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

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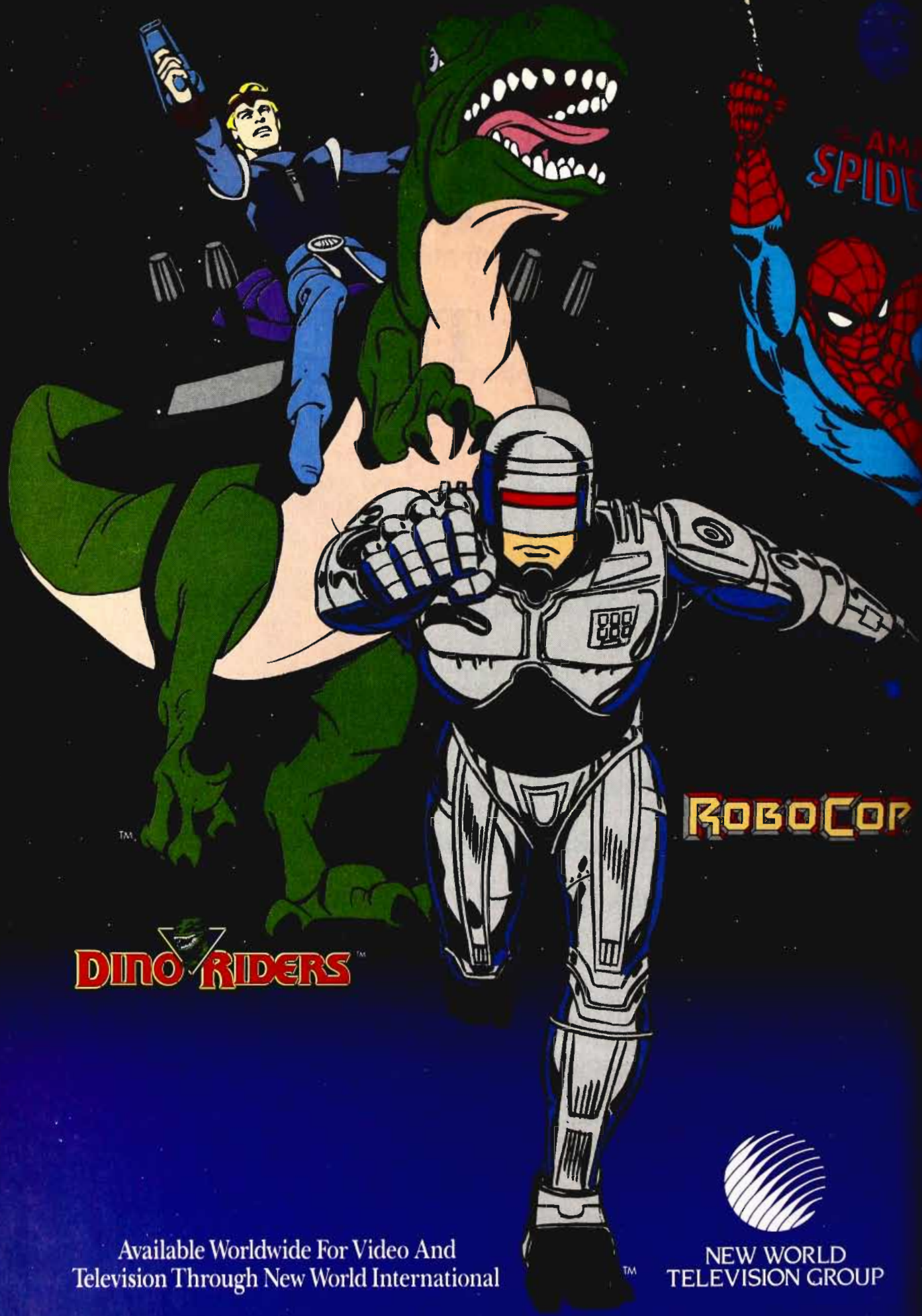
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**Editorial, Circulation
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1270 Avenue of the Americas
New York, NY 10020
Phone: 212-757-8400
Telex: TELAGE 421833
Facsimile Number: (212) 247-3402

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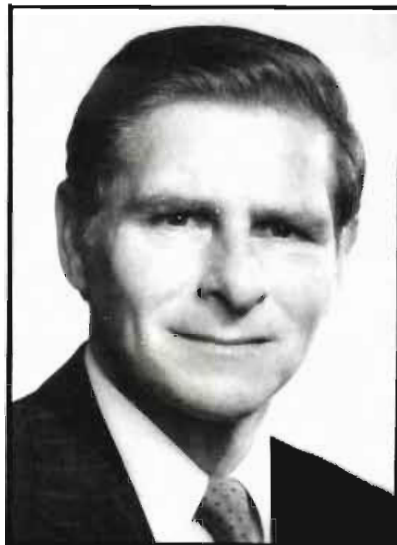
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Member Business Publications
Audit of Circulations Inc.

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

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A look at TV over a decade: Is it still the same industry?

As TvB takes a look at the last decade, we can honestly say that the past is not exactly a prologue to the future. For in truth the past decade in this business has passed so rapidly that it is virtually impossible to draw any valid conclusions—the only thing we can say with certainty is that the next 10 years are certainly going to be different.

As Bob Baker will say in his keynote address at the upcoming TvB Annual Meeting, a glance back 10 years ago to 1978—“network billing was up 15%, spot up 18% and local up 22%. Ten years ago less than half the homes had two sets,” today it is 60%. The three-network share of audience was 92%; today it is 70%. Total advertising volume was \$43 billion in 1978; this year, \$110 billion. Ten years ago, cable penetration was 17%, today 51. And during the decade, Baker continues, we have seen cable go from a service providing a better picture, to a system importing distant signals, to an original program source for first-run programs.

And we had an antitrafficking rule 10 years ago. This too has gone by the boards so that today stations have become commodities traded like wheat, soy beans and corn. New television groups are forming overnight, established groups are being absorbed, and today the broadcasters work hand-in-hand with financiers.

People changes. Significantly, what has changed is that while the industry has greatly expanded, there have been “people changes” at a dizzying pace. For example, recently, CBS has changed its top command and top news executives. After the TvB Annual Meeting, Ken Pruitt, who has been the economic correspondent of *Money Magazine* at CBS News, is moving over to ABC News. And Bob Baker, who has been executive vice president for operations at TvB, is moving over to president of Management Communication Consultants.

At NBC, Michael Gartner succeeded Larry Grossman as president of NBC News. As Bob Baker has said, this industry is born of change.

As Baker says, “Even with all the changes this past decade, television is stronger today than in 1978 . . . and our future is brighter. The value of stations continues to increase; so do revenues. Broadcasters continue to serve the American people and make money doing it.

As we begin a new decade, he says, we carry the baggage of history with us. But what industry doesn't? We're no different than any industry that's been deregulated and has new technological competition. We're no different at all, except that we were born of change, born of the technology that spawned wireless and radio and now spawns cable, satellites and HDTV. The ability to manage that change is what sets television apart.



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Letters

First in jazz

I would like to point out a factual inaccuracy in an article entitled, *Contemporary jazz: A hot new format*, which appeared on Page 34 in the September 5, 1988, edition of TV/RADIO AGE. The author states that now that WPIX-FM has switched to contemporary jazz, "The New York area now has its first all-jazz outlet since WRVR-FM dropped the format eight years ago."

WJAZ 96.7 FM (formerly WYRS 96.7 FM) located in Stamford, Connecticut, began broadcasting jazz 24 hours a day a week before WRVR went off the air. Despite having only 3,000 watts compared with WQCD's 10,000, the station has a wealth of fans throughout the tristate area. The station broadcasts a mix of all jazz forms and runs several specialized shows weekly such as *Legends in Jazz*, which focuses on jazz greats such as Dizzy, Miles, Maynard Ferguson, *The Contemporary Spotlight*, which showcases new fusion and contemporary releases, and the *Big Band Spotlight*, featuring the music of new and older big bands.

The programming at WJAZ has included Spyro Gyra, Bobby McFerrin, the Rippingtons, Frank Potenza, George Shaw and Dave Grusin, several of the artists who the author cites as being in the "the next wave of programming" for many years, as well as the artists more traditionally associated with "jazz."

The station runs a very successful series of jazz concerts on the beaches of Connecticut and Westchester County. This year some of the performers included the Scott Hamilton Quartet, the Bob Mintzer Big Band and Houston Person and Etta Jones. In addition, the station cosponsored numerous concerts in the tristate area. A partial list of artists includes Chuck Mangione, Ella Fitzgerald, Joe Williams, Dizzy Gillespie, Spyro Gyra.

In addition, as a service to its listeners, WJAZ runs a 24-hour-a-day concert hotline listing jazz events in the tristate area.

The station, in addition to other community-related activities, has played a significant role in the area of jazz education through its active participation in the Tri-State McDonald's High School Big Band Competition, which offers music scholarships and awards to outstanding young musicians and jazz ensembles.

As a loyal WJAZ listener, I find it increasingly irritating that the station is continually overlooked when articles are penned about jazz radio stations in the tristate area. I invite everyone at TV/RADIO AGE to flip their dial to 96.7 FM and discover the quality programming and sound that we've known about for years.

M. J. KUNZ
Xerox Corp.
Stamford, Conn.

Not involved

I read the WQCD, New York City article in the August 22 edition.

It was incorrectly printed that I was involved in the music selection and coordination for WQCD. Please print the appropriate correction that I am not.

KENT BURKHART
Burkhart/Douglas & Associates
Atlanta

Not quite that good

Your article on Robert Morse which appeared in the August 8 issue of TV/RADIO AGE (*News About News*) was a very complimentary one. However, KTTV's late news has not achieved a 5 HH rating in any four-week period, let alone a sweeps period, in years! Morse should point out an improvement from a 2 to a 3, not a 2 to a 5 as reported.

MICHAEL EIGNER
Vice president, station manager,
KTLA (TV) Los Angeles

Question of ranking

Regarding the "New Season DMA Rankings" as listed in your August 22 issue, I question why Minneapolis is listed ranking #14 in 1988 having moved up from #15 in 1987. The July 1988 NSI Minne-

apolis-St. Paul Rating Book ranks us as DMA Rank #12 on page 1 of the book, and we are wondering about this.

KARL GENSHEIMER
General sales manager,
KSTP-TV Minneapolis

Ed. note: Minneapolis-St. Paul was ranked 15th at the beginning of the '87-'88 season, but in midseason the Alexandria, Minn. DMA was collapsed into the Minneapolis-St. Paul DMA, which was thereby boosted to the 12th-ranked DMA. In putting together the changes listed in the August 22 issue, Nielsen personnel compared the latest Minneapolis-St. Paul rank with the rank at the beginning of last season, rather than the mid-season rank. The change should have been footnoted.

No kidding around

Your August 8 issue includes a full page article on WFFT Ft. Wayne, specifically addressing its children's programming lineup and quoting the station GM to the effect that in kids they're the only candy store in town.

While I'm sure that the G.M. takes comfort in his words, I'm surprised that the magazine was so eager to take them at face value, especially since no mention in the article was made of the fact that a new indy, WINM, has been on the air for nearly two months in Ft. Wayne and already has started cramping WFFT's act in kids.

I know this firsthand since our character, "Bozo," is the featured star—for 90 minutes live every afternoon and morning—and has already hosted some 3,000 people in the studio audience since the show went on the air eight weeks ago, not to mention a backlog of 700 ticket requests a month. In addition, without yet receiving its first ratings book, WINM has already generated significant local advertiser support and also attracted the blessings of national participants, such as Tootsie Roll.

JERRY DIGNEY
Vice-president,
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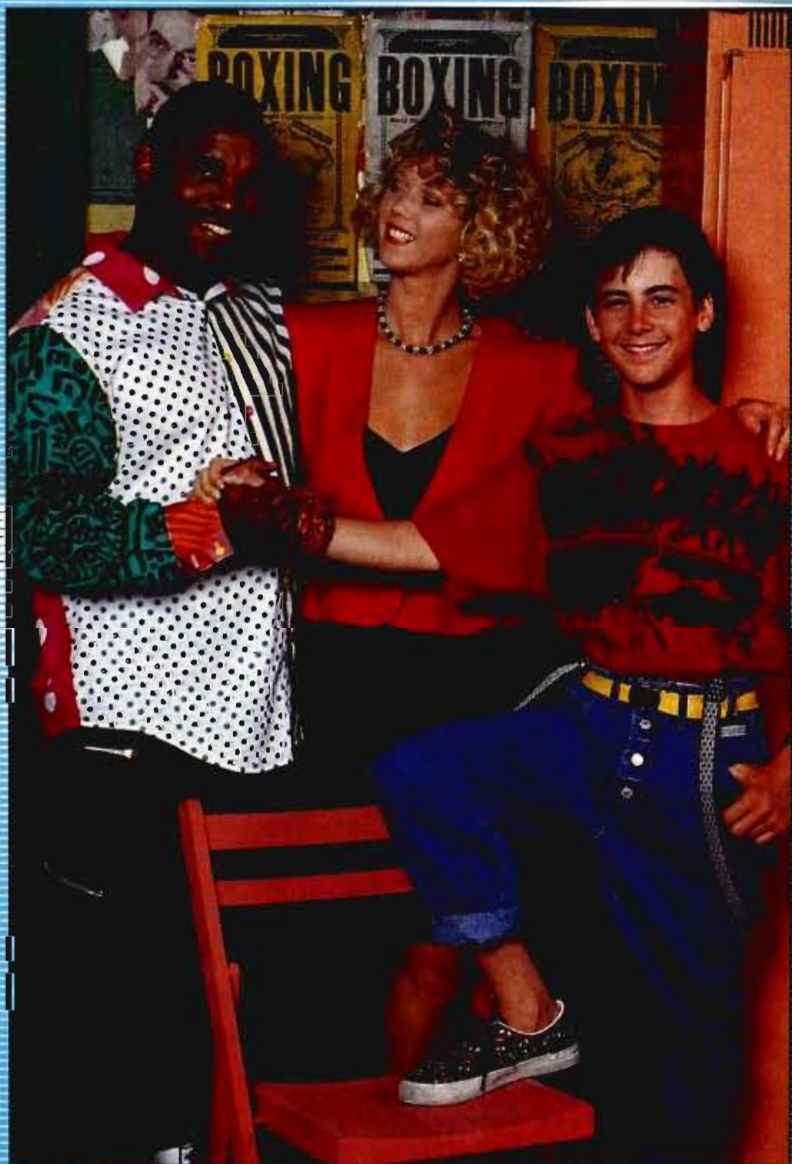
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Olympic meltdown and the '92 Games: Agencies see bidding, pricing impact; CBS holds on to winter wonderland

Although NBC's Olympics coverage seemed to be moving closer to the Nielsen ratings level guaranteed to its sponsors, NBC still will have a makegood problem—and the 1992 Olympics may prove a harder sell.

At BBDO, Steve Grubbs, senior vice president and director of national TV buying, who felt Nielsen's people meter might be a factor in the sluggish ratings for the Seoul Olympics, said the pricing structure of CBS' 1992 Winter Olympics will be affected. "You don't buy the Olympics just for media value, but there still will be concern" among clients, he said.

Moreover, Grubbs predicted, "This is going to have an impact on what the three networks will offer for the [1992] Barcelona Summer Games."

Paul Isacson, Young & Rubicam's executive vice president of broadcast programming and purchasing, felt that "buyers will be a little more hard-nosed" in negotiations for CBS' Winter Games buys. As for Barcelona, "they should have negotiated in August." Now the networks will press for a "more

realistic" rights fee, he said.

However, Neal Pilson, CBS Sports' president, maintained otherwise. "I don't think one has much to do with the other. It will have no impact at all on our selling of the (Albertville, France) Winter Games," which will be held in the "traditional" February period.

So-so numbers. One reason behind Seoul's so-so numbers has been that it aired in September-October instead of the usual July-August, Pilson noted. (However NBC sold the Olympics believing higher HUT levels would produce bigger audiences.) Another is that Seoul could not compete with "the bulge of ratings for the Los Angeles Summer Games in '84," when a Soviet bloc boycott bolstered U.S. medal finishes, Pilson added.

In 1992, "Barcelona should do reasonably well since it will again be in the traditional July-August period," Pilson said. As for the bidding on those Games, he said, "Each network will approach the bid in its own fashion. It's a little early to say what the final [Seoul] ratings will be" and whether that



Neal Pilson

would affect the nets' offers. The Barcelona Olympic Organizing Committee is said to be eyeing at least \$400 million for those rights, according to various industry sources.

The Seoul Olympics makegoods had topped an estimated \$30 million through Sept. 22, according to several industry execs. That joined a previous \$8 million caused when NBC preempted 90 minutes of Seoul coverage on Sept. 25 for the first Bush-Dukakis debate.

BBDO's Grubbs figured the final makegood total could come to 10% or 15% of NBC's \$550 million in Summer Olympics ad sales. "We are concerned, but not overly concerned," he continued. "NBC is cooperating in addressing shortfalls." With the ratings rising to 20 or bet-

"This will have an impact on what the three networks will offer for the Barcelona Games."

ter at the end of week one, he felt week two would be "real strong."

NBC's Olympics averaged a 19.3 rating and 32 share in the primetime Nielsens for the first full week ending Sept. 25, NBC's highest rating since October '86.

Still, NBC had guaranteed a 21.2 primetime household rating average to its advertisers.

Tom Winner, executive vice president and media director at



Bryant Gumbel, NBC's primetime anchor of the Seoul Olympic Games.

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Advanced TV systems development gets a raise from Group W's pocketbook

Funding for advanced television systems (ATV) by broadcasters and others does not appear to be adequate at present, says Group W Television's top engineer.

Joseph Gianquinto, vice president of broadcast operations and technical services for Westinghouse Broadcasting's TV Group, says, "Whatever is out there doesn't appear to be nearly enough."

Gianquinto's comment followed the announcement by Group W Television president Tom Goodgame that Westinghouse Broadcasting will commit more than \$1 million to support the development of ATV.

Responding to a question about the adequacy of funding for ATV development, Gianquinto added, however, "There are a lot of broadcasters out there who could help." He pointed out that one of the rea-

sons for Group W's commitment is to encourage other broadcasters to do the same. The broadcast group has already committed funds for two systems.

Four areas. The Group W overall commitment will be used in four areas:

- To test viewer reaction to ATV systems
- To prepare the group's Baltimore outlet, WJZ-TV, for over-the-air tests of ATV systems
- To produce programming at Group W stations for ATV tests
- To fund selected systems.

In regard to the latter, Group W recently invested in the Del Rey Group's HD-NTSC system described by Westinghouse as capable of delivering "a true high definition-quality picture and digital sound to new receivers while remaining compatible with conven-

tional TV sets."

The Westinghouse group thus joined Cox Enterprises and Tribune Broadcasting, which have set up a limited partnership with Del Rey called the Compatible Video Consortium. While Group W has not joined the partnership yet, Gianquinto said it may do so. Cox has put up \$200,000 and Tribune \$100,000, and Group W's contribution "is in that ballpark," said its top engineering executive.

War chest. Group W also has joined with other NBC affiliates in assembling \$3 million for the Advanced Compatible Television (ACTV) system being developed by the David Sarnoff Research Center and NBC. While Gianquinto would not reveal the amount of Group W's contribution, he noted that it was related to a station's market size and that the group has NBC affiliates in the fourth (KYW-TV Philadelphia) and sixth (WBZ-TV Boston) biggest TV markets.—**Al Jaffe**

NBC's Olympics coverage draws bouquets & brickbats from critics

(Continued from page 15)

the Seoul Olympiad has left me cold... Everything seems choppy, disconnected and not quite real—often because it's on tape and they're not quite telling you... Maybe things will go better for the Gumbel gang. But for now I miss Jim McKay. I miss the old Olympics theme music. I even miss the old ABC jingoism."

