are not only more lenient, but 21 European countries are members of the Council, plus Finland and the Vatican, whereas the EEC only represents 12 nations.

In addition a number of countries are believed to originally have voiced their support because they thought the requirement that all nations must approve the final document actually would preclude an agreement. As it has turned out, that has not happened. The proposals have been so watered down that they have become generally acceptable. Even the British who have been among the most vehement critics are predicting final approval of the draft at the next formal Council meeting set for November.

Assuming that happens, the government of each of the 23 states involved still will have to ratify it individually, a process likely to take another year. At

that point the convention officially would come into force.

The European Commission's proposals are more complex. Although most experts say they will not materially affect television broadcasting in the short term, their long term effect appears to be somewhat unclear and far more debatable.

Defenders of the European Commission's directive point out that the EEC supports "television without frontiers," but as long as states have differing regulations on issues such as import quotas, advertising and copyright, that ideal can never be possible.

Slightly paranoid. Nevertheless, while the proposals expected to be agreed upon certainly are an attempt to harmonize national regulations, an American might be forgiven for being slightly paranoid.

The fact does remain that many of the Commission's proposals are aimed

*The proposals
have been so
watered down
that they have
become acceptable.*

Unsettled TV skies over Europe

The European Court is expected to rule soon on whether commercials specifically aimed at the Dutch audience may be made. At the moment it is illegal to do so, but there is widespread feeling that the regulation will be overturned.

"It would be a wonderful sixth birthday present," said a Sky Channel spokesman. Pan European satellite channels Sky and Super Channel are likely to be major beneficiaries if the court decides in favor of the Dutch Advertising Association, which brought the case against the Dutch government. The satellite channels' largest audiences are in Holland.

There also have been a few other developments involving the two channels. Sky has decided against taking any shareholding in Super Channel. Meanwhile talks are continuing between Super Channel and The Broadcast Company (TBC), a consortium comprised of Carlton Communications, Saatchi and Saatchi, Thames Television, London Weekend Television and Dixons. TBC was one of the groups which originally applied for but didn't get the British direct broadcast satellite franchise. The company is now expected to take two transponders on the ASTRA satellite.

Secondly, a Belgian court has ruled that the Flemish government and its Cultural Minister, Patrick Dewael, are illegally keeping Super Channel out of Flanders. The minister has refused to grant cable networks the right to carry the English language channels. French, German and Italian stations are permitted.

at trying to make sure that the prospective Pan-European satellite channels do not flood the continent with U.S. imports. Although those involved do try to put it in a different light—that they are actively seeking to promote Pan-European programming—the contention is not denied.

In a recent speech, for instance, Commission vice president Lord Arthur Cockfield called on European countries to stand together more cohesively. In 20 years time, he declared, Europeans must not decline to the role of marginal producers so that in the year 2000 the continent will be dependent on the enormous resources and production of the U.S.

Turbulent era. He adds that direct broadcasting by satellite, the spread of cable TV and increasing commercial pressures from outside Europe will inevitably create a turbulent era for broadcasting in the next decade.

For the moment, however, none of the satellite channels which can be seen throughout Europe would have trouble adhering to any of the directive's prospective programming codes. In spite of the fear of widespread broadcasting of cheap American programming, there is no evidence that the satellite stations rely solely on American TV distributors.

At the present time only 31% of Sky Channel's programming is U.S. acquired. Even after three years the Commission would permit 40% of programming to be imported.

Oppose quotas. Nevertheless, the British and the Germans are firmly against import quotas. Although both conservative governments would be against quotas in any event on purely ideological grounds, the British believe it is important to protect the new media in their first years of broadcasting by ensuring the availability of less expensive programming, which normally means

Most agree that U.S. programs are important to the new TV channels.

U.S. shows. The Germans, probably unrealistically, fear that it would interfere with some of the coproductions they hope to undertake with Americans.

In contrast, the French are insisting on fixed minimum quotas. The technical advisor to the minister for television, Walter Butler, maintains that the U.S. has 75% of the world market in terms of programming and that Europe is the chief importer. "Europe," says Butler, "must have quotas so that we can export more and import less. The regulations are necessary to prepare the way for joint ventures in Europe."

The French also want to protect "cultural interests" with the introduction of language quotas and want to have sharply defined windows for the release of theatrical, video and TV productions.

How much time? In addition to the argument over commercials inside programs, there is also the question of percentage of airtime devoted to advertising, the making of commercials aimed at specific nationalities and the type of products acceptable.

In the first instance, almost every broadcaster which already takes advertising, except for the Italians, theori-

cally would benefit from both sets of proposals which are more relaxed than present national restrictions. In Italy, however, the proposal to restrict advertising to 15% of total airtime, would sharply reduce the amount of advertising.

The French are determined to protect their cultural interest.

But said RAI vice presidential assistant, Raffaella Barberio, "We'll just have to charge more to compensate."

Then there is the unique Dutch system which The Netherlands is trying to maintain. The state collects all advertising revenue and then redistributes it to broadcasters.

The Swedes and the Dutch are in favor of continuing their own restrictions which prohibit any international broadcaster from showing a commercial specifically aimed at them. That affects the satellite channels. Norway recently backed down from a similar restriction following protests from the newly launched Scandanavia satellite channel, TV3.

Some national broadcasters do not carry alcohol and tobacco advertising. The ones which do want to retain that right; the ones which don't are opposed.

Thorny issue. Then there is the thorny issue of copyright regulations. Both the U.K. and Italy feel the less said the better, a position sharply criticized by Dr. Georg Michael Luyken. Luyken is deputy director of the University of Manchester (England) based European Institute for the Media, an independent research group commissioned by the EEC and others to study its broad-

casting recommendations.

He contends that the British and the French are trying to make the issue far more complicated than it is by saying that countries will never agree on a solution to the problem. "Obviously," he points out, "with the increasing internationalization of programs, it is necessary to have an international agreement on copyright," adding that "if this matter is not tackled, it will create a minefield of difficulties for the future."

There is no clear consensus at the moment on how this issue will be resolved.

Copyright remains a thorny issue. It could be a minefield in the future.

Depending on which countries are involved, disputes will be handled in accordance with either EEC or Council of Europe rules. While no one expects the final two documents to differ greatly, the Council convention will apply in the case of a misunderstanding between an EEC country and a non-EEC country.

A framework. Thus after several years of giving, taking and defending, almost all Europeans expect passage and implementation within the next year or so. Most of them recognize, however, that the changes will be minimal and possibly nothing more than a coherent framework for broadcasting in the 21st Century.

The whole concept perhaps is put most succinctly by Jane Dimsdale, a member of the committee of the Council of Europe: "Anyone can learn to drive," she said, "but when you drive down the street you need a license."

Sponsorships: how effective?

Research Services Limited (U.K.) has undertaken an ongoing survey aimed at determining the effectiveness of sponsorship.

According to RSL director Ken Parker, 11 of the country's best known sponsors have already agreed to take the service.

The surveys deal with 55 sports and arts most commonly attracting sponsors. They are attempting to measure a respondent's awareness of particular sponsors before, during and following events. In-depth, in-home interviews, started in early March with the first of the 6,000 adults RSL plans to canvass annually. The first report is due within the next six to eight weeks.

While there are a number of reasons why sponsors pay to be identified with sporting or cultural events, there is little doubt that a number of them do so because they know their billboards will be seen by large TV audiences. Should the surveys reveal that a particular sponsor is not demonstratively benefitting from such exposure, it is likely that company officials may want to reconsider how they spend their money.

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OF INFLUENCE

Radio Report

Larry King speaks out: Yes to a fairness rule, and boo to the FCC

The new generation of broadcast group owners, often more concerned with the bottom line than a fair line, need the fairness doctrine and similar government regulation now more than ever. So says Larry King, the guru of television and radio talk-interview shows. Speaking to TV/RADIO AGE in New York recently while on a promotional tour for his new book, *Tell it to the King*, he had this to say about government regulation:

"I think broadcasters should be forced to be fair. Now on cable you don't have to be fair at all, and I think that's wrong . . . The public owns those airwaves, not us. NBC leases channel 4 in New York.



"Broadcasters should be forced to be fair. The public owns those airwaves, not us."

Larry King

They lease it from all of us. They don't own it. Who the hell do we think we are? A lot of group broadcasters just look at the accounts and don't give a damn about anything else. They only care about what the station netted and 'can we get rid of three more employees this month?'"

What about the FCC? King has nothing but disdain for the Reagan-years FCC. He calls the commission's deregulation actions "terrible. I liked the Newton Minow FCC." Comparing broadcast deregulation to airline deregulation, King muses: "I wonder if those in Congress who voted for airline deregulation would do so again today?" He doesn't buy FCC chairman Dennis Patrick's marketplace philosophy. "The market just doesn't take care of things," King says, referring to the days when blacks were systematically excluded from the media.

King also lashes out at the FCC for attempting to muzzle broadcasters. "I would never ban a Howard Stern," he says of the controversial New York DJ.

How much longer? King's all over the place. He does a daily three-hour radio show on Mutual (a daytime show which Mutual repeats at night), an hour show for CNN, a column for *USA Today* (the newspaper),

and now he's been asked to do a weekend insert segment for the TV show *USA Today*. The latter move is expected to be approved by CNN, which has exclusive rights to King's TV life. King says the additional exposure on *USA Today* will boost the CNN audience.

King is only in the first year of a five-year contract with CNN. He's got two more years running on the Mutual contract. Will he stay with Mutual? "I got my start in radio," he says, "and I tend to be very loyal. So barring the unforeseen, I expect to stay." He admits, though, to getting "all kinds" of offers to switch radio networks. "It's a very competitive business," he adds.

His next project. Having just come out with *Tell it to the King*, a fast-read filled with stories and recollections, his next literary attempt will be in a more serious vein, about the heart attack he suffered last year. "It'll be sort of a year-in-the-life," says King. The book will begin with when he first had the attack in February 1987, through bypass surgery and up to February 1988, when he passed a stress test with flying colors. The book will be published by Dell Publishing. B. D. Colen, science editor at *Newsday*, will help in the writing. Proceeds from the book and speeches King makes will go to The Larry King Cardiac Foundation. New York Governor Mario Cuomo, a good friend of King's, and Ted Turner are among those who will be on the board of the new foundation. The foundation, King says, will help people needing heart surgery but who can't afford it. "I want to give a little something back," says King.

The interviews. Real quick now, what about the major political figures he's interviewed? Jesse Jackson: King's met him 30 times. "He's the most improved campaigner I've ever seen . . . But he doesn't get into himself. I know what he thinks, but I don't know what he feels." Governor Cuomo? "I know what he thinks and how he feels." Senator Gore? "I like him. He's bright, well educated and up on things. But there's a lot of other guys like him in the Senate." Ronald Reagan? He's never interviewed the President. What would he ask him? "About the movies,"



King interviews former President Ford

King smiles. "What kind of films he watches, the films he likes and doesn't like. If he thinks a well-educated actor could become President . . . Things like that."

From Russia with love. Turner Broadcasting is sending King to the Soviet Union in June for a report on Soviet broadcasting. King hopes to compile enough information, with cooperation from the Soviet Government, for a three-hour TV special next September. In return, a Soviet version of Larry King will come to the U.S., look over CNN's shoulder for a while and do a similar profile for Soviet audiences on U.S. broadcasting.—**Jack Loftus**

SRC wins again for Spanish radio in door-to-door surveys

A new analysis by Katz Hispanic Radio confirms that door-to-door personal interviewing yields higher listening levels and cumes for Spanish language stations than either the current diary or telephone methodologies.

Janet L. Therrien, associate research director of Katz Hispanic Radio, compared fall 1987 audience estimates for New York radio stations produced by Strategy Research Corp. (door-to-door), Arbitron (diary) and Birch (telephone) and found that New



"The possibility exists that Arbitron & Birch underreport Spanish listening."

Janet L. Therrien

York's four Spanish-format radio stations finished in top rated positions according to all three services. Also ranking high were WQHT(FM) and WHTZ(FM) because of their youth appeal on the FM band, probably, suggests Therrien, because there is no FM Spanish language station in the market.

Also, while Strategy Research shows higher cume levels for most New York stations than Arbitron and Birch, Therrien found them much larger for the Spanish language stations. She suggests that since the differences in cumes are so much greater for the Spanish formats than for the general market stations, "The possibility exists that Arbitron and Birch underreport Spanish listening."

She recalls that when the Spanish Radio Advisory

Council compared the relative merits of door-to-door against telephone with the Chicago test study conducted by Information & Analysis, "the initial results also showed much higher audience estimates reported for the door-to-door subsample versus the telephone. But then when some respondents in the original door-to-door sample were reinterviewed by telephone, their reported listening estimates conformed more closely with the original telephone subsample."

Although Therrien concedes that the "best method" of measuring Hispanic listening remains up in the air, she's still convinced that "The inclusion of non-telephone homes remains a major discrepancy among existing methodologies. Both Arbitron and Birch rely on telephone households for their sample, thus missing a significant segment of the Hispanic population. Years ago, Arbitron used personal placement and retrieval of diaries from Hispanic households. Arbitron's representatives could answer any questions or clear up diarykeepers' problems on the spot. But then in 1983 Arbitron switched methodology and began sending diaries to telephone households just as they do for the general market."

Agencies use. She points out that SRC has been using door-to-door personal interviewing for Spanish-language television ratings for years and that agencies routinely use the SRC results rather than Nielsen or Arbitron to buy Spanish television. She notes, "Even though some agencies do apply a factor to weight down Strategy Research's TV estimates, they believe this method still provides more accurate data than either Arbitron or Nielsen. The figures for New York show SRC also reporting higher viewing for Spanish-language TV stations. But it wasn't until November 1987 that SRC conducted its first radio ratings study in New York."

KOMO gets Golden Mike



The 25th annual Golden Mike Award was presented to KOMO(AM) Seattle by the Broadcast Pioneers. Pictured here l. to r.: John Behnke, chief executive of Fisher Broadcasting; ABC News correspondent Hugh Downs; Rich Robertson, vice president/general manager of KOMO; and Stuart Krane, vice president/ABC Adult Networks.

Radio Business Barometer

March spot radio billings up 11.2%

For the third month in a row this year and the fifth consecutive month in a row, spot radio billings have shown up in the plus column. That's what the latest figures, covering March, show, as reported by Radio Expenditure Reports.

The increase, however, is a computed one, since March was one of those Standard Broadcast Month (SBM) situations. March this year was a four-week SBM, but last year March was a five-week SBM. The reverse occurred in January, so that first quarter ends up even—13 weeks vs. 13 weeks.

In any case, the actual (precomputed) figures show a decline of almost \$8.7 million in March vs. a year ago. March of '87 hit a \$78,397,300 level and the latest March figure came to \$69,723,300, which represented a drop of 11.1%. But because of the difference in SBMs, RER downconverted last year's figure to \$62,717,800 to

make it comparable to this year's four-week span. That represents an increase of 11.2%, which makes March the best month of the quarter, January being up by an adjusted 7.2% and February increasing by 6.1%.

March was also the biggest month in billings so far this year, which is primarily a seasonal factor. The first month of the year brought in \$53,245,800 and the second month \$60,576,100, though February was a week shorter than January.

The total for the quarter, after some minor adjustments by RER, came to \$183,614,500, compared with \$175,236,500 for first quarter of '87. That represents an increase of 4.8%, which sounds small after the larger percentage increases for each month. But it must be kept in mind that the unadjusted percentage changes for the first three months of this year were, in chronological order, plus 33.9%, plus 6.1% and minus 11.1%, the latter representing the biggest billing month of the three.

Billings for the four market groups broken out by RER, along with their adjusted percentage changes were: top 10 markets, \$26,357,000, up 13.8%; 11th-to-25th markets, \$15,250,500, up 7.6%; 26th-to-50th markets, \$10,600,200, up 11.9%, and 51-plus markets, \$17,515,600, up 10.1%.

1st quarter totals

The first quarter totals for the four market groups, plus percentage changes, came to the following: top 10, \$69,685,500, up 6.8%; 11-25, \$39,817,500, up 3.3%; 26-50, \$28,329,800, up 3.0%, and 51-plus, \$45,781,700, up 4.2%.

A year-end analysis of 1987 spot radio revenue by CBS Radio Representatives shows that the bulk of the spot radio drop last year, which amounted to \$12.2 million, occurred in the top 10 markets, which were down more than \$7 million. In fact, the top 100 metros were off almost \$17 million, while the 100-plus markets were up over \$4 million.

Quarterly rises last year were, in chronological order, up 2%, down 5%, down 2% and up 1%.

February

National spot +11.2%*

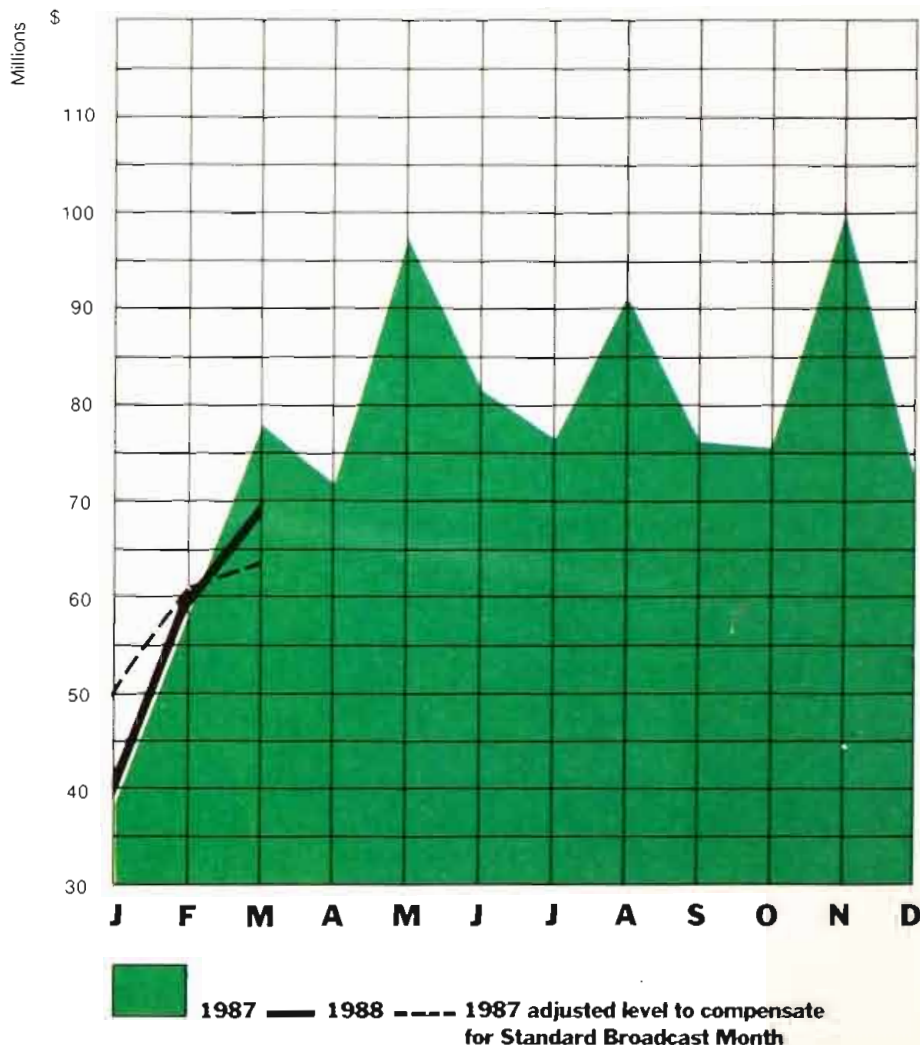
(millions) **1987: \$78.4** **1988: \$69.7**
1987 adjusted \$62.7

Changes by market group


Market group	Billings (mils.)	% chg. * 88-87
1-10	\$26.4	+13.8%
11-25	15.3	+ 7.6
26-50	10.6	+11.9
51+	17.5	+10.1


Source: Radio Expenditure Reports

* Adjusted



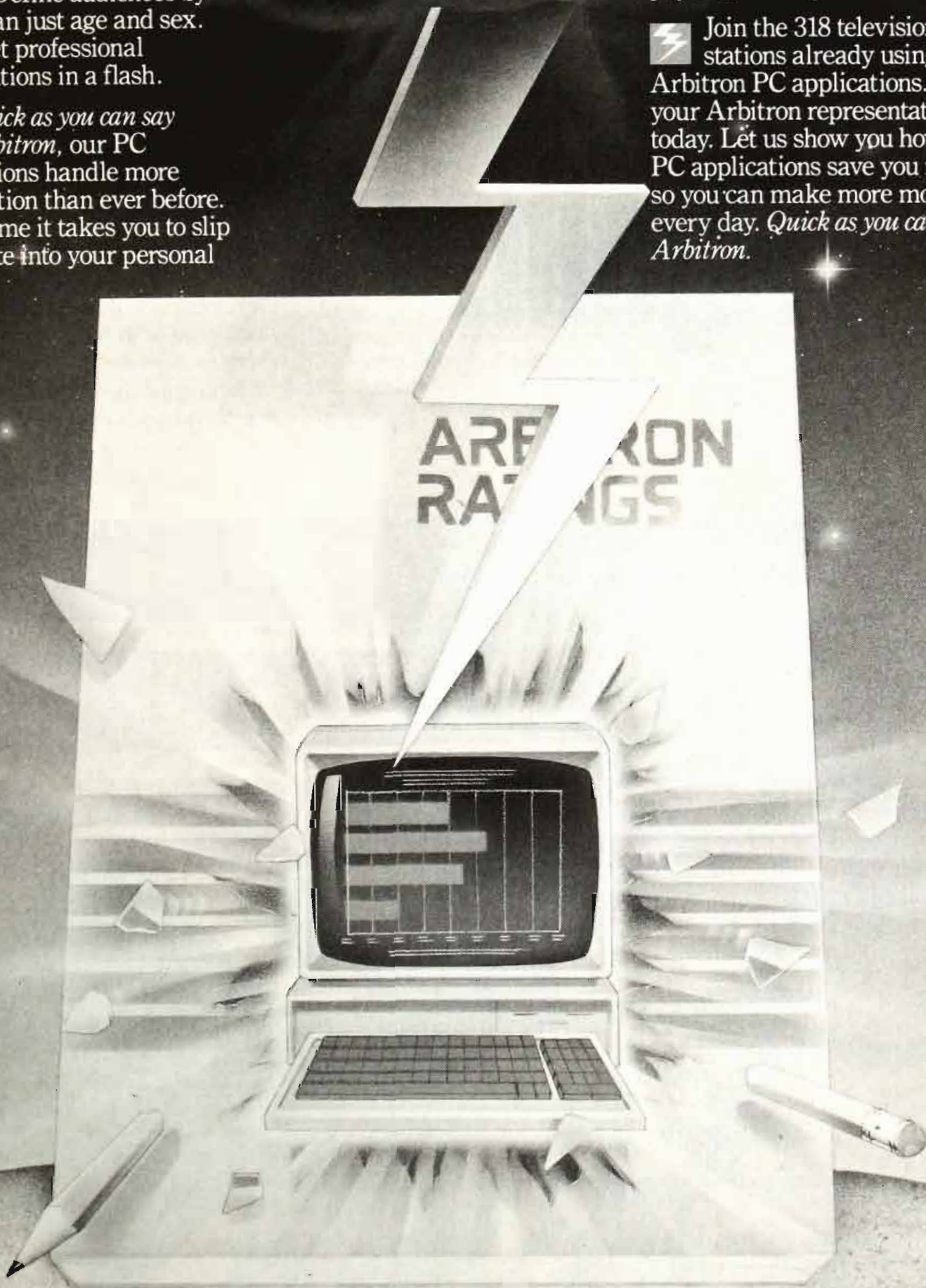
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Good Company Fab in Feb.