Newsday's Stan Isaacs: "NBC settled down into a good groove over the [opening] weekend, getting stronger as it went along. In the end, the quality and drama of the competition will determine whether we get caught up in the coverage. The fact is, though, that there is not likely to be enough significant action to justify NBC's schedule. Its people struggled mightily to fill 23 hours over the weekend."

St. Louis Post Dispatch's Eric Mink: "Above all else, NBC wants to distinguish itself from past presenter ABC—an admirable goal but one that has produced uneven results... Despite billing [Greg] Louganis' competition as *the* story and despite liberal use of split

screens, NBC actually pulled a disappearing act when Louganis clinched his record-setting second gold medal in the springboard competition." Gymnastics coverage has been "just a succession of generally disconnected performances and in primetime NBC has been doing exactly what it said it would not do: focusing almost exclusively on American athletes with an occasional East European thrown in as a token."

NBC's on-air Olympics team was both praised and criticized by the media observers after the early days of coverage.

Gumbel was said by *USA Today* to be "finding warmth as the week wound on," but the *New York Daily News's* Hinckley said, "Bryant, in his mortician's suit, should maybe not be the vortex of the Olympics." The *News's* Bob Raissman called Gumbel "an efficient lowkey host but not exactly Mr. Warmth." The *New York Times's* John J. O'Connor labeled Gumbel "smooth and articulate."

The *Washington Post's* Shales liked Costas and Gardner, as well as Marv Albert. The *New York Post's* Mushnick lauded Steve

McFarland and Bart Conner, the diving and gymnastics analysts, as "exemplary." But the *Houston Chronicle* criticized Conner, among others, and the *Philadelphia Daily News* blasted the "nauseatingly whiny voices" of both Conner and McFarland. The *Minneapolis Star & Tribune* noted that another gymnastics expert, Mary Lou Retton, is "scarcely heard from."

The *News's* Raissman knocked NBC's Don Criqui for a form of U.S. boosterism, for focusing on U.S. swimmer Matt Biondi in the 100-meter butterfly, "but when the race ended, it was Anthony Nesty—Criqui never called his name down the stretch—who won the race."

In another form of jingoism, NBC ridiculed an admittedly inept Egypt-China basketball game, which *Newsday* and the *New York Times* found in poor taste.

Other criticisms were leveled at NBC's "capsulated coverage," which the *Seattle Post-Intelligencer* felt was meant to "mimic *USA Today*"—and at NBC News, with the *Times's* O'Connor finding "no discernible reason for Tom Brokaw to be in Seoul."

Campbell Mithun Esty, was not overly worried about his clients' makegoods. "I'll be happy with bonus weight within the Olympics or in the fourth quarter—as long as it's before Christmas," he said.

Station reaction. Meanwhile, stations do not seem to be hard-hit with makegoods locally.

At Westinghouse Broadcasting's WBZ-TV Boston, John Spinola, vice president-general manager, said, "We don't really have all that many makegoods. We're only a



John Spinola

point or so off. The network is missing by a bigger number than we are."

"The network is missing by a bigger number than we are."

Al Jerome, president of the NBC TV Stations division, said, "I don't think we have a problem of the magnitude of the network. We did not guarantee any rating points because we don't do that on the spot level here. . . . That doesn't mean we won't be cognizant of short-falls."

A puzzle. Most industry execs seemed puzzled that Seoul was not scoring higher numbers. "I'm a little surprised," said BBDO's Grubbs. "It's a little perplexing. I'd thought it would do better than NBC projections."

One negative factor is the September scheduling, said Winner. Another is that many glamour events air in late night, noted WBZ's Spinola.

"I suspect the time of year is rather significant," said Winner. Though HUT levels are higher in fall than in July-August, he noted, "You have kids back at school [and going to bed earlier]. . . . Not that programming on ABC or CBS is all that fantastic, but you do have baseball season winding down and on weekends, and Monday nights you've got significant football competition."

"The clock doesn't always work in our favor," Spinola noted. Carl Lewis, for example, won his broad jumping gold at 2 a.m.

Before NBC's makegood problems emerged, various industry sources had been projecting NBC's Olympics profits at anywhere from \$40 million to \$100 million, with some estimating that the owned stations division could contribute

another \$50 million from its own lucrative Olympics spot sales.

Not all of NBC's makegoods will eat into profits, as an undisclosed amount of Olympics time had been set aside in advance for just that purpose, NBC sources said. The final profits will depend not only on the full extent of the makegoods situation but on various costs, including \$300 million in rights fees, \$100 million plus on production and \$40 million on equipment purchase and leasing.

Of the nearly 180 hours of coverage, an estimated 40 hours was devoted to commercials and NBC fall promos. NBC's big spenders were led by Coca Cola, McDonald's and General Motors, each in the \$40 million to \$50 million bracket. The average primetime 30 on the Seoul coverage came to \$330,000, NBC said.

Last February, ABC's costs and makegoods translated into a \$75 million loss on the Calgary Winter Olympics.—**Jim Forkan**

NBC's Olympics coverage draws bouquets & brickbats from critics

NBC's Summer Olympics coverage didn't score any perfect 10s with a sampling of major newspapers' TV and sports columnists, but the network did seem to be collecting more bouquets than brickbats.

For every detractor who found the coverage uneven, anchor Bryant Gumbel too detached and some commentators annoying, there seemed to be a few more who found Gumbel the ideal host, the analysts capable and the overall coverage well done.

While NBC was generally cheered for avoiding ABC's flag-waving approach, for instance, in the *San Jose Mercury News*, the *Cleveland Plain Dealer* hoped for fewer profiles on non-U.S. athletes.

Commercial clutter was one topic that raised some temperatures. The *New York Post's* Phil Mushnick said, "Corporate greed is going to take superb TV coverage of the Seoul Olympics and drive prime-time viewers to distraction" with countless interruptions. The *Minneapolis Star & Tribune* also took NBC to task for "obnoxious" commercials and NBC fall promos.

Here is a sampling of the columnists' views, pro and con:

New York Daily News' David Hinckley: "NBC's real problem is too many toys and too much time. There have been long stretches when it looked like the network's primary goal was killing time, not enjoying it."

Washington Post's Tom Shales: "Already it's clear that we'd be better off if ABC were covering the Summer Olympics from Seoul instead of NBC. . . . There's a certain lethargy to the coverage. . . . In Olympic coverage, ABC holds the gold medals. NBC has yet to attain a bronze."

Minneapolis Star & Tribune's Noel Holston: "So far, NBC has hopped, skipped and jumped from venue to venue, as if there was a need to tantalize and get us hooked."

San Francisco Examiner's Rob Morse: "So far, NBC's coverage of
(Final Edition continued on page 16)

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

Immediacy, responsiveness key to future network news promotion

The Big 3 networks are looking to a greater competitive thrust in promoting their nightly newscasts, but many of their specific plans for the coming season are still up in the air. The general direction appears to be one of tailoring the promotional effort more to the product itself—making it more topical and responsive to developments and to the competition.

The general direction of the promotion for *NBC Nightly News with Tom Brokaw* was unveiled with the Olympics and, according to Tim Miller, vice president, advertising and promotion, the eight spots premiered there will “run through the general election for sure and will probably have a life beyond that.” The promotion is tagged to NBC News “firsts”—such as being the first to report Vice President Bush would pick Dan Quayle as his running mate and being first to have a debate of all 12 presidential candidates last December.

Miller reported the schedule for both print promotion and that on the network’s own air have been escalated over that of last year, “but that’s normal for an election year.”

On a local level, the network is working with O&O WNBC-TV

New York to respond to both other affiliates in the market moving their network news up by half an hour. It’s attempting to make a plus of being the only network newscast at 7 p.m. Tight closeups of the station anchors followed by their names in print on a black screen are melded with that of the network’s Tom Brokaw.

A dig from CBS. Meanwhile, CBS has used NBC’s scheduling to create a plus for itself. During the Olympics, *CBS This Morning* was promoted throughout the day’s schedule by making a minus out of NBC’s devotion of *The Today Show* to the Olympics. It urged viewers to watch its morning show “while *The Today Show* is off the air for Olympics coverage,” adding, “You change the channel. We’ll change your day.”

Joe Passarella, executive producer/creative director, CBS Broadcast Group, labels this as typical of the kind of responsiveness he expects to see in news promotion for the coming year. To achieve this kind of immediacy, he disclosed, greater use will be made of creative boutique agencies than in the past. Backer & Spielvogel remains as the network’s main agen-

cy, he said, noting, “There’s still a place for the larger agency function.”

He noted, though, “Working in-house and with creative boutique groups, we can focus on more specific assignments and projects. What these boutiques are very good for is being sensitive to the excruciating short deadlines and the thinking of broadcasters. These smaller, streamlined companies can work more quickly and economically.”

“The marketplace is shifting and becoming more competitive. Our competitors’ product is constantly changing and evolving. We have to respond very quickly. And when the response time is more limited, we don’t have the luxury of a lot of development time. These smaller groups are also quite capable of developing the big idea.”

CBS has worked with such operations as Jacobs & Gerber, Los Angeles, and John Larkin Productions, New York, and Passarella said CBS is also looking at operations that specialize in broadcast promotion.

He also said CBS will place far greater emphasis on affiliate support in local/national news promotion than in recent years: “They can expect us to jump into a marriage with them in support of their product.” New promotional materials will not be finalized until January, he added.

Affiliate ties. ABC will also place greater stress on cooperation with affiliates, according to Joanna Bistany, vice president and assistant to the president, ABC News. Cooperative advertising tying in Peter Jennings and Ted Koppel with local newscasters will be a major thrust, she said.

The overall tone of promotion will not differ from that of previous years, Bistany noted. ABC will continue to do on-air promotion in-house, she added, and go outside only for print ads. She noted, “We don’t do much in terms of print, and I don’t see any major change in that.”—**Ed Rosenthal**



An NBC first mentioned in a series of spots for NBC News was the gathering of all 12 Presidential candidates for a debate back in December (George Bush has back to camera in this photo).

Congress looks for better deal on campaigns

It's monkey business time in Congress again, and this time the rates broadcasters charge candidates for spots are on the line. As this Congress heads into its final days, broadcasters face a tough task of guarding against potentially harmful riders.

Senators made it clear at a hearing on the subject that they were very unhappy with the various ways broadcasters have for figuring the cost of a spot. At issue are preemptible vs. nonpreemptible times, makegoods that are offered to a station's best advertisers, and whether best advertisers are charged at preemptible rates but never have their time preempted.

Sen. Ted Stevens (R-Alaska), chief architect of the law that applied lowest unit rates to political spots in 1972, said the intent was to require stations to sell time to candidates at the lowest rate charged to other advertisers for similar time slots and suggested that he felt broadcasters were trying to sidestep the law.

But Sen. John Danforth (R-Mo.) said federal courts have noted confusion in the law Congress passed and "Obviously we botched it." He added, "We did something we didn't intend to do, and we have to clarify the law."

Sen. Mitch McConnell (R-Ky.) has introduced S-2627, which would specify that a station's charge for preemptible political time would have to equal its lowest preemptible rate for that spot and that a fixed rate spot be no more than half again the preemptible rate.

Since McConnell's bill was introduced late in the Congressional term, it had no chance of making it through the mill on its own. Pending in the Senate was a bill that would make "technical corrections" to last year's tax reform legislation. The measure already had become a lightning rod for special interest groups, and Sen. Robert Byrd (D-W. Va.), Senate Democratic leader, has issued a plea to his colleagues not to make the measure the annual "Christmas tree."

King World muscled into prime access with in-house news magazine strip

Inside Edition, the half-hour first-run syndicated news magazine strip being offered by King World for a January 1989 launch, will be offered to stations via cash-plus-barter, according to Steve Palley, chief operating officer at the company.

Inside Edition, which marks the first in-house production for KW, will be produced and cleared by KW, with the barter sales of two 30s being handled by Camelot Entertainment Sales, barter division of KW. The strip is designed for access, notes Palley, and the format will focus on news stories of courage, hope, humor and tragedy. In addition, it will include human-interest profiles interacted with fast-breaking news vignettes. A host of the show is expected to be announced shortly.

There will be no pilot in the pre-sell to stations, but production on *Inside Story* will begin in December, according to Palley. "There will probably be a presentation tape," says Palley, "because of the press of time. But I think we will have no significant problem in marketing the show without a pilot. We are not first-timers in syndication," and have always stood for quality.

Good is good. The early rough going experienced by *USA Today: The Television Show* in terms of ratings has not diminished KW's desire to throw its hat into the news magazine ring, says Palley. "News magazine shows have been successful for years, and if you produce good programming, you will do well. There's *60 Minutes*, for example, and a host of other shows which may not be as successful as *60 Minutes*, but are successful net-



Steve Palley of King World will market the show without a pilot.

work shows."

Palley's view is that the time is ripe for a new first-run show to enter the access time slot. "But it's not just because *USA Today* may not succeed. There are several new shows which have been launched this season which have access clearances, and none of them have reflected the kind of strength it requires to be a successful access program.

"So it seems to us there is an opportunity for an access news magazine show, done properly, to attract a significant audience in that time period. It was that confluence of reasons that motivated us to announce *Inside Edition*."

Inside Edition will be produced by John Tomlin, formerly producer of *A Current Affair*; and Bob Young, former originating producer of *The Reporters*. Jim Dauphinee, vice president, programming and development at KW, will serve as executive in charge of production.—**Bob Sobel**

Malrite sounds call to arms

Malrite Communications chairman Milton Maltz headed a meeting of industry VIPs at ABC headquarters in New York Sept. 29 and sounded a call to arms against "these cable guys who have been getting away with murder." His "Campaign for Free TV" is aimed to galvanize broadcasters, advertisers, Congress, etc., for "an ambitious campaign" to save free TV.

'Not So Wild a Dream' makes its television debut

Not very many people at age 34 feel naturally inclined to write for themselves and their posterity the story of their own generation, and then to accomplish that task on a scale and in a style few others ever will surpass. Today, it seems, most biographies or autobiographies are written more for the bank account than for the mind's account.

With a fresh idealism Americans may never glimpse again, Eric Sevareid tells, in a personal memoir, the story of his generation in a book written and published more than 30 years ago, *Not So Wild a Dream*. Author William Manchester hailed it as "a classic American autobiography, superbly written, which evokes poignant memories of the American dream."

The book, published by Atheneum in 1946, was an instant success in the post-World War II environment.

New introduction. In 1976 Sevareid wrote a new introduction to *Not So Wild a Dream*, refreshing it for yet another generation. Unfortunately, more recent attempts to have the book republished have not been successful and probably won't, unless Sevareid buys back the rights and republishes the book himself.

While the new introduction (Sevareid left the body of the work untouched) sparked a revival for the book, it also created a desire by both the author and CBS News to develop a television series based on *Not So Wild a Dream*. CBS chairman Bill Paley loved the idea and thought CBS Cable to be the perfect showcase. CBS Cable was then the experimental theater of television, the highbrow cable network

Sevareid's narration and Potter's direction lead to a brilliant excursion into a tumultuous era.

that may well have been the high water mark for CBS' creative abilities.

Virginia Kassel, then with CBS Cable, had put what seemed like half her life into the task of transforming *Not So Wild a Dream* into a TV production, only to see it crumble when CBS Cable quietly rolled over and died.

Fortunately, along came Anthony Ross Potter, one of network television's most successful and pro-

lific producers, who had collaborated with Sevareid on *Between the Wars*, a series of 16 half-hours which originally aired on the Mobil Showcase Network. Today the series is being released into commercial syndication.

For almost 20 years Potter turned out one award-winning White Paper after another for NBC News: *Vietnam—Lessons of a Lost War*, *The Real Star Wars*, *Journey to the Heart of China*, *The Man Who Shot the Pope*, *America—Black and White*, *The Cocaine Trial* and *The Killer Bees*.

He went on to form Anthony Potter Productions in 1985, and his first assignment was a five-part half-hour series, *Our World*, for ABC-TV. One of the series, *1943—Together and Apart*, won two Monitor Awards for the best documentary program of the 1986-87 season.

Set for PBS. Now Potter and Sevareid have teamed up again for *Not So Wild a Dream*, a one-hour TV production scheduled to air as part of PBS' The American Experience series beginning in October. (*Not So Wild a Dream* is scheduled as the fourth in the series, airing Oct. 25.)

The collaboration is a success.

Sevareid's narration—usually quoting directly from his book—combined with Potter's skillful production is a brilliant, often emotional, always thoughtful excursion

CBS Cable first attempted to make a TV series from Sevareid's book.

into the tumultuous life of his American generation, now more than 70 years old.

He begins at the beginning, from the heartland of the country.

"North Dakota. Why have I not returned for so many years?" asks Sevareid from the middle of a



Eric Sevareid from "*Not So Wild a Dream*."

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1988

October 14-18	MIPCOM, Cannes October International Issue
October 17-19	Television Bureau of Advertising Annual, Meeting, Las Vegas October 17 Issue
October 25-28	Community Broadcasters Association, Caesar's Palace, Las Vegas October 17 Issue
November 7	London International Advertising Awards, Royal Lancaster Hotel, London
November 9-13	National Association of Farm Broadcasters, Kansas City
November 30-December 3	Radio & Television News Directors Association, Convention Center, Las Vegas November 28 Issue
December 7-9	Western Cable Show, Anaheim Convention Center November 28 Issue

1989

January 4-8	Association of Independent Television Stations Century Plaza, Los Angeles, December 26, 1988 Issue
January 24-27	NATPE International Convention, George Brown Convention Center, Houston January 23 Issue
February 2-5	Radio Advertising Bureau Managing Sales Conference, Loew's Anatole, Dallas
February 13-18	29th International Television Film & Video Programme Market, Monte Carlo February International Issue
April 9-12	Broadcast Financial Management Association, Loew's Anatole, Dallas April 3 Issue
April 21-26	MIP-TV, Cannes April International Issue
April 29-May 2	National Association of Broadcasters, Las Vegas Convention Center April 17 Issue
May 6-13	Annual Golden Rose of Montreux Festival, Palais des Congres, Montreux
May 21-23	NBC Affiliates Meeting, San Francisco
May 21-24	National Cable Association, Dallas Convention Center May 15 Issue
June 3-6	CBS Affiliates Meeting, Los Angeles
June 5-8	ABC Affiliates Meeting, Los Angeles
June 17-23	International Television Symposium, Montreux
June 21-25	BPME/BDA Association, Renaissance Center, Detroit June 12 Issue

TV Business Barometer

Spot August gain was only 2.8%

Spot TV seems unable to recapture that early-in-the-year spurt that gave an initial promising boost to the medium. But, it was downhill after January and hit bottom (so far this year, anyway) in June. Spot picked up a little in July, compared with June but then fell off in August (see below).

Advertising in general is not exactly sizzling this year, but spot's problems seem to be tied to competitive media and noncommissionable promotion. Ironically, the most competitive media are the various other facets of TV—the conventional networks, the cable skeins and the barter syndication webs, all of which offer lower costs-per-1,000. Meanwhile, with some exceptions, the monthly *Barometer* tallies show that local is making more progress than spot and is not far from running neck-and-neck with spot.