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If you're looking for a program with a solid track record of success; if you want a program that has all the "bugs" worked out; if you want to establish a daytime franchise with women; then "Good Company" is the program for your station.

- ◆ Again in February, "Good Company" continues a seven-year tradition of dominating the competition. This unique personality-driven show features husband and wife team Steve Edelman and Sharon Anderson. A combination that women viewers can't resist.
- ◆ So don't buck the odds with an unproven first-run concept. Why take the chance? These numbers could be yours!

3-4 PM	RATING	SHARE	TOTAL WOMEN	WOMEN 18-34	WOMEN 18-49	WOMEN 25-54
GOOD COMPANY	8	33%	52%	48%	52%	55%
HOLLYWOOD SQUARES THE NEW NEWLYWED GAME	4	17%	26%	15%	17%	16%
MAGNUM P.I.	3	13%	15%	20%	18%	18%

Source: NSI Feb. 1988 Minneapolis-St. Paul



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A fad, gimmick or wave of the future?
Industry believes program's the key

Just a few venture down interactive's two-way street

BY ROBERT SOBEL

Interactive video is creating a ripple in the mainstream of television programming technology, but will it be a wave of the future? Based on interviews with various sources, the answer is a qualified yes. Obviously, those on the gung-ho side are the few program suppliers of present or planned interactive shows. Station reps, on the other hand, are more reserved about the technology's practical uses and collectively question its potential. However, both sources agree on one thing: The program's the thing.

At this juncture, there are two interactive players, MTS Entertainment, a

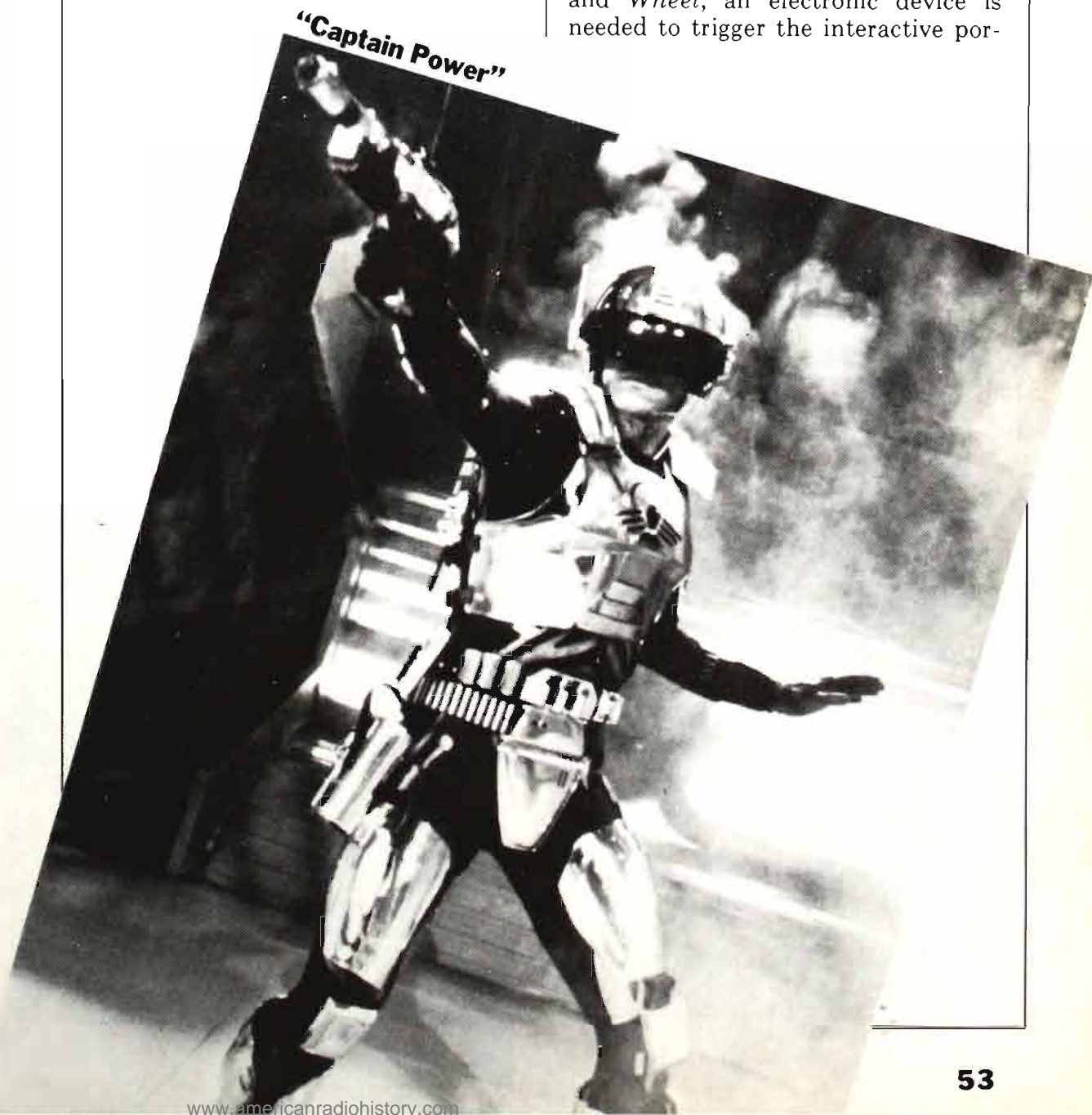
subsidiary of Mattel Toys, with *Captain Power and the Soldiers of the Future*; and Tele-Quest, a Denver-based company, with *Tele-Quest*, half-hour strip quiz series. Two other players have announced: King World with an interactive version of *Wheel of Fortune*, and M&M Syndication with *Puzzle Pix*, a game strip. On the other hand, World Events which had been exploring going interactive with a kids' show as an extra bonus, dropped the idea because of lack of toy support.

At this point, there are two basic applications for interactive technology: children's fare and for game shows. Both require different technological setups. In the case of *Captain Power* and *Wheel*, an electronic device is needed to trigger the interactive por-

Television/Radio Age

May 2, 1988

*At this point,
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technology:
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tion on the viewer's side; with *Tele-Quest* and *Puzzle Pix*, only a touch-tone phone is necessary.

It almost goes without saying that the four participating syndicators in interactive are highly bullish on the technology. At King World, Jerry Kapner, vice president of merchandising, believes interactive technology will make a large impact on enhancing viewership in general, and on *Wheel* in particular.

"Whenever, there is something new and revolutionary entering the marketplace, it will lend itself to new plateaus of viewership," notes Kapner. "When *Wheel's* format was changed, that was the first step in making it succeed. And now we, along with Mattel Toys and the technology's designers, Interactive Systems, are giving home viewers an opportunity to play along. I would think the interactive aspect will have an impact on the loyal viewership that's already been established when the interactive *Wheel* debuts in the fall.

"It's easy to dismiss the new wrinkle as a gimmick or as a novelty, notes King World's Kapner. "Probably, the first crawling steps we take with any new technology might even look like that. But the fact is that interactive is new, does work and does enhance particular programming, in our case *Wheel*, and I can't think of a better place to start than with that program.

"Is high-definition TV a novelty, or is the broadcast industry serious about moving it into the 1990s? Several years ago, several companies were experimenting with holographic images. I have to believe that in the future someone will break through with that. Pay-per-view several years ago was a novelty as well."

Behind 'Wheel's turn

The reasons for *Wheel* going interactive were several, continues Kapner. "Obviously, one was to continue to have *Wheel* maintain its Number 1 position, and we are not afraid to proceed in a revolutionary way to do that. Two, interactive is a logical step, helped by the fact that *Wheel* is a good game show.

"Also, we are involved with a company such as Mattel. And that we are involved in marketing the ancillary rights to *Wheel* and other properties is terrific. It's a win-win situation." Bob Jones, vice president, sales, at Tele-Quest, also sees interactive as enhancing station viewership.

"Stations have found that viewers don't watch a strip show consistently five days a week. In fact, most shows are happy to get good viewership three or four days a week. But in interactive,

I believe there is a much higher likelihood that viewers would make a much higher commitment to watch the show daily if it were interactive. The attraction for watching every day would be the prizes or other things that would make the program attractive.

"If you can get viewers to watch one additional day, that would be a tremendous jump in ratings and, consequently, would mean additional ad revenues."

But one obstacle facing interactive growth is that toy manufacturers are wary about making two-way units for kids. Last year was not exactly the brightest for toy people, who wound up with disappointing toy sales for the most part or who found themselves in a struggling position. Worlds of Wonder, for example, filed Chapter XI. One of its toys is *Teddy Ruxpin*, which is now a TV series, distributed by LBS Communications.

Brian Lacey, World Events vice president, general manager, says plans to go interactive on *Saber Rider*, *The Star Sheriff*, launched last fall, were shelved because no toy manufacturer "would come to bat" to make a *Saber Rider* interactive toy. Although the show has been encoded, the program was not created for interactive and was perceived as standing on its own. Any ancillary benefit arising from interactive would be an extra bonus, he emphasizes.

On the other hand, WE has arranged interactive deals abroad on *Saber Rider*, Lacey continues. In France a deal was made with Ideal Toys for the company to make the toys for the program, which will be carried by TF-I, and in Italy, by Reteitalia. Toy manufacturer

in Italy is being firmed.

Meanwhile, the interactive setup for both Tele-Quest's and M&M's programs are practically identical, with contestants on the screen and at home competing simultaneously but not against each other. Winners get cash prizes on both ends, and at-home viewers are required to "register" via a small payment fee for each round they play. The answers to the game questions are made by phone, encoded, and recorded on computer, according to Jones of Tele-Quest and Michelle Pruyn, president of M&M. Also, in both game show cases, viewers compete against each other only within their ADI's.

Tele-Quest, was launched in early April, while M&M's half hour strip is planned for a July blastoff. *Tele-Quest*, notes Jones, is offered without a cash license fee, with six minutes for local sale. Outlets keep 5% of the gross local sales, but the remainder goes to Tele-Quest. Beginning in January, *Tele-Quest* will go barter, with the company keeping one national minute in each show, notes Jones.

The show's present lineup totals about 10, including KCNC-TV, NBC-owned station in Denver; KARE-TV Minneapolis; WEEK-TV Peoria; WZZM-TV Grand Rapids; KFNB-TV Casper-Riverton; WCPO-TV Cincinnati and, in San Francisco, KRON-TV.

In addition, Jones says, there are a number of other stations that are close to being firmed. At present, *Tele-Quest* is being aired only by KCNC-TV, KARE-TV, WZZM-TV and WEEK-TV, in a rollout plan that began April 4. Jones explains the program is being aired in stages because he

Behind the scene on "Puzzle Pix"





By making "Wheel" interactive, it's hoped viewers will make a commitment to watch it five days a week.

"Wheel of Fortune"

wants to make certain that all the bugs are eliminated before it gets national exposure.

While it's still too early to get ratings on the stations carrying *Tele-Quest*, the quiz show has received positive response from KCNC-TV viewers via phone calls and letters, notes Roger L. Ogden, president of the station. The time slot for the strip is at 2. a.m., he continues, so the station is not anticipating a high viewership. "Unfortunately, the early time period is all we can handle for the show at this point," says Ogden.

Previous to *Tele-Quest*, the station was carrying various other quiz shows in the time period. In any case, KCNC-TV's agreement on the show runs through the summer, at which point an evaluation will be made to determine whether to continue airing *Tele-Quest*.

At M&M, Pruyn says a pilot of *Puzzle Pix* has been produced, with Bill Elliot as host, and that a July launch is planned for the half-hour strip. Initially, Pruyn says, the program is being offered on a cash basis but will be marketed on the basis of cash plus one minute of barter beginning in January.

At that time, M&M expects to grab markets in the top 10, Pruyn points out. Initially, the lineup thrust will focus on smaller markets because she wants to monitor how the computer is working. "We don't want to overload its capacity. We want to know what percentage of the viewership it can take without being overloaded. After that's ironed out, we will be able to go into the major markets."

At this point, the number of stations signed for *Puzzle Pix* has not yet been determined, she says. However, according to Pruyn, meetings with sales staffers were to be held on which stations have signed to carry the quiz show. M&M has a few shows on air.

These include *Record Guide '88*, a half-hour strip now in its fourth year, and *Nightmoods With Melba Moore*, plus specials and vignettes.

Meanwhile, syndicators that are not in interactive at this point are expressing mixed reactions on the technology.

Dick Askin, president, TV distribution at Samuel Goldwyn Co., says interactive video at this point represents a specialized niche in the broadcast industry. If interactive is to become a wave of the future in syndicated programming, he adds, it won't occur until four or five years, at the earliest.

He notes, the business is crowded and competitive to begin with, and getting something that is as specialized as interactive to work at this time would require a special program and a special marketing effort to support the product. "Down the road, perhaps, if product production gets tight, things may be different.

"For five or six such projects to come out at this point would be self-defeating, when syndicators are having problems getting traditional programs on the air. We are a program-driven business and interactive is a nice technological advance, but it will probably have limited applications, even later."

In addition, Askin sees the technology as not affecting the industry generally. Early in cable TV's major growth period, Warner Amex Cable introduced a two-way cable system, Qube, which had negligible impact on cable's growth overall. "Cable, and pay-TV, for that matter, have both followed the traditional pattern as far as programming is concerned. Taking that logic and applying it to us, our market will not change either," Askin comments.

Qube was initially designed as an interactive technology back in the early 1970s, for Columbus, then for Cincinnati and Pittsburgh cable systems. The

Rep program execs interact cautiously on syndicator plans

Station reps are being cautious on interactive video and are holding any specific endorsements on its potential. At Petry Television, Jack Fentress, vice president, director of programming, says he reserves comments at this point because interactive is still new and at present is being used basically for only one program, *Captain Power*, on a regular basis.

Also, he points out, *Power* is basically a children's vehicle and, as such, probably is not getting a child's undivided attention all the time. With their attention span being measured in days or weeks, it's hard for me to say how long the program will get kids' viewership. It started off with a bang last year, and then it lost a lot of ground. It remains to be seen what will happen with *Wheel* or with *Tele-Quest*, both game shows.

"The idea is interesting, but anything that requires the viewer to do something becomes a problem, we have found over the years. The viewer may do it once or twice but then get bored, because basically, television is seen as nonparticipatory entertainment. That it may be for the masses may be a pipe-dream."

On the other hand, Fentress continues, the execution can be done very well. "The hardware and the software are around, so that's no problem."

At Seltel, Janeen Bjork, director of programming, views interactive as being very limited. Kids are awfully fickle, and the toys that have to be bought are very expensive. As for game shows, they may be entertaining to some adults, but I think most adults will find them boring or annoying and they will not want to participate on their end.

"It's similar to VCRs. Two-thirds of the people with VCRs use them as a playback unit. They can't figure out how to record with it or perhaps don't want to bother. As a group, adults are not really technically proficient, so it will take some time before interactive TV makes any inroads, and that includes in ratings as well."

Michael Levinton, Blair Television's director of programming, admits that the interactive question is not high on his agenda. "I don't have any opinion on interactive. It's an interesting approach, but whether the time is ripe for it, I don't really know. There is a roadblock in the way—which is the cost of buying the gun, or whatever the hardware is.

technology is no longer being used for interactive programming of game shows and the like. Instead, the Qube technology is being utilized only for pay-per-view events, explains a Qube spokesman.

The program-carrying concept was abandoned after a few years, he continues, because the expense and capital needed to support that type of programming was prohibitive. "Also, we found that in the longterm, people wanted a much more simplified technology at acceptable rates to them. Warner's plan was to produce some of the programs and to acquire others. But we found that maintaining the computers and the plant was very expensive and time-consuming."

But King World's Kapner says that there's a vast difference in the *Wheel* technology and Qube's. "The *Wheel* system is wireless and doesn't require a cable hookup. And ours is dedicated solely to a successful game show.

While Barris Industries, which has three game shows in a "go" position for the fall—*The Gong Show*, *The New Newlywed Game* and *The All New Dating Game*—has not yet moved into interactive, the company doesn't rule out producing a show in the technology down the road. "For competitive reasons, I won't be specific," says Jeff Wald, senior vice president, who sees the format as having unlimited potential, albeit with some qualifications, centered on the program per se.

"There are no rules in this business. If you get the right program to capture the public's imagination and the right hardware to go with it, there's unlimited potential. Programming is the essence. We are not about high-definition or satellite dishes."

Kapner at King World also notes that it is the program, rather than the technology, that makes the show work.



"Tele-Quest"

The show's present lineup is about 10 stations, with a number of others in the wings.

"We don't license any product in *Wheel of Fortune* that cannibalizes or alters the nature of the program. The game is the thing, and we have insisted that anything that is done should be true to the program. The interactive is really just an extension of *Wheel*.

From what the interactive syndicators say, the technology is not only here to stay for the present but for the future as well. At King World, Kapner says the company is looking for many applications of interactive, not only in existing programs but for future development as well. "We now know there is an existing technology that might make sense in our future development plans. I can't believe that our programming development group isn't taking notice of some of the things that are available.

"The technology exists. It's just a matter of developing the proper format for it."

Jones at Tele-Quest supports interactive technology not only when it

comes to game show two-way communication but sees the technology having other applications as well. This includes getting immediate results from election polls. "We aren't just in the business of doing game shows. We are in the interactive business. With the Presidential race upcoming, when a debate is over, you can know immediately how the cities have responded to it in demographics. This can be very useful for either news analysis or for the campaign."

On the programming end, Jones envisions interactive being applied on such court shows as *The Judge* or *Divorce Court*, "making the entire audience the jury. We could do that with our system."

Another application seen for interactive is sports, notes World Events' Lacey. "A lot depends on how creative you want to be. You can play along in baseball and football. A viewer can throw in his own plays as he goes along." Of course, legal arrangements would have to be worked out in interactive sports events, he notes. Lacey says his company is open to such ideas, plus games, for adults, and children, or both.

At Interactive Systems, John Galmiche, president, sees interactivity expanding especially in game shows, which he says is a genre particularly suited to the technology. "What we can do with *Wheel*, we can do with other game shows. Our commitment, however, for this coming season is with *Wheel*, but we have received interest from other syndicators. My projection is that others will be involved in game shows over the next year or two."

Still other applications for interactive seen by Galmiche are for commercials verification and for encoding the commercials to do couponing, "both of which would have significant advantages in the broadcast industry." □

And then there's Captain Low Power

While interactive video for broadcast use is being hotly debated, it may find a home on low-power television. Channel America, which owns 23 station properties, of which seven are built, is set to introduce several interactive game shows, according to David Post, chairman and CEO.

"What we will be doing in May are original games that we have created that look like games—not that have somebody calling off numbers or reading questions," says Post. "It is done like TV not like a bingo show." Involved will be five shows of a half-hour each. One will be a checkerboard, whereby a different show will be telecast each night. Shows will be done in-house, and each format will have its own producer, according to Post.

Viewers may participate in the interactive shows in two ways, points out Post: by phone or by game cards picked up at participating locations. Merchants buy the cards from Channel America and merchants' costs will be offset by national co-op advertising. As in the case of *Tele-Quest* and *Puzzle Pix*, each viewer will compete for prizes in their ADI only. Cable operators are also being pitched on picking up the programs, says Post.

Fred Silverman's silver lining

Network's decline doesn't worry veteran programmer

By ELIOT TIEGEL

Fred Silverman—pundit, power-broker, producer, creative executive—senses the winds of change: “I think the two areas where you will see the most explosive growth are basic cable and pay-per-view.”

Words of heresy from a former top executive who spent 18 years with the three networks? Not from his standpoint as a supplier of programs these days, where the more buyers for his goods, the better life can be for this coexecutive producer of network series.

The signs of success and achievement are already evident in the glisteningly modern offices of Fred Silverman in the Brentwood section of Los Angeles, on the “fashionable West Side.” Awards, photos of Silverman, 50, with famous names of show business during his careers with ABC, CBS and NBC, and, of course, the Sept. 5, 1977 *Time* cover extolling him as “TV’s Master Showman.”

‘Kid in a candy store’

“From a producer’s standpoint, it’s like a kid in a candy store,” he says joyfully. “There used to be three places to sell shows; now there’s about 18, including pay cable and a half-dozen basic cable services who are all buying everything—talk shows, game shows, half-hour series, movies, variety shows.

Fred Silverman



It’s great to be a producer.”

Silverman, who started the InterMedia Entertainment Co. in 1982 after leaving NBC after three years, as president, CEO and head programmer, personalized the name of his production company several years ago.

Today, working with a staff of five, including creative assistant Gigi Levangie, from a suite of offices off Wilshire Blvd. with a panoramic view of the city, the Pacific Ocean and Catalina Island (on a clear day), Silverman steers himself along with the tides of change.

“In the not too distant future the entire nation will be wired, and the USA Network will have parity with CBS, NBC and ABC. Services like Lifetime have owners with deep pockets and they’ll give the three networks a real run for their money.

“That cable box is the real equalizer. USA is right next to HBO, which is right next to CBS. People who run the cable networks come from a whole different direction. They were brought up on cost efficiencies. They’re scrappers who worked for years with meager staffs and will transition this mindset.

“As for pay-per-view, five million homes are starting to see occasional sports events, but when there will be 10 million homes, which is the critical mass, think of the possibilities. If you can get half of those homes to subscribe for \$25, it’s a lot of money for one

night’s work. The day the Academy Awards are presented on pay-per-view and they get 8 million homes, it’s millions of dollars.

“An event like the Super Bowl could charge \$50 and get all those homes. You’re talking about astronomical money for a single event. And with the rise of pay-per-view and high definition screens, you can be in on a world premiere of a major motion picture. In one night a studio can make a couple million dollars in sales. It boggles the mind. When pay-per-view takes hold, it will have a major effect on the home video market and the pay-cable services.”

As more homes become wired for cable, Silverman sees the over-the-air networks being greatly affected—“60%–70% more”—by the cable competitors. “There’s every indication these basic services are being upgraded, and as they gain a larger viewer base, they can charge more for advertising. In the next 10 years the cable services will be putting back revenues from cash flow into programming.

“The over-the-air broadcasters, including the independents, may have a very difficult time.”

Silverman isn’t ready just yet to give up on network broadcasting. Of the six new projects he’s developing, only one is for HBO. The brunt of his efforts and finances are being derived from network series and movies, of which there are four: *Matlock* with Andy Griffith on NBC Tuesdays; *In the Heat of the Night* with Howard Rollins, Jr. and Carroll O’Connor, NBC Tuesdays; *Jake and the Fatman* with William Conrad, CBS Wednesdays and the Perry Mason movies with Raymond Burr on NBC.

Costs and distribution

The escalating costs of producing hour and half-hour series are a major problem, Silverman admits. “Costs are not coming down, and we have to find new ways of recouping our investment, like going from network to basic cable to syndication.

“If the Los Angeles creative community doesn’t come up with solutions, you will continue to see production moving all over the place, not only networks, but first-run syndication and cable. A large number of miniseries are already shot in Canada. A producer is going to go where he or she can get the better deal.”

“The day the Academy Awards are presented on pay-per-view and they get 8 million homes, it’s millions of dollars.”



"In the Heat of the Night"

From the the producer's standpoint, Silverman says there are things that can be done to lower costs. "You don't have to write in a helicopter crash every week. You can spend a very finite amount of time outside. But planning, more than anything else, is required in order to bring in a show on budget. You can make compromises in the script that don't destroy the show, like going to a side street instead of the airport."

What about the escalating salaries for the stars? "Actors who command large salaries deserve them. Andy Griffith is *Matlock*. That's not the problem. The major problem is the cost of good writing and the cost of the production with all the unions involved. Costs have absolutely exploded in the last five years.

"If you look at over-the-air broadcasters' sales, the increases are in low single digits for network and spot advertising, and the show costs are going up at a much higher rate than that. Sales aren't following costs because ratings are trending down. While over-the-air broadcaster numbers are getting lower and the cable numbers are getting higher, the numbers are flattening out. Major suppliers won't do hour series because they believe they can't get their money back in syndication. But there are successful hour shows like *Murder, she Wrote*, *L.A. Law* and *Matlock*. People said comedy was dead until *Cosby* came along, so the hour situation may change, too."

Can the networks stem the erosion of viewers to the other mediums? Silverman doesn't believe they'll ever have 90% control again. "But in sweep periods," he says between puffs of the ever present cigarette, "if you have good

Silverman isn't ready just yet to give up on commercial broadcasting.

shows competing, homes can go from 65% to 80%. Network shares will be driven by the shows. The networks will never have the dominance they once had. It's a reality; things change. The exciting thing is the viewer will have choices they never thought they'd have, and that's great from my point of view."

Return to comedy

With his prime coexecutive producer Dean Hargrove, Silverman is eyeing a move back into half-hour comedies. "I think it will be easy because we both have comedy backgrounds." It also helps to know just about everybody of importance, including two presidential friends named Brandon Tartikoff and Kim LeMasters who will answer the phone at NBC and CBS, respectively,

and listen to Silverman the pitchman. The six new fall projects Silverman's working on include:

- *Father Dowling*, a one-hour series for NBC starring Tom Bosley and Tracey Nelson. "It's the story of a priest and nun who solve mysteries. It's a puzzle mystery," cites Silverman.

- A two-hour movie for Gene Barry which brings back his Amos Burke millionaire detective character for CBS. "If the movie works," notes Silverman, "we see doing two or three a year like we do with *Perry Mason*."

- A two-hour movie called *Dr. Elsie* for NBC based on the real life Dr. Elsie Giorgie, who became a doctor late in life, treats star patients in Beverly Hills, but also does work at the Watts Free Clinic.

- A two-hour movie for Charles Bronson for HBO as a lawyer named Killram who does his own investigations. "We'll do the movie as a model, like *Burke's Law*, and if it works, there will be multiple movies."

- Developing a daily early access half-hour strip with consumer advocate David Horowitz for syndication with Eagle/Horowitz Productions. "This will be a consumer news show with features. We will present it to station groups. My concept of syndication is simple: Come up with the idea and sell it to a station group. And then find the distributor."

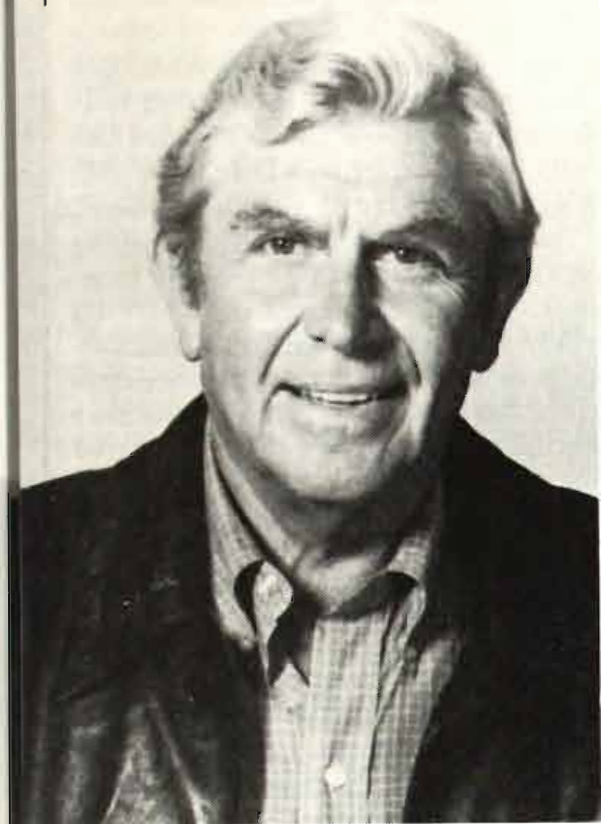
- Developing a one-hour variety musical comedy series with Steve Binder for the female rock group called Big Trouble, which Silverman owns. The group's debut LP was released by Epic, with the first reaction coming from the Continent.

How many projects can Silverman handle each season? "As many as I feel comfortable with," he says confidently. "All the shows have strong creative partners, so it makes it a little easier. And as shows go on they become easier

The escalating costs of producing hour and half-hour series are a major problem.

"Jake and the Fatman"





"Matlock"

"People said comedy was dead until Cosby came along, so the hour situation may change, too."

to do. You are somewhat of a creative executive in this job. When I was at the networks I handled more than four or five series at one time."

Matlock, Perry Mason, Jake and the Fatman and Father Dowling are all coexecutive-produced with Dean Hargrove through Viacom. *In the Heat of the Night* is through MGM/UA with Juanita Bartlett the coexec producer.

Syndicator 'networks'

Every time a show like *Entertainment Tonight* or *Wheel of Fortune* lines up a strong array of stations, Silverman sees this as a new means of "syndicators putting together their own networks." Syndication and the barter business have exploded "hand-in-hand."

Another recent explosion, that of NBC Productions linking with The Disney Channel to produce the half-hour series, *Good Morning, Miss Bliss*, doesn't surprise Silverman. (The show originally aired on NBC as a special

July 11, 1987.)

"I think there will be opportunities across all the media. Disney will be there whether NBC does the show or not. Its distribution base is very small, and it's a good way to get more product made. It's good for NBC because it's an original product and it gets it after Disney. You will see more of these arrangements, including cable to over-the-air, like the Garry Shandling arrangement with Fox. That's terrific." (Shandling airs first on Showtime and then runs on the Fox Network.)

Silverman thinks there is life for the variety genre. "Variety is as good or as bad as the personality host," he says. "You can't do a '60s variety show today. You need to keep up with technology and do a show that also keeps up with the tastes of the audience. CBS seems pleased with the Smothers Brothers, but nobody did Dolly [Par-ton] any favors with her format."

Life as a freelance producer rather than as the head of a network is survivable and enjoyable, he indicates. The key difference, Silverman explains, is that now "if you want to develop a show, there's the pitch involved. In my former life if I wanted to do something I did it. Now I have to sell, and if it's a marginal show, you have to sell it again. The degree of control is much more different on this side of the desk."

During the '60s through early '80s, when Silverman was in command of programming at all three networks—a feat still unattained by any successor—"a failure then would be a hit today. At NBC in '80-81, we averaged a 16.2 rating, which is what NBC has in its season in first place."

With viewers "bowdlerized" by all the available programs, Silverman sees the common challenge facing buyers and sellers as "coming up with unique elements within a show's ideas. Commercial TV is 40 years old, and people have seen everything."

The creative community must make its show special for new viewers, "otherwise the shows won't succeed." Silverman does concede, however, that it's getting tougher to satisfy TV audiences today because of the plethora of choices and the fractionalizing of the audience.

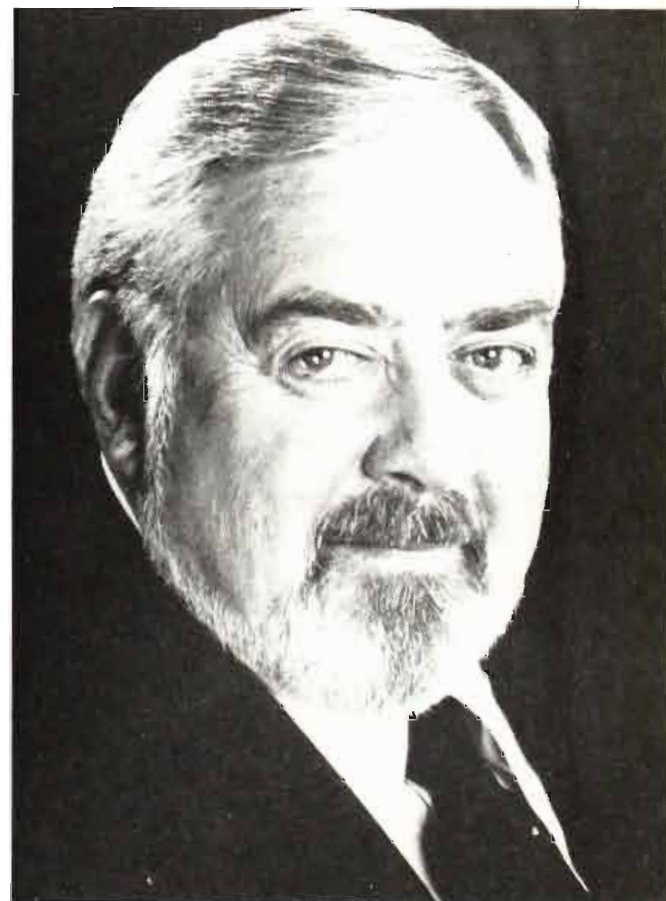
Is there a network post in his future somewhere? Responds Silverman: "I would never go back to a network. There's no reason to do that; it's too tough, and financially it's not in the cards. I like what I'm doing now. You make your own agenda. It's easier, and you're fulfilled creatively and financially. There is less visibility, which is terrific. After a while you get tired of reading about yourself negatively. You're not made out of stone."

Silverman, who recently got his California driver's license ("Now I know I'm a Californian") has been living in the state since 1981, with his family leaving the East Coast in the past year. Very seldom does he travel on business to New York. "The business," he notes, "is really out here. All the entertainment divisions of the networks are here, as are the creative buying people for HBO and Showtime and most of the talent."

A typical day means driving to the various studios where his shows are done, like Lorimar in nearby Culver City, where *Jake and Matlock* are shot. This fall *Matlock* moves to Universal Studios in the San Fernando Valley. But Silverman's office is near the San Diego Freeway, which can take him to Universal.

He's in his office, a five-minute car ride from his Brentwood area home, by 9:30 a.m. and out by 6:30 p.m. He doesn't take as much work home as he did when a network power. "This is a different lifestyle. The challenge on this side [of the desk] is to do varying things. There is a point where you say enough is enough." □

"Perry Mason"



Drive for money by two systems hindered by U.S. security laws

Funding problems bedevil HDTV development efforts

By ALFRED J. JAFFE

As if the problems of developing a compatible high-definition TV system which can be stuffed into one channel were not enough, there remains the problem of funding the development work.

Funds for the two of the most promising HDTV systems are currently being sought by their developers, but in both instances the lead broadcasters offering to fund them are treading carefully to avoid falling afoul of the securities laws. However, there are HDTV development efforts that appear to be adequately funded for the moment and that includes the broadcast industry's own neutral test center, now in the process of being launched. Still, it is an anomaly of some kind that the HDTV customer—that is, the

broadcaster—must finance the new technology rather than the manufacturer. The problem is that there is no U.S. manufacturer prepared to assume the task. One question is whether the government will lend a hand—as it has in Europe and Japan.

There is also the fundamental question about whether any of the U.S. funding efforts are truly adequate in comparison with what the Japanese invested in their 1,125-line system.

At least one key player in the HDTV game believes that U.S. efforts are too puny for any solid successes in the foreseeable future. He is Prof. William Schreiber, director of the Massachusetts Institute of Technology's Advanced Television Research Project. He has been getting \$800,000 to \$900,000 a year since 1983 from the

three major networks, HBO and a group of manufacturers and is now performing computer simulations on two systems.

But Schreiber estimates that the Japanese have spent about \$300 million on their HDTV system since the early '70s and even now have about 300 engineers working on HDTV problems. "They now have 300 engineers working on HDTV. At \$100,000 a year per engineer, that's \$30 million a year." (A study for the National Telecommunications and Information Administration has estimated that Japanese spending totals \$500 million compared to only \$70 million for the U.S.)

The two systems that are actively seeking broadcaster funding are (1) HD-NTSC, a compatible process that can be transmitted on a single 6 MHz channel, developed by The Del Rey Group and (2) a compatible two-channel system, now called VISTA (VISual System Transmission Algorithm), developed by Prof. William Glenn of the New York Institute of Technology.

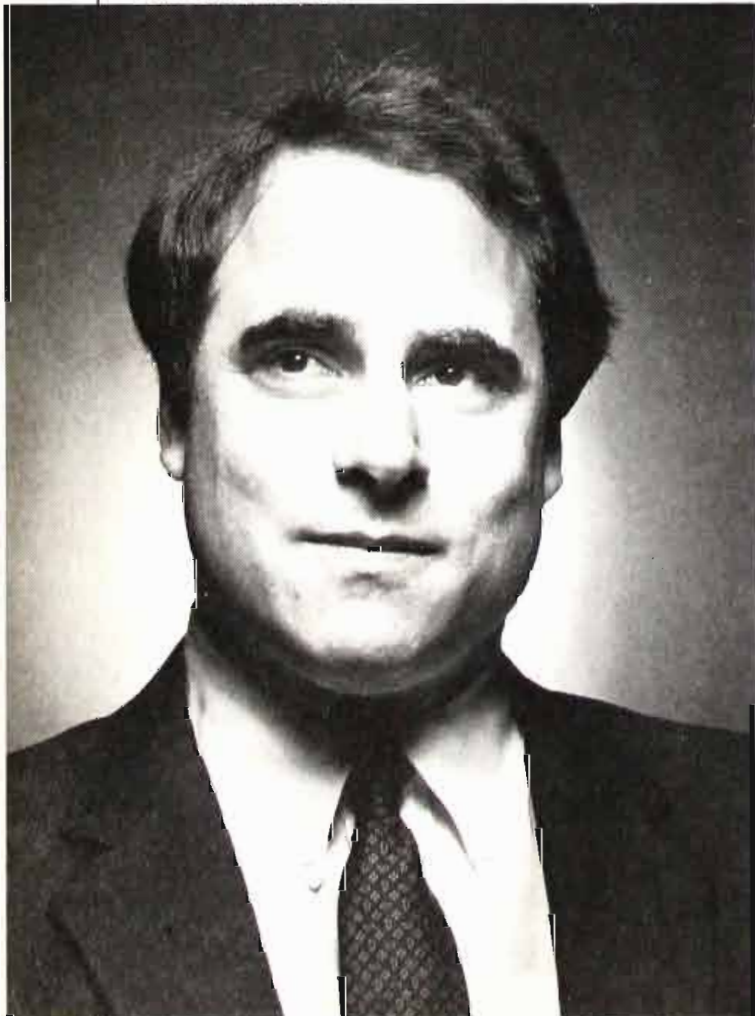
In addition to these two and the MIT systems, there are at least another dozen methods proposed or in various stages of development. These include two versions of Advanced Compatible TV developed by the David Sarnoff Research Center, with funding from NBC and RCA Consumer Electronics; two approaches from North American Philips; a dual channel systems from AT&T's Bell Laboratories; single channel systems from Matsushita and Hitachi; a "SuperNTSC" process from Faroudja Laboratories and a wide band system from Scientific Atlanta. Not included in this roster is the numerous "family" of MUSE processes which were developed by the Japanese to transmit their 1,125-line system.

The Del Rey Group has launched its money-raising efforts with the aid of two major broadcasters, Cox Enterprises and Tribune Broadcasting. The three parties have set up a limited partnership, with Del Rey as the general partner, called the Compatible Video Consortium. A prospectus is now being drafted and Richard Iredale, head of Del Rey (which is located in Marina del Rey, Calif.), hopes to see it finished in a couple of weeks.

In announcing their support of the HD-NTSC system, Cox and Tribune have "called on the North American broadcasting and cable television industries to join them in investing in the research and development of [HDTV] transmission methods."

But Iredale emphasizes that, under the U.S. security laws, "you cannot just ask for money (for a specific system) broadly. There are laws which protect the investor against unscrupulous op-

Harold Protter



Gaylord executive has been helping HDTV cause by organizing presentations on Glenn system to groups of TV stations.

erators. You have to follow a procedure."

The Del Rey chief explains that the limited partnership, registered in Delaware, is not making a public offering. "We are looking for investors with financial savvy, broadcasters who know the technical aspects."

Iredale said that Cox pledged \$200,000, which represents \$100,000 from the broadcast division and an equal amount from the cable division, while Tribune is putting in \$100,000. The intention is to sell limited partnerships in units of \$50,000, with a possible deadline of May 15, after which the unit price would increase. Up to now the bulk of the funding for the necessary computer simulation of the HD-NTSC process has come from Canada, via the National Institute for Scientific Research (INRS), which is affiliated with the University of Quebec.

The additional funding sought will be used, for the most part, for more computer simulation. Iredale believes strongly that if the simulation approach is rigorous, much can be learned about the workability of the transmitted signal. However, there are already signs that to be in the running, a proposed HDTV system will have to reach the hardware stage. This requirement was recommended by one key executive at a meeting of the systems subcommittee of the FCC's Advanced Television Services Advisory Committee earlier this year. The Advisory Committee will make HDTV recommendations to the FCC.

Speaking of the Cox Cable contribution, John Dillon, vice president and chief financial officer at Cox Enterprises, declared that, like broadcasters, cable would be better off with a compatible HDTV system. He noted, however, that cable operators in general are not as concerned about obsolescence as broadcasters because cable can easily add bandwidth. And he also pointed out that one segment of the cable industry believes that noncompatible HDTV might be preferable.

Dillon feels that while a great deal of money will be needed ultimately to develop HD-NTSC, it is just as important currently to get evidence of broad support as it is to raise a lot of money. Evidence of support, of course, is testified by a financial contribution. Dillon also believes that it will not be a problem to get that support, particularly if the simulations show clear promise of success.

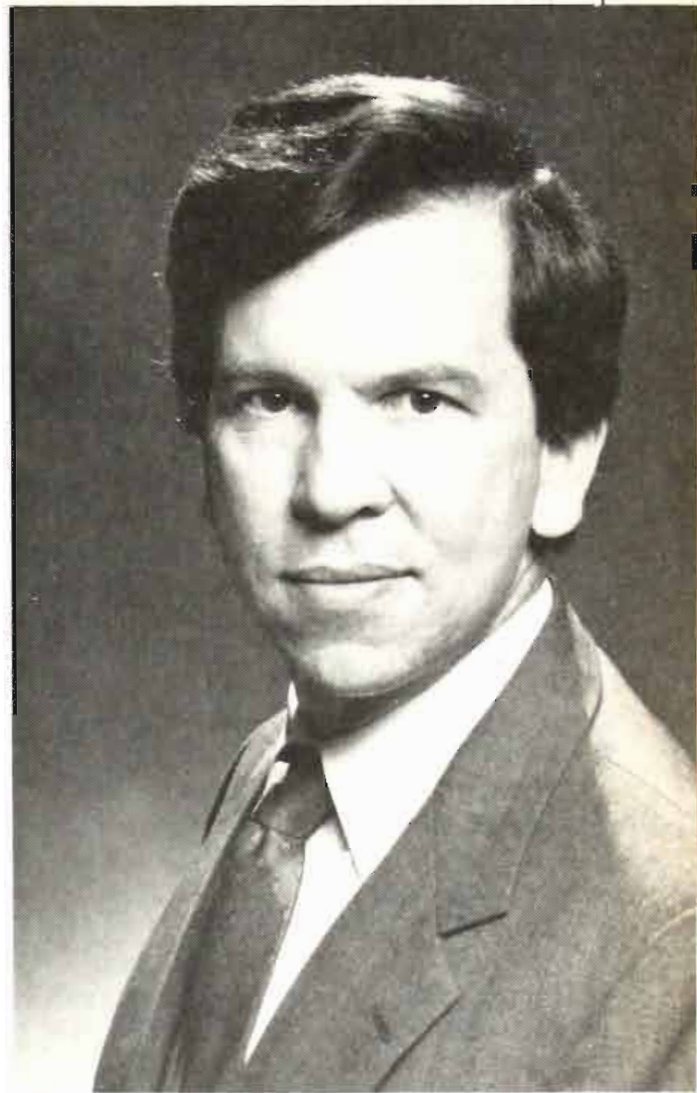
In the meantime, the Compatible Video Consortium can only make an offering with the prospectus. This will include the lure of royalties from licensing the system, Iredale pointed out. Another important reason for in-

Developer of HD-NTSC system believes it is possible to provide HDTV on a single 6 MHz channel, is backed by Cox, Tribune.

vesting in the system, he added, is that, because it is compatible, it secures the broadcaster's investment in his NTSC hardware.

Progress on funding VISTA is proceeding slowly. A strong supporter of the Glenn system is Gaylord Broadcasting, which has organized presentations of VISTA to broadcasters. At the forefront of this effort is Harold Protter, a Gaylord vice president and general manager of WVTM(TV) Milwaukee. But Protter says he has to tread carefully. "We're not an intermediary between Glenn and other groups," he insisted. The station boss says Gaylord has to be careful to avoid the perception that the company is an underwriter in the legal sense of the term. "When you ask friends to invest, that's a problem. You're inducing a third party." Such an appearance is a no-no under the security laws, Protter said he was informed by his company's law firm, Pierson, Ball & Dowd. "How to pitch people is a legal problem." As Protter explains it, the way to do it involves the exchange of drafts between lawyers.

Whatever the perils of encouraging investments in HDTV development work, there still remains the question of what kind of structure the New York Institute of Technology wants to set up to handle the funding and what rights the funder and fundee retain.