All of this comes down to the fact that August was another so-so

month for spot TV. The replies from the *TV Business Barometer* sample of stations show spot up only 2.8%. This compares to a 7.5% rise in July.

Gross volume in August came to \$452.1 million, compared to \$439.8 million last August. The latest August tally compared to \$517.5 million in July of this year.

There is a partial explanation for these figures. This August was a four-week Standard Broadcast Month (SBM), while last August was five weeks. So August was a little better than it looked.

SBM factors

On the other hand, July was a five-week SBM this year and a four-week SBM last year. So July was not quite as good as it looked. Tempering these figures is the fact that, as noted many times, most stations in the *Barometer* sample report on a calendar month basis and those that don't are generally smaller outlets.

For the eight months to date spot TV is only 5.1% ahead of the same

period last year. In 1987, gross billings for spot TV through August were \$3,727.1 million, while the comparable figure for this year came to \$3,915.4 million.

Spot was running about \$225 million ahead of local time sales in July, and preliminary August figures indicate that this lead may be cut to below \$200 million—perhaps in the neighborhood of \$175 million. It's conceivable that spot and local may be running neck-and-neck by the end of this year.

Gains by bracket

There was not much difference in the spot gains by station revenue bracket in August. While there were gains in all three brackets employed in the *Barometer* sample, they only ranged between 1.1 and 3.2%.

So far this year there hasn't been any standout performance by any of the brackets. They have all been first, second or third during one month or another. All of this suggests a lack of stability in some stations or in some markets.

For the month coming up (September), two factors will count—the Olympics and political campaigns.

National spot +2.8%

(millions)

1987: \$439.8

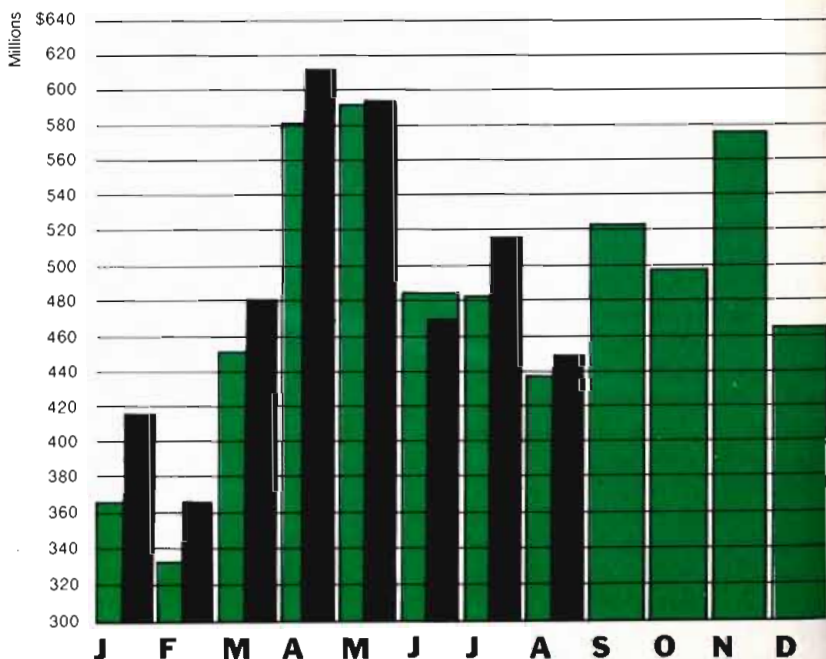
1988: \$452.1

Changes by annual station revenue

Under \$7 million	+1.1%
\$7-15 million	+2.6%
\$15 million up	+3.2%

August

Network (millions \$)





Tony Potter

wheatfield, a crop that was "the sole source and meaning of our lives." The time was 1912.

With help from Virginia Kassel, Potter has been able to piece together some remarkable footage, some of it original still pictures, some new footage reprocessed to make it look authentic, but always true to the period and the episode.

The adventure. There's Severeid's daring river journey from the Mississippi through the heart of the continent to the North Atlantic (an expedition that damned near killed

*Anthony R. Potter
has teamed up
with Eric Severeid
for an hour show
they hope will
turn into a series.*

Severeid and his companion); into the Great Depression; college at the University of Minnesota and the birth of the student movement; the clash between isolationism and global militarism; his encounters with fascism (first in the U.S.); and his decision, made on a whim, to see Europe—a decision that changed the course of his life.

Hitler's Germany, he recalls, had gone quite mad; but the faces of the people were the faces of the immigrants who settled the American midwest. They were the people of his childhood.

"There is little difference be-

tween the makeup of Munich and that of Minneapolis... We could read the faces and could place in the structure of society everyone we saw," he says. The hour ends with Severeid fleeing Paris just before the German occupation. From there it was on to London, where he would team up with Edward R. Murrow to cover the Battle of Britain and the rest of the war.

Severeid describes Paris: "Paris lay inert, her breathing scarcely audible, her limbs relaxed, and the

blood flowed remorselessly from her manifold veins. Paris was dying, like a beautiful woman in coma, not knowing nor asking why." The hour is not half enough, leaving the viewer hungry for more, for *Not So Wild a Dream* has much, much more to say.

Potter says he'd like to produce at least three more episodes, and hopes the show will stimulate enough interest—and money—to keep the *Dream* alive. Hopefully it will.—**Jack Loftus**

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U.S. TV program sales to Western Europe expected to reach \$2.7 billion in 1992; 1988 exports pass \$800 million mark

U.S. television program suppliers—already pulling in well over \$800 million in sales to Western Europe, can expect that figure to hit the \$2.7 billion mark by 1992. That's according to a new international TV program analysis by the market research firm of Frost & Sullivan in New York.

The U.S. will continue to pump out the lion's share of global TV exports, most of it gobbled up in Western Europe. Total U.S. exports, according to the study, are expected to hit \$1.3 billion at the end of 1988 and grow to \$3.6 billion worldwide by the end of 1992.

The growth in the Western European TV market has been nothing short of dramatic—to which nearly every U.S. seller can attest. In 1983, with the number of TV channels in Western Europe standing at 37, U.S. program sales amounted to about \$212 million. But by 1987, with more than 60 channels available, U.S. TV exports soared to \$675 million, a figure which Frost & Sullivan expects to hit \$844 million by the end of this year.

And things will get even better, for the survey projects whopping 40% increases in U.S. TV program exports to Western Europe during each of the next two years before beginning to taper off somewhat in 1990 and reach the \$2.7 billion mark in 1992, when the number of West European TV channels could be as high as 82.

Japan is a distant second in im-

porting U.S. programs, accounting for \$318 million in 1988, reaching the \$715 million mark by 1992.

Global outlook. The strength of the Frost & Sullivan report (titled *International Programming Production*, No. A1827), is the way it blends the international with the U.S. production scene, revealing their respective independence and interdependence and clearly pointing to even closer ties in the future. A copy of the report was made available to TV/RADIO AGE with

By 1995 European program sales by U.S. sellers may equal domestic sales.

the understanding that certain proprietary information would not be published. After all, Frost & Sullivan is offering the full report for sale.

As for what Europeans pay for U.S. programming—always a sticky and controversial issue, mostly because of the fluctuations due to packaging—the report points to a significant jump from 1983 when U.S. exports were averaging about \$10,000 per hour to the \$50,000 per-hour pricetag today.

Compare that, however, to the more than \$800,000 per hour that

the big three U.S. networks pay for primetime programming, and the disparity between the domestic and foreign markets becomes evident. However, this number, taken by itself, can be misleading, because the growth curve for U.S. license fees to the networks, syndication and cable is relatively static, while the European upswing is dramatic.

Right now, according to Frost & Sullivan, primetime programs supplied to the networks will total about \$1.66 billion in 1988 (up only slightly from \$1.53 billion in 1987). But the cost of programming to the syndication and cable markets (excluding feature films) was 80% higher than the networks' for a total of \$2.97 billion. This combined \$4.6 billion figure is expected to grow at a modest 10–15% over each of the next five years, nowhere near the hot pace of Western Europe.

"It seems predictable," concludes the study, "that by 1995 European program sales may grow to equal those in the U.S. . . . Given more dynamic growth in Europe than the U.S. and continued demand for American programming there, in Japan and elsewhere, it is quite likely that, for many U.S. producers, the tail will begin to wag the dog."—**Jack Loftus**

Turner forms home vid unit

Turner Home Entertainment International is the name of the new home video distribution subsidiary of Turner Broadcasting.

Jack Petrik, chairman of Turner Program Services, takes on the additional title of president of the new home video operation.

Initial offerings include *A Man for All Seasons*, *Cold Sassy Tree*, several Jacques Cousteau specials, *Portrait of the Soviet Union* series as well as a batch of programs from RKO/Nederlander including stage productions of *Sweeney Todd*, *I Do, I Do* and *The Gin Game*.

Petrik says the company also is considering releasing colorized classic films from RKO.

Petrik appointed Ellen Wander, vice president of Turner Entertainment in Los Angeles, to head up international licensing.

Market growth projections for U.S. program exports

(\$ in millions)

	1988	1992
Western Europe	\$ 844	\$2,691
Japan	318	715
E. Asia/Australia	42	87
Latin America	40	40
Arab countries	32	35
Africa	21	22
Elsewhere	20	20
Total	\$1,317	\$3,610

Source: Frost & Sullivan



INFLUENCE

Radio Report

NAB has high hopes for radio of future

L. Lowry Mays, president of Clear Channel Communications of San Antonio and chairman of NAB's Radio Board, displayed "the new radio receiver of the future" at the National Association of Broadcasters' Radio '88 convention. The receiver was commissioned by the NAB and designed by Richard Sequerra Associates, Bayside, N.Y.

The new model, which comes in C-QUAM or Kahn stereo versions, offers AM stereo, continuous tuning



L. Lowry Mays, chairman of the NAB Radio Board, displaying "the new radio receiver of the future" at the Radio '88 convention.

from AM to FM, a tunable antenna and standards to improve both AM and FM reception quality. It features an adjustable shielded loop antenna for AM reception, designed to reduce interference before it enters the receiver. It's digitally tuned and incorporates the National Radio Systems Committee's AM deemphasis, AM noise blanking, FMX noise reduction and continuous tuning that permits automatic AM/FM band selection.

Mays says, "After years of broadcaster concern that manufacturers haven't been producing high quality receivers, especially for AM, we now have a prototype of a high quality receiver, and we hope receiver manufacturers will demonstrate their interest."

Katz survey rejects spot billings theory

National spot billings of radio markets are not dependent on Arbitron's 12-plus metro population, according to a study by Katz Radio. The study was conducted because of the belief of many stations that expanding

metro geography and, hence, market rank, would increase a market's spot business.

The study, based on 91 of the top 100 markets, found no direct correlation between national billing and a market's rank based on Arbitron metro survey area (MSA) population. "If anything," said the Katz report, "national billing shows a stronger connection to other sources of population estimates, either metro population based on U.S. government estimates, or population based on television ADI market definitions."

Katz also pointed out that other factors, such as product distribution and market consumption patterns play a greater role than MSA rank in determining what geographic areas are chosen by advertisers.

The Katz report also warned that there are potential side effects in a change of MSA definition. "The addition of one or more counties in the radio metro survey area could introduce additional competitive pressure in an already fragmented marketplace with no real benefit."

But the report also recognized that considerations other than spot billings influence the desire for added metro geography. This includes the value of a station as an asset. Billings data in the study were based on Radio Expenditure Reports estimates for 1987.

Selling L.A. radio to U.S. car makers

Suzanne Wallace, sales manager of KFAC Los Angeles, doesn't think Los Angeles radio is getting its fair share of car factory, dealer or automotive aftermarket ad dollars, and she's doing something about it. She chairs the new radio sales managers' committee formed in conjunction with the Southern California Broadcasters Assn. to sell Los Angeles radio to Detroit.

Wallace estimates Los Angeles radio's "fair share" at "more than \$50 million now going to newspapers, television and outdoor billboards in this incredible radio market." Why incredible?

Gordon Mason, managing director of the SCBA, reports 5,769,000 cars with radios roaming Los Angeles and Orange County. Mason's figures show 86% of Los Angeles metro area residents commuting to work by car or truck, with the average drive 45 minutes going to work and 45 minutes getting back home. That 86% compares to Radio Advertising Bureau estimates of 76% for Chicago's work force and 62% for New York, which wages war against citizens who try to park cars.

In Los Angeles during morning drive, starting from 5 a.m. to 6 a.m., Mason reports 551,000 cars and trucks on Los Angeles streets and freeways. By the 6 to 7 a.m. hour that builds to 1.4 million vehicles, then to 2.1 million between 7 and 8 a.m., dipping back to nearly 1.8 million between 8 and 9 a.m. and 1.5 million from 9 to 10 a.m.

Peak afternoon drive finds 2,059,000 vehicles moving on Los Angeles roads between 3 and 4 p.m., 2.3 million during the two-hour 4 to 6 p.m. span, and 1.8

'Head of Class' wraps 8 days in Moscow

Warner Brothers and ABC have pulled out all the stops to give their successful sitcom *Head of the Class* an additional rating boost. The cast and American crew recently completed eight days of shooting in Moscow.

The visit was history-making in several ways: The 91 people with the production represented the largest contingent of Americans ever to film in the USSR; it's also the first time an American sitcom has been shot in the Soviet Union.

The show, a two-parter, will air on Oct. 26 and Nov. 2.

The programs are a followup to a debate held during the series' first year in which the U.S. students were challenged by a group of Soviet students. At that time, however, the students who appeared as Russians on the episode were really American actors playing the parts. The return match in Moscow features the genuine articles, so to speak, i.e., Soviet actors and actresses.

Whether the Soviet citizens who gathered at every outside location to watch the taping knew what was going on is debatable, but some of the few who could speak English told TV/RADIO AGE they were pleased that the U.S. program-makers were taping in Moscow.

According to executive producers Michael Elias and Rich Eustis, Warner Brothers and ABC are splitting the additional \$300,000 over the normal budgets which it cost to tape the two shows in Moscow.

Buena Vista taps Simon

In a continuing effort to boost its clout in the international market, Walt Disney Co. has put David L. Simon in charge of European programming for Buena Vista Productions. He's based in London.

As vice president, programming-Europe, Simon will report to Jamie Bennett, senior vice president of Buena Vista.

British LWT cashes in on U.S. TV; Bland reorganizes international team

"I wouldn't exactly call it a series yet, sort of a sequence," twinkles London Weekend Television chairman Christopher Bland, referring to *Ticket to Ride*. Under the title *Fine Romance*, ABC-TV has ordered a dozen of the LWT-produced hour-long comedy adventures.

As U.S. nets are not prone to leaving the production of any of their programming in the hands of foreign producers, Bland has every right to be happy. "We have high hopes," he adds.

"We are pleased that ABC is prepared to listen to our needs: the pacing, the jokes; some would be mystifying to the British market." Yet Bland is aware of the pitfalls of trying to accommodate two markets with different approaches to television. "There always is the danger," he concedes, "of winding up with a mule."

Bland certainly is not alone among British Independent Television operators in encouraging their staffs to think of potential international sales. Greater corporate pressure to produce profits and the increased cost of productions, among other reasons, have combined to make "thinking international" a mandatory requirement of many television executives.

Among other changes, this new international approach will mean that from next July, RPTA, which has handled LWT overseas sales for the past 20 years, will be replaced by an in-house international sales team. RPTA will continue representing LWT overseas until then. Sydney Perry, currently the director of program organization at

LWT, has been appointed managing director of LWT international; Martha Burke-Hennessy has been named director of international sales.

While Bland acknowledges there is a greater awareness of transatlantic possibilities, he maintains that LWT will not be drawn into producing programs only for the U.S. market.

... "there's always the danger of winding up with a mule."

"All our programs are made primarily for the weekend," he says. "If it doesn't play at the weekend, we don't make it." He calls any British TV company which produces programs just for the international market "wrong and short-sighted," commenting, "there's no point in making something which won't work in the U.K."

Bland is enthusiastic about the response from the U.S. "Networks which wouldn't listen a year ago are listening now."

While until recently part of the reason for the turnaround could be attributable to the U.S. broadcasters' concern over the duration of the writer's strike, Bland contends that the need to bridge production deficits is the principal reason for the new Anglo/American alliance.

"As deficits have gotten larger," he explains, "there has been a need to find U.K. underwriting to make up the deficit."

'Game, Set and Match'

Filming has been completed on the 13-hour spy thriller *Game, Set and Match*, based on the trilogy of novels by Len Deighton: *Berlin Game*, *Mexico Set* and *London Match*.

The programs, produced by Granada Television, have been presold to WGBH-TV Boston, and will be broadcast on PBS on the Mobil-funded *Mystery* series. CBC in Canada and ABC in Australia also bought it.

Much of the action for the show takes place at the Berlin Wall. Although the producers didn't have any problems filming in West Berlin, they were not permitted to shoot in the east. As a result they constructed a 600-foot section of the wall in the English countryside, complete with watchtowers, barbed wire and guard dogs.

Radio Business Barometer

Networks were up 3.8% in August

Network radio had another modest increase in monthly revenue during August. It was the third month in a row that billings were in the plus column, which, however modest, is better than being in the minus column.

Also, the rise in August pushed year-to-date figures just over the line into the plus column. The monthly cumes had been on the minus side five times running.

These figures, compiled for the Radio Network Assn. by the accounting firm of Ernst & Whinney are, moreover, conservative. As is the usual practice, these figures do not include Olympics or political advertising.

Commented the association: "The outlook for September and the fourth quarter continues to show strong signs for healthy growth."

The August increase for network radio came to 3.8%. This compares to plus 5.0% in July and plus 1.0% in June. The previous four months were down from the year before, while January presented the odd-ball situation of scoring an 11.1% increase.

Revenues during August came to a total of \$32,056,951, compared to \$30,958,826 for the corresponding month in '87.

The New York sales territory, which accounts for almost 60% of all network radio sales among the nine network companies reporting to Ernst & Whinney, was the only one of the four territories which showed a decline in August from last year. The three other "outside" territories—Chicago, Detroit and Los Angeles—posted an August gain of 14.6% over 1987.

New York was not off much in August—only 1.3%, but it was the sixth month this year to show a decline from the year before and the

August dip followed a 13.0% increase in July.

The New York revenue total in August was \$20,715,526 as against \$20,994,775 during the '87 month.

The next biggest sales territory after New York—Chicago—was up only slightly, 0.4%. Billings came to \$7,207,509 vs. \$7,176,023 last year.

The biggest percentage increase among the four territories was in Los Angeles, which climbed a thumping 59.9% in August. Revenues were \$2,642,066 vs. \$1,652,727 during last August.

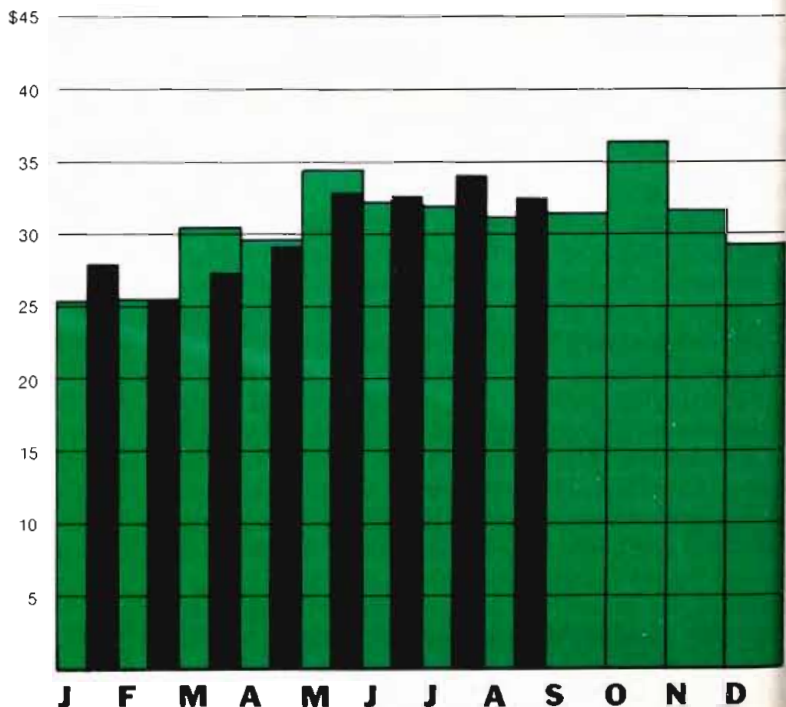
Detroit hike

Also up by a big double-digit number was Detroit, with a hike of 39.2%, rising from \$1,071,472 last year to \$1,491,850 this year. Detroit is recovering from a slow year in '87 following the shift of General Motors billings from the Motor City to New York.

Total network radio billings for the year-to-date were up 0.2% from last year's eight months. The previous five months had shown minus signs in the cumes.

August

Network (millions \$)



Network +3.8%

(millions) 1987: \$30.9 1988: \$32.1

Changes by territories

Territory	Billings (000)	% chg. 88-87
New York	\$20,715,526	-1.3%
Chicago	7,207,509	+0.4
Detroit	1,491,850	+39.2
Los Angeles	2,642,066	+59.9

Source: Radio Network Association

million from 6 to 7 p.m.

Tom Mosher, vice president and general manager of KIQQ(FM) Los Angeles, who is SCBA Board of Directors liaison to Wallace's committee, describes the committee's project as "a long range effort to tell Detroit that its beachhead is here in Los Angeles, where so many U.S. made cars are being shoved aside by the imports."

He says SCBA members have already contributed dollars to the automotive war chest, adding "Los An-



"L.A. is the ideal market where radio can help Detroit, because public transit is minimal here."

Tom Mosher

gles is the ideal market where radio can help Detroit because public transit is minimal here. Everyone here goes to work—and to everywhere else they go—by car, usually with the radio turned on."

Mosher adds that presentations to Detroit on a one-hot basis, once a year, "aren't enough to do the job. Radio people have to talk to everybody, all the time. We have to talk to the factory people, to the auto makers' agencies, to their zone managers and to the dealer groups and to the individual dealers. And we have to keep at it, month after month, all year around."

Whither honor at Radio '88?

The same National Association of Broadcasters Radio '88 convention in Washington that taught how the samurai's "Way of the Warrior" conquest of self-doubt can enable broadcasters to seize the offensive also drew a good crowd to another session to learn about the sneakier side of business warfare.

A growing number of radio stations may soon be perpetrating dirty tricks that would do credit to the Watergate bunch, to judge from the crowd collected by NAB's session, *Guerrilla Warfare: Tricks of the Trade*. An unusually high number of attendees were taking copious notes on such techniques as rummaging through a competitor's trash and using their own office fax to send the station down the street phony cancellations of previously placed advertising schedules. One panelist bragged about having an ex-CIA spook on staff to direct his radio station's "covert activities."

Who were these panelists? Most attendees never found out. Part of the session's hype was hiding these particular "consultants" behind a curtain and disguising their voices by pushing their advice through a special audio distorter, the way Geraldo might interview a Mafia informer.

At the open and above-board session on *Waging Business Warfare*, sponsored by Strategy Radio Research, management consultant David J. Rogers stressed the Samurai principles of being clear on one's objectives and never losing sight of it, and on concentrating all resources on the opposition's weak point or on an opportunity the opposition has overlooked. Even a smaller force can beat a bigger one this way.

Other Samurai principles for winners: Always maintain the offensive. Act first, act fast, keep the opposition off balance.

The principle Rogers didn't get around to in his presentation was security: preventing the opposition from finding out what one's going to do to them before he's done it, by watching out for those spooks behind the curtain down the hall.

Amateurs only for classic promo

KFAC AM-FM Los Angeles has been broadcasting classical music for over 50 years. Recently station president Louise Heifetz talked the Los Angeles Philharmonic Orchestra into allowing an amateur from KFAC's listening audience to conduct the orchestra in public.

Thus was born KFAC's Guest Conductor Contest, cosponsored by Tower Records in conjunction with Angel Records and the three Polygram labels, Philips, London and Deutsche Gramophone.

KFAC aired spots instructing listeners interested in



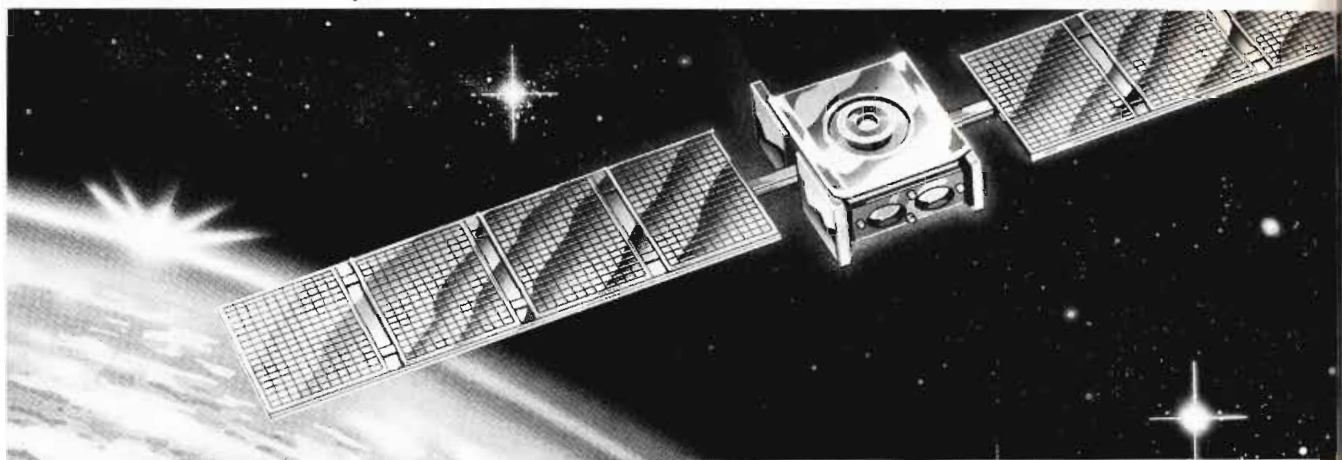
The winner got to conduct the L.A. Philharmonic

Louise Heifetz

wielding the baton to send in a postcard with name and address, and a caution that only real amateurs could qualify. Applicants were then offered five pieces of music to choose from and told to appear for one of the two qualifying rounds. Judges included representatives from the Philharmonic and Tower Records, plus Los Angeles area music critics.

Winners of the two qualifying rounds met in a runoff, and the winner got to conduct the Philharmonic doing "The Star Spangled Banner," to open the Sept. 6 Hollywood Bowl concert.

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"The New Newlywed Game"

Not only will Hotline put info on its network from shows delivered by VTC, but plans call for adding non-VTC delivered shows.

lost in the shuffle. And information has to be constantly updated as to the commercial formats, the feed schedule, the timing and all the other things that a station needs to get the programming on the air. That has been a consistent migraine for anyone who has been distributing shows to a large group of stations."

A better system

The VTC Satellite Network distributes more than 70 syndicated shows via tape or satellite delivery, points out Duncan, and the format and commercial data had been relayed by VTC through mailgrams, mail and telex. "So we were looking for a system that brought communications with stations up to par with the satellite transmissions of programs. Hotline served that purpose.

"For example, we have done a spot, sent via satellite, for Universal for *Cry Freedom* when it was nominated for an Academy Award. It was cut that morning, transmitted that afternoon and running that evening in newscasts. To contact those stations to tell them the spot was coming was previously a

major problem. That's when Hotline came about. Literally, from my computer on the desk I can reach a station in less than 30 seconds."

In the case of cost, Duncan says Hotline is about one-third the cost of any of the other distribution systems, including telex, mail and mailgrams. "All of those systems are time-consuming and very expensive. Hotline can compete with mail, or it can be cheaper than a telex. An average cost of a telex is about \$1.75. Hotline can be much cheaper, and it can't be rejected as a telex can and can reach non-telex areas."

The third reason is that it will have mainline syndicators sending vital material to stations. "We don't want anyone on there that will send junk mail. So we may ask that they should be NATPE-sanctioned. They should be a member of NATPE or something like that. We have been talking extensively to NATPE about that."

Hotline is seen by Duncan also as not only increasing a station's efficiency but also as helping to increase revenues. "A station rep who has had a last-minute call from an advertiser wanting to buy time in a specific region, can, within 30-sec-

onds, solicit avails from that entire region. The rep doesn't have to wait for a phone call or a telex, which could take hours or a day or two, to find out what the availabilities are.

"Within one hour or two after he gets the Hotline information, the station rep can sell the region. So in terms of stations, they theoretically should see a decrease in cost and an increase in efficiency and revenue because of the increase in efficiency."

Distributors, too, can find Hotline a valuable tool, emphasizes Duncan. "TV Guide information can be sent to stations—what this program will be about. Also, they can use Hotline to solicit program clearances. Producers can give program information to stations so the station's sales rep can sell advertising time much ahead of when the program airs, especially if a special is involved."

Equipment installation

Installation of the Hotline equipment is being handled by MultiComm, a national data broadcast network owned by Amway Corp. Hotline communications reach the stations via FM subcarrier (SCA) or, in markets not served by MultiComm's FM SCA network, by direct satellite transmission to small, two-foot dishes. In both cases, the incoming signals are relayed to special Hotline receiver-printer terminals located in the station's traffic department.

Duncan notes that an FM subcarrier is the unusual portion of an FM station's broadcast frequency and has a broadcasting radius of about 40 miles from the stations tower.

According to Duncan, demand for Hotline from stations has been "phenomenal, and we're working around the clock to get the Hotline equipment installed at each station that has requested it." Teams of installers are working at 65 NBC affiliates, 73 CBS affiliates, 73 ABC stations, and 145 independent or Fox stations. Installations will not be made at PBS or low-power stations, says Duncan.

According to the installation timetable, the equipment will be put in place at between 450 and 500

At this point, Fox's "A Current Affair" is the only syndication user of Hotline. It won't be pitched to others until enough stations are getting it.

New Hotline venture aims to one-up telex, fax et al with program, spot info

Getting facts fast from syndicators to stations pushed

By ROBERT SOBEL

If present and future forces at work have their way, the television industry will never be linked to *Cool Hand Luke*, the movie in which "What we have here is a failure to communicate" became a part of the lexicon a number of years back.

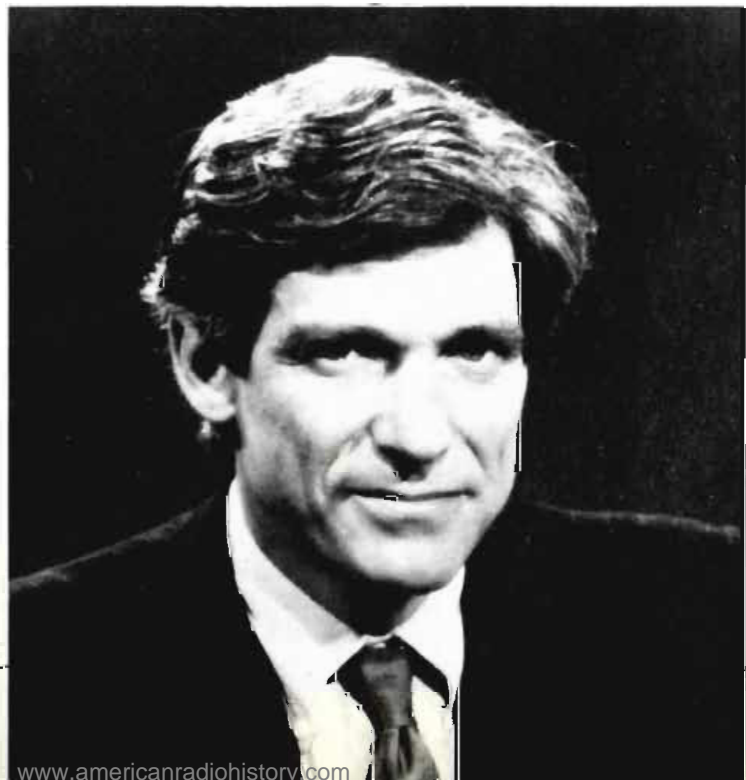
Indeed, AT&T, Western Union and other companies, looking to communicate better and faster, are all vying to break down barriers between syndicators and stations. One, Hotline, a venture of the TVC Network, satellite program delivery network, and MultiComm Telecommunications, is set to roll, to deliver program and commercial traffic information to TV stations, promising quicker, less-expensive and more efficient service than anything else that has come down the pike.

It pledges, too, to alleviate some of the problems faced by some of the current methodology, including transmission breakdowns and the difficulties of getting the data into the proper hands. However, Hotline is experiencing its own problems, generally encountered by a startup company having to deal with a large number of stations.

Jon Duncan, director of sales at the VTC Satellite Network, says that Hotline will cost the company about \$4-5 million for equipment and installation. He notes Hotline has three major advantages over more traditional methods of relaying information to stations: timely delivery, cost-efficiency and credibility.

Regarding timeliness of delivery, Duncan says that has always been a problem. "The current existing systems either don't go to the right person, don't get there at all, or get

"A Current Affair" host Maury Povich



other cases, syndicators are not users as at this point, but their program information is transmitted via Hotline and billing goes to the network, which then passes it on to the syndicator. Once the syndicator has signed to be a user, it gets an account number, and the billing goes direct to it.

Program called for it

Current Affair was the major reason for 20th Fox to begin using Hotline, notes Peter Baca, director of domestic syndication. It's main use, according to Baca, involves feeding information to stations regarding urgent format changes, "glitches" in transmission, and sometimes when a poll is called for about a subject in the show.

Too, because *Current Affair* is done within such a short framework of airing, a program change may be necessary in keeping with a breaking news story, points out Baca. "For example, the Dallas airline crash. It's very possible, if we had a different way of communicating, we might have been able to tell our *Current Affair* stations that a story is being changed to make room for the crash. We could

have informed them we wanted to change a scheduled story and not to keep a promo that went with it."

Baca says that because time can be the crucial factor regarding *Current Affair*, Hotline is a big help. But if other means were available that would give out similar information speedily, "we probably wouldn't be interested in Hotline. Let's face it; it is competing with fax."

Fax providers and AT&T also want to speed communications, points out Baca. "Everyone is talking about doing it, and you could wind up with three or four different machines, all basically doing the same work. This would be too much for one station to handle.

"We went with MultiComm because not only did we want one machine in the traffic department but also one in the master control room, which they were willing to give to us. Putting one in control helps the engineers." Only stations that will be taking the first feed live or within the hour will get two units, says Baca, because those are the stations we need to reach the fastest.

However, as of presstime, *Affair* information was still not being sent

via Hotline. But Baca sees Hotline ready to roll with the program's data in a few weeks. "We are still waiting for MultiComm to finish putting in the machines at several stations. Also, they still have to be set up at *Current Affair*," which comes from WNYW-TV New York.

But while several stations have had Hotline equipment installed by MultiComm, none of the stations canvassed have used the service as yet. At WAGA-TV Atlanta, a CBS affiliate and a *Current Affair* station, Rick Underwood, operations manager, says the equipment was delivered at the station a few weeks ago, but "was sort of dumped here."

While the equipment comes with instructions on using the printer, what's lacking, complains Underwood, are specifics on what information the station will receive and which shows will be involved. "At this point," says Underwood, "we have been told we will get format information and, I assume, program commercial information, as far as what commercials will run in certain shows.

"But all I know of, so far, that we will get is information on *Current Affair*. I don't know whether I'm going to have to have 10 different machines for 10 different programs. If there was only one machine for all the programs we need information on, that would be very good. But I don't think that's going to happen."

KCBS-TV Los Angeles looks to receiving schedule changes and details of spots in syndie shows.

"Jeopardy"



Machine sits and waits

WAGA records *Current Affair* at 4 and airs the program at 4:30 p.m., notes Underwood, which leaves little room for error if a breakdown occurs while the station is taping the show. "If it does what it's supposed to do, Hotline will help us greatly if we get into that kind of trouble." Recently, according to Underwood, *Current Affair* had some switcher problems resulting in a blacked-out segment. "By the time we were advised what to do from the *Current Affair* people, it was too late, and we wound up airing a backup program at 4:30, although we could have run *Current Affair* at its live feed."

Still another *Current Affair* sta-

NATPE program info system may fly as early as January

NATPE is exploring setting up its own information system, NATPENET, via a computer network, and if all goes well after an extensive testing period, it will fly as early as January. According to Phil Corvo, executive director, NATPE has contracted with General Electric Information Services and is currently testing the system over a period of 90 days with 15 TV stations and three syndicators. "At the end of that time, we hopefully will have the basis of how we will market NATPENET throughout the country to TV stations and distributors," says Corvo.

The basic philosophy behind the concept, says Corvo, is to improve the communications between television program buyers and sellers, who are essentially the TV stations and the distributors. Other goals will be to add what Corvo calls gateway partners," in which several other people will be able to use the service as well.

Communication with TV stations and syndicators will be accomplished through a personal computer and a modem and electronic mail. The test is being started with formats of TV programs in syndication. For example, notes Corvo, formats of *Entertainment Tonight* are being tested and sent via NATPENET to the "right place at the station. Sometimes the other machines are placed in places where the program people are not next to the machine or are in a different place at the television station. We hope that our personal computer will be located in the television program department and we will be able to communicate with the right person."

New services. In addition, Corvo continues, other types of services are planned for NATPENET, but future announcements on these will be determined by the success of the system. "We want to make sure the system will work before we announce any more things." In the test, the system will be communicating with TV stations through electronic mail, "generally corre-

sponding and talking back and forth and making certain all the connections are correct.

"Also, we will be experimenting on NATPE news, updates on the conference, a station-listing guide, in addition to some formats for some TV shows. Instead of having a receiver only at the TV station, as Hotline will have, we will have two-way communications. We have a whole list of other things that eventually could be put on NATPENET. An example is that all the ordering of movies can be done through us. All the stations have to do is go into the PC through a coding system and automatically the order will go through and directly to whatever company they are ordering from, and they can get a confirmation back."

And, Corvo adds, affidavits can be used and filed on the NATPENET system. One goal down the line will be a complete listing of all the available programs and program availability market by market. "That will take cooperation of both the stations and the syndicator. We will not have pricing, however." But most importantly, notes Corvo, a station will now be able to tap the availability list in his market for a program that will fill a specific need for a specific slot.

At this point, Corvo stresses, NATPENET is not signing on clients. But, after the test, plans call for signatories to pay an initial franchise fee of somewhere between \$400 and \$500, plus a monthly maintenance fee. The latter amount will depend on how many people sign for the system and what the cost of NATPENET will be. "But we don't think it will much more than around \$50 per month for maintenance, on average, based on use."

Corvo doesn't see NATPENET as competing with Hotline or any other service. "We are only trying to supply another service from NATPE. Corvo expects to make a big splash at the 1989 programming convention with the system and will offer the service at that time.

stations by the end of the year, at 750 by next April, and at 900 stations by next summer.