Richard J. Iredale

Explains Terry London, assistant treasurer of the Gaylord company: "We're willing to put money into NYIT, but we're waiting to hear what kind of structure they want." While London felt NYIT was moving slowly, he felt they will come up with a suitable contract in time. "We would like to see it succeed." The financial executive also felt that since the arrangements were something new to the institute, it was moving carefully.

London didn't feel that a limited partnership such as the Compatible Video Consortium would make sense since "NYIT doesn't want to give up its rights." Presumably, said London, the institute would retain the intellectual rights to the invention, but would provide for investors to receive royalties from licensing.

Does the variety of systems contending for approval water down the effectiveness of scattered funding? Protter doesn't think so. He said that there were only two basic types of systems proposed: those that will fit into a 6 MHz channel and those which needed extra spectrum. But he estimates that Glenn could use "several million" dollars. He thought that "a couple of million" could be raised over the next three years but said that initially more than \$300,000 was needed.

Both the Del Rey and Glenn systems

were represented at the special HDTV exhibit at the recent NAB convention in Las Vegas. The Del Rey Group was represented primarily by brochures, and Glenn's VISTA system by a still picture shot by a jerry-built camera.

A slicker display was put on in the exhibit by sponsors of the ACTV process—NBC, RCA and the Sarnoff Research Center. In addition, full-scale demonstrations were put on for the press and others during the convention at the Riviera Hotel. The demonstrations heralded phase II of the ACTV system—which was called ACTV-II in contrast to ACTV-I.

The first ACTV version, which made its debut last year, is a compatible signal which will fit into the normal 6 MHz NTSC channel. ACTV-II is a dual-channel system, which requires an augmentation channel to provide the high definition resolution and wide-screen picture. While ACTV-I was called "advanced" rather than high-definition TV, ACTV-II was given the accolade of true high-definition. Both systems have been tested only by computer simulation, but hardware for transmitting and receiving their signals will be ready before the end of '88, it is said, and over-the-air testing is targeted for next year.

The bulk of the funding for ACTV, which has been developed over a number of years, had been provided by RCA, when the David Sarnoff Research Center was RCA's laboratories. When General Electric bought RCA, it turned the labs over to SRI International but provided continuing funds for research under a five-year contract. The specific funding for ACTV currently is being provided by RCA Consumer Electronics, now owned by the Thomson organization of France, and by NBC.

A considerable amount has already

D. Joseph Donahue



RCA Consumer Electronics v.p. shows new look in TV receivers promised by Advanced Compatible TV system.



Ikegami TV camera

been spent on developing ACTV. Michael Sherlock, president for operations and technical services at NBC, put the figure last year at \$45 million. While the research center has been seeking moral support for its system via a number of presentations, RCA and NBC are apparently looking for additional funding from outside sources. How far this has gone is difficult to determine at this point. But Sherlock said another \$30 million would be required to finish developing ACTV and implied that the research center would get the money.

Apparently launched with adequate funding is the Advanced Television Test Center (ATTC) in Washington, originally set up by the NAB but subsequently expanded to include the three major TV networks, PBS, the Association of Independent Television Stations (INTV) and the Association of

Maximum Service Telecasters (MST). Out of this combine has come a series of pledges which add to \$3.5 million. This is made up of contributions of \$700,000 from each of the three networks, \$700,000 from the NAB and \$700,000 from the members of INTV and MST. Contributions in kind or facilities are expected from PBS. The test center, which at this point is an idea rather than a place, is currently looking for an executive director. This is being undertaken by a committee headed by John Abel, NAB executive vice president, operations. Abel was named by Joel Chaseman, chairman of the newly-constituted ATTC board and chairman/CEO of the Post-News Stations. Chaseman, along with Thomas Cookerly, executive vice president of Allbritton Communications Co., is credited with bringing together the networks and associations into the funding pool. □

A media service alliance?

Agree image needs polish; common code debated

By **GEORGE SWISSELM**

Though the major media services have come a long way since the early days of television and their own industry, the recent indictment of a media broker and three salesmen for New York's WNYW(TV) throws the spotlight one more time on the image of companies in the business as wheelers and dealers.

In the face of general badmouthing by agencies, there's long been talk among media service leaders about forming an association with a code of standard practices in an effort to polish their image and "get more respect." But it has yet to happen.

At Time Buying Services, executive vice president Jack Caplan believes an association with a standard code of procedures in such areas as fully documented post analyses and full disclosure of how clients' money is spent should help increase industry acceptance.

Caplan says, "With some agency people still talking about the way a couple of questionable operators ran their companies back in the '60s and trying to spread the implication that most services are still run that way today, an association that could say its members adhere to such procedures as providing post analyses and making all affidavits available to clients should help add credibility to our business."

Time not ripe?

Allen Bohbot, president of Bohbot & Cohn, is "all in favor of trying to put together an association," but adds, "I think it would be difficult. I could count on the fingers of maybe one-and-a-half hands the number of full service media companies that offer real research-backed planning and computerized post buys along with their buying—and who could honestly say they live up to the practices we're talking about. I think a lot of credit for there being even five or six companies that fit that description goes to Dennis Holt and Western International Media. On the other hand, when and if these five companies grow to 25, then we'll be ready for an association."

Jim LaMarca, chairman and president of The LaMarca Group, agrees that an association could "help upgrade the perception some people have of our business. But I think such an

association could add still more to our stature if it could be formed as our own division of the 4As."

He explains, "Essentially, 4A's members do two things: create the advertising messages, and, two, place those messages where consumers can see and hear them. Media services concentrate on the second job. Creative shops concentrate on the first. There's no problem about 4A's membership for creative shops with no media department, so why should there be a question about admitting media services with no creative department? The fact is a lot of 4A's members are clients of media services themselves, and appreciate the job we do for them."

But the head of one of the majors, who prefers anonymity, opposes being part of an association "because we've worked too hard building a good reputation. We don't want to lend our credibility to some of these other operators. Fifteen years ago there were some people in this business with rather questionable reputations, and today there are still people fooling around doing things that might be all right for them, but not all right for us. We see no reason to get into bed with them and be identified with them."

In Chicago, Roger Casty, executive vice president at CPM, Inc. would "Personally like to see a set of operating guidelines recommending how this business should be run. But at the same time, I wonder how such guidelines

could be policed and enforced, short of throwing a member out of the club. I think most people would agree to some of the rules but other rules might be harder for everyone to go along with."

Mike Kubin, executive vice president, Corinthian Communications, also believes "It's a good idea, if it can be done. There's much to be gained. I'd like to see the strained relations between our industry and the agencies take a turn for the better. If we had an association, maybe a delegation could sit down with a delegation from the 4A's and try to change the perception of agency people who think we're a bunch of hired guns trying to steal their clients."

To that idea, TBS's Caplan counters, "So many advertisers today are concerned about the rising costs of media and want their media handled by experienced professionals, there's no need to kidnap anyone else's clients. There's enough business out there for all of us. We don't need an association to find out who has which clients; we need it to get agreement to follow a set of policies and rules that would widen recognition throughout the advertising community of the legitimacy many of our companies have already earned. And I'd like to see that association make things even more open by inviting speakers from advertisers and agencies."

Another man "very much in favor of an association" is Don Miller, president of Media General Broadcast Ser-

Don Miller



"In at least some cases, the competition seems to be just too cutthroat to permit some of our colleagues to trust each other enough."



Mike Kubin

vices. "If I had time and felt there was enough real interest, I'd actively promote an association like the Proprietary [drug] Association—not just a club people pay dues to that throws a convention in Hawaii once a year."

Miller explains: "The Proprietary Association was formed around the turn of the century, back when medicine men were still peddling 'guaranteed cancer cures' out of the back of a wagon that would sneak out of town the same night. So legitimate companies like Bristol-Myers, American Home Products and Vick Chemical decided if they were going to gain the respect of the public and the medical profession they were going to have to put together a strong code of ethics, and everyone they let into the association was really going to have to live by it. And today they still do. That's the kind of association we should have."

On the other hand, Hal Katz, executive vice president at Vitt Media International says, "We'd support an association but not one with a list of procedures that would cut down the flexibility of the many ways we do business. We do business differently, depending on what each different client wants."

Katz explains, "We could easily live with a promise to provide post analysis because we do this anyway. But not every client wants full disclosure. We tried that years ago and it backfired and cost the client more money."

He describes a typical case in which the agency had been paying \$300 a spot for news on a certain station and Vitt was paying \$200. "But when we disclosed, the client told the agency, and the agency complained to the station. But instead of giving it to the agency

"I'd like to see the strained relations between our industry and the agencies take a turn for the better."

for \$200, the station raised the price to us, and we had to pay \$300 from that point forward. We could no longer get the client a deal on the stations that agency was buying from. So much for full disclosure."

LaMarca has an acronym all ready for an association: "AIMS—for Association of Independent Media Services." And he figures it would "probably be best if it were headed by a person brought in from outside our ranks, perhaps a retired top agency executive with stature in his own industry who wouldn't be carrying the extra baggage of having to also serve as spokesman for his own business."

Jim LaMarca



"I've wondered why we're one of the few industries without an association, and maybe it's because our business is still too entrepreneurial."

LaMarca adds, "I've wondered why we're one of the few industries without an association, and maybe it's because our business is still too entrepreneurial. Maybe the people who run services are too individualistic. It may be that any industry has to reach a certain level of maturity and have time to settle in before it's ready to form an association."

Similarly Corinthian's Kubin believes it may be no easy thing for media services to get together "because almost all the major players share the same common traits—among them, being extremely individualistic people who thrive on their autonomy and who tend to be highly suspicious of their competitors. Some probably see themselves as media cowboys and wouldn't want to tie themselves up in any set of rules that could rein in their freedom of action."

Kubin points, for example, to full disclosure, noting, "Standing in the way of that are the agreements some of the services have with stations *not* to divulge the rates we get."

Vitt's Katz also observes that a set of standard practices could be difficult for everyone to follow "because many of the companies that call themselves media services are such different kinds of businesses."

He explains, "Some are full-service media departments. But others are essentially barter houses, still others are big in program syndication, and some are really advertising agencies because they have writers and artists and producers on staff who can make commercials, along with their planners and buyers and research people."



Jack Caplan

TBS's Caplan says one factor standing in the way of an association is that "Most of the founders grew up in the '60s and early '70s in an era of such intense competition, they were afraid they might talk in their sleep and someone might find out who their clients were and steal them." He adds that the intensity of competition "extended especially to the ability to save clients money: They wanted to keep as quiet as possible about the tactics they used to do this."

Setting things straight

Media General's Miller observes, "Companies in other lines of work compete hard, too, but nevertheless manage to sit down together to form mutually beneficial groups. But I've talked to people at some of the other major entities in our business about the possibility of coming together and found too few who like each other enough to be willing to do it."

"In at least some cases, the competition seems to be just too cutthroat to permit some of our colleagues to trust each other enough."

Vitt's Katz says, "Aside from any mandatory list of procedures to follow, we like the idea because there's a lot an association could do for us. It could publicize how many clients of major agencies use media services and publi-

"We don't need an association to find out who has which clients; we need it to get agreement to follow a set of policies and rules ..."

cize the reasons for this in terms of solid client benefits. And when the agencies claim services are somehow sleazy, an association could draw attention to the way agencies traditionally underdeliver on a post analysis and how many agencies don't even bother to provide post analyses."

Katz further observes, "Services get a bad rap from the 4A's even though 65% of 4A's members have used media services, and even though most of the top 10 4A's agencies own media services in Britain or Europe."

Katz adds another reason the services have yet to join hands: "We're a young industry. Most are still run by the people who started them. Vitt is one of the few with a second-generation management. But it's been so competitive, you'd have a rough time getting all those original founders together in the same room. But as the industry matures to the point where most have transferred management to a second generation, I think it would then be a lot easier to get together." He recalls, "Years ago when the 4A's was formed, agencies were competitive, too. But they had at least one point of commonality: They all based their compensation on the standard 15% commission. But today even that is no longer true. Today many agencies operate almost as differently from each other as most media services." □

Real togetherness among buying services overseas

Not only do media services overseas get along with each other and form and join their own associations; they even get along with the full-service agencies so well that it's not uncommon for agencies and services to band together as negotiating consortiums for the sake of greater clout, says Matthew Bryant, president, U.S.A. at Media Buying Services International.

The way Bryant sees it, "If broadcast group owners can now acquire more stations and negotiate as larger groups with buyers and program syndicators, or Time Inc. can negotiate a 'MaxPlan' covering every magazine it publishes, it's only logical that buying entities should be able to join forces in order to sit across the bargaining table backed by equally impressive resources. They do this in the U.K., they do it in Europe and they do it in Australia," he says. "And it's often the media service that acts as lead negotiator for a group of two or more advertising agencies."

Examples. As examples of how services overseas "have developed much farther than we have here," Bryant estimates that the top three services in France probably handle 60% of French television billing and that the largest TV biller in Germany, HMS Media, "bills about 20% more than BBDO, the Number 2 biller there. In Australia our affiliate Merchant & Partners is one of the biggest broadcast billers, and in the U.K. I'd say media services are responsible for about 40% of television placement."

In Britain, adds Bryant, "There are at least 15 strong media services, most are members of the Association of Media Independents, and to become a member, a service must maintain an outstanding reputation." He says each AMI member submits its accounts to an outside independent accounting firm, though no member sees the other's books. The accounting firm keeps each service's finances confidential, reporting to the association only if they unearth evidence of foul play.

"It's about time we did the same here in the U.S.," says Bryant. "The leading services here put a tremendous effort into growing this business, and if we want it to continue to grow it's high time the fast buck operators were weeded out."

WNYW out-Foxes them all

'Nothing like this has ever existed before'

By JACK LOFTUS

It began life in 1944, one of the earliest television stations in the country, and behind WCBS-TV and WNBC-TV (both of which were off to a three-year head start), it became the third network-owned station in New York. Ten years later the station ended its network connection with the demise of the DuMont Network, and for the next three decades sailed on as the flagship of the Metromedia independent fleet.

Today WNYW(TV) has evolved into what its new general manager Carolyn Wall calls "a hybrid station," still the leading independent in New York City, but an outlet now owned and operated by a network—Fox, itself under new management, Rupert Murdoch.

In a way, WNYW has come full circle. It started out as part of the DuMont Network, which failed in competition against ABC for a third-network position and went belly up in 1955. Like DuMont, today Fox finds itself struggling against three networks, its position perhaps no more secure considering the major dollars to be spent and the advertising revenue needed to keep a full or, in Fox's case, even partial network on an even keel.

Yet times and circumstances certainly have changed since DuMont,

many of them in Fox's favor.

■ Cable and home video have severely eroded the big three networks' share of audience, a trend which surely will continue, making ABC, CBS and NBC no longer the major domos they once were.

■ Syndicators have proven that ad-hoc networks can work, sometimes.

■ Twentieth Century Fox certainly is no novice when it comes to producing shows, distributing them and making money. In fact, two Fox-distributed shows, *America's Most Wanted* and *A Current Affair* (the latter produced by WNYW), are enjoying success outside the network in syndication.

A fourth network

As a result, Wall no longer sees WNYW as an independent in competition against MCA's WWOR-TV or Tribune's WPIX(TV). Instead Wall looks at her station as the fourth network station in the market, and there are days when the Fox station gives the other network stations a run for their money.

"I don't think anything like this has ever existed before," says Wall, who joined WNYW last year from Murdoch Magazines where she was executive vice president responsible for all consumer and business publications.

And how did she find the transition? "I walked in thinking of television as a mass medium," she says. "But in reality it's a segmented business, targeting specific audiences."

With the emphasis more on the target than the mass, WNYW has reorganized its staff, put more zip into its locally produced programming while at the same time trying to forge a stronger identity for itself in a community in



which it's already quite well known (it's been *the* leading independent for years).

On the staff side, Ian Rae, a veteran from Murdoch's News Corporation, joined the station as vice president and news director and also serves as executive producer of *A Current Affair*, a news feature magazine program that's

Carolyn Wall



"I walked in thinking of television as a mass medium. But in reality it's a segmented business, targeting specific audiences."



And addition to the station is Peter Temple, veteran station executive with CBS and most recently senior vice president of Lorimar Syndication.

Peter Temple

become the station's pride and joy.

Another change is the addition of Peter Temple, a veteran station executive at CBS and most recently senior vice president of Lorimar Syndication. Temple is vice president and station manager.

The result is that Wall has a solid team on both the station and news side. And the news side already has begun to pay solid dividends.

Rae has transformed *A Current Affair* into a kind of tabloid news magazine that New Yorkers seem to love, even more than WNBC.

Instead of hiding the show, WNYW puts its local news magazine show up against the toughest competition in town at 7:30 p.m. While the show runs third behind *Wheel of Fortune* on WCBS and *Hollywood Squares* on WABC, it's trouncing WNBC's check-board lineup and picking up strength every month.

In March 1987, for example, *Current Affair*, posted a respectable 8 rating, 12 share in the Nielsen households, went up to a 9/14 in last February's sweeps and nudged up again in March to a 9/15. It's comfortably ahead of *Barney Miller* on WWOR and the news on WPIX.

And Rae is delighted. "What makes the show so attractive is that it's so unpredictable, it's charged with human emotion. It focuses on the people, not always issues."

With eight crews roaming all over the country, *Current Affair* has become something much more than a locally-

produced New York magazine show about people getting mugged on New York subways.

"This show is hot," says Joseph Greene, senior vice president, sales development for Fox Television Syndication. Fox began aggressively selling the show in syndication last November and now has more than 60 stations signed on, says Greene.

The show has caught on so quickly,

Rae has transformed "A Current Affair" into a kind of tabloid news magazine that New Yorkers seem to love.

according to Greene, that "stations are sending us stories and story ideas . . . I mean it's getting like *60 Minutes*, tips are coming in from everywhere. We're being inundated."

Not surprisingly, the all-cash show will hold back two 30-second slots for barter next season.

Rae and company also will be heading to the Republican and Democratic conventions this summer to file spot news reports to the Fox Network stations. Like ABC, CBS and NBC, the Fox team will have a sky booth as well. Also, Rae says, *A Current Affair* will be at the conventions.

7 p.m. news

WNYW's half-hour news at 7 p.m. is no slouch either. In fact, for the March Nielsen household ratings, the Fox news ran about even with *NBC Nightly News with Tom Brokaw*. "This is a first for us," boasts Wall. "It's a wonderful accomplishment."

In fact, in the young 18-49 demographic, WNYW is more than holding its own against its network rivals, and in this category its news ties both the *CBS Evening News with Dan Rather* and NBC.

For the past 20 years, WNYW has carved out a winner for itself with a 10-11 weeknight newscast.

Its 6/10 numbers put the station comfortably ahead of WWOR's newscast and slightly ahead of the movie on WPIX, again according to March Nielsens. WNYW's share was up about a point from the same time last year, an-

Ian Rae





"The D. J. Kat Show"

This a-little-local, a-little-cartoon show jumped to a 5.1/19 in the March Nielsens.

other good sign for the station.

At 11 p.m., WNYW is able to keep up the pressure with *Mash*, which cleans up with a 6.5 rating, 13 share.

'Most Wanted'

If *A Current Affair* has been WNYW's most successful export, clearly *America's Most Wanted* has been the station's most successful import from the Fox Network, running 8-8:30 on Sunday nights.

On April 10, *Most Wanted* posted a 7.2/11 in New York and grew to a 9.2/16 locally on April 17. "It's incredible, absolutely incredible," says Wall.

In its first 10 weeks on the air, the program has led to the capture of six fugitives. The show gives information about wanted criminals and uses actors to recreate their crimes.

In its first national exposure on the Fox Network on April 10, *America's Most Wanted* posted a 4.8/8, almost a full rating point better than *Werewolf*, the show it replaced. On April 17, the

show posted a 7.6/13 nationally.

The other Fox show on Sunday, *21 Jump Street*, is also bringing in good numbers for WNYW.

Fox's decision to expand its Sunday network lineup by a half-hour, from 7-10:30, has lifted WNYW out of the "independent" category and into the network arena where—at least in March—it's running neck and neck with WABC.

Looking at the March Nielsen household numbers, the 7-10:30 Fox schedule in New York on Sunday posts a 9.8 rating, 15 share. WABC's numbers for the same period were 10.2/15. WPIX is further down the line with a 4.4/7, and WWOR comes in with a 3.6/5.

Another way to see the Fox influence on WNYW is to look at the March 1987 Sunday primetime numbers, when the station could only muster a 4.9 rating and a 7 share for the evening. While the news and the Fox network schedule have captured the limelight for WNYW, the station's picking up a bigger children's audience with *The D. J.*

Kat Show, which runs Sunday morning 9-10. This a-little-local, a-little-cartoon show featuring Gary Dazey was a midseason entry which pulled in a 3.6/14 in the February book, but jumped to a 5.1/19 in the March Nielsens.

The station also has jumped on the For Kids' Sake campaign, a year long effort led by Group W. Wall says that WNYW's local angle appears under the banner "Drop Everything and Read." This campaign encourages parents to read 15 minutes a day to their children.

"We see this as a long-term obligation," says Wall. "We tell the audience to turn off the TV set—we'll be here when you get back—and read to your child." Not too many stations would encourage viewers to turn the set off. But the station seems anxious to try new things.

"We're breaking out of the old independent station mold into a full-fledged network affiliate," says Wall. "We're an O&O but with a greater percentage of locally produced programming. I look at it as a new journey." □

Wall, I., commissions subway poster campaign



Joining Group W's For Kids' Sake campaign, WNYW says, "Drop everything and read."

Viewpoints

Werner K. Hartenberger



Partner, Dow, Lohnes & Albertson, Washington. Hartenberger is a former Federal Communications Commission general counsel. As partner in a communications law firm, he counsels the firm's broadcast clients on corporate strategies, operational matters and public policy analysis.

Will HDTV developments leave local broadcasters standing out in the cold?

The face of television is changing. Its image will be sharper, wider, with more vivid color and digital stereo sound fidelity. Although a few skeptics carp that it is a "technology looking for a market," informed observers agree that high definition television is the video technology of the future. Those who have seen HDTV are favorably impressed, comparing HDTV resolution quality to that of 35mm film. The most pressing question, however, is not whether HDTV will be attractive to American consumers; it almost certainly will be. Rather, it is whether local television broadcasters will participate in the delivery of HDTV to the home.

Local broadcasters face a very real prospect of being left out of the HDTV picture. Foreign competition already has an enormous headstart in the development of HDTV, and that technology is not designed for local broadcasters' use.

The Japan Broadcast Corporation (NHK), after 20 years and hundreds of millions of dollars in research, has developed an HDTV system called Muse. The Muse picture (with about 650 test pattern lines of resolution) is significantly better than the off-air picture now available to American consumers on their NTSC television receivers (with about 250 lines of resolution).

Muse is the only tested and operational HDTV transmission system, and will be introduced in Japan and this country in 1990. Local U.S. broadcast stations, however, cannot carry the Muse system for two reasons. First, the 9 MHz-wide Muse signal cannot be squeezed into the 6 MHz-wide channels allocated by the FCC to local television broadcasters. Second, the Muse signal is not "compatible" with, and, therefore cannot be viewed on, the NTSC television receivers used by viewers of terrestrial television signals. Frequency constraints do not similarly foreclose local broadcasters' video marketplace competitors (cable,

VCRs, videodiscs and satellite programmers) from using the Muse system, although consumers would have to purchase a separate Muse-type receiver or "black box" converter to view HDTV programs. It is widely assumed that Muse HDTV programming will be available to consumers in this country initially on videocassette and videodisc, and eventually by satellite and cable delivery systems.

Local television broadcasters are not likely to participate in HDTV unless they overcome the obstacles of receiver compatibility and frequency limitation. Efforts are now underway to develop a single HDTV system compatible with existing NTSC television receiver standards.

These various proposals, however, are still early in their development and require much more testing before it can be determined whether they are suitable for use by local broadcasters as HDTV alternatives to Muse.

That raises the second major obstacle to local broadcasters' participation in HDTV: The transmission of HDTV by local broadcasters may require more than the current 6 MHz-wide channels. The UHF frequency band contains what may be the only remaining spectrum which could be used for HDTV, and a pending FCC proposal to reallocate UHF spectrum to land mobile radio users jeopardizes local broadcasters' use of that spectrum for HDTV.

Some encouragement

Several recent FCC actions, however, have encouraged broadcasters. First, in response to a request from more than 50 broadcast companies and major industry trade associations, the commission issued a *Notice of Inquiry* to examine "advanced television systems" (ATV) and announced the formation of a blue-ribbon ATV advisory committee consisting of leaders from the broadcast, cable, program production and electronics industries.

The advisory committee has been organized into advisory subcommittees and working parties which are meeting regularly to establish standards for testing and evaluation of HDTV systems. A steering subcommittee report is expected by May 17. The work of the full ATV advisory committee is expected to be completed within two years.

Broadcasters are also encouraged by the commission's announcement that it would postpone consideration of its proposal to reallocate UHF spectrum until the ATV advisory committee releases its initial report later this year.

The future of local television broadcasting, particularly in today's marketplace of video entertainment competitors, rides on the outcome of the FCC's HDTV proceeding. Viewers must not be forced to choose between high-definition pictures available from broadcasting's competitors and a lesser-quality picture on local television. HDTV is a public service issue, perhaps unlike any other in recent memory, that should mobilize the television industry's major trade associations as well as individual stations to work together for the development of a local television broadcast HDTV system.

Programming

Syndication market called 'brutal' as credibility gap surfaces; stations tight

The syndication marketplace may have hit a new low, with syndicators desperate to get a new first-run show on the air. One major syndicator is characterizing the arena as "brutal," and another strongly believes that cable buyers will grab the lion's share of product down the road unless stations begin to increase their buying posture on syndicated product. One or two other syndicators canvassed took a brighter, but qualified, approach to business today.

One of the major factors in the pessimism is that a "tremendous credibility gap" has been created by overzealous syndicators who are erroneously de-

A tremendous credibility gap has been created by overzealous syndicators

claring that their new first-run projects have reached the go level for the fall. According to one of the major suppliers, who preferred anonymity, many people are saying their shows are a go when they are not. (TV/RADIO AGE, April 18.) "They are taking shots with the third or fourth independent in the market, and maintaining they have the market cleared. Their chances of success for the show are nil.

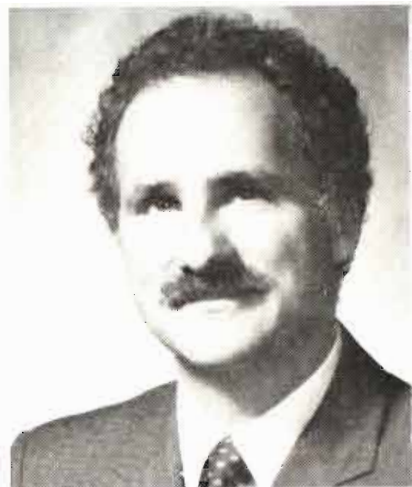
"Even if the syndicator had the best stations, such as in the case of *Wil Shriner*, which is going off, how could a marginal show do well with second-rate stations?"

While Shelly Schwab, president of MCA TV Enterprises, says the marketplace is not "brutal," he calls it tough, "although it was tough last year also.



Shelly Schwab

Stations are being very selective in programming. We experienced our best year last year in a difficult marketplace, when we had seven series on the air. But I think we will have a better year this coming one. We have already firmed seven series, so we see opportunities even in a marketplace like this. But it is a very, very tough marketplace.



Henry Siegel

Credibility. When it comes to credibility, Schwab says MCA and other similar companies are in a different boat. "We benefit in a tight and difficult marketplace because what a station fears most is committing to a show and then in May or June being told there aren't enough clearances to make the show a go. Then the station has to go back in the marketplace, and what is left are generally the weaker shows.

But we have the reputation for launching most of the shows we bring into the marketplace. And I don't think you will find companies such as ourselves and Paramount and Lorimar making go announcements and then pulling them back. We all have had disappointments, but we announced right off that these shows are not available. But others, after there is a failure, say the show is coming back the next season. But they never do."

Unless stations come back with a roar, cable will become a big buying source, says Ranck.

"Also holding back the marketplace is that a lot of stations are still running programming they own. This is because a lot has to do with the fact that first-run programs in general are more successful and the success ratio is much better than it has been."

Henry Siegel, chairman of the board and president at LBS Communications, says the clearance situation has to do with competition. "The reason that syndicators have to go to the second or third station in the marketplace is because there is so much product out there. It's ludicrous for example, how many game shows are in the marketplace at this time. I can't see how everyone can be in a go position."

Also creating a "down" atmosphere is that a lot of stations are hurting, he continues. "If you were to call stations around the country, they will tell you

Two advertisers, Group W in 'Cosby' lead; Viacom 32.5% distribution fee

Procter & Gamble, General Mills and Group W are the leading contenders to get the barter minutes of *The Cosby Show* reruns, according to an authoritative source. The minimum bidding price for *Cosby* was \$45,000 per 30 for a three-and-a-half-year commitment, with \$55,000 reserved for one unit in the block of 10 for one year. If the average price winds up as \$50,000 per 30, the total take on the series would be about \$21 million.

Meanwhile, in its financial report filed with the SEC, Viacom notes the company has licensed *Cosby* to about 166 stations in the U.S., for a total amount equivalent to approximately \$4,128,000 per episode, plus barter revenue.

Further, according to the report for the fiscal year ended Dec. 31, 1987, Viacom expects the one minute of barter time during the first 52 and/or first 182 weeks of syndicated broadcasts to be sold for about \$60 million, "which amount would be received during 1988 but would be subject to adjustment in future years. The company is entitled to a distribution fee of 32.5% of *The Cosby Show* license fees and commercial time proceeds and recoupment of out-of-pocket distribution expenses." That's the first time that Viacom officially has made public its distribution fee arrangement on *Cosby* reruns.

that to date 1988 has been a major disappointment as far as revenues are concerned. They are not getting the ad dollars. One of the reasons is because there are too many alternatives to free-TV that are available to viewers. There is a general digging in on the part of stations.

"It's dangerous when stations pull back against the competition in buying of shows, and it becomes difficult to get the audience back because of their unwillingness to spend money on shows."

Better. On the other hand, John Ranck, executive vice president, station sales at Orbis Communications, feels the market is slightly better than it was a year ago, "although I can't prove it." In the case of one of its shows, *Public People, Private Lives*, he notes, clearances have been very good at this point. "We still have a lot of markets we want to add, but the quality of the lineup and the reception of it have been quite good. However, I want to point out that it is a once-per-week hour show so may not be representative of the product-buying climate by stations.

"We still are faced with stations wanting to amortize the last run of a *I Love Lucy* before they buy something else. However, I think we are finding

that theory is being somewhat tempered with the realization that you can only amortize so much and that one of these days you will wake up noticing you have no viewers but that you are well-amortized. All in all, I don't see stations loosening up their purse strings on buying unknown product."



John Ranck

The syndicator who spoke without attribution notes it's an ordeal to get stations in line and to make good deals. Stations are negotiating down to the bare bones. "While we are getting fair deals because they want our show, they also know that if they pass, there are 20 other syndicators that are willing to make a barter-only deal just to get on the board. Several shows are trying to

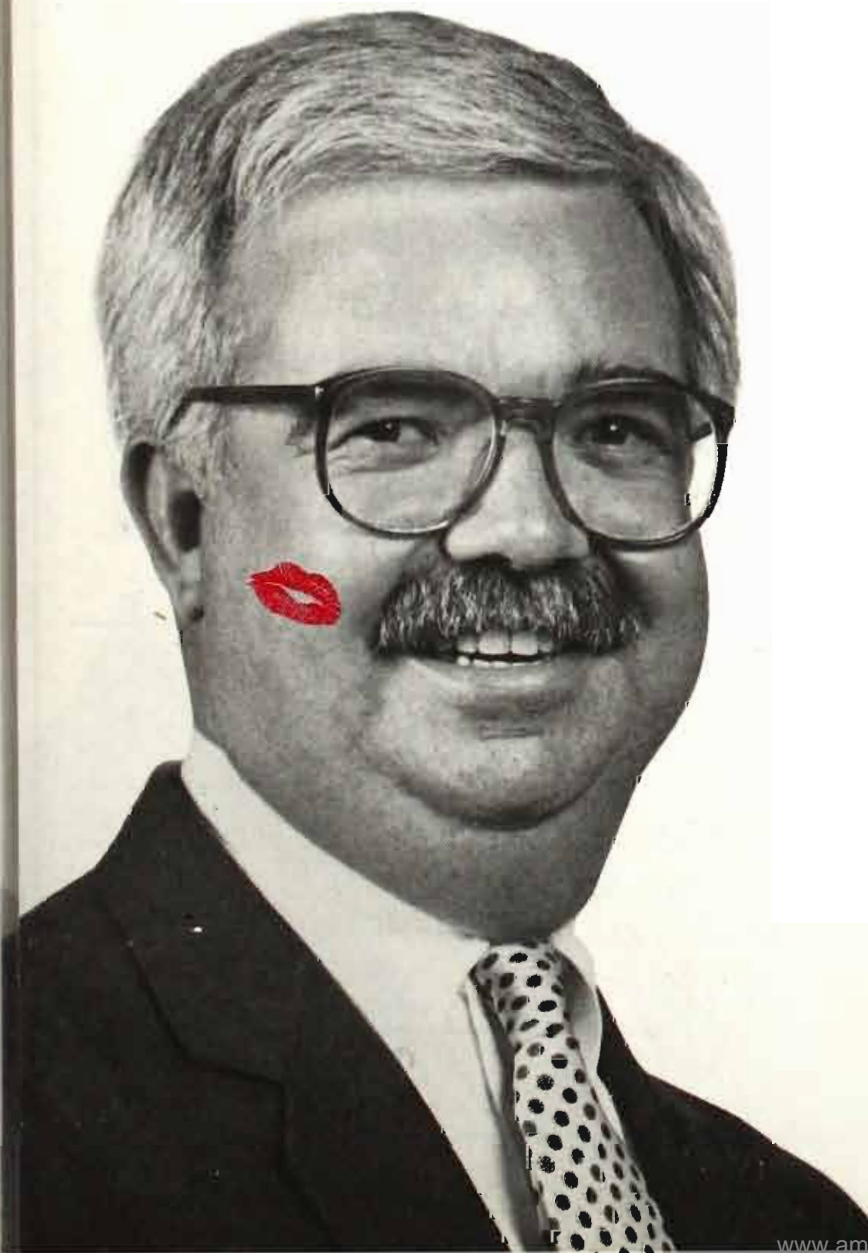
hold the line, but most are compromising, which again hurts the industry. I don't fault them; they have their own agenda to address."

Interestingly, Ranck at Orbis sees alternative buyers such as cable networks becoming heavier purchasers of shows unless the commercial stations change their ways. "I detect that unless stations come back with a roar on purchasing of product, cable, such as USA, Lifetime and Arts & Entertainment, will become a bigger and bigger stop for those of us who sell programs. Another year or two of stations sitting on their hands, or charging out to buy only hits, could ultimately make stations almost irrelevant in the mix.

"Producers and syndicators going back to the same normal sources time and again and coming back empty is too risky, so they have to go somewhere else. The whole chain has to go somewhere to get produced and get on the air."

But Siegel sees cable as the last frontier for selling shows. "That's when you are really in a desperate situation. And you're getting almost a dollar-a-holler in CPMs from advertisers. When you get into that, you are practically giving the show away."

On the ad sales end, Siegel says, the syndication marketplace is not strong



San Diego Loves
Sweethearts

Don Lundy, Program Director; KGTV-TV10, San Diego

overall. There are three issues involved: the people meter situation regarding network children's viewing, which shows a decrease; the writer's strike; and the question of when season will start. "The networks, of course, determine much of the pricing for us. And we're waiting for the second shoe to

drop to some degree. The way we see it, the networks realize it will be a tough season and that the business may not be as strong as they hoped. On the other hand, they may say they are the only game in town and won't drop prices.

"We are not panicking. We have strong programming, such as *Holly-*

wood Squares, *Family Feud* and *A Current Affair*, plus kid programming like *The Real Ghostbusters*. The concern should be with smaller syndicators which are in the marginal area, as pointed out in TV/RADIO AGE [April 18], who know they may get bought last or not at all."—**Robert Sobel.**

NATPE first-run syndicated shows: Update on status

The list of first-run syndicated shows introduced at NATPE has not gotten any slimmer so far as "active" programs are concerned has not gotten slimmer. In fact, the number has increased, while several continue to be in the question-mark status. As of presstime, about 50 were still in the "go" mode, while the remaining 35 or so

were still up in the air so far as productions are involved. Only fifteen or so have gone down the drain, since TV/RADIO AGE's previous listing in the March 21 issue.

Some of the announced go's continue to have less than the mandatory number of clearances for the show to be a go, about 65-70%, a major reason for

the increase, but as TV/RADIO AGE pointed out in a story on Aug. 3, 1987, syndicators are quick to push the go button regardless of clearance levels.

Updates on the "active" programs will continue in following issues. The first number on the list under terms reflects national time for sale, the second, local. Each + equals 30 seconds.

First-run half-hour strips (fall 1988)

Program	Distributor	Terms	Stations	Top 10	% of U.S.	Go/No Go
Body by Jake	Samuel Goldwyn	B(3/4)	45	9	60	Go
Family Feud	LBS	C++	94	8	70	Go
Family Medical Center	Lorimar	C++	64	3	52	?
Gong Show	Barris Program Sales	C++	53	8	61	Go
Group I Medical	MGM/UA	C+	65	9	64	Go
Improv Tonight	Peregrine	B(2+/4)	35	7	36	Go
It's a Living	Lorimar	C	109	8	68	Go
Leave It To Beaver (new)	Hal Roach	C	27	2	N.A.	?
Liars Club	Four Star	B	52	5	40	?
Mama's Family*	Lorimar	C	117	8	71	Go
On Trial	Republic	C++	44	10	59	Go
Puttin' on Hits	MCA	C	N.A.	N.A.	N.A.	?
Puzzle Pix	M&M Synd.	C	16	0	N.A.	?
Queen for a Day	Fries	C++	36	8	45	Go
Relatively Speaking	Select Media	C++	47	6	45	Go
Small Wonder*	20th Fox	C	126	10	85	Go
Sweethearts	Multimedia	C++	74	8	60	Go
StarTalk	Multimedia	B	15	1	N.A.	?
The Street	MCA	C++	N.A.	4	N.A.	?
Triple Threat	TeleTrib	C++	24	3	30	?
Trivial Pursuit	Worldvision	C+	N.A.	1	N.A.	?
USA Today	GTG	C++	127	9	85	Go
Who's Baby?	Taffner	C++	N.A.	N.A.	N.A.	?
Wipeout	Paramount	C++	70	8	60	?

* = fall 1989

First-run hour strips (fall '88)

Program	Distributor	Terms	Stations	Top 10	% of U.S.	Go/No Go
Good Company	Group W	C++++	23	0	13	?
Liddy	All American	C	30	5	40+	?
Live with Regis & Kathie Lee	Buena Vista	C++	120	7	75	Go
Star Trek	Paramount	C	115	10	91	Go

(Continued on page 73)

PROGRAMMING

First-run half-hour weekly (fall '88)

Program	Distributor	Terms	Stations	Top 10	% of U.S.	Go/No Go
Candid Camera	Blair	B(3/3.5)	N.A.	N.A.	20	?
Celebrity Bowling	USTV	B(3/3+)	10	4	15	?
Charles in Charge**	MCA	B(3/4)	N.A.	N.A.	N.A.	Go
Crimes of the Century	Casablanca IV	B(3/4)	N.A.	8	60	Go
Golden Greats	TeleTrib	B(3+/3+)	N.A.	N.A.	N.A.	?
Great Escape	Genesis	B(3/3.5)	N.A.	N.A.	N.A.	?
Hollywood Countdown	All American	B(2.5/3.5)	10	4	15%	?
Learning Ropes	Action Media	B(3/3+)	54	7	63	Go
Life's Embarrassing Moments	Group W	B(2.5/4)	N.A.	N.A.	N.A.	?
Monsters	TeleTrib	B(3+/3+)	N.A.	N.A.	N.A.	?
Mr. Belvedere*	20th Fox	C	72	9	64	Go
Munsters Today	MCA	B(3/4)	N.A.	9	70	Go
My Secret Identity	MCA	C+++	N.A.	7	55	?
New Generation	Fries	B(3/3.5)	36	6	25	?
Punky Brewster**	Columbia	B(3/4)	N.A.	N.A.	N.A.	Go
Secret World	Turner	C	N.A.	N.A.	N.A.	Go
Starting From Scratch	Worldvision	B(3/3+)	85	10	80	Go
Tiko, Pride of Rockies	ITC	B(3/3+)	25	4	35	?
Twilight Zone	MGM/UA	B(3/3+)	85	9	69	Go
Webster**	Paramount	C	134	10	88	Go
World Class Women	Select Media	B(2+/4)	64	7	56	Go
World of Guinness Records**	Peregrine	B(2+/4)	N.A.	8	N.A.	Go

* = fall 1989. ** = new episodes. *** = available May 30.

(Continued on page 74)



Mike Seagly, Program/Operations Manager, WZZM-TV, Grand Rapids

PROGRAMMING

Childrens—Live Action (fall '88)

Program	Distributor	Terms	Stations	Top 10	% of U.S.	Go/No Go
Dr. Fad	Fox/Lorber	B(2/4)	14	6	30	Go
Finders, Keepers	Viacom	B(5/1.5)	61	10	70	Go
Footlight Follies	Peregrine	B(2+1/4)	N.A.	N.A.	N.A.	?
Fun House	Lorimar	B(2+1/4)	82	9	77	Go
Slime Time/Treasure Hall	Access Synd.	N.A.	57	7	65	Go
Superboy	Viacom	B(3/3+)	60	9	65	Go

First-run hour weekly (fall '88)

Program	Distributor	Terms	Stations	Top 10	% of U.S.	Go/No Go
Fairie Tale Theatre	Silverbach/Lazarus	C	23	7	35	Go
Freddy's Nightmares	Lorimar	B(6/6)	100	8	68	Go
Latin Connection	All American	B(5/7)	8	3	20	?
Original Vaudeville Game	Firestone-Cohen	B(6/7)	12	3	25	?
Portrait of Soviet Union	Turner	B(5/6½)	N.A.	N.A.	N.A.	Go
Public People, Private Lives	Orbis	B(5/7)	70	5	66	Go
USA Weekend	GTG	B(5/7)(?)	127	9	85	Go
War of the Worlds	Paramount	B(5+1/6+)	140	10	89	Go

First-run cartoons (fall '88 & '89)

Program	Distributor	Terms	Stations	Top 10	% of U.S.	Go/No Go
Alvin & the Chipmunks	Lorimar	B(2+1/3+)	112	10	84	Go
Animated Classics	Taffner	C	N.A.	N.A.	N.A.	?
Bionic 6**	MCA	B(?)	N.A.	N.A.	N.A.	Go
Bugsburg*	Group W	B(2+1/3+)	40	4	34	?
Camp Malibu	Access	B(2+1/4)	57	7	65	?
Care Bears	SFM	B(2.5/4.5)	71	9	65	Go
Chip-N-Dale*	Buena Vista	B(3/3)	103	9	83	Go
Cops	Claster	B(2/)	75	10	81.5	Go
Denver the Last Dinosaur	World Events	B(2+1/3+)	35	9	50%	Go
Gumby	Lorimar	B(2/4)	82	10	70	Go

* = fall 1989. ** = new episodes.

First-run cartoons (fall '88 & '89)

Program	Distributor	Terms	Stations	Top 10	% of U.S.	Go/No Go
Marvel Universe	New World	B(2/4+)	N.A.	N.A.	N.A.	?
Police Academy*	LBS/Warner Bros.	B	15	N.A.	N.A.	?
Snorks	Worldvision	B(2+1/4)	75	10	70	Go
Solar Man	Orbis	B(2/4+)	N.A.	N.A.	N.A.	?
Teddy Ruxpin	LBS	C	76	10	73	Go
Vytor*	World Events	B(2+1/3+)	N.A.	N.A.	N.A.	?
Yogi Bear	Worldvision	B(2/4)	80	10	80	Go

* = fall 1989. ** = new episodes.

Syndication shorts

Turner Broadcasting System has bought the exclusive U.S. telecast rights to *The Muppet Show*. The show will debut on TNT in October under a four-year agreement. *The Muppet Show* has been in syndication previously, distributed via ITC Entertainment several years ago. Also involved in the

agreement between TBS and Jim Henson Productions is a collaboration on several new TV projects.

GTG Marketing and Multimedia Entertainment have named their joint barter sales venture. It's called Spectrum and will not only sell all the barter inventory from GTG and Multimedia but is available to represent other dis-

tributors as well (TV/RADIO AGE, April 18).

Blair Entertainment's *Divorce Court* has gotten a go for its fifth season. Markets renewing *Court* include eight of the top 10. Stations include WCBS-TV New York, KHJ-TV Los Angeles, WMAQ-TV Chicago, WJBK-TV Detroit, KXAS-TV Dallas, KTVU-TV

PROGRAMMING

San Francisco, WUSA-TV Washington and WAGA-TV Atlanta.

Samuel Goldwyn Television has sold November Gold 2, package of "adventure" films, to more than 20 markets. Among the stations are WTAF-TV Philadelphia, KTVT-TV Dallas, WDCA-TV Washington, WUAB-TV Cleveland, KHTV(TV) Houston, WGNX-TV Atlanta, KTZZ-TV Seattle, KPLR-TV St. Louis, WVTV(TV) Milwaukee and WZTV(TV) Nashville. Titles include *A Prayer for the Dying*, *Hello Mary Lou*, *Prom Night II* and *April Morning*.