However, the installation of Hotline at stations is not occurring as quickly as has been expected, according to Duncan. This is mainly because VTC and MultiComm have given online priority to Twentieth Century Fox Domestic Syndication's *A Current Affair*, daily half-hour magazine show, explains Duncan. "One of the things we are trying to do is to put up the *Current Affair* stations as quick as we can. We had to take the more critical stations—some 10 that air the program within one hour of receiving the feed—and give them top priority. That threw a monkey wrench into our installation schedule."

Also, emphasizes Duncan, the logistics "are a nightmare. What we decided to do to install Hotline is to go on a market-by-market basis. It's what you would expect when you are trying to set up a new system. It's just nuts." In the case of *A Current Affair*, the program is transmitted by satellite at 4 p.m. daily. While several stations air the show live, many air the program on a delayed basis of 30 minutes.

Future Hotline users

At this point, 20th Fox, via *Current Affair*, is the only syndication user of Hotline, points out Duncan. But down the road, Duncan sees a large number of syndicators becoming users of the network. "We are not interested at this point in selling the system to syndicators. We won't be doing that until we have enough stations getting Hotline."

Not only will Hotline put information on its network from shows that are delivered by the service, VTC, such as King World's *Wheel of Fortune* and *Jeopardy*, Blair Entertainment's *Divorce Court*, and Barris Industries' *The New Newlywed Game*, but plans call for Hotline to add non-VTC delivered shows. "Take Lorimar Telepictures, for example," says Duncan. "We have nothing to do with any of their shows, but it can still be a user of Hotline if it chooses."

In the case of Lorimar, as a user of Hotline, it would be billed accordingly as Hotline is used. In the

Local takes promo spotlight

TV stations make best of networks' late start

By EDMOND M. ROSENTHAL

The late start of the network TV season is making for some shifts in promotion strategies at the station level, but the general assessment among station executives is that the situation is creating more opportunity than chaos. The opportunity, they say, is to do heavier, more meaningful promotion of local and syndicated programming before the networks capture all the attention.

In some instances, this may mean stations will be spending a greater portion of their advertising budgets on news programming and syndicated shows than they will on co-oping with the networks. In fact, some stations say the late season start and the style of their networks' promotions have made it difficult to tie in local promotion with the network. ABC affiliates

say network support materials have been delayed along with the season, making it necessary for stations to go ahead without them. Meanwhile, CBS is said to be lacking a strong umbrella theme to tie in with, while NBC affiliates have been captivated by the web's "Home of the Olympics" thrust.

Unplanned windfall

"The networks' late start kind of helps us," remarks Andy Crittenden, promotion director of KJEO(TV) Fresno, Calif. "With less fanfare for the network stuff, it helps us get attention for local programming." He notes that's close to a month of lead time.

The CBS affiliate is placing a heavy promotional push behind the syndicated shows *Live With Regis & Kathie Lee*, up against *Donahue* in the morning; *USA To-*

day, pitted against *Cosby* at 6:30 p.m.; and *Entertainment Tonight*, which follows *USA Today*. Crittenden points out the station will be promoting specific topics of these programs on radio and in *TV Guide* because these programs "live and die by the information they provide."

While 50-50 splits on cooperative advertising costs are common from syndicators, Crittenden notes that G.T.G. Marketing is footing 60% of the bill in some instances: "That extra 10% is not a whole lot, but it gives you that little extra incentive."

"We're not using that much of network co-op," he adds. "We want our limited dollars to go into local. The majority of our money goes into promoting news, and the heaviest expenditure is for billboard advertising, which we never use for anything but news." This season, the station is promoting, along with its local news, that it has moved *The CBS Evening News with Dan Rather* to 5:30 p.m. to compete head-to-head with the other two network newscasts, which already had moved to the earlier time period.

Playing the sweeps

By the time CBS moves heavily into its own promotion in November, KJEO will be into a second major promotional push for local in order to make hay during the sweeps—"but if you don't start until Nov. 1, you're starting too late. What people watch on Nov. 1 probably isn't reflected in the Arbitron ratings books until the 15th."

Crittenden says he's not particularly happy with CBS' promotion support: "I was with an ABC affiliate before this, and ABC was much better. CBS people are harder to reach for help in promotion. For example, when I was trying to get ahold of some pro sports footage, it took me eight calls and a month-and-a-half. With ABC, you could get it in two calls. I hope things will be rectified at CBS with the change

KYW-TV's Steve Bell in Seoul



Olympics tie-ins have been a natural for NBC affiliate promotions. For example, KYW-TV Philadelphia used footage of its anchor in Seoul to promote its newscast during the games.

ion, WPHL-TV Philadelphia, has Hotline punched in but has not had any information fed through it. According to Harvey Klein, traffic manager at the station, the unit and printer were installed a few weeks ago and "are just sitting here patiently, week in and week out." According to letters sent to the station, notes Klein, Hotline was touted "as being able to supply traffic instructions and formats and all kinds of good stuff."

But, he continues, VTC refuses to spell out exactly what liabilities there are or what happens if a unit goes bad and who repairs it, or what happens if it goes out of business. Repeated requests by the station to VTC on answering such questions have gotten nowhere, he says.

Nonetheless, Klein sees Hotline as a dramatic improvement over other means of communicating traffic and format data. The station switched some time back from TWX to telex, points out Klein, and suddenly all the vital information we were getting dried up. It took months for people to understand how to operate telex, because it can be complicated. Now, the fax, coupled with Hotline, should get us some pretty good information."

Fax works just fine

Klein says the fax operation has been carrying the station through "quite well" at this point in terms of receiving needed information. Every station, continues Klein, must have some kind of receive system to speed information. "For stations that can't afford a fax, perhaps this [Hotline] might be the answer." At WPIX(TV) New York, the Hotline equipment is on the premises but has not yet been installed. And, according to a spokesman at the station, Hotline is expected to circumvent the gap between the time the data is received from the promotion department and the time the programming department gets the information. "The fax machine from which we receive data is in our promotion department. The Hotline equipment will send things directly to our program office. Usually, by the time we receive the information from the promotion department, a day is lost," he says.



"Divorce Court"

WPIX expects to receive formats—"the kind of thing the traffic department uses, the rundown of the format of each episode and the delivery schedule of when the next episode should be arriving." All in all, points out the spokesman, it is expected to "resolve the problem of getting the information to the right people with the immediacy that's needed. That's the basis on which we have agreed to take the service."

The equipment is also in place at KCBS-TV, CBS-owned station in Los Angeles, but at this point has not yet been utilized to receive data, according to a spokesperson at the station. "The only thing we have received are some trial things, so I can't really say what it will be used for." According to the spokesperson, the equipment was installed under the supervision of the station's technical operations department but basically will be used by the programming and operations/sales traffic departments.

The station is looking to get data from ad agencies and syndicators and anticipates receiving schedule changes and details on the spots that air in the programs. "Basically, it's an operational function here," the spokesperson notes. The operational people at the station believe that Hotline has a decided advantage over such data-relaying systems as the fax machine in that Hotline is "probably faster and cheaper."

Why did KCBS agree to having

Hotline? The spokesperson says the system was given to the station without charge and will likely improve communications with areas which need constant updating, such as the sales and programming departments. Too, "Nothing is expected from us in return."

According to the spokesperson, the station airs seven first-run syndicated shows, and she feels Hotline will be able to provide needed information on the programs. The seven are *Wipeout* and *Sweethearts*, in a 3-4 p.m. block, *Geraldo* at 4, *USA Today* and *The Gong Show*, plus the weekend fare of *Star Search* and *The Dr. Fad Show*. Starting next season, KCBS will have *Wheel of Fortune* and *Jeopardy*.

"We do have a lot of communication from these companies. Is Hotline going to work? I don't know. I guess *Geraldo* program and guest changes will get to us very quickly." The questions she has are whether Hotline will meet station deadlines, because changes are generally made the last minute, and the accuracy factor. She recalls that the station had some difficulties in airing *Photoplay*, a daily information syndicated show which ran a year or two ago. "Minute by minute, changes were made on subject matter. It was a nightmare. The only way we ended up getting accurate information for the programming and promotion departments, was literally by going to the executive producer of the show." □

Why watch The Afternoon Funnies on Channel 13?

(Answer on back.)

Bus ads promote syndicated arrival of "The Cosby Show" on WJZ-TV Baltimore. Teaser on the side of the bus tells readers to look for answer on the back of the vehicle.



used more than *TV Guide* here for program listings."

Brian O'Neill, creative services manager at KYW-TV Philadelphia, considers the Olympics, along with the World Series, to be the major influences on his station's fall promotion. Not only will the Olympics give NBC a great opportunity to promote its fall series, he notes, but there are excellent tie-in opportunities for the station.

He reports the station uses NBC co-op heavily and moved into promotion of this nature on Oct. 1, using the period prior to that to get attention for local and syndicated programming in a less cluttered environment. Especially heavy promotion has been done for *Entertainment Tonight* and the Group W station's own *Evening Magazine*. In fact, the two were tied together when KYW took advantage of the presence of *ET* hosts Mary Hart and John Tesch in Philadelphia. They were filmed together with the station's *Evening Magazine* host for a spot that was set to appear in the Olympics. The two programs have been promoted separately as well.

Prior to the start of the Olympics, KYW's lead news anchor Steve Bell spent two weeks in Seoul, and some of his reports from there are being aired during the Olympics, helping to promote the station's newscast. Some cross-promotion was also done with *The Philadelphia Evening News*, which devoted two of the 18 pages in a special preview pullout to the station. The station in turn promoted the pullout.

Fred Pierce, executive vice presi-

dent of Lewis Broadcast Group and general manager of ABC affiliate WJCL(TV) Savannah, Ga., says, "The late network start puts us in a mode of very early promotion for our syndicated programming and news. At the end of October, we'll go heavy on network, concentrating on *War and Remembrance*."

The station traditionally has a premiere party around Labor Day to which it invites advertisers and the media, but it was unable to do this in traditional fashion this season because it was short on complete information on the network programs and their start dates. So this season, late this month, WJCL will have a party concentrating on *War and Remembrance*: "We'll incorporate other programming into the party, but we'll be hanging our hat on *War and Remembrance* as the promotional theme."

Budget swing to local

Because the station will concentrate its promotional effort on local until the network season goes into full swing, it expects to spend about 60% of its budget on local this season vs. the usual 40%. Pierce fears that, when promotion for the networks becomes the predominant thrust, "NBC will be in the driver's seat because of promotion during the World Series and the fact that many of their series start earlier."

Pierce says he's happy with ABC's promotional support but not with its interim scheduling, which nearly amounts to stripping of reruns. He adds, though, "I don't know what else they could have

done." He notes the network's theme promotion tapes didn't arrive until a few weeks after the station began its own promotion, denying it the opportunity to tie in during the early part of its promotional push for syndicated programming.

Phil Arrington, marketing director at WJZ-TV Baltimore, an ABC affiliate, believes in promoting network programming as heavily as local, noting, "We want to make sure that, where people are looking for new ABC shows, we do everything we can to keep them with us. We participate heavily in network co-op advertising."

The station just started a heavy schedule of network co-op advertising that will run all the way through the November sweeps. Meanwhile, locally it is promoting heavily for its *Eyewitness News* and its own *Evening Magazine*, as well as its early fringe block, which includes *The Cosby Show*. In fact, WJZ is using transit advertising for the first time in a year to promote *Cosby*. It has put together a two-part transit ad, with a question asked on the side of the bus along with a note to look for the answer on the back of the bus.

Arrington also reports WJZ is running ABC's daily promotions in the local 6 p.m. news, while *Nightline* is promoted heavily in the station's 11 p.m. news. The promotion executive is generally happy with ABC's support materials. He comments, "There are things the network provides that I choose not to use, but that's just because they offer such a wide variety of materials for a broad range of stations." □

n staffing.”

The Fresno promotion director praises the spots CBS has been doing for its own specific programs: “They take a good look at elements in the shows that are important and make you pay attention because the spots are different.” But the questions whether network umbrella spots are doing the job: “In 10 years, you’re probably not going to see those big music videos they’re using. Time is becoming more precious, and they have to promote their programs more.”

Local tie-in difficult

Joe Carriere, vice president and general manager of KELO-TV Sioux Falls, S.D., is generally happy with CBS’ promotional assistance. He says, “I use all the network co-op I can get—and, as for working with us on co-op, they’re fine. But their recent promotion is not the most comfortable promotion I’ve seen. I have a hard time tying in with it locally. Their emphasis is more on promoting the network stuff, and there’s less continuity where the affiliate can tie in.”

Carriere says the station is placing more emphasis than ever on promoting its newscasts, as KELO is one of the nation’s leading news stations: “It’s the only differentiation we have from this host of signals that comes down.” He says the station this year will dabble with billboards, which it has used off and on.

He reports the station will “double up” on cooperative promotion with the network during the Olympics: “It’s a unique situation because of all the new product that will be coming on at this time.”

Mike Jackson, promotion manager of NBC affiliate KCNC-TV Denver, says the late season start won’t affect his station’s promotion that much because most of the station’s promotional effort is for its own programs, including news and cross-promotions with retailers.

The biggest thrust that is tied to the network is the use of the term “Home of the Olympics.” The station’s switchboard operator answers the phone with this slogan, and the station is also using it in the form of 10-second IDs with its

“We’re not using that much network co-op. We want our limited dollars to go into local. The majority of our money goes into promoting news, and the heaviest expenditure is for billboard advertising...”



KJEO(TV) Fresno, Calif. promotes local news.

local sports programming.

As for network co-op overall, Jackson says, “We use it during sweep periods, but otherwise we don’t use much. We tie ourselves to some network programming printwise.”

In addition to a heavy thrust for local news, the station has done some unusual local promotion for syndicated shows. An example is the spots it put together for its 3:30–4:30 p.m. block of *The Judge* and *Divorce Court*. Using local talent, KCNC staged an operatic commercial with a husband and wife singing out their respective complaints and the jury acting as a chorus. Jackson notes the station received a letter from a lawyer complaining about the technical aspects of the courtroom setup in the commercial.

Dick Goggin, director of advertising and promotion at WRC-TV Washington, an NBC-owned station, points out the Olympics is the main catalyst in promotion plans this year: “Since we’re an NBC station, we’d normally be affected this year anyway. We’re using the addi-

tional time and the additional NBC numbers to bolster our local programming—early fringe, news and access product.”

He adds, “There are fewer new NBC series to deal with, so NBC’s promotion job is the easiest, and mine is as well. Our on-air spots will be worth more because of the Olympics.”

Because of the gradual rollout of network programming, he comments, “there no doubt will be a loss of synergy in promotion, but the gradual rollout has its merits as well.”

The station’s budget is mostly for local, and it’s directing its efforts toward early-fringe shows, using syndicator co-op, and its own news. In the latter, WRC is hacking away at the local CBS affiliate, which has cut back its local news by a half-hour.

WRC is tailoring its media use to exhaustive research it has done relating TV viewing habits to use of other media: “It shows this is a very radio-oriented market and that *TV Guide* is not very strong in this market. The Washington Post is

The dollars and cents of LPTV/network deals

Program networks are offering low power station operators a variety of compensation options. Capital TV Network of Los Angeles plans to run a barter operation, selling three-and-a-half minutes of every half hour to national advertisers and leaving another three minutes for the LP operator to sell locally. In addition, Capital TV will charge a program fee that the company's president, John Elliott, says "in most cases won't be much more than the average LP would pay for tape shipping costs—around \$2,000 a month." The fee will vary by market size, less for a small LP than for big independents, which Capital also plans to supply.

Channel America on the other hand, doesn't charge its affiliates. Instead, this network sells time to advertisers and shares the proceeds with its affiliates. Network head David Post calls this "sending dollars back down the loop, to help those new low power broadcasters get started."

Post says Channel America programs include viewer participation game shows "and other programs to get the viewers into the tent and to give LPs something good to supplement the other things a lot of LPs rely on for survival: direct response, paid religion and longform real estate infomercials. The industry needs good new product to help build audience credibility for low power stations."

Channel America also supplies cable systems in markets where there's no LP that wants what the network offers. But Post adds, "Where the low power wants our material, the low power gets first crack at it."

The Learning Channel negotiates program licensing fees with low power stations "comparable to what we'd charge a cable operator." Cable systems pay three cents to five cents per subscriber. Since LPs generally know only the population of the area they cover, charges are based on an estimate of the number

of subscribers a cable system would have in a community of comparable size.

John McLaurin, vice president, marketing, says The Learning Channel does not beam presold commercials along with its programming but that "Our cable and low power affiliates have the opportunity to sell commercial time to advertisers if they wish. What we sell is blocks of programming, and we discourage cherrypicking. We don't like to break up our inventory, show by show. We like our low power and cable affiliates to sign up for at least 10 hours of our programming out of every 24."

And Capital TV's Elliott says that because many LP operators are not experienced broadcasters, "We plan to offer seminars. We are pros. We'll send our engineer, we'll send our sales managers and our program managers to show them how to program for their own local viewers and then sell to their own hometown retailers."

nel capacity on the local cable systems. And he says the Learning Channel has found arrangements with LPs "mutually beneficial and usually successful."

Some of Learning Channel's programs are "hobby," or how-to special interest shows on subjects like cooking and needlecraft. Some 20% of the network's offerings are college level "telecourses" and it offers such other self improvement subjects as personal finance and talks on career opportunities. And during daytime school hours Learning Channel also offers programs for use by schools on such subjects as science, math and current events that would also interest some adults at home.

At the new Capital TV Network, John Elliott, president, says it's been "in the research and development stage for two years" and is expected to hit the air shortly. The goal, he says, is to provide a first-run alternative to independents up against the TV networks, but without the money, staff and facilities to produce their own alternatives.

What kind of alternatives? Says Elliott: "PBS turns out some great

programs for Wall Street professionals. But no one's yet come up with a televised primer to explain the basics of finance to the beginner—the amateur who's thinking about investing but who doesn't know how to go about it and doesn't trust the stockbrokers he'd find in the phone book. We'll do the primer.

"We'll also consider various comedy formats, and we may have a call-in music show for teenagers. Radio does that, but no one's doing

it on television."

Elliott adds, "Saturday I flipped by the cable channels on my way to the network channels, and one of the cable channels had a football game between two small colleges no one ever heard of, head to head against UCLA versus Nebraska on the networks. Outside of the players' parents, what football fan is going to watch Slippery Rock against Ball State when they can watch real powerhouses like Nebraska and UCLA?"

"But they would watch Slippery Rock on a Wednesday night, when there's no Nebraska, and no Sunday pro game and no Monday Night pro football. It's all in the timing. An independent or LP just isn't going to get anywhere going up against *L.A. Law* or *Miami Vice* on the networks with *My Mother, The Car* or *Sgt. Preston of the Yukon*. So we're here to give them something different."

Elliott adds, "We don't have to charge our stations an arm and a leg because we plan to spread our production costs over the 100 or 200 stations we're going to line up to chip in for it. We took our con-

Tammy Trahan



Looking at suppliers to cable, DBS, recent startup webs for product

LPTV pins future program success on networks

by GEORGE SWISSHELM

The supply of programming is finally meeting up with the demand at low power TV stations. These stations, which earlier considered forming a program-buying co-op to fill up their air (see *Final Edition*, Sept. 19 issue), are now finding that network may be the way to go. And there are a good number of networks apparently willing to serve this burgeoning industry—some of them already supplying cable or direct broadcast satellite and others popping up expressly for LPTV.

Mark Osmundson, general manager of K 39 AS Marshalltown, Iowa and president of the station's parent company, MTN Broadcasting Inc., calls the idea of networks for LPs "a good concept. It's just a matter of finding the one or two networks that have the right programs for the right dayparts. Satellite-delivered programming that comes with cue tones to alert us where the commercials can be punched in certainly seems the way for low power to go."

Tammy Trahan, assistant general manager and program director at

W 49 KG Baton Rouge, La., says her station hasn't been approached by any of the new networks yet, but says, "We're always open to new ideas, and we'll look at anything that meets our standards and lives up to our family-oriented quality. If we think it might fit in well for a particular daypart, we'd certainly consider it—free, barter or cash."

All in one place

D. J. Everett, general manager at W 43 AG Hopkinsville, Ky., recalls, "When we started up four years ago there was an excellent program service called American Television Network. They had everything we wish we had today: game shows, cartoons and movies. We'd give anything to have them around now, but they were a few years ahead of their time."

Everett explains that at that time there were only 10 or 12 LPs on the air because the FCC was jammed up with such a tremendous backlog of LP applications, "There just weren't enough stations coming on line to keep ATN in business. I've said every day since ATN dropped out of sight that what this

low power industry needs most is a satellite-delivered source of decent programming. So we're delighted to see these new program sources setting up shop."

Today ATN would find a much larger market for its wares. John Kompas, Milwaukee-based president of the Community Broadcasters Association and president of the consulting firm of Kompas/Biel Associates, estimates there are currently some 425 LPTV stations on the air, with more new entries coming on line at the rate of 15 to 20 a month. And he figures there are perhaps 15 networks standing ready to supply their programming needs.

The networks

One such network is Channel America, which bowed "in test mode" on its own six LPs on D-Day, June 6, 1988. Network chief David Post says Channel America's "real debut, with original new programs, will be October 10."

Post sees LPTV as "an opportunity to get in on the ground floor of a new growth industry before the entry fee goes up." And he's in on the ground floor of both ends: both as station group owner with six LPs now on the air and with plans to eventually supply programs to "a network of around 100 stations, 25 of them we'd expect to be ours. There's no FCC limit yet on the number of low power stations any one group can own and operate."

Post emphasizes that he does not expect "overnight success. We expect to survive this new industry's start up period by moving one step at a time. So far we've been able to do this.

"We start with viewers. That means that in addition to stations, we need programs viewers want to watch. So someone has to step up to bat and produce this programming if LPs are going to get off the ground. And the way to pay for program production is to spread the cost out over a lot of affiliates."

The Learning Channel, based in the Washington, D.C. suburb of Rosslyn, Va., is primarily a cable network, but John McLaurin, vice president, marketing, says the operation will sell to LPs in markets where it runs up against tight chan-

ton Powers in "Spirit of Place"



Learning Channel is among cable nets that will go to LPTV in markets where cable channel capacity's tight.

Holding the fort at MGM/UA

Gerber: 'It doesn't help with everything up in the air'

By ELIOT TIEGEL

These have been difficult and awkward times for David Gerber, president of MGM/UA Television Productions, as he and his staff witness executive departures, department trimmings and sale offers for the parent MGM/UA Communications Co.

Amid this miasma of turnovers and turmoil at the Kirk Kerkorian-owned film and TV company, Gerber's operation is a sparkling success story, for within two years he has resurrected the TV operation and currently has 3½ hours of network programming to keep him busy.

Winning four Emmys for *thirty-something* and two for *Inherit the Wind* were proud moments for Gerber and Kerkorian. Still, Gerber admits the uncertainty at the parent company and the departures of corporate chairman Lee Rich and MGM Pictures chairman Alan Ladd, Jr. are taking their toll.

"As long as I'm here," says the 58-year old veteran of 25 years in the industry, "there is no disruption of the TV operation. However, when you lose Rich and Ladd, the overall question is how long will MGM/UA stay in business? Will Kerkorian try to sell? Will management back you? In overall totality, it's become a burden, an albatross. It doesn't help with everything up in the air.

"Frankly speaking I tell my staff and the talent things will work out. I tell people to have confidence it will all be straightened out. There's a good feeling of pride here in what the staff has accomplished, considering two years ago we started out from scratch. The staff wants a place where their careers can grow. Their concern is, 'Will we continue to function as a first-rate TV company?'"

"Kerkorian is pleased with the small miracle we've pulled off in two years. It's the first time MGM management is looking at the TV department as an important aspect of the company.

"I'm hoping management will strengthen the company from within and maintain the support which previous management gave

to TV. Rich was a TV man, and 'Laddy' was a film guy, but he appreciated TV's role as an important part of the company.

"In recent years a lot of film people have looked at TV as a necessary evil. But during the last few years TV people have emerged at the helms of studios, and the medium has received greater acceptance. The peripheral markets like international, first-run syndication and cable, are becoming the main markets.

"Despite the problems of placing action hours in syndication, it's still a hell of a good thing to have a *Murder, She Wrote*, a *Magnum PI* or *Miami Vice* in your library. They will all pay off. It's a sign of the times that *Murder* and *Miami Vice* couldn't get placed immediately in syndication but sold pretty well to USA cable and internationally. Five years ago you couldn't depend on these markets.

"Financial people looked at TV with a different eye. They were more interested in cash flow, while TV is a deficit situation. But the payoffs can be very great."

David Gerber

"Agents are having a hell of a renaissance. The question of who the talent is has become a big thing in determining how the networks do business with you."



Tied up in meetings

With the previous management, Gerber, who now reports to Ladd's replacement, Stephen D. Silbert, "had the flexibility to close deals," and he continues to have that authority. "But I've been tied up in internal meetings about all the changeovers, and that has cut into my time for dealing with new and sustaining shows."

This season MGM/UA has *thirty-something* in its second year on ABC; *In the Heat of the Night* entering its first full year on NBC; *Baby Boom*, adapted from the hit UA Picture, debuting as a half-hour on NBC; *Knightwatch*, an hour drama about a community watch group, debuting on ABC; and *Dream Street*, an hour drama about blue collar workers, debuting on NBC. At CBS, one of the company's hour comedy pilots, *Elysian Field*, is being developed into a

cept to one Los Angeles agency and came out with a \$2 million letter of intent on the basis of our presentation and our idea, which is to offer viewers programs they can't find anywhere else: everything from a book review series and children's computer games to *National Enquirer* type Hollywood gossip."

He observes, "There are 20 million handicapped people in this country but no one's showing them the terrific and inspiring stories about the many people who've overcome tremendous handicaps and gone on to amazing achievements through sheer grit and determination. We're going to be doing these upbeat stories."

Elliott also counts 70 million cats in the U.S., adding, "There are magazines for cat lovers, but no TV show, which would be an ideal vehicle for sponsors like Ralston Purina."

Feeding the grass roots

He adds that Capital TV is "located right here in Los Angeles, surrounded by great natural writing, acting and producing talent. Just remember that five years ago, before *L.A. Law*, nobody had ever heard of Jill Eikenberry and Michael Tucker. All they could get was pit parts and walk-ons. Today they're world famous. But they were just as talented then as they are now. This town's wall-to-wall with talent like that who haven't been discovered yet, just waiting for their big chance. We'll be that big chance for a lot of them."

At K 39 AS, Osmundson describes his market, Marshalltown, as "in the middle of a rich agricultural region—the bread basket of America. So we're interested in seeing what RFD-TV has to offer the many farm operators in our area. We've had conversations with some of the other networks too. Channel America says they're going to send us some more information."

RFD-TV (for Rural Free Delivery) is a DBS transmission operation "designed to bring farmers solutions to their problems," says chairman Patrick Gottsch. He adds that while his nationwide farm broadcasts will reach only DBS dish owners at first, it can also be extended to low power TV outlets



Mark Osmundson

and rural cable systems.

Osmundson says his station currently programs everything from business shows and movies to locally produced news and high school sports, and St. Louis Cardinals and Milwaukee Brewers baseball. K 39 AS also offers *Ask Washington*, supplied by the U.S. Chamber of Commerce, syndicated fare like *Hee Haw* and *Throb*, cartoons and special interest shows like *Weekend Gardener* and *Fishing the West*.

Everett says W 43 AG has been in touch with RFD-TV because it's also in a heavily agricultural area, "So we want to see if what they're offering is what we're looking for."

He says one of the other new networks sent him a demo tape, noting, "It wasn't quite what we have in mind, but I think they may have a greater selection built up now than when they sent that earlier tape. We'll be interested to see their new material, and whatever some of the other suppliers may have to offer. We sell advertising to the local area merchants and more good programs should help us sell more."

Everett says his station is currently heavy on syndicated programming and news in the evening and that it produces its own local news as well as carrying both the CNN and INN network feeds. What he says he needs most is daytime programming: "We're now running country music during the day. That's a popular listening format for radio, but not quite the ideal format for a video medium."

At W 49 KG, Trahan says her operation simulcasts on two other

LP channels as well as on Channel 49, programming all three "like a full power independent." She says there was no independent in Baton Rouge until her LP signed on in August 1987. She says that although W 49 KG is not on the main cable system serving Baton Rouge, "We are on 10 cable systems outside the metro area. For an LP we've chalked up some pretty impressive numbers. In Arbitron's July sweep we tied the NBC affiliate in the ADI from 5 to 6 p.m. and beat them in the metro area."

Right now W 49 KG carries programs from such major syndicators as Twentieth Century Fox, Lorimar, Turner Entertainment and Republic Pictures and also runs two big blocks of children's programming from 6:30 a.m. to 10:30 a.m., Monday to Friday, and the second block starts at 2 p.m. Children's fare includes *My Little Pony*, *Duck Tales*, *New Zoo Review* and *Double Dare*. From these, the station moves into all-family series later in the afternoon like *Gilligan's Island* and *High Chaparral*.

Movies are the primetime staple and on weekends the drawing card is sports: Astro baseball, college football and baseball, and last year the station carried seven bowl games and already has five lined up for this year.

Cable carriage

Asked about LPs' problems persuading area cable systems to carry their signals, Capital TV's Elliott agrees, "Sure, if an LP carries *Rin Tin Tin* or home shopping or paid religion or MTV that the cable system probably already has on three of its other channels, the cable operator isn't going to be overly eager to carry the LP."

"But if he can get an LP with Hollywood gossip, *National Enquirer* style, or an astrology show or good consumer information the cable system doesn't already have, the system will be much more likely to welcome the LP. And once an LP can get on a few cable systems, that's the great equalizer. That makes the LP in a market with widespread cable penetration as good as the VHF's it's up against." □

look down on Grant Tinker's GTG Entertainment operation on the Culver City Studios lot.

"People are going overseas and even thinking nonunion for prime-time. We're trying to get union relief for location shoots. We don't want to stop making the hours. The reason they're still there is because of the foreign market opening up."

Gerber sees small independent shops "being driven to umbrella deals with the studios to cover deficits. They can't survive otherwise. Talent costs are tremendous above and below the line. It's a fight to get budgets in line. You fight the networks, who truly are limited because of the dwindling audience. So they can't give us as much money as we need. More important to me is protecting the first 13 weeks of a show. If you don't go beyond 13 weeks, it becomes a major loss. If you're spending \$150,000 a week times 13 and you get knocked off, it's a hell of a loss."

Effect of writers' strike

The writers' strike caused the company "to lose a couple of hours. We now have to speed up. We've got a pilot at ABC, *Gang of Four*, which will air next April. It's an adult approach to young people with a cast of unknown teenage actors." Gerber says he's just starting to pitch ideas around town.

One of his new shows, *Baby Boom* with Kate Jackson on NBC, was given a special Saturday night airing recently. Looking at the Niensens, Gerber says *Boom* did a 21 rating, 38 share nationally at 9:30. It was preceded by *Golden Girls* which earned a 21.2/38. In the 16 metered market overnights, *Boom* did a 19.0/34. Exclaims Gerber, "Going up four share points has got to have made NBC happy, especially since we weren't going on the air for almost two months (Wednesdays at 9:30 p.m.). This was an experiment to give it exposure so it doesn't get lost."

TV's evolution of the past five years on the technical and competitive levels has made the industry in Gerber's valued opinion "like one hell of a Turkish bazaar. I'm afraid the big are going to get bigger and the small smaller. That's the bad part. Competition is ferocious. In

the old days you could sell a network five shows. Now you're lucky if you get two."

Gerber says he finds disconcerting the loss of conceptualizing for network bigwigs. Cautiously claiming he was "one of the best in doing that," he says networks want to know today what talent will be involved with a program before they say "Go ahead." "They want to know who is going to write it, who will produce, who the major domo will be who will run the show. Agents are having a hell of a renaissance. The question of who the talent is has become a big thing in determining how the networks do business with you. They are right in being concerned."

Gerber credits Lynn Loring, his executive vice president, "with doing a hell of a job in attracting talent. We've emphasized that for the last two years, and it's paid off. We've put up some good dollars to bring talent here." But he admits "talent costs are tremendous."

Financing is a major concern for Gerber, who has dealt with money matters at BBD&O, Famous Artists Agency, General Artists Corp., Twentieth Century Fox and as head of his own production company before swinging over to MGM/UA.

"We're getting into European financing for subject matter they and the networks will accent," he says. "You have to have the guts to walk away from shows that don't make sense moneywise. You have to make an analysis of the distribution, marketing and monetary aspects because they all jell into one."

Gerber is equally concerned about the dearth of anthology shows. "I might have had the last successful one, *Police Story* which ran for five years and ended in 1977. The networks just don't want to buy them. *Police Story* was a critical hit but not a numbers hit. It took three years to get it into syndication because it was used by CBS and ABC as late-night programming. Now we're trying to develop *Outer Limits* as an anthology for cable or late-night TV." Among Gerber's past anthologies are *Medical Story* and *The Quest*, a western.

During his career Gerber's projects have included *George Washington*, a miniseries; the sequel, *George Washington II: The Forging of a Nation*; *The Lindbergh Kidnapping Case*; *Police Woman*; *That's My Mama*; *Viva Valdez*; *Quark*; *Beulah Land*; *Needles and Pins*; *The Ghost and Mrs. Muir*; *The Night the Animals Talked*; *Eishied*; *Born Free* and *To Kill a Cop*.

He says he has three favorites among this group. *Police Story*, the first *George Washington* (eight hours for CBS which won a host of awards) and *thirtysomething*. Reflects Gerber, "When you have three shows like this, you think maybe part of your career has been worthwhile." Projecting into the immediate future, he believes the industry has to get more involved with producing shows with high definition TV technology. "I grew up on film, but now it's tape. Even the Europeans are accepting shows on videocassettes." □

Four-E Emmy winner "thirtysomething"



half-hour series.

In first-run syndication MGM/UA has two shows. *Twilight Zone* and *Group One Medical*, which will conceptually go up against Lorimar's *Family Medical Center* in October. *Family Medical* debuted Sept. 12; *Twilight Zone* also debuts in October.

"For a TV company that has all these things going," boasts Gerber, "that's not too bad." Notes the wizened expert; "I feel like a guy who's balancing clubs in the air. I only hope one doesn't come down and hit me on the head."

Gerber believes Kerkorian won't sell off the TV division piecemeal. He does acknowledge the possibility of the company being sold off to

"strong communications/entertainment complex or strengthened internally." He is on the final year of a three-year contract and has been with the company since 1981, first as a producer and since 1986 as president of the TV division. One deal by Kerkorian to sell the company to producers Burt Sugarman, Ron Peters and Peter Guber last July fell through, but its ripple effects are still being felt.

As for the good part

"Having open, accessible communication to management and the flexibility of dealing with talent and the networks" is the fun element of working for MGM/UA, Gerber explains. "If ever we get back on the road, I couldn't have a better deal."

Gerber has been associated with anthologies and longform programs, and he sees a disturbing change in the way TV programming is going. "I had hopes after seeing *thirtysomething*, *Wonder Years*, *Beauty and the Beast*, *Frank's Place* and *L.A. Law* that we'd continue along the lines of substantial dramas. But it looks to me like the industry is drifting back to more commercial programs. It's a safety net to grab very fast the dwindling network audience.

"CBS did a marvelous job with creative programming, but it didn't fare well. ABC may feel it's time to balance such shows as *Hooperman* and *China Beach* with more commercial shows. NBC did pick up



"Baby Boom"



"Knightwatch"

"Baby Boom" had easy birth; "Knightwatch" goes into graveyard slot vs. "Cosby."

two of our shows, *Baby Boom* and *Dream Street*.

"There's nothing wrong with commercial shows if executed beautifully. *Wiseguy* and *The Equalizer* are good examples. I have a theory that some offbeat one-hours which may not get the right numbers, or drama comedies that have fallen in trouble, may be necessary to use in competing with cable in the short haul.

"With the networks now having 70% of the audience, it seems to me important to think of demographics—what section of the country we can appeal to make it marketable to sponsors. That's the challenge. The networks have to do some frothy things, some very adult things. But they can be done with good taste. With creative smarts you can do an awful lot. If, however, something is butchered, it becomes an affront to people. I'm afraid the networks have become part of the national syndrome of not believing in the long haul. Everybody is in for the short haul."

Gerber finds solace in the company's two recent Emmy-winning

programs. He expected to win some for *thirtysomething*, not four, and was really surprised with *Inherit the Wind*, which he says "didn't have the publicity it should have had" as an AT&T sponsored program. "But a blue ribbon jury went for it."

While series are the "life staff of a studio," during Gerber's reign, the company has released 13 movies of the week. It has two more, *Tenth Man*, from William Self and Norman Rosemont, slated for Hallmark Hall of Fame on CBS, and *Lady Be Good*, from Fred Silverman and Bill Finnegan.

Among the telefilms from MGM/UA are: *Mercy Or Murder?*; *Dirty Dozen: The Deadly Mission*; *Dirty Dozen: The Fatal Mission*; *Police Story: Freeway Killings*; *Inherit the Wind*; *If It's Tuesday, It Must Still be Belgium*; *King of Love*; *Moving Target*; *Broken Angel*; *Hot Paint*; *Red River* and *My Father, My Son*.

The troubled hour dramatic format "was what the writers' strike was almost all about," laments Gerber, from whose office he can

Programming

Viacom, DIC to debut syndicated hour barter program for next season

Although it represents only an early announced player, the one-hour children's program to be introduced by Viacom Enterprises and DIC Enterprises shows promise of being one of the programming highlights that will enter the kids' arena next fall.

What makes the new planned entry, *Super Mario Brothers Power Hour*, so significant according to observers, is that it potentially has the strength to alter the programming landscape for indie stations in the early fringe time period. Heretofore, the 4-6 time slot has been filled mostly with children's half-hour shows. Too, if *Mario* works, according to observers, it could result in a groundswell of clones from other syndicators—at least so far as children's hour shows are concerned.

Mario, which will be distributed by Viacom and produced by DIC, is based on home video game characters from the immensely popular cassettes of Nintendo, leading toy company. Select characters from the videos will be the leading players in the program, which will be divided into segments.

The planned hour program, which is described as an all-family action/adventure series with elements of humor, will cost an estimated \$400,000-500,000 per hour, and will combine both live-action and animation. A talent search is being conducted by DIC for actors to play character-hosts.

Two-year commitment. Stations will be asked to make a two-year commitment, according to Henry Schleiff, chairman and chief executive officer at Viacom Entertainment and Broadcast Group, for four runs per year. The show will be marketed via straight barter, he notes, with DIC handling the barter sales. Five minutes will be held for national sale, and seven or eight minutes will be made available for local advertising, Schleiff says.