Great Weekend has been sold by **USTV** to four markets, for a current total of 49 representing 50% of the U.S. households. The new markets are KATV(TV) Little Rock, WOKR-TV Rochester, WAKA-TV Montgomery and KCIP-TV Amarillo. The news/information Saturday morning weekly hour has been averaging a 3 or a 4 rating around the country. In Boston, on WCVB-TV, it has been averaging a 2, up 42% from the station's previous occupant; in Minneapolis, on KSTP-TV, it has been registering a 6, an increase of 466%; and on WTHR-TV Indianapolis, *Weekend* is scoring a 4, a rise of 120%. Paula McClure has been added to *Weekend* as consumer reporter, and

Sandy Newton has been named entertainment reporter.

Coral Pictures has sold five telenovelas to the Univision Network: *Primavera* (200 hours), to debut June 1; *Cristal* (246 hours); *La Dama De Rosa* (219 hours); *Leonela* (133 hours); and *Topacio* (187 hours). Also, Coral recently concluded 111 sales in Latin America on 10 novelas, including 47 deals in South America, 47 in Central America and nine in the Dominican Republic, four in Mexico and four in Puerto Rico. All told, Coral is now distributing 5,176 hours of Spanish-language programming.

The Care Bears Family has been cleared as a strip in 75% of the country, according to **SFM Entertainment**. The lineup includes WWOR-TV New York, KTLA-TV Los Angeles, WPWR-TV Chicago, WGBS-TV Philadelphia, WSBK-TV Boston, WXON-TV Detroit, WPGH-TV Pittsburgh, KDNL-TV St. Louis and KRIV(TV) Houston. The program debuts on Sept. 12.

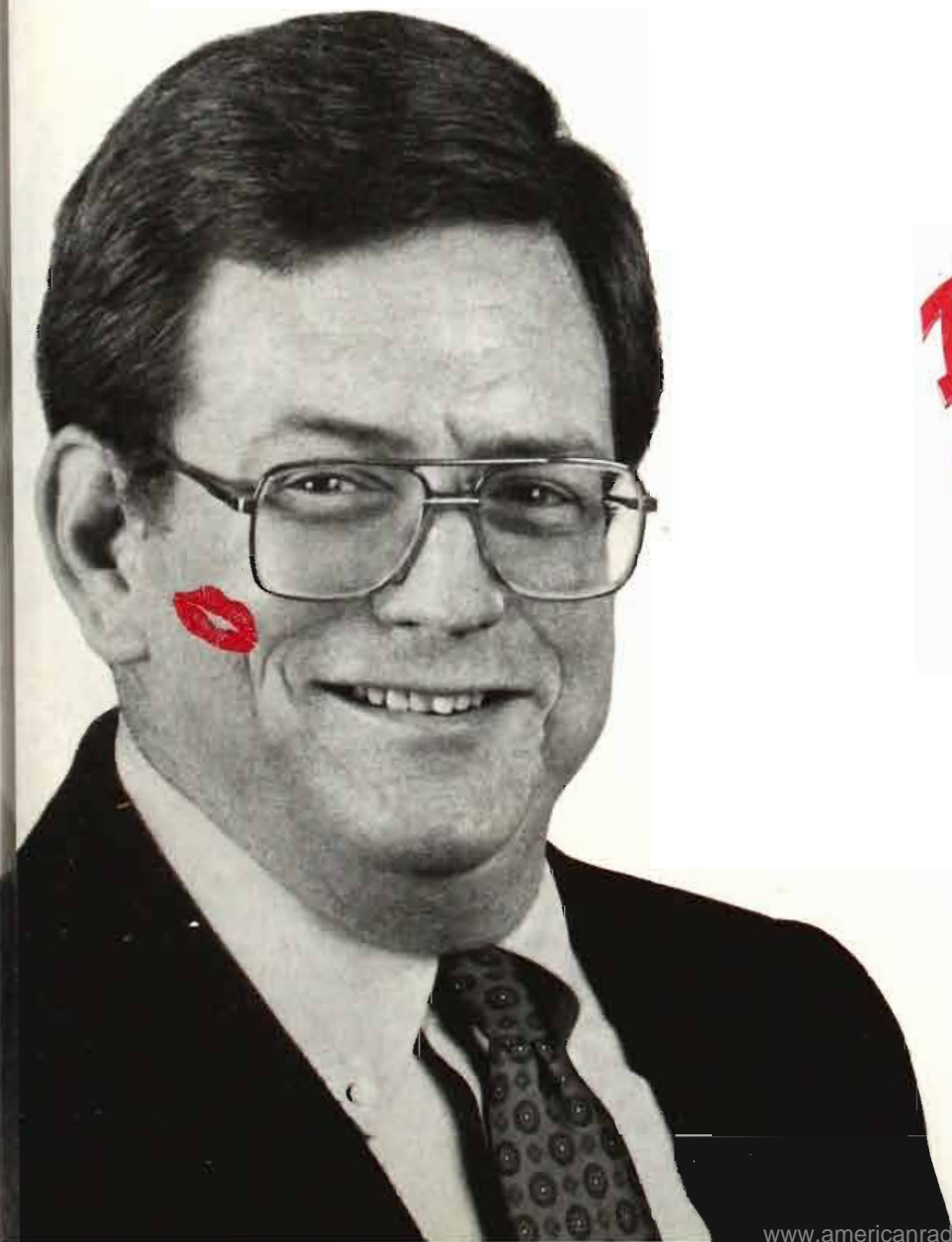
MCA TV has added three stations to the *The Morton Downey Jr. Show* lineup. These are WPWR-TV Chicago, WPHL-TV Philadelphia and KRON-TV San Francisco. Previous markets signed include Boston, Washington, Miami and Pittsburgh.

Palladium/New Century Television's Power Pack film package has been licensed to 31 stations since its release in mid-January. Among the stations are WTAF-TV Philadelphia, KGMC-TV Oklahoma City, WXXA-TV Albany, WAWS-TV Jacksonville and KING-TV Seattle.

LBS Communications will distribute the one-hour HBO Sports production of *Countdown to Tyson-Spinks*, to air between June 13 and June 26. The one-hour show is being offered via barter, with stations getting eight minutes, and national five. Stations have option of running program twice.

The latest station to renew *The Jetsons* for 1988-89 is WFTS-TV Tampa, reports **Worldvision Enterprises**, bringing the total on board to more than 80. Other markets cleared include WWOR-TV New York, KCOP-TV Los Angeles, WPWR-TV Chicago, WTAF-TV Philadelphia and KBHK-TV San Francisco. Also at WE, *The Yogi Bear Show* strip has added four stations: WGNX-TV Atlanta, KSTW-TV Seattle/Tacoma, KMSP-TV Minneapolis and WPGH-TV Pittsburgh. Total clearances represent 65% of U.S.

Speaking of Everything, late-night weekly talk show hosted by Howard Cosell, has suspended production. Production may start up in the fall.



Denver Loves
Sweethearts

Lon Lee, Vice President, Program Director, KCNC, Denver

Nearly extinct music programming kept alive by producer Ken Ehrlich

Producer Ken Ehrlich specializes in music programming for regular and pay-cable TV. And with music shows almost extinct, Ehrlich remains one of the few specialists keeping this genre alive.

His most recent project, the Grammy telecast for CBS, drew a 21.3 rating, 33 share, the best since 1965. It was the ninth consecutive year he's worked on the awards show for Pierre Cossette Productions. On cable he's producing the 90-minute *Showtime Coast to Coast*.

Ehrlich, 45, and celebrating his 15th year as a music/entertainment producer, recently developed a pilot for ABC-TV's late-evening period following *Nightline*, titled *Good Night* with DJ Rick Dees. He's been signed to do two shows for HBO: a four-hour Atlantic Records 40th anniversary for May 14, and a comedy/music review of the year for New Year's Eve. He's hoping to spin off a two-hour highlights show from the Atlantic bash for ABC.

His Ken Ehrlich Productions of Encino, Calif., is also codeveloping with Fugitive Television of England a two-hour rock festival from Ibeza, Spain, for airing on cable in June. With the summer Olympics set for Spain in 1992, the Spanish government is trying to build interest in the games, Ehrlich says, and is promoting the idea of a music festival. The show will be called *Ibeza 1992* and will be shot over two nights, featuring American and European acts, with a heavy emphasis on British rockers, since Fugitive is heavily involved with rock music shows.

Unusual. The Atlantic project excites Ehrlich, whose background is heavily music (starting with the highly-acclaimed Chicago-based *Soundstage* series for PBS in 1972) because he gets an opportunity to do some unusual artist pairings. For example, in an event in Madison Square Garden before a paying audience, with monies going to the Atlantic Fund for needy musicians, Ehrlich will pair contemporary acts with trendsetters. He's got Bette Midler working with legendary blues belters Ruth Brown and Laverne Baker and Manhattan Transfer working with the Drifters, for example. The long lineup of performers will begin playing and singing at 2:30 p.m., with HBO airing the segments at 8 p.m.

"While broadcast TV has just about turned its back on musical variety shows," cable has become the home for these types of shows," Ehrlich says. "Cable allows artists greater freedom

than the networks do. People in charge of music and comedy at HBO and Showtime allow a producer his head. There is a new freedom."



Herbie Hancock, r., who hosts and performs on "Coast to Coast" for Showtime, goes over a number with Ken Ehrlich.

Most major stars have appeared on *The Tonight Show* with Johnny Carson, so there is less motivation for viewers to tune in to their programs. There was also a glut of variety shows until the mid-1970s. And today's hot musical acts can make more money doing concerts and records, not hosting TV series.

"The networks keep saying they want new forms of variety, but they keep buying the old forms," Ehrlich charges. Dolly Parton's ABC series is still struggling for an identity and audience, he points out.

Ehrlich says he's gone to a different concept for *Coast to Coast*, using the contacts he made with the music industry while with *Soundstage*. He did last year's pilot and is producing the first four shows, which air every four months. His concept is to tape the artists on location in a setting which is natural for them, rather than in a studio before an audience which got its free tickets from someone at a street corner or shopping mall.—**Eliot Tiegel**.

Zooming in on people

Tony G. Habeeb has been named to the newly created position of senior vice president of promotion and marketing at **Fries Entertainment**. Habeeb was most recently senior vice president of publicity and promotion at New Century/Vista.

Paul Bendat has been named chief operating officer, **Network Media** (America) and chief executive officer of its subsidiaries, **Syndicast** and **Network Media sales**. He comes to Net-

work Media from Channel 10, Perth, Australia, where he was manager of planning and development. In 1982, Bendat joined Golden West Network Ltd.

Neil Stearns and **Ellen Glick** have joined **Dick Clark Productions**. Stearns becomes senior vice president, creative affairs, a new position. Glick is named vice president, creative affairs. Stearns joins Clark after one year at Taft Entertainment as senior vice president, program development. Glick had also been at Taft, as vice president, program development.

Two former Blair Entertainment sales executives have joined **Select Media Communications**: **Marlene Rochman** and **Mari Kimura**.

Lisa Merians has been promoted to vice president, creative services, **Viacom Enterprises**. She has been director, creative services, since April 1984.



Lisa Merians

Before joining VE, Merians was director, advertising, promotion and publicity at Lexington Broadcast Services (now LBS Communications). She currently serves on the board of the BPME.

Dana Ardi has joined **Orbis Communications** as vice president, program development. Prior to Orbis, Ardi was president of Network Video, an independent production company. Other background includes a four-year term as vice president of McGraw-Hill Broadcasting.

Eve Joffe has been named director of sales, western division, **Syndicast Services**. She comes to Syndicast from The Entertainment Network.

Vance Scott Van Petten has been promoted to senior vice president, business affairs at the domestic television division of **Paramount Pictures**. Previously, Van Petten was vice president, business affairs and legal since 1986. He joined Paramount as director, business affairs and legal, in 1984.

MCA bucks tradition on two shows

MCA TV is on its way to making late-night overcome the marketing taboos associated with programs geared for that time period. Both of its first-run, late-night syndicated series, *The Street* and *The Morton Downey, Jr. Show*, were launched against the conventional wisdom that stations would not put up dollars to license late-night shows, explains Shelly Schwab, MCA TV Enterprises president. (Both are offered on a cash plus barter arrangement.)

"Initially, stations told us they have no money for late-night. What usually happens is that a syndicator, meeting such resistance on cash-plus-barter shows, yields and readjusts by offering the program on a straight barter basis.

Then the syndicator lowers the production costs and the budget on the show, and a vicious cycle begins. This means that because the show is made on a low budget, the program gets a limited rating and, consequently, the program goes off the air. So it's a vicious cycle that goes on and on. We made a strong statement to stations that we will offer the shows on a cash basis, and if the station doesn't want the shows on that basis, we would not sell that market. Period.

"They reevaluated and, for the first time, the stations have created a budget just for late-night." With *Street*

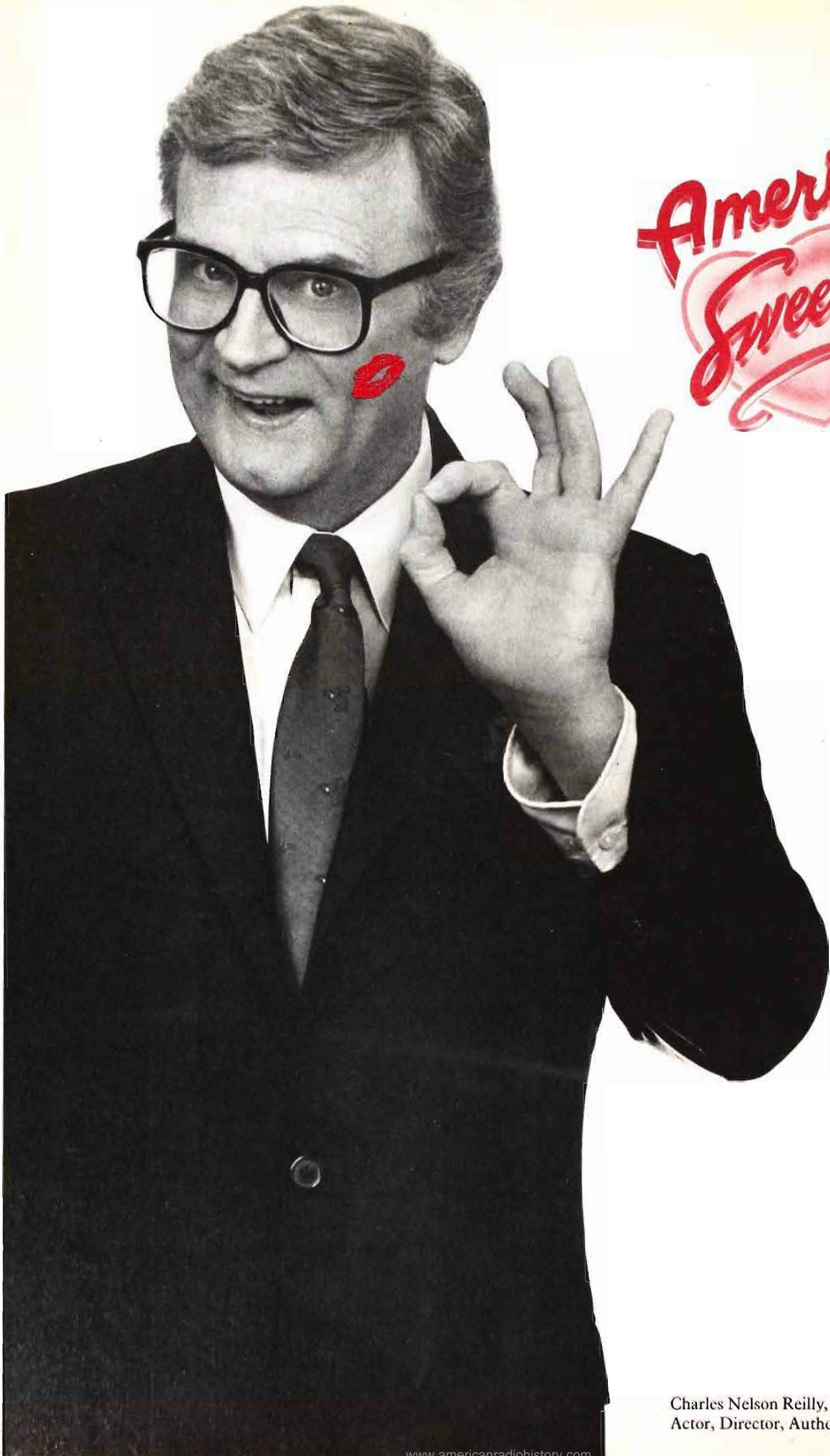
and with *Downey*, the company was trying to do something innovative, he says. *The Street* is different and *Downey* is the talk show of the 1990s, Schwab notes.



KDKA-TV, Group W station in Pittsburgh, took time out recently to encourage viewers to share time with children and families. The station, during a special *Story Break* show, urged viewers to stop watching TV and to spend time reading stories to children. The program "stopped," and a slide on the screen appeared for 15 minutes, plugging reading. In photo, news anchor Stacy Smith reads to friends in the studio at the station. It's all part of the *For Kid's Sake* campaign introduced by the Group W stations.



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Schwab says he's pleased with the shows' station lineup. "Just a few weeks ago we closed *Downey* in Chicago, Philadelphia, San Francisco, Baltimore and Pittsburgh. These are stations, he points out, that initially rejected buying the program for cash. Cash-plus-barter arrangements are common for access or early fringe, but not for late-night, he emphasizes. He adds he doesn't recall when a first-run late-night show was marketed on a cash basis.

Downey is getting a large number of clearances, and *Street's* lineup is a little slow, notes Schwab, "but we still have seven of the top 10 markets sold. *The Street* is a totally radical way of shooting, so we expected that to be slow on clearances."

Award winners named by ACT

Action for Children's Television has named 25 winners from broadcasting, cable and home video in its 16th annual achievement in children's TV awards.

The following is a list of ACT award recipients for the 1987-88 season:

Public Television—Children's Television Workshop, for *Square One TV*; WGBH-TV Boston, for *Degrassi Junior High*; and WQED-TV Pittsburgh, for *Wonder Works*. **Commercial Television**—Bakshi-Hyde Ventures, for *Mighty Mouse: The New Adventures*; Behrens Productions, Inc., for *Young Universe*; KATU-TV Portland, for *Popcorn*; Together Again Productions, for *The Kidsongs TV Show*; WBZ-TV, Boston, for *Rap-Around*; and WTTG-TV Washington, for *Newsbag*.

Radio—Ainsley Communications, for KPAL-AM, Little Rock. **Cable Television**—Continental Cablevision of Western New England, for *Kids & Books*; The Disney Channel, for *Anne of Avonlea*; Showtime/The Movie Channel, for *Children's Storybook Classics*.

Home Video—New World Video, for *Where Did I Come From?*; Playhouse Video, for *Kids In Motion*; Random House, for *Sign-Me-A-Story*; Storytel Enterprises, for *American Storytelling Series*; Walt Disney Home Video, for *Sing Along Songs: Heigh Ho*.

Constitution Programming—Agency for Instructional Technology for *Equal Protection of the Laws*, and CBS, for *The Day They Came to Arrest the Book*; Home Box Office, for *First Offender*.

Public Service Announcements—Children's Television Workshop, for

Be Smart! Don't Start! Just Say No!; and WCVB-TV, Boston, for *Don't Be Pushed*.

Winners named in NY Emmys

Twenty-nine programs and 15 individuals won New York area Emmy awards presented by the New York Chapter of the National Academy of Television Arts & Sciences. In addition, a governors award was given to Mayor's Office of Film, Theatre and Broadcasting.

The program winners are:

News Broadcast—*News 4 New York*, WNBC-TV; **Spot News**—*Boro Park Collapse*, WCBS-TV; **Single News Feature**—*Interview With Marla Hanson*, WNBC-TV; **Multi-part News Feature**—*There But for the Grace of God*; **Investigative Reporting**—*Bus Safety*, WCBS-TV, and *Home Health Care*, WCBS-TV; **News Special**—*War on Crack: How to Cope*, WCBS-TV.

News Magazine—*First City*, WNYC-TV; **Issues**—*The American Promise: No Place Like School*, WNBC-TV, *Whistleblowers*, (Currents), WNET-TV, and *Whose Child Am I?*, WCBS-TV; **Religious**—*Catholics in Crisis*, (Currents), WNET-TV, and *The Church of St. John the Divine* (Best Talk in Town), WPIX(TV); **Entertainment**—*Gertrude Stein and a Companion*, Bravo; **Programming for Young People**—*Alussa's World*, WCBS-TV.

Business/Consumer—*Strictly Business*, WNBC-TV; **Health and Science**—*To the Nth Dimension...and Back*, (Innovation) WNET-TV; **Arts/Cultural/Historical**—*McSorley's New York*, WNET-TV; **Sports**—*Bring it Home Mets*, WWOR-TV, and *Len Beraman Sportscasts*, WNBC-TV; **Live Sports Coverage**—*Mets Baseball*, WWOR-TV and *New York Yankee Baseball*, SportsChannel; **Documentary**—*AIDS Ward*, (Currents), WNET-TV; **Event Coverage**—*Mets Parade*, WCBS-TV; and **Editorial**, WCBS-TV; **Promotional Announcement**—*Wheel of Fortune*, WCBS-TV; **Public Service Announcement**—*Project Youth*, WCBS-TV; **Community Outreach Station Project**—*Project Literacy U.S.*, WNET, and *Teen Turmoil: Reaching Out*, New Jersey Network.

The 29 program awards were selected from a list of 282 entries. The Emmys are presented for excellence in the arts and sciences of TV-produced programs and seen in New York between Sept. 1, 1986 and Aug. 31, 1987.

PROGRAMMING

LPTV network sets launch

Channel America, said to be the first programming network composed exclusively of low-power TV stations, will begin broadcasting June 1. Plans initially call for 12-14 hours of airing daily, including four hours of original programming, considered the cornerstone of the network. One of the shows is called *Runaway Club*, a half-hour infotainment format, according to David Post, network chairman and chief executive officer.

Also planned in original programming are two audience participation game shows, *Kennel Club* and *\$10,000 Bingo* (see separate story), with three additional shows on the drawing boards. At this point, Post projects that the network will be seen by 21 of Channel America's owned and operated stations plus 30 independent stations by the fall.

Low-power stations signed for various rollout hookups include those in Syracuse, Salt Lake City, St. Louis, Chicago, Miami and Minneapolis. Some are either being built or are scheduled to become operational, notes Post.

The nonoriginal programming will consist mostly of public domain oldie movies, secured for syndication. However, Post continues, the network is talking with four different syndicators on buying additional product.

The original shows will have direct response inserts, and participating stations will share in the revenues from the ads in exchange for signing up to take the shows.

Post says he expects to increase the network's original programming airings to six hours in early 1989, in a phase-two expansion. During this phase, Post expects the network to increase to 30 owned stations and 50 affiliates. Also, three cable systems have signed as well, and he sees this area proliferating as well for his network.

Cable program news

Showtime/The Movie Channel will have exclusive pay-TV rights in the U.S. for 20 upcoming movies under a multi-year licensing agreement made with **Weintraub Entertainment Group**. In addition, the cable company will show WEG product on its pay-per-view network, Viewer's Choice. The accord marks WEG's first exclusive pay-cable arrangement.

Weintraub currently has in excess of 60 projects in development. The first pictures to be released under the production program include *Fresh Horses*, with Molly Ringwald.

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Leslie Marshall,
general sales manager,
KDVR-TV Denver

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Station Report

May 2, 1988

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Twin Cities stations proving more efficient newspaper ads mean more money for TV spots

In describing his success in converting more local newspaper advertisers to television with the help of Katz's computerized media mix system, vice president, general manager Stuart Swartz of KMSP-TV Minneapolis-St. Paul says the Twin Cities TV stations had the local newspapers "Starched" and can help advertisers actually improve their newspaper schedules and use the leftover money to buy TV time.

He explains that some categories pull better readership, depending on the section of a newspaper the ad appears in: "It's common sense," he says, "that automotive will get higher male readership in the sports and business sections. But what people may not realize is that some household appliances do better in the general news section than in the Home or Living section where all the food advertising is. So instead of paying for a half page in the Home section, the system shows the appliance advertiser he can get the same readership for a quarter page in the general news section, and hopefully use the money saved to advertise on television."

Swartz points out, too, that the Katz system isn't limited to TV vs. newspapers. It can also show via comparative reach and frequency data which radio stations a category should be on and includes reach of local regional editions of national magazines. He says some agencies have been so impressed with the system, they've "come to us and asked us to run alternative media mix schedules for them."

\$200 million. Swartz sees Minneapolis-St. Paul as a \$200 million-plus television market for 1988, adding, "As the only VHF independent here, I wouldn't want to have to trade our na-

The advertiser is shown how to save money and buy TV.

tional and local revenue for that of some of the network affiliates. We get a 12 share and that's the Number 2 ranked share in the top 50 markets."

On the other hand, he says the UHF independents in the market are at a disadvantage. For one thing, at 37%, the Twin Cities has one of the lower cable penetration rates in the country, he says.

KMSP-TV uses the Katz media mix system. Agencies love it.

Swartz calls business "much better this year than last, and our media mix system is only one of the reasons." He says the market has been relatively recession proof so far "because our industry is largely white collar with companies like Control Data, Honeywell, 3M, General Mills and Pillsbury headquartered here. Some people perceive us as an agricultural market, but only 27% of our audience is farm operators and their families."

He says automotive and fast foods are strong categories, as they were last year, and "Now the grocery stores are advertising more. They haven't done much here before, but I think they've started to take a look at what's been happening in other markets and they've seen what television can do for them."

WBZ staffers work on house



No sacrifice is too great for the kids, says WBZ Radio air personality Bruce Stevens (right) as he holds nail for the station's Dave Maynard, here swinging a mean hammer. Setting is Stevens' "dream house," built entirely of donated materials and services, much of it from WBZ advertisers.

When the job is completed, hopefully by June 1, the house will be auctioned off, with the proceeds destined for Boston's Children's Hospital. Target auction price for the house, when completed, is "roughly a quarter million dollars," including furniture.

WTVR gets behind "For Kids' Sake"



At site chosen for one of two "For Kids' Sake" tot lots, WTVR-TV execs present commemorative T-shirts to Richmond city officials Mayor Roy West, far left, and next to the mayor, city manager Robert Bobb. Doing the honors are WTVR "For Kids' Sake" coordinator Norma Blalock and, at far right, vice president/general manager Rich Pegram. WTVR's sponsoring partners for this year's "For Kids' Sake" program are WEZS(FM) Richmond, Medical College of Virginia Hospitals, Ukrop's Super Markets and Central Fidelity Bank.

Marathon man bikes for WDIV and Detroit's littlest Tigers

Post-Newsweek's WDIV-TV Detroit opened the Detroit Tigers' new season with its own new management lineup, and the Tigers themselves opened it April 12 with a baseball that traveled 475 miles throughout Michigan before the mayor and governor tossed it out for the official opener against the Rangers.

The good cause is *The First Pitch is for CATCH*, a fund-raising event dreamed up by WDIV program director Henry Maldonado. CATCH, organ-

Long ball goes 475 miles to reach the season opener.

ized and headed by Tiger manager Sparky Anderson, stands for Caring Athletes Team for Children's and Henry Ford Hospitals. WDIV is the originating station for the Tigers TV Network as well as for seven NBC *Game of the Week* Tiger broadcasts during the 1988 baseball season.

The first ball carriers are Michigan's top triathlete, Charlie Blanchard, and his 16 year old son Neal. They left from the Mackinac Bridge in Michigan's Upper Peninsula to take the baseball by bicycle throughout the state. The 475-mile trip included 310 miles by

bike and a marathon run of the last 26 miles from Pontiac to Tiger Stadium. Special events along the way included a softball tournament, mayoral greetings and balloon launches, each taped by the nearest Tiger Network affiliate. And following the triathletes was a WDIV camera van hauling a big billboard for fans along the route to autograph with best wishes for the Tigers.

Updated reports. Throughout the five-day trek WDIV kept viewers up to date via live reports during most newscasts, and there were also one-minute updates three times a day. And the bikeathon-marathon was also featured on WDIV's Tigers pregame shows on April 8 and April 10 and on *Sports Final Edition*. And the week after the game, WDIV aired a half-hour special recapping the entire bikeathon-marathon from start to finish.

Corporate sponsorship of the event brought CATCH at least \$75,000 from Ford Motor Co., Domino's Pizza and the National Bank of Detroit. General manager Alan Frank says sponsors of WDIV's intensive coverage included many of the regular season-long advertisers on the Tigers Network broadcasts, including Ford and Miller Beer.

At WDIV, following former general manager Amy McCombs (now president, general manager at KRON-TV San Francisco) up the ladder is Frank, to vice president, general manager from vice president of programming and production for all Post-Newsweek stations. At the same time Chris Rohrs, formerly vice president, sales, becomes vice president of marketing and station manager; and Bob Warfield moves up to vice president of news and director of broadcast operations.

KCST expands in-house force to boost sales

Joe Collins, KCST(TV)'s new general sales manager is bringing a "people-oriented" sales philosophy to this San Diego NBC affiliate.

Collins, 35, who formerly headed sales for KCBS-TV, the CBS owned station in Los Angeles, joined KCST last May.

Collins: "The business has become very efficiency-conscious. Buying is predicated on how efficient the station or program is. We have to get away from that and not lose sight of what the business is for. We need to be concerned with the needs of the advertiser."

He mentions sales promotions that are event-oriented, utilizing co-op vendor programs for retailer customers, and providing in-house creative and production services.

"It's going to be a priority to do as much work in-house as possible," stresses Collins, who spent nearly 12 years with CBS in various positions before coming south to this city of two million with its estimated 800,000 TV households.

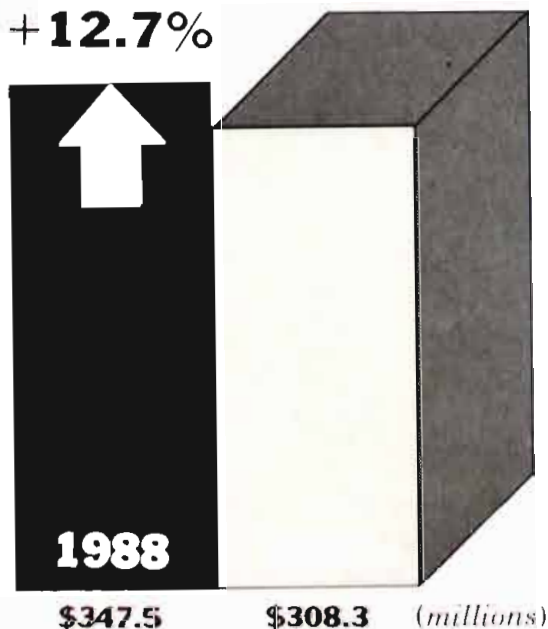
Having work done by the station's own commercials production staff of three, maybe four producer/writers, plus the onsite production staff, "will help us get closer to clients," stresses Collins. He hopes to have his enlarged sales production unit in operation by July 1.

With San Diego less than 20 miles from the Mexican border and the station's signal travelling into Tijuana, KCST is naturally concerned about Hispanic viewers. "We are exploring the Mexican influence into local television."

February

National spot business

+12.7%



TV Business Barometer details p. 12

NBC affil to bump 'Buntz'

WOWT(TV), the NBC affiliate in Omaha, is preempting *Beverly Hills Buntz* once a month, beginning April 22, to air the locally-produced *Cover Story Magazine: Special Edition*. For the most part, the replacement program is a collection of *Cover Stories* previously aired on that station's nightly 6 p.m. newscasts.

According to president and general manager James Smith, the switch was intended to amortize the cost of the four-person *Cover Story* production unit as well as crosspromote his nightly news, the viewership of which has slipped in recent months. Says Smith, "Not everybody has time to watch the evening news. And that kind of exposure for local news anchors cannot be measured in terms of media dollars."

Smith anticipates 10-12 ratings and ad rates similar to his 10 p.m. newscast for the venture, which is similar to one he successfully employed while at KRON-TV San Francisco. And while he would consider selling the project to a single sponsor, one has yet to surface.

Appointments

Representatives



Harry Stecker has been promoted to executive vice president, director of client services at Petry Inc. He joined the company as director of research in 1980 and now moves up from senior vice president, marketing.



Vicki Parr has been appointed sales manager for CBS Radio Representatives in Chicago. She is replaced as sales manager of the Detroit office by James Szilagyi who moves up from account executive.

Charles Lore has been named programming director at Independent Television Sales, reporting to **Sharon Wolf**, vice president, research and programming. He had been programming director at Seltel and Blair Television, and most recently an account executive with Coca-Cola Telecommunications' Screen Gems Division.

Kerry Andrews has returned to Katz Independent Television as manager of the Lancers sales team in New York. He was previously manager of the Swords team in Los Angeles and now returns from MTV Networks where he had been director of business development.

Nick Febrizio, Yvonne DiAngelo and **Kathleen Johnston** have been promoted to the new post of assistant research director at Blair Television in New York. All three had been research managers for various Blair Television sales teams.

One Buyer's Opinion



'Passivity' of people meter tested, tried, and found wanting

Moody

While it sounds like an improvement, the peplemeter is tainted by two factors: One, it stays in the household for up to two years. That would seem to point to a far greater fatigue factor than keeping a one-week diary, although the point has yet to be clinically tested. Second, the peplemeter is in the same households as the passive meter collecting tuning data. So much for "purity."

Since Nielsen began testing peplemeters in early 1986, they've generally showed lower overall viewing levels. These differences were dismissed as a product of the small (at the time) peplemeter sample. It was not until July 1987 that the sample reflected the 2,000 homes targeted for the official August start of peplemeter service. Hence, only recently could we try to isolate the attention the peplemeter may draw to the passive process. We decided to do our own test.

With the "old" system shutting down for good last September, we selected the final two weeks to compare the two methods in parallel with equal sample validity. Using primetime viewing hours only, we separately compared viewing levels as measured by each method.

Within the newer peplemeter sample, we found viewing levels gathered by the passive device consistently lower than those gathered by the passive device of the old system. Of 176 quarter hours compared, 124—over 70%—showed lower viewing levels under the new system by an average of one full rating point. Only 47 quarter hours showed higher levels. Theoretically, there should be little or no difference anywhere within the time frame. Each system measured the same thing at the same time by the same company, using the same sampling method, and same passive meter. Yet obviously, the presence of the peplemeter was causing lower reported household viewing than under the old system.

If the peplemeter has brought the passive meter out of the closet, then perhaps household members, newly aware that their viewing is being monitored, are diligently turning off the set when no one is watching it. The implication is that the old system included a lot of sets playing to empty rooms, making the new system the "right one."

On the other hand, perhaps placing a peplemeter (or any other distraction) in front of the passive meter violates the very principle of passivity. That is, it may tend to cause atypical behavior, rather than monitoring the typical. How many viewers might deliberately watch or turn off a given program if, top of mind, they now know their vote counts for thousands of households? How many special interests might try to move history in their direction, given the constant reminder of their ability to do so? The peplemeter may be nudging viewers to what they believe they should (or should not) watch, rather than to what they actually want to watch. If so, that may make the old, totally passive system the "really right one."

Like a Fahrenheit/Celsius scale in water, we are free to use the measurement unit of our choice. Changing that unit will change the number, but it won't change the temperature.—**Gerald Moody**, senior vice president, director of media services, *Ross Roy Inc.*

Stations

Tom Kirby has transferred to Oklahoma City as vice president, general manager of Gannett's KOCO-TV. The former news executive had been a vice president at Gannett's KARE-TV Minneapolis-St. Paul.

Vincent F. Barresi has been named vice president, general manager of Great American Broadcasting's WTSP-TV Tampa-St. Petersburg. He

had been vice president, general manager of KTXH-TV Houston, formerly owned by Great American.

Dave Milner has been promoted to the new post of vice president/radio for Great American Broadcasting Co., formerly Taft Broadcasting. The former vice president, general manager of KEX/KKRZ(FM) Portland has been with Great American since 1974 and, in his new post, will oversee 16 radio stations as well as manage WKRC Cincinnati.



Robert H. Levi has been named executive vice president of WTBS, heading programming and promotion for the TBS Network. He joined Turner Broadcasting in 1970 and now moves up from vice president, general manager.



Mick Anselmo has been appointed general manager of Malrite's WDGY/KEEY(FM) Minneapolis-St. Paul. He came to Malrite in 1984 and now steps up from general sales manager at the stations.

Jack Sander has been named president and general manager of the Gillett Group's WAGA-TV Atlanta and vice president of the station's licensee, SCI Television, Inc. He was formerly president, Television Division, of Great American Broadcasting.

Don Peterson is now vice president, general manager of Capitol Broadcasting's WSTF(FM) Orlando. He transfers from Kansas City where he had been general manager of Capitol's KBEQ.

James H. Sumpter, Jr. has been tapped as general manager for KMGR AM-FM Salt Lake City. He joins Bingham Communications from Malikan Broadcasting where he had been executive vice president and general manager of its stations in Corpus Christi and Dayton, Ohio.

Karen Foley has been named director of the ABC Information Network. She had been director of ABC's Direction Network and before joining ABC she had been national sales manager of WBAP/KSCS(FM) Fort Worth-Dallas.



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Television/Radio Age

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Spotlight On . . .

Peter C. McCampbell



General sales manager
KDVR-TV Denver

Pete McCampbell is using results of Arbitron's ScanAmerica single-source viewing and product use in presentations to marketers of categories he says index higher among KDVR viewers. He reports, for instance, that the station "indexes higher than the affiliates here among customers of one of Denver's leading banks—specifically among viewers of *Family Ties* on our Channel 31, as opposed to viewers of *Entertainment Tonight* on one of the affiliates."

He says Denver's independent stations have been faring better ever since Nielsen first installed its set meters in Denver television homes in 1985, well be-

fore the advent of the people meter.

"Right away," he recalls, "the new meters started showing increases in both homes using television and persons using television, compared to the previous diary-only measurement. And along with the higher HUTs and PUTs came larger audience shares for the independents."

Then more recently when people meters went in, McCampbell says, "This brought Denver's independents a two-pronged gain: among other things, aggregate increases of independent movie shares exceeding 30%, at the same time that aggregate news and primetime audience shares were falling off for Denver's network affiliates."

He adds that independent stations "gained shares in the face of lower overall television viewing, according to the people meter results. For our sales staff, these results of the latest in audience measurement technology have meant a shift to more demand for advertising time on the independent stations here. Operating in one of the guinea pig markets for the ratings services has paid off well for independents. No longer are we the struggling underdogs we used to be."

McCampbell, who came to KDVR in September 1985, had previously been with the Chicago sales office of Katz American Television, and with the sales staff at WLVI-TV Boston, WTOG-TV Tampa-St. Petersburg, WCPX-TV Orlando, and WFFT-TV in Fort Wayne, Indiana.

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

Westinghouse Broadcasting Company



Mel Grossman has been appointed vice president, general manager of Wabash Valley's WOGX-TV Ocala-Gainesville, Fla. The one-time H-R Television executive had been general sales manager for WTHR-TV Indianapolis.



Peter Gardner has been named director of operations for the Texas State Networks. He had been news director at KRLD Dallas-Fort Worth, also owned by TSN's parent company, Metropolitan Broadcasting Corp.



John Beebe has been promoted to national/agri sales manager for WGN Chicago and the Tribune Radio Networks. He joined WGN as an account executive from the sales staff of Christal Radio.

Media brokers elect Mahlman

Robert O. Mahlman, president, The Mahlman Co., has been re-elected president of the National Association of Media Brokers for a second term. Other NAMB officers elected are Richard Kozacko, partner of the Kozacko-Horton Co. as NAMB vice president and William N. Cate, president of Chapman Associates as secretary. James W. Blackburn, Jr., president, The Blackburn Co., was re-elected treasurer for a fourth term.

Mahlman reports that nine new media brokerage firms became members of the Association during the fiscal year ended April 1988, and that there are now more than 42 independent brokers belonging to NAMB, "representing a majority of the media brokerage firms in the U.S."

Cable



Laurie J. Giddins has been named director of marketing and administration for Bravo Cable Network. She comes from The Playboy Channel.

Frederick C. "Ted" Livingston has been elected senior vice president, marketing for Continental Cablevision, Inc. He joined the company in 1979 as director of marketing and now moves up from vice president.

New Representatives

Banner Radio is the new national sales representative for WMDN/WQIC(FM) Meridian, Miss. WQIC offers an urban format and WMDN programs adult contemporary music.

Christal Radio is now the national sales representative for WFRG AM-FM Utica-Rome, N.Y. The stations are owned by Target Communications and both carry country music.

Eastman Radio has added WQIZ/WKQB(FM) Charleston, S.C. to its list of client stations. WKQB is a contemporary hit station and WQIZ airs a religious format.

Katz Continental Television has been named national sales representative of WOGX-TV Ocala-Gainesville, Fla. The independent is owned by Wabash Valley Broadcasting Corp.

Katz Hispanic Radio Sales has been appointed national sales representative for KXTQ Lubbock Texas and KHOT(FM) Fresno, Calif. KHOT features international contemporary hits, news and sports in Spanish, and KXTQ carries contemporary top hits/tejano.

Republic Radio now represents WLBJ/WCBZ(FM) Bowling Green, Ky. and KXEL/KOKZ(FM) Waterloo, Iowa. KXEL and WLBJ program country music, KOKZ airs contemporary hits, and WCBZ is an adult contemporary station.

Transactions

National Broadcasting Co. has agreed to sell WKYS(FM) Washington, D.C. to **Albimar Communications** for a reported \$47.5 million, subject to FCC approval. Principals of Albimar include Bertram M. Lee, chairman and Skip Finley, president. NBC is also negotiating to sell its one remaining radio property, KNBR San Francisco.

Westwood One Inc. has agreed to acquire WYNY(FM) New York from **Emmis Broadcasting** for \$39 million plus certain other considerations, subject to approval by the FCC. Though Westwood One is the parent company of three radio networks, WYNY will be the first radio station acquisition for the company.

Telemundo Group Inc. has completed the purchase of **Bluebonnet Broadcasting Co.**, licensee of KTMD-TV Galveston (Houston) from Raymond Schindler for a reported \$10 million. The station has been a Telemundo affiliate since February when it commenced operation as a Spanish-language station.

Act III Broadcasting Inc. has agreed to acquire the stock of **Multimedia Entertainment Co. of Tennessee** and the stock of **Reel Broadcasting Co.**, owner of WZTV(TV) Nashville. Bertram Ellis, Jr. is president of Act III Broadcasting and Walter E. Bartlett heads Multimedia.

New Affiliates

Univision has added three new VHF Spanish language television affiliates. They are XEWT-TV San Diego-Tijuana, XHBC Yuma, Ariz.-Mexicali and XHAB-TV McAllen-Brownsville, Texas-Matamoros.

Wall Street Report

Lin Broadcasting's biggest growth in cellular; TV stations nearly flat

At the rate Lin Broadcasting is going, it won't be long before its cellular telephone interests catch up with broadcasting in both revenues and earnings. Last year, Lin got out of radio station ownership altogether, selling its four remaining radio stations. It's still heavily into TV, though, owning seven network-affiliated stations. But the stations moved ahead only marginally for 1987 and the first quarter of this year, while the cellular telephone operations were responsible for significant corporate gains.

Corporate results for the first quarter show net income from continuing operations busting ahead 53% to \$13,231,000 from \$8,625,000 in 1987's first quarter. Per share earnings increased 67% to 25 cents from 15 cents. Investment income was reduced because of a further market price decline in adjustable rate preferred stocks in the first quarter of '88, which reduced net income by approximately \$3.4 million, or 6 cents per share.

Net revenues from continuing operations increased 24%, to \$60,248,000 from \$48,504,000 in the quarter. Revenue from the media segment increased 2%, while cellular telephone operations forged ahead 73%. Media operating income before depreciation rose 3%, while cellular operations recorded operating income before depreciation of \$13,021,000 against \$2,038,000. Cellular operating margins, before depreciation, are approaching 50%.

Media's mostly broadcast

Although Lin's publishing activities are slowly gaining in share of revenues, broadcasting is still top dog in this bracket, representing 87.6% of revenues in 1987, while publishing—hardcover and softcover magazines placed in hotels—represented 12.4% last year, compared with 11% in the previous year.

Lin's four NBC-affiliated stations are KXAS-TV Dallas-Fort Worth, WOTV Grand Rapids-Kalamazoo-Battle Creek, WAVY-TV Norfolk-Portsmouth-Newport News-Hampton and KXAN Austin, Tex. It also has two CBS affiliates, WISH-TV Indianapolis and WANE-TV Fort Wayne, Ind., and an ABC-affiliated station, WAND Decatur-Champaign-Springfield, Ill.

Going along with the national trend, Lin's stations progressively have been getting a larger share of their revenues from local advertising sales, with local's share moving ahead of national spot's for the first time in 1987. Last year, local's share was 48.9%, national spot's 46.9% and network compensation's 4.2%. Lin reports that last year the Texas stations suffered from a weak economy, but three stations in the group showed significant gains.