Dennis Gillespie, senior vice president, marketing at Viacom,

notes that offering the flexibility of the barter minutes is designed to fulfill stations' needs. "We don't want to impose our view on what stations want or need in inventory," he says.

Gillespie says the procedure in distributing *Mario* will be the standard marketing rollout, which he expects to begin between this and next month. Viacom is so bullish on *Mario* that it will be offered to stations without a pilot.

Viacom has plenty of ammunition to back up its optimism as spelled out by Schleiff:

- Nintendo is expected to hit \$1.5 billion in sales this year, and about \$1.7 billion in 1989.

- Nintendo characters have sold 52 million cassettes, including the top selling Mario Bros., which has sold 5,300,000, according to Nintendo, outdoing Top Gun.

- Nintendo characters have a 70% share of the home video game market.

Gillespie notes, therefore, that Viacom is operating from a huge recognition base. Also, he says, DIC

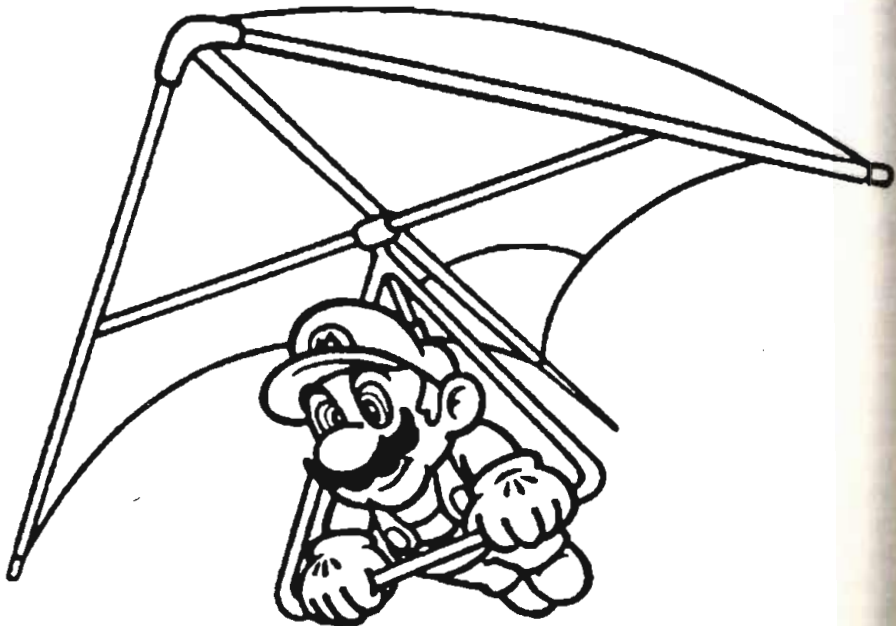
has 50 half-hours of programming that air each week, including network, cable and syndication.

Another reason for *Mario* to succeed, according to Gillespie, is that he sees the program's demos as reaching a broad audience. Early-fringe demos has expanded from the 6-11 year-olds to the 17-year-old age group, he points out. With *Mario* geared specifically for the 4-6 p.m. time period, it can be used as a good transitional show, he says. Also, he feels that the wide audience appeal will help TV stations to sell a broader range of advertisers.—**Robert Sobel**

Rivers, Tribune daytime show

Joan Rivers, who tried to make a successful go of her late-night show on the Fox stations in the 1987-88 season, will get another chance via a daytime talk show. The series, to be called *The Joan Rivers Show*, will be offered via cash-plus-barter. Two minutes will be retained for national sale in each hour.

The new hour show, to be hosted by Rivers, will be developed by both Tribune Entertainment, which will distribute *Rivers*, and Joan Rivers Productions and is set to premiere next September.



Viacom Enterprises and DIC Enterprises are looking for "*The Super Mario Brothers Power Hour*" to fly high in ratings in a joint arrangement. Viacom will handle station clearances, and DIC, which will produce the hour kids' show, will be in charge of barter sales.

Viewpoints

Pat Fili



Senior vice president, programming and production, Lifetime, in a speech before a recent luncheon of the National Academy of Television Arts and Sciences in New York

How basic cable is doing a number on broadcast networks

There was a time, and it wasn't so long ago, that for all practical purposes if a program wasn't on the Big 3, it wasn't on. Today, that seems like a quaint notion. Ten years ago, you could put anything on the three networks and 90% of the people were going to watch it. They didn't exactly have much of a choice. Things have changed.

Cable companies have taken to boasting. The press has taken to reporting it. Because today, that 90% share has dwindled to 62% in primetime in basic cable homes. In homes with pay cable, that monopoly has fallen to industry rattling percentages in the 50s. The audience, long bound by habits reinforced since the beginning of television broadcasts, is feeling the first quivers of freedom. And, of course, the advertisers are not on their heels, changing the economies of cable programming and opening up a new arena of choices for the creative community. Yes, times have changed and the difference is that cable is hot.

Do the channel hop

Remote control was the beginning of the end of network dominance. It ended the loyalty-through-laziness factor: that internal debate when you had to weigh how bored you were with how much effort it took to get up, walk over to the set and change the channel. The only way you got around the debate was to sit right in front of the television, and the only ones who did that were the kids. Think about that. We were no fools, our attention span wouldn't allow us to get more than an arm's length away from the set. We were a generation just waiting for the remote control to be invented. The television generation. And we know only too well the high speed finger dance called channel hopping.

Through technology, sophistication and, more significantly, a desire for new alternatives to the broad-

cast networks, viewers are making choices, and those choices are on cable.

The television industry is poised on a pinnacle of change. Fifty-one percent of the nation's homes are now passed by cable, and the wire is still being laid. Twenty years ago, network executives called this economically impossible. The "family set" is now an anachronism. Sixty percent of homes now have multiple televisions and it is more common than not for them to be on, tuned to different channels simultaneously. In a nation of increasingly individualistic tastes, it is cable, not the networks, that is able to capitalize on this. Cable thrives on vertically targeted programming, and the viewing audience is embracing this.

The speed with which Lifetime went from anonymity to being a strong player in the television game is just one example. This summer the networks managed only a 48% share, the first full quarter ever in which broadcast network programming comprised less than half of all viewing in cable households. In the past six years, the advertiser-supported cable network share of all viewing has quadrupled from 3% to 12%. In primetime that share has risen from 2 to 10%, and the future, according to industry analysts, looks even stronger for basic cable.

No sector is more acutely aware of this than the advertisers. To keep up with the losses of broadcast network share, national advertisers have moved to advertiser-supported cable networks. It is expected that the networks' share of national TV ad spending will slide to 45.5% by 1992, from 60.1% in 1977. At Saatchi & Saatchi, cable billings are up 30% over last year. Lifetime alone surpassed last year's upfront figures by 60% to 70%.

The point of all this, in English, is that where the viewers are, the advertiser support follows, and this, the economic strength, will prove to be the great equalizer in a cable industry that is hungry, young, willing and able to take chances.

First-run productions

Cable's foray into first-run production is relatively new, and some producers are still a little snobbish about coming to us with their pitches. But this is changing, and changing quickly. It doesn't take many quotes like the following one by Brad Grey, president of The Bernie Brillstein Co., to make producers sit up and listen: "It's our philosophy," he said, "that we'll do television anywhere we're given the right amount of money and the creative freedom to do what it is we believe in, and cable has given us that opportunity. We plan on doing a lot more there."

One of the advantages of basic cable is that we can offer suppliers more latitude, for we are not entirely dependent on ratings for our revenues. Lifetime, and the other basics, can afford to give more time to a series—precious time for it to catch on with an audience. Precious time that was at first denied to *Molly Dodd* as well as *A Year in the Life* and a number of other worthy series that have undeservedly faded into the mists of TV folklore because the networks couldn't let them find their audiences.

barter or straight barter as station lineup increases. Thomas says stations in eight of the top 10 markets have shown interest in licensing the series.

Shooting on a pilot is expected to begin in the next month or two, according to Thomas. The program is seen as costing between \$10,000 and \$15,000 per half-hour. "But it will not be a cheap show. The graphics, for example, will be of high quality," says Thomas.

Thomas says he will pitch national advertisers soon after the pilot is completed. The series will be transmitted via satellite, and Thomas is looking for a Saturday afternoon slot for the show. Heavy promotion support is promised.

'Latin Connection' debut has singers

All American's *The Latin Connection*, weekly hour barter show, will feature the singing group The Cover Girls, when the series makes its debut on the weekend of Oct. 7. The total U.S. TV household coverage to date is 65%, bringing the total Hispanic household coverage to 86%, according to All American.

Signed to air the show are WYNY-TV New York, KTLA-TV Los Angeles, WFLD-TV Chicago, WGTW-TV Philadelphia, KRON-TV San Francisco, WHLL-TV Boston, WDIV-TV Detroit, WFTY-TV Washington, WFAA-TV Dallas, WAKC-TV Cleveland, KTRK-TV Houston, WCIX-TV Miami, KOVR-TV Sacramento and KTVK-TV Phoenix, among others.

Latin Connection is sold to stations on a barter split of eight minutes for local and five retained for national advertisers.



The Cover Girls, singing group, appears in premiere of "The Latin Connection," weekly variety show distributed by All American Television.

Toymaker tosses hat into syndie ring in move bucking tie-in pattern

Tyco Toys' *Dino-Riders* is the latest toy line to spawn a TV cartoon series, bucking the trend by toymakers not to tie in their toys with syndicated kids' shows.

When Tyco introduced *Dino-Riders* at the end of December, it used a low-priced videocassette special to bolster children's interest. At that time, the company's execs were reluctant to adapt the characters for the cluttered kids' TV syndication market.

Since last July, however, *Dino-Riders* has become part of New World Television Group's barter-syndicated *Marvel Action Universe* cartoon package, bowing this fall.

Animated by Marvel Productions, *Dino-Riders* joins Marvel Comics' *Amazing Spider-Man*, the off-network (NBC) series, and *RoboCop*, inspired by New World's hit movie. Meanwhile, the offnet *Incredible Hulk* and the first-run *Commander Video* were dropped from the cartoon anthology.

What changed Tyco's mind about going into syndication? C. Woodrow Browne, Tyco's vice president of marketing, explains that last year the toymaker felt that "the money needed to do a series on an unproven property was prohibitive, at least for us. Video offered a more reasonable return for our dollars." Moreover, given the cartoon glut, "we were unlikely to get good time periods."

Marvel reduced risk. Then, "Marvel saw the concept and came to us," Browne says. "That put the shoe on another foot. There was no longer an inherent risk for Tyco alone . . . and *Marvel Action Universe* was presold in top markets with a lot of good time slots."

Parkside Entertainment, New York, is handling the ad sales for the *Universe* series.



The futuristic men and dinosaurs of "Dino-Riders" also star in such spinoffs as coloring books and lunchboxes.

Meanwhile, the second videocassette will contribute to "communicating the fantasy" to youngsters, Browne says. Priced at \$5 retail, it went on sale the end of September. The first edition sold "roughly half a million copies," he notes. That VCR was promoted as part of the \$10 million 1988 advertising and promotion campaign from Tyco, Moorestown, N.J.

The TV series should also help Marvel Entertainment Group's pursuit of *Dino-Riders* licensees, which already number 15. Projections that *Dino-Riders* may finish this year as the industry's top-selling new line also cannot hurt, Brown notes.

Toy-generated animation has disappeared from the network's Saturday morning schedule for fall. In syndication, Hasbro's *C.O.P.S.* is new for fall, while that company's other spinoffs—*Jem*, *My Little Pony & Friends*, *G.I. Joe*, *Visionaries* and *Transformers*—are on the wane, along with Mattel Toys' *Captain Power* and *BraveStarr* and Worlds of Wonder's *Adventures of Teddy Ruxpin*.—**Jim Forkan**

Palladium looking to launch two game shows with established track records

While most other syndicators planning new first-run shows for the 1989-90 season have not yet gotten into the sales fray—or even announced what the product will be—Palladium Entertainment is off and running on both counts via the proposed launching of two game shows.

The fact that Palladium is looking to debut two game shows is also going against the conventional tide, but both Brian Firestone and Robert Cohen, executive vice presidents at Palladium, believe the next season is ripe not just for one new game strip but two and that getting a jump on competitors by going into the marketplace will put both shows into the “go” mode.

Cost of the two shows is estimated to be \$200,000 per week

But the major reason for what they envision as spelling not only a successful launch but good numbers down the line for both series are the shows themselves, the producer and track record of *Jackpot* and *Eye Guess*, now called *Eye Q*. Both have had a successful track record when they ran on NBC sometime back. *Eye Guess* ran on the network from 1967 to 1969, and *Jackpot*, which premiered in 1974, aired for 18 months on the network, was purchased by USA Network in January 1986 and will run until the end of this year.

Produced by Stewart. Both shows were produced by Bob Stewart, and the new versions will get the Stewart trademark as well, notes Firestone. And therein lies another major key for spurring Palladium to get into first-run game show business, Firestone says. Stewart's credits, not only are the above, but others include *To Tell the Truth* and all the versions of *Pyramid*.

As to the track record of both *Jackpot* and *Eye Guess*, *Jackpot* averaged a 7.6 NTI rating and a 30

share during its on-air stint and was the Number 6-ranked game show in shares of the 30 that were presented by the networks during that time, says Firestone. Along the way, *Jackpot* outperformed such shows as *Jeopardy*, *The Price Is Right* and *Let's Make a Deal*.

Eye Guess had similar numbers during its 12:30 p.m. run, averaging a 7.8/32, according to Firestone, after starting in the 10:30 a.m. slot. And of the 30 game shows in the 9 a.m.-4 p.m. time period, it ranked No. 5 in households.

The format of the new *Jackpot* will remain basically the same, and the original host, Geoff Edwards, will return in a similar role, according to Cohen. However, *Eye Guess* will not only get a name change but other alterations as well. A new closing game will be added, and Henry Polic, a regular on *Webster* who has also done a host job on a Stewart game show, will emcee *Eye Q*.



Brian Firestone

Firestone believes that the same show business has been especially chancy for unknown entries, resulting in a high mortality rate for the genre. Just recently such “unknowns” as *Triple Threat*, *High Rollers* and *Matchmaker*, failed to make the “go” grade or were not around long enough to make a significant ratings impact.

Marketing concept. As to marketing, Palladium is looking for stations to acquire both, to be used in a one-hour game show block. However, according to Cohen, each may be bought separately. Both shows are being offered on a cash plus barter arrangement, with two 30s in each episode going for national sale.

Pilots of both shows have been shot, and Firestone says the Palladium salespeople are ready to do the rounds of stations, first contacting station groups in large markets. Cost of the shows is estimated at \$200,000 per week, and plans call for 35 weeks of originals for each show and 17 weeks of repeats.

Palladium is looking mainly for an access time slot, or an early-fringe time period, for affiliates, and a 6-8 p.m. airing for independents. Firestone particularly has high hopes for affiliates to pick up both shows in access, now that CBS has gone double-access.

Thomas plans different movie review program

A production and syndication company, Bob Thomas Productions, is throwing its hat into the movie-preview arena by planning a half-hour weekly show that will go a different route from the two other preview shows already in syndication. The new series, *Movies '88*, is expected to air in the spring of 1989, and with it will come a name change, *Movies '89*. If all goes well the date in the title will be moved up in conjunction with the year it represents.

According to Bob Thomas, president, what makes the projected series different from *At the Movies* and *Siskel & Ebert* is that reviews of movies will come from local media critics and from “moviegoers” throughout the country. In addition, there will be two female hosts, coming from the ranks of the Miss America Pageant.

The show will also include star interviews and behind-the-scenes footage. And after each film is previewed, there will be specially prepared “windows” built into the program to allow for each local station to list its local theater's name and start times corresponding with those films being highlighted on the national show. Listings may be sold by the station of the show as commercial time along with other advertising.

At this point, Thomas is looking to clear stations on a cash basis, and down the line, plans call for the show to be offered via cash-plus

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NBC fall theme, the Spanish way

"Come home to the best only on NBC," the network's fall programming theme, is being heard for the first time in Spanish in select markets.

WMAQ-TV, the NBC-owned station in Chicago, is the first TV outlet to buy the customized package from Steve Sohmer Inc. of Los Angeles, with KVEO-TV Brownsville, Tex., the first non-network-owned affiliate to begin airing the customized music and lyric package.

John Chavez, Sohmer's coordinating producer for the package, says affiliates in Miami, San Diego, San Francisco, Phoenix and San Antonio have expressed interest in this concept for reaching Hispanic viewers.

NBC affiliates were alerted to the idea at the network's convention in Hawaii last June.

Chavez says the idea was spawned because of the "growing interest in Hispanic marketing. I've been watching it grow over the last year," he says, "and Steve thought it was a good idea." Since Sohmer's new company had the contract to develop NBC's fall theme, "we thought it was a natural carryover to make a Spanish version available to NBC stations and get ahead of the game by being the first network to do this," explains Chavez.

Each station interested in a Spanish version fills out a form indicating what kind of customized copy it wants for either the 30- or 60-second version of the spot. The cost runs from \$1,300 to \$2,200, depending on the level of customization, which is prepared by Tuesday Productions in San Diego.

Chavez admits his company didn't sell as many Spanish packages as it would have liked but adds that stations may have been hesitant because the concept was experimental.

The generic English version was created by Susan Hamilton of HEA Productions of New York. Then Tuesday Productions included Spanish vocalists and Hispanic instruments to change the flavor of the music.

In Chicago, Omar Inc. an ad agency, worked on the commercial

with Tuesday Productions. Jim Corboy, WMAQ's director of advertising and promotion, says he's pleased with the limited exposure the Spanish spots have received thus far on his station. "We're planning to run them on two Spanish TV stations and on Spanish cable, and we can strip the Spanish into commercials for Spanish radio. There are eight stations, including the two key ones, WOJO FM and WIND-AM." WMAQ bought both spots, so it can use either for its outside buys.

NBC affiliates alerted in June

Corboy indicates he'll run the Spanish spots during community service, and talk and specials which have a Hispanic bent. "These are natural opportunities in which to use the Spanish version," he says.

Radio syndication

North American Network has begun syndicating a *Working Women* radio series. Among stations signing are WIL St. Louis, WERE Cleveland and KLSI Kansas. The 60-second reports are hosted by former ABC Radio anchor, Ris Miller, who interviews daycare specialists, business advisors, authors and doctors. The series is sponsored by J.C. Penney department stores.

The Beethoven Satellite Network has signed its 100th station, KUSC-FM Los Angeles, and added six hours of programming. The service is now available 83 hours per week. Stations in 38 states receive BSN. The additional hours will extend the weekend service (from 7-10 p.m.) as of Oct. 1. Stations can tape-delay selected hours for daytime use.

Lee Abrams has joined **Satellite Music Network** as managing director of Z-Rock, hard-rock and the youth-oriented format. Abrams has been in programming consulting for the past 17 years.

Syndication shorts

Muller Media Inc. has acquired the U.S. TV and cable rights to *Under Milk Wood*, feature film. Also at IMI, sales in major markets have been made for the Godzilla all stars feature package. Markets include New York, Chicago, Philadelphia, Dallas-Ft. Worth, Houston, Miami and Atlanta. Features include the original *Godzilla* and *Rodan*.

Peregrine Film Distribution has sold the second year of *The Spectacular World of Guinness Records* to 110 markets, including all 10 of the top 20. Among the latest clearances are KQWY-TV Philadelphia, WFTY-TV Washington, KRIV-TV Houston, WXIA-TV Atlanta, WXFL-TV Tampa-St. Petersburg, KING-TV Seattle, WARE-TV Minneapolis-St. Paul, WPLG-TV Miami and WPXI-TV Pittsburgh.