Lin Broadcasting Corp. (000\$)

	Three months ended March 31,	
	1988	1987
Media:		
Net revenues	\$33,757	\$33,211
Direct costs and expenses	18,098	18,065
Depreciation	1,223	1,337
Total operating costs	19,321	19,402
Operating income	14,436	13,809
Cellular:		
Net revenues	26,491	15,293
Direct costs and expenses	13,470	13,255
Depreciation	1,769	1,491
Total operating costs	15,239	14,746
Operating income	11,252	547
Corporate expense (including depreciation)	1,858	1,441
Consolidated:		
Net revenues	60,248	48,504
Operating income	23,830	12,915

Income from continuing operations in 1987 was ahead 39% to \$55,444,000. Media operating profit before depreciation was up 4%, aided by a strong performance in publishing and tight controls in the TV properties. As a group, the stations' operating profits were up 2%. Cellular operations showed operating profits before depreciation of \$24,300,000 on over \$80 million in revenue. Overall, net revenues for the year were \$236,750,000, compared with \$195,340,000. Net income was \$87,431,000, or \$1.56 per share, compared with \$66,240,000, or \$1.19 per share.

Financial position

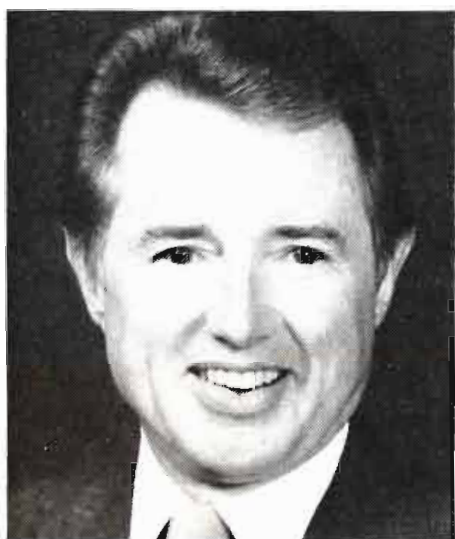
Lin reports the company is in a strong financial position, with more than \$200 million in marketable securities, approximately \$375 million in equity and less than \$50 million of debt as of the end of 1987, that debt being an obligation of the cellular companies only. Lin reported it would like to invest in additional media, cellular and related operations when it can do so on a favorable basis.

Meanwhile, Craig O. McCaw recently informed Lin that his company has been buying Lin stock since Oct. 19 and that recent purchases brought the interest up to 5.37%. He stated that Lin was one of a number of cellular telephone companies in which he had invested excess cash and that the Lin purchases were made "purely as an investment in a well-run company, without any unfriendly intent." Lin, itself, bought back approximately 5% of its own stock during the fourth quarter.

Lin has major ownership interests in cellular telephone systems serving New York, Los Angeles, Philadelphia, Dallas-Fort Worth and Houston.

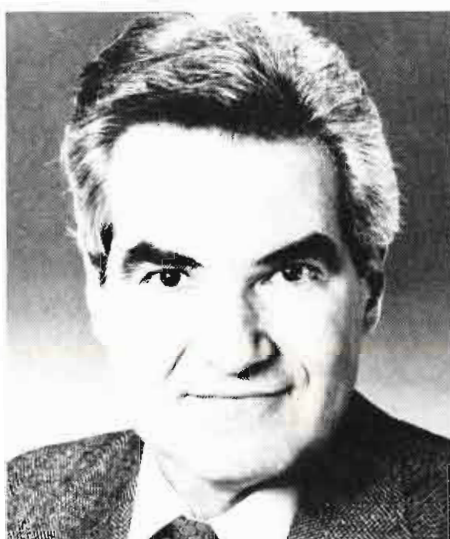
FEEDBACK

The Association of Independent Television Stations has endorsed quotas for community service programming in exchange for license renewal stability. What is your reaction to that?



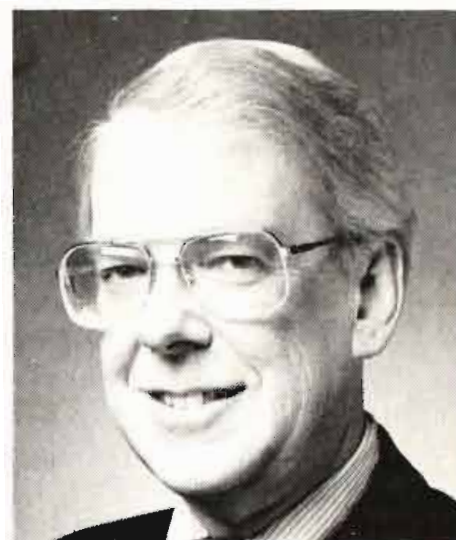
"I think it's an idea I'd support very definitely. However, I think there's more to proving yourself a good community service station than the number of locally produced public affairs programs you can do. There are other measurements like how you program beyond public service shows and the kinds of community action programs on and off the year you are involved with."

*John A. McKay
President/general manager
KDFI-TV Dallas-Ft. Worth*



"The INTV is standing in the forefront of the industry and saying to Congress we are willing to declare our public service responsibilities in exchange for the things the industry needs to keep competitive and keep growing. I am on the board of INTV, and I wouldn't call it quotas. What the board is saying is that when broadcasting loses its special status as a public interest medium, broadcasting loses its uniqueness. INTV is behind the campaign to provide free television, which cable is threatening."

*Steve Bell
Senior vice president/general
manager
KTLA(TV) Los Angeles*



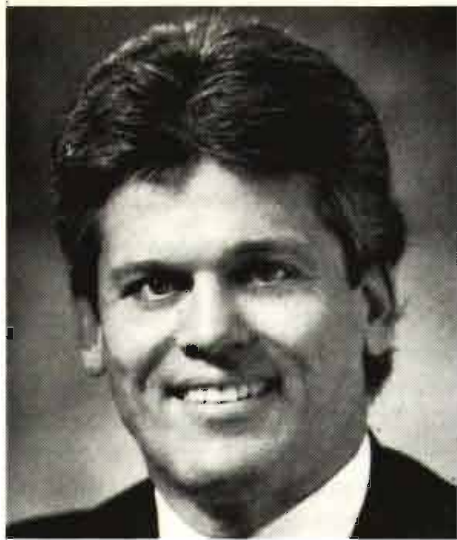
"Since we are a station committed to public affairs, the idea doesn't bother me a bit. But from the standpoint of a quota issue I'd oppose it because I feel broadcasters are capable of making decisions themselves. Anytime you deal with what content is going to be, you're dealing with First Amendment. Whether it's two hours of children's programming every day, it's something the commission has gotten away from. Also, in this era where there is an incredible diversification of video signals, if you start dealing with quotas of any kind, you open up the door to other quotas."

*Irwin P. Starr
Vice president, general manager
KGW-TV Portland, Ore.*



“Fundamentally I have no problem with it except that I think those kinds of requirements are an infringement on First Amendment Rights and on the viewers. Because there are a hell of a lot more stations competing in any given market than there are newspapers, it gives the public a lot of diversity this way. We produce programs that are locally oriented not because we’re told to but because it makes good sense.”

*Jack Clifford
Vice president
Providence Journal
Broadcasting Corp.*



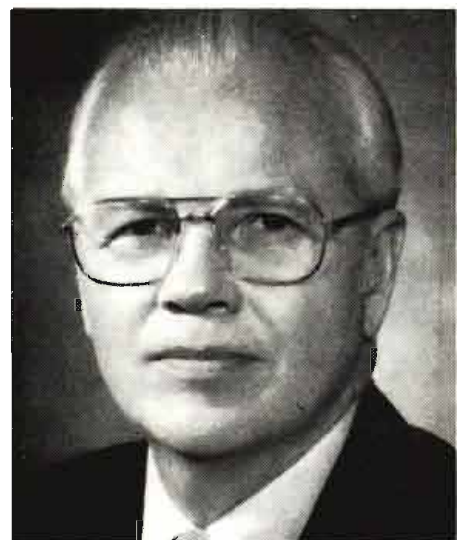
“I think today’s television stations and operators don’t need quotas to ensure that they get equal representation to all different entities. I think the license renewal should be matter-of-fact unless someone can realistically prove that they have done something of disservice in their management.”

*Timothy Lynch
Vice president, general manager
WDCATV Washington*



“I don’t know that quotas are necessary. I’d like to see no quotas and then let the marketplace decide. I think the guy that does the best job is going to steal the bet. If you don’t serve the public, you ain’t going to win in this business. And I don’t think there is any license instability.”

*Andrew Ockershausen
Vice president, general manager
WFTY(TV) Washington*



“As a member of the INTV board that voted for that exchange, I want to explain that endorsing quotas is a principle that we’re willing to discuss. No one at the board meeting talked about specific levels of community service programming, however. As for license renewal stability, we’re looking for a fair standard. We shouldn’t be subject to challenge by someone who says, ‘Anything you can do, we can do better.’”

*Leavitt J. Pope
President/CEO
WPIX(TV) New York*

House subcommittee moves toward letting telcos invade cable turf

The House Telecommunications subcommittee has taken the first step along what may prove to be a troublesome road for the cable TV industry.

In opening statements at a hearing on the subject, many of the key players on the panel made it clear that their sympathies lie with removing some of the restrictions on the entry by telephone companies into the business of



Rep. Al Swift (D-Wash.)

providing data transmission and other information services that cable has wanted reserved for itself.

Reps. Al Swift (D-Wash.) and Tom Tauke (R-Iowa), two of the most influential members on the subcommittee, voiced their unreserved support for allowing the regional Bell operating companies (RBOCs) more freedom to enter those markets.

In early March, District Court Judge Harold Greene, who presided over the breakup of AT&T, loosened some of the restrictions on the telephone companies, but kept many others. The cable industry cheered the part of the decision that maintained restrictions.



Rep. Tom Tauke (R-Iowa)

Behind the concern of the subcommittee members, as expressed by Rep. Michael Oxley (R-Ohio), is the feeling by members of Congress that they, as policy makers, are sitting on the sidelines as a federal judge and the anti-trust division of the Justice Department make telecommunications policy for the nation.

The cable industry's argument,



Rep. Michael Oxley (R-Ohio)

which it may be able to voice when oversight hearings on the industry as a whole get underway in June, is that the regional phone companies already possess bottleneck control over local exchange facilities, information content services are vulnerable to manipulation, and the safeguards supposed to have been put in place by the Federal Communications Commission have not been proven effective.

The avowed fear of the members of Congress on the side of the phone companies, however, is that the restrictions are hampering the ability of U.S. companies to compete with foreign telecommunications companies.

CPB bird croaking

Officials of the Corporation for Public Broadcasting have made a pitch before a House Appropriations subcommittee for an extra \$200 million beyond its



CPB's Howard Gutin

regular fiscal-year request of \$395 million in order to put up another public broadcasting satellite to replace the current one expected to die in 1991.

CPB chairman Howard Gutin and president and CEO Donald Ledwig told the subcommittee, which is expected to look with favor on the request, that the continuation of public broadcasting beyond 1991 depends on replacement of the bird.

They may have trouble getting the other part of their request, to keep CPB funding at the level it feels it needs in the face of Reagan administration proposals to take a new look at the appropriations already made for fiscal years 1989, which begins Oct. 1, and 1990, and to cut those funds by \$32.6 million over the two-year period.

The administration also recommended funding at \$24 million for fiscal year 1991, far below the \$395 million CPB feels it needs to continue current programming services on public radio and TV.

Web campaign coverage

The subject was supposed to be cable programming, but the three major networks came in for some bashing from two top presidential campaign managers for their allegedly inadequate coverage of the 1988 presidential races.

Robert Beckel, manager of Walter Mondale's 1984 campaign, and Edward Rollins, manager of President Reagan's last campaign, both said network coverage is suffering because of staffing cutbacks and overreliance on polling.

And they suggested, at a panel discussion sponsored by the National Cable Television Association and National Academy of Cable Programming to celebrate National Cable Month, that deteriorating network coverage is occurring at a time when cable coverage—specifically CNN and C-Span—is revolutionizing the way campaigns are covered.

In the Picture

Jack H. Irving



Now an executive vice president, this media executive cites reasons for increased client recognition of the key contribution of media to ad effectiveness and says some of these same factors are helping attract more good young people into the field.

Sees more imaginative media planning, says clients see it, too

Jack Irving, newly promoted to executive vice president, chairman of the Media Plans Review Board at Saatchi & Saatchi DFS Compton, has been in media for almost 19 years and observes, "While we who have been closest to media have always realized its key importance to successful marketing, several developments have come together in the past few years to give a big boost to client recognition of the importance of first-class media performance."

He points out, "The fractionalization of network audiences brought about by growing numbers of independent stations, the spread of cable, growing use of videocassettes and the growing numbers of radio networks have drawn increasing client attention to media's contribution to their marketing and advertising plans, particularly as costs of all media keep climbing, along with the costs of almost every other aspect of doing business."

Along with all these new and expanding forms of video, he adds, "Clients have seen how well media people have been able to come up with imaginative new ways to insert advertising messages into videocassettes and take advantage of the availability of some of the more selectively targeted programs offered by cable."

Compatible environments

Irving also points out how development of more software programs "has allowed us to delegate most of the numbers crunching to the computers, so we've been able to devote much more of our time to searching out, and where we can't find it, helping to create, more compatible environments for clients' sales messages. Clients today recognize how our contribution has been able to increase the impact of their advertising."

He says this has also encouraged more of the better

qualified young people to enter media today, "since what we do now is a much more exciting challenge than it was when I started and we were still spending so much time with calculators, doing the grunt work the computers do now."

With some of his clients active in children's television, Irving says he's been "happy to see the rebirth of good solid entertainment cartoons like *The Flintstones* and *Woody Woodpecker*, not only coming back but rising in the ratings to join the top five syndicated children's shows at a time when some of the faddish animation is starting to fade. It's a pleasure to see some wholesome entertainment competing so successfully against series tied to product lines whose shelf life in the toy stores is about as long as that of the programs."

Nielsen's working on it

Asked about the problems the kid's shows are having with people meters, Irving replies, "In the long run we think this will straighten itself out. For most adult programs we believe people meters are already presenting us with a more accurate picture of the way most viewers really watch television in an era of more independents, growing cable penetration and growing use of VCRs. But even with children's shows, Nielsen has been taking steps to correct things. Nielsen's field service teams are both well aware of the problem and are doing something about it. They've been running orientation sessions with their panel members to impress on both the parents and the kids the importance of handling the people meters per instructions. I haven't followed AGB as closely, but I know they know they're in a tight competitive race with Nielsen and I assume they must be making as serious an effort as the Nielsen people are."

He calls his promotion "pretty much of an honorary title because I've been making client presentations and working on new business all along, and I've also made a few speeches from time to time."

He recalls that when asked by one media company to give a talk on how their salespeople should approach an agency, he advised his audience to "acquire a thorough knowledge of the planner's business as well as the buyer's and show a real interest in it. Salespeople would do well to provide a reason for being by showing how they can help the planner. You should also recognize that your medium is not the only game in town, sell your strengths rather than your competitor's weaknesses and learn to take no for an answer."

Irving says that when he finished college with a degree in economics, "I was originally interested in market research. When someone suggested media, I didn't really know much about it but was assured that market research was part of it, so why not give it a try? That turned out to be a good steer, and the farther I got past the initial calculator stage, the more fascinating it got, and I've stayed with it ever since."

On weekends, Irving puts in a lot of time coaching and organizing youth basketball in Rutherford, N.J. He's coached as many as four teams a season for the town's Department of Recreation.

From the West Coast

Scuttlebutt around **ABC** is that the network is working up a buyout of Dolly Parton's pact following the lackluster ratings performance of her variety show.

Musicman, film producer **Quincy Jones** has moved into TV production. He's exec producing two projects: *Li- vin' Large*, a 30-minute young adult comedy pilot with Stephen J. Cannell, recently shot at the Ambassador Hotel for ABC, and *Heart and Soul*, the first TV vehicle for singer Morris Day, formerly with the Prince aggregation and a star on Warner Bros. Records. This latter pilot for NBC is in association with Rob Reiner's Castle Rock Produc-

tions. Both shows provide plenty of opportunity for contemporary music.

Mattel's **MTS** productions wing is getting out of cartoon syndication after this September, when all 22 episodes of *Captain Power* are aired. Each episode features interactive special effects plus computer graphics, which have raised the cost of each segment to a staggering \$575,000. MTS will pitch the kiddie show to cable after it ends its regular TV run.

The Corp. on Disabilities and Telecommunication, a special TV production company which deals with disabled persons, had its latest effort, *Amnesty: The Dream Fulfilled?* air on

KTLA(TV) Los Angeles April 24 from 11-11:30 p.m. The show, hosted by Edward James Olmos, focused on how the amnesty laws affect people with disabilities. Tom Ritter and Neil Goldstein are the producers, with R.J. Johnson, Ginger Myers and Al Reyes the coproducers. Reyes was also the director. The company's previous program for KTLA was *Breaking Ground*, a study of successful TV actors with disabilities.

Four Star International has come to life after several years of inaction. The Burbank-based firm is considering remakes of several Four Star series like *The Big Valley*, which originally starred Barbara Stanwyk; *The Detectives*, which starred Robert Taylor; *Amos Burke*, which starred Gene Barry and which Fred Silverman is working

the marketplace

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on, and *The Rogues*, series which starred David Niven, Charles Boyer and Gig Young.

Lance Thompson, business affairs vice president, says Four Star is also coproducing *The New Liar's Club* with Golden West Broadcasting for fall 1988, starring Eric Boardman, and *Matchmaker*, first-run syndicated game show hosted by Jimmie Walker. The company has been offering movie packages during recent seasons.

John Hillerman will do a special appearance in the **CBS** movie, *Street Of Dreams*, starring Morgan Fairchild. Hillerman, of course, has been one of *Magnum P.I.*'s stars for the past seven years. . . . Kate Jackson to star in the half-hour comedy series *Baby Boom* for NBC from Finnegan-Pinchuck-

. . . Judd Hirsch stars in the new **NBC** half-hour comedy series *Dear John* from Paramount TV. . . . Bill Bixby and Lou Ferrigno reprise *The Incredible Hulk* for NBC's *Sunday Night Movie* May 22.

The Television Academy focuses on TV news May 4 at the Directors Guild, with panelists including John Beard, KNBC-TV; Rick Feldman, KCOP-TV; Wendy Gordon, KHJ-TV, Paul Moyer, KABC-TV, Tritia Toyota, KCBS-TV and Jeff Wald, KTLA-TV.

CBS has extended *The Smothers Brothers Comedy Hour* to nine weeks, running through May 25. The show is the only new variety stanza on the networks. . . . **Paramount** has gained distribution to three films from Paradise Entertainment, *Jack's Back*, *Brain*

Damage and *White of the Eye*, for commercial TV, pay cable and pay-per-view.

Over Seventeen Not Admitted is a new half-hour magazine show for kids airing on the seven **Fox TV stations**. It is produced at Fox's WFLD-TV Chicago. . . . *It's a Living* from Lorimar, will enter its fourth season of first-run syndication this fall. The weekly half-hour comedy is produced by Witt-Thomas Productions.

American Spectator of Philadelphia is developing two two-hour TV movies as its entry into network production: *Sanctuary*, story about a Tucson church which became a sanctuary for Central American refugees, for CBS, and *Devil's Food*, a comedy for NBC Television Network.

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Washington Report

Eleventh Amendment could give states license to steal from broadcasters

The 11th Amendment to the U.S. Constitution states: "The judicial power of the United States shall not be construed to extend to any suit in law or equity, commenced or prosecuted against one of the United States by citizens of another state or by citizens or subjects of any foreign state."

What in the world does that have to do with broadcasting? As several states, backed by some federal courts, have been interpreting the amendment, it means state-run entities, such as universities, can lift programming from radio and television stations and reuse it however they wish and not be sued for copyright infringement.

Sometime soon, the U.S. Copyright Office is expected to submit to Congress its recommendations on the constitutional issue that could be of some importance to broadcasters. The issue also is before a U.S. Appeals Court in Los Angeles and another in Richmond, Va.

There are no indications yet that any infringement of broadcast properties has occurred, but it is possible that unless the courts rule favorably, even university-operated television stations could rerun commercial programs without fear of challenge.

NAB steps in

The National Association of Broadcasters, without identifying any problem that has cropped up so far, submitted a brief to the Copyright Office asking it to conclude in its report to Congress that "the federal copyright laws are, and should be fully applied to acts of infringement by states."

The NAB filing, prepared by the staff of vice president and general counsel Jeff Baumann, is general in terms but states the organization "is concerned by the recent federal court decisions" that appear to ignore a 1973 ruling by the U.S. Supreme Court on a similar matter.

In that case, *Goldstein vs. California*, the court said Congress had the power under the copyright clause of the Constitution (Article 1, Section 8, gives Congress power "to promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries") "to subject states to liability for monetary damages resulting from their infringement of another's copyright."

The NAB also is concerned, it says in its brief to the Copyright Office, that those recent federal court decisions "could result in the adoption of a hodgepodge of differing levels of state recognition of copyright interests such that one state would allow its agencies to ignore or willfully infringe copyrights while a neighboring state allowed its agencies to be sued for such conduct."

The brief suggests that the issue does not justify a corrective effort by Congress yet. But if court decisions yet to come down "result in a more definitive judicial conclusion that Congress has not sufficiently clarified its intent with respect to requiring states to be accountable for copyright infringement, NAB would then urge Congress to provide any such clarification that might be necessary."

The cases it is watching are *BV Engineering vs. the University of California, Los Angeles*, and *Richard Anderson Photography vs. Radford University*.

In the *BV Engineering* case, now before the Ninth Circuit Court of Appeals, UCLA is accused of copying seven copyrighted software programs and documents associated BV. Last year, a District Court ruled that since UCLA was an arm of the state of California, the 11th Amendment protected it from private suits.

NAB has endorsed the briefs of several publishing organizations in behalf of *BV Engineering*. They said Congress does have the power to abrogate the 11th Amendment and that it already has expressed its intent to abrogate state immunity to copyright infringement suits.

The *Anderson* case, pending before the Fourth Circuit Court of Appeals in Richmond, Va., involves *Anderson's* charge that *Radford University*, a state-supported school, reused some of his work without *Richard Anderson's* permission and without remuneration. He said he had taken photographs for the school's student prospectus and that they were later used in other publications.

Briefs in his behalf said that the states gave up their immunity against copyright infringement suits when they ratified the original Constitution containing the copyright provision. One said, "There is not a shred of evidence to suggest that Congress intended to leave states free to violate federal law by infringing the rights of copyright owners."

Single or dual system?

In its appeal to the Copyright Office for some clarification of the matter, the NAB writes that the legislative history of the 1976 revision of the Copyright Act "establishes that Congress clearly was concerned with creating a single federal system to replace the then-existing dual system."

The AB brief notes that even the federal government itself has consented to be sued in the U.S. Court of Claims for copyright infringement.

The brief says, "Under the circumstances, copyright proprietors have a great economic stake in the resolution of this issue. NAB believes that the exclusive rights of copyright owners would be illusory and severely diminished if states were permitted to infringe those rights with impunity."

Even if those two appeals courts issue a ruling in favor of the position taken by the broadcaster organization, the matter will be far from resolved.

That means the ultimate resolution of the problem will lie with the U.S. Supreme Court, or, in the meantime, in clarifying language enacted by Congress, which itself could be challenged as unconstitutional.

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