Samuel Goldwyn Television's *Body by Jake* has been sold in 10 markets, bringing the current total to 90, including 29 of the top 30 and representing 80% of the country. New stations include KOMO-TV Seattle and KJRH-TV Tulsa, joining other previously announced stations such as WNBC-TV New York, KABC-TV Los Angeles and WLS-TV Chicago.

Select Media Communications will distribute the fifth year of *Tony in Music History*, series of 30-second vignettes spotlighting outstanding contributions to music history.

Republic Pictures Domestic Television has added five markets to *On Trial*, courtroom drama series. These are WDSI-TV Chattanooga, KDTU-TV Tucson, WOWL-TV Huntsville, WIS-TV Columbia and WISC-TV Madison. Clearances now total 81% of the country.

Raymond Horn Syndication is distributing *Gold in Seoul* and *Legend: The Story of Eddie Robinson*, for the fourth quarter. Host of *Legend* is Ray Leonard, and producer is Essence TV Productions.

Seoul is produced by Weaver Productions. Both are offered via barter.

LBS Communications has cleared more than 90% of the U.S. for its two live-event specials, *UFO Cover-up? ... Live*, set for a Oct. 14 airing and *Manhunt ... Live! A Chance to End the Nightmare*, which is set to run Dec. 7. Included in the top 10 market lineup for both specials are WPIX(TV) New York, KTLA-TV Los Angeles, WGN-TV Chicago, WTXF-TV Philadelphia,

KTVU-TV San Francisco, WLVI-TV Boston and WJBK-TV Detroit.

Paramount Domestic Television has cleared *The Arsenio Hall Show* in 75 stations in its first three weeks on the market. Recent signers include WJBK-TV Detroit, WJW-TV Cleveland, WTOG-TV Tampa, WXIN-TV Indianapolis, KOCO-TV Oklahoma City, KATV-TV Little Rock, WEAR-TV Mobile and WNEP-TV Wilkes-Barre.



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Zooming in on people

Michael E. Tanner has been named vice president, marketing, **King World**. He joins KW from Buena Vista Television where he most recently was vice president, marketing. Tanner joined BV in 1986 as vice president of creative services.



Michael E. Tanner

Before that, he was director of marketing at WJLA-TV, ABC affiliate in Washington.

Tim McGowan has been named director of research at **Republic Pictures Domestic Television Distribution**. For the past six years, he has been manager of research, syndication, Columbia Pictures Television.

Meryl Cohen has been promoted to senior vice president, advertising and promotion at **Paramount Pictures Domestic Television**. Prior to joining Paramount in June 1986 as vice president, advertising and promotion, Cohen has been vice president, creative director at Jacobs & Gerber, since January 1985.

Jerry Levin has joined **Raymond Horn Syndication** as manager of the newly added Washington office. He had been senior marketing executive of syndication sales at Baruch Television Group.

Grant E. Rosenberg has been appointed president, television division and **Jon Sheinberg** has been

named president of the motion picture division at the newly formed **Lee Rich Productions**. Rosenberg



Sheinberg



Rosenberg

most recently was senior vice president, network TV development at Walt Disney Pictures, a post he held for the past three years. Sheinberg has been senior vice president of production at Orion Pictures since January 1988. He joined the studio in 1986 as vice president of production.

Linda Lieberman has been named account executive at **Republic Pictures** northeastern division. Prior to joining Republic, Lieberman was southern regional sales manager at Blair Entertainment.

Cable programming

As part of its \$250 million commitment for exclusive and original programming, **USA Network** has acquired a number of new shows, to be unveiled during the fall season. An additional \$50 million will be used for expanded marketing and advertising over the next two seasons. Also, USA is expected to add first-run programming in 1989, including 24 original and exclusive World Premiere Movies created for USA. The debut of the weekly movies is set for next April.

As to the fall lineup at USA, off-network shows due for primetime showing include *Miami Vice*, which begins Oct. 3, and *Murder, She Wrote*. Other programs are two kids half-hours, *She-Ra: Princess of Power* and *Fat Albert and the Cosby Kids*, both beginning on Sept. 19. Other shows airing will be *Diamonds*, 22 off-CBS dramas, plus 13 new episodes to be produced; *Private Eye*, *Bustin' Loose*, *Throb* and *High Rollers*. *Rollers* contain 185 episodes which aired in first-run syndication during 1987-88 season.

Also, USA has extended its current agreement with CBS Sports on U.S. Open tennis for the next two years. USA will broadcast 80 hours of live coverage in 1989 and 1990.

Home Box Office will shoot the six-week Human Rights Now world tour, to be shown as a three-hour special on Dec. 10, Human Rights Day. The six-week concert tour ends Oct. 15 in Argentina. Performers include Bruce Springsteen and Sting.

Financial News Network will expand its programming to primetime starting Oct. 31. FNN has been providing 14 hours of business news each day. The move, according to David Meister, president of FNN, is part of a decision to expand the service. The network had previously announced that it would start a business radio network, which is expected to reach most of the top 50 markets. Forty-nine stations have signed to carry the new network, FNN Business News. In New York, WINS will air the network beginning Oct. 3.

Twenty-three of the top 30 cable systems will launch **Turner Broadcasting Systems'** fourth network, Turner Network Television on or shortly after Oct. 3, and negotiations are continuing with several systems which are still uncommitted. TBS' color-enhanced *Casablanca* kicks off on Nov. 9, to be followed by *Key Largo*. In other programming moves, set are *The Making of a Legend: Gone With the Wind*, a documentary, to be shown on Oct. 5 and 9; coverage of the National Basketball Association season with the preseason hall of Fame game, Nov. 1; and a 10-week educational program, *Election Access*, to be offered to schools via a licensee arrangement for schools to videotape selected CNN coverage of the 1988 Presidential campaign.

Thomas F. Piskura has joined **USA Network** as vice president, west coast programming executive, a new position. He joins the company from The Carsey-Werner Co., where he was executive vice president.

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Charles Michelson has released four half-hour program series into syndication: *Lights Out*, *Abbott & Costello*, *Capt. Horatio Hornblower* and *Cowboy Church of the Air*.

**Hollywood pays
a tribute to
Aaron Spelling**

"Aaron Spelling is a tycoon who moves on emotion. Everything you do with him is a creative process, and that's the seductive quality he has."

These observations from Esther Shapiro, co-owner and co-executive producer of *Dynasty* and *The Colbys*, were among the reflections on TV producer Aaron Spelling during a two-hour retrospective sponsored in Los Angeles by the Museum of Broadcasting and the Academy of Television Arts & Sciences.

Shapiro, recalled how after three years of working on "weighty" miniseries at ABC with her husband Richard, Spelling told them to come to his company "and have some fun." During a vacation in Hawaii they came up with the idea of *Dynasty*, which she said allowed them to "fantasize."

She toasted Spelling's willingness to let them develop the theme and its characters, which "captured the Reagan feel-good years and dealt with tycoons, takeovers and changed the nation's perception of older women."

John Forsythe, the lead male in the series, defended commercial TV and Spelling's influential role in it: "It takes a high order of talent, invention, determination and plain guts to do a successful series. Aaron is truly a man of talent."

Most successful. Spelling, who listened to the tributes in the audience with his wife, Candy, was called the most successful independent producer in TV's history, credited with producing more than 2,500 hours of programming during his 30 years in the business.

Film clips from his various programs as either writer, actor or producer included *Dick Powell's Zane Grey Theatre* through *Mod Squad*,

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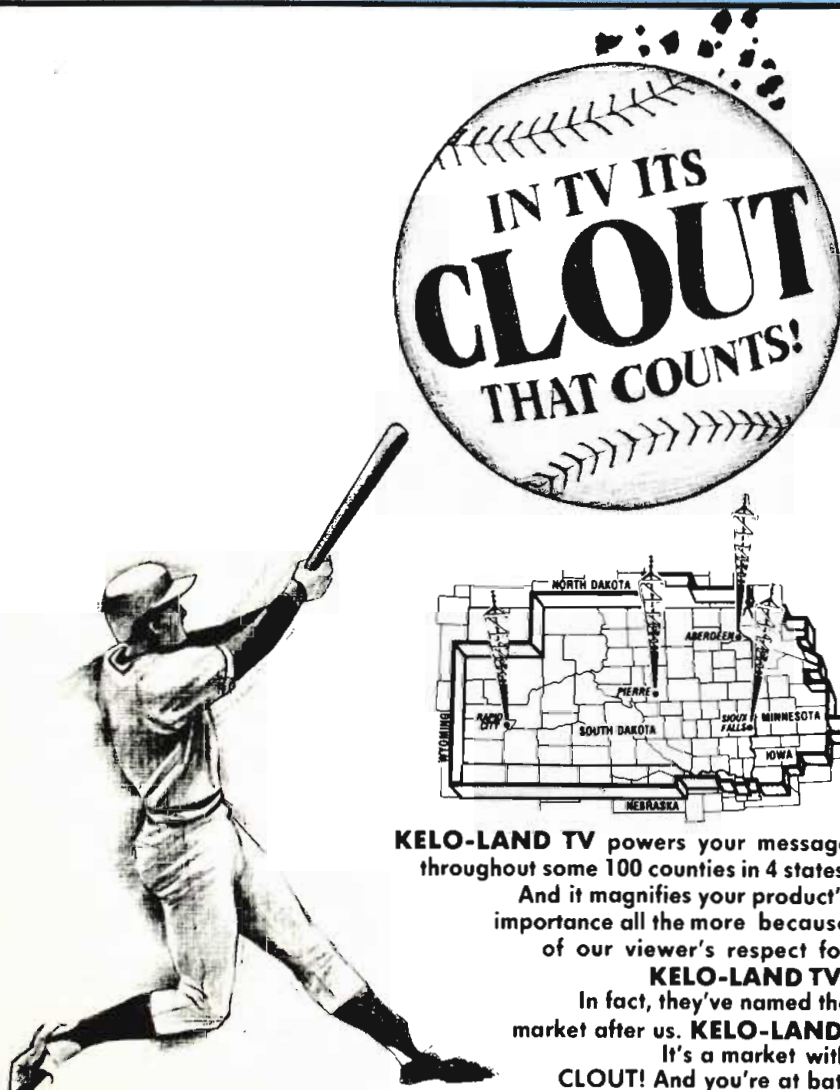
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TELEVISION/RADIO AGE

Station Report


October 3, 1988



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Neil Derrough rebuilding KNSD-TV; San Diego affil gets 'a new identity'

KCST-TV San Diego, with new call letters of KNSD-TV, five new local live programs and a new graphic look "will essentially be a new television station," explains Neil Derrough, president and general manager of the NBC affiliate.

Derrough, formerly with CBS for 24 years and president of the CBS O&Os from 1981-86, acknowledges now being part of the NBC family is both "strange and interesting."

Derrough, who has been with KCST, one of the Gillette Communications stations, since last April, says the call letter switch Sept. 16 was part of an overall change in direction. "The station had a real lack of identity. KCST weren't call letters etched in people's memories. KNSD is easier to remember and the N can stand for NBC and news.

KNSD, channel 39, is also seen on channel 7 on 90% of the area's cable systems, according to Derrough. "The majority of people here watch us on channel 7. Seventy percent of the area is covered by cable," so having strong call letters is doubly important. Derrough says the station did focus group research on the new call letters, and they drew a high mark.

Local and live. As part of its makeover, KNSD is introducing five live local programs: *The Himmel Show* with Larry Himmel, which aired Sept. 30 from 9-9:30 p.m. on a test basis; *3rd Thursday*, 90-minute public affairs show airing the third Thursday of each month

"This region is upscale and enjoys a no-nonsense approach to news. It doesn't want a lot of fluff."

commencing Oct. 27 at 6:30 p.m.; *San Diego Headliners*, which premiered Sept. 18 from 9-9:30 a.m.; *The Al Saunders Show*, featuring the San Diego Chargers coach, which debuted Sept. 17 from 4-4:30 p.m., and *Sports Wrap*, following football with sports director Bobby Estill, at either 4 or 4:30 p.m. leading into the 5 p.m. news.

Three cameras are shooting live pictures for the station identifications, which also include time and temperature readings. New theme music composed by Ed Kalehoff is performed by New York musicians including members of the jazz fusion band Spyro Gyra.

In addition, *Newscenter 39* has been converted to *News San Diego* and airs weekdays from 5-6 p.m. and 11-11:30 p.m. seven days a week. A new set and musical ID are also in place for the newscasts. The *Newscenter* slogan was changed to stress the home town through the SD letters.

"*News San Diego* says something important to the region," believes Derrough, who joined Gillette after leaving CBS to oversee its three California stations. From



Neil Derrough, onetime CBS O&O chief and now heading NBC affiliate KNSD-TV in San Diego.

May 1987 until coming to San Diego, he was general manager of KSBY-TV San Luis Obispo in northern California.

The station's new slogan, "We bring it straight to you," is being used on-air and eventually in print advertising. "This region is a little more upscale and enjoys a strong, forward, no nonsense approach to news," stresses Derrough. "It doesn't want a lot of fluff."

The station, according to Derrough, is No. 1 during primetime because of NBC's strong schedule, but is second in late-night news behind ABC's KFTV(TV), and third in the afternoons.

"One of the things we've done," stresses Derrough, "is clean up early fringe. We moved *Days of Our Lives* to 2 p.m. in place of *Santa Barbara*, which is now on at noon. Then we have *Donahue* from 3-4 which leads into *Geraldo*, which leads into our news at 5. We haven't had that kind of flow at the station in years." Previously the station ran *Wheel of Fortune*, *Benson*, *Love Connection* and *Cheers* leading into the news.

Now as an active competitor against CBS and its local affiliate, KFMB-TV, Derrough responds assertively that "the NBC people are a smart group. It is an interesting situation to be so involved with them."—**Eliot Tieg**

Top 10 local TV spending categories—first half

	Jan.-June 1988	% Change
Restaurants & drive-ins	\$383,236,700	+2
Auto Dealers	191,294,300	+4
Food stores & supermarkets	160,166,700	+3
Furniture stores	110,181,200	+11
Banks, savings & loans	99,474,000	-3
Radio stations & cable TV	94,080,200	+9
Movies	85,257,300	+22
Leisure time activities & services	69,813,400	+8
Medical & dental services	66,085,900	0
Amusements & entertainment	64,038,300	+5

Source: Television Bureau of Advertising from Broadcast Advertisers Reports.

Chicago's WTTW gets early start on high-definition TV production; hopes to be there when demand comes

Public TV station WTTW Chicago has joined the high definition TV party by borrowing equipment from Sony to shoot what executive producer Glenn DuBose believes is the first HDTV pilot produced by a local U.S. television station.

The 10 minute pilot follows a young trombone player's trip from down home on his dad's farm to Chicago. Along the way it showcases such Chicago landmarks as O'Hare Airport, Wrigley Field, the Terra Museum of American Art, Lincoln Park, North Avenue Beach and the lake shore. The pilot was featured at the International Broadcasters Convention, Sept. 23-28 in Brighton, England.

Why would a public TV station go out of its way to produce an experimental show in high definition when Chicago set owners can't see it?

DuBose sees it as "an investment in our future". Though few, if any, U.S. homes are equipped to receive

"We'll have one of the few station production crews in this country with the knowhow to make this investment pay off."

HDTV today, WTTW will have the experience to meet the demand when it does materialize. "We'll then have one of the few station production crews in this country with the knowhow to make this investment in experimentation pay off," says DuBose. "We expect to make money on it. WTTW already produces 450 programs a year using the standard 525-line system. When the demand develops, we'll be doing them in HDTV."

WTTW chief engineer Larry Ocker adds "If and when the world can reach agreement on a common HDTV standard, the way this country finally agreed to go with RCA's color TV system over its

competitors, costs of HDTV programming should come down. With a common standard, every country in the world could exchange material and spread the initial production costs over hundreds of stations everywhere."

More light. Ocker explains that HDTV production is expensive now because it's still in the prototype stage and requires more light to shoot a subject. "On location we



Shooting in high definition. WTTW cameraman Cal Langenberg shoots in high definition TV at Chicago's Wrigley Field.

have to run a cable from a generator we carry around on a truck. But with the new second generation HDTV gear, production costs will drop. We won't need so much extra lighting. The cameras will be smaller—as easily portable as our standard tape cameras today. And we'll still have the big HDTV advantage of 35mm film quality on tape without having to wait for the film to be

developed and with the same speed of editing we have with standard tape."

Ocker figures cable probably has the best shot at putting HDTV to practical use in this country in the least amount of time: "All cable has to do is decide on a transmission system and combine two adjacent channels on their existing systems to create the required wider bandwidth. Since high definition quality is defined as 'as good as 35mm film,' all they need to do is use the existing 35mm library for their program source, and they're in business. This way, HDTV could be the answer to cable's prayers in its race

not to let Super VHS recorder technology beat them in providing improved television quality to the consumer."

The only catch for cable, says Ocker, is that selection of a standard "must be made in close collaboration with TV receiver manufacturers to insure a proper viewing audience equipment base."—**George Swisshelm**

KADY-TV shifts 7 p.m. news to 10

KADY-TV Oxnard, Calif., has moved its 7 p.m. weeknight news to 10-10:30 p.m. The three-year-old UHFer on channel 63 is the only TV station in Ventura County, south of Los Angeles.

Its signal goes into nearby Santa Barbara County as well, with most viewers receiving the station in

both counties on 10 cable systems, notes Bill Kinder, executive producer of *Nightcast at Ten*. Previously airing at 10 p.m. was *The Untouchables*, with 7-8 p.m. slot now filled with *Cagney and Lacey* reruns.

The station has a 20-person news staff.

KCNC-TV marketers win new clients with market surveys and ScanAmerica

The way Rick Wardell sees it, half his job as director of sales for NBC affiliate KCNC-TV Denver is to keep selling spots to existing advertisers. But the other half is to "go after all those retailers who are heavy newspaper advertisers, but who haven't experienced television."

Wardell says the *Denver Post* and *Rocky Mountain News* combined reach only 49% of Denver consumers, yet pull in a little over \$200 million in retail advertising annually. Television reaches over 90% of Denver's population, but garners only \$60 million in retail advertising a year.

On top of the newspapers, notes Wardell, there's also growing cable penetration with cable ad sales, VCR use and the new independent sign-ons. "All this means we have

to make sure we're on the leading edge as television marketers," says Wardell.

He says it's been working for KCNC since the early '80s when president and general manager Roger Odgen added a manager of marketing who began developing vendor dollars with the help of the Roland Eckstein Co. And to this day, vendor development continues to be KCNC's "number one source of incremental revenue," though that was only the beginning.

Real partners. But it was a beginning, says Wardell, "that taught us how to move beyond being 'negotiators' to become real partners with our agencies and clients by providing a significant marketing tool. Quality creative services be-



Rick Wardell

came a key part of our vendor presentations and quality research using a consistent approach in selling the myriad of franchise opportunities at KCNC became very important to our sales/marketing presentations. Our marketing department evolved into a team of three: a research analyst, a creative services director and a marketing manager. And last year our marketing menu expanded to include Marshall Marketing and Arbitron's ScanAmerica."

Marshall Marketing research produces consumer-based single source data. By interviewing 30 retail clients, the team of KCNC and Marshall Marketing developed a series of questions to ask 1,000 Denver consumers via a statistically balanced telephone survey. Each interview lasts about 25 minutes.

Survey results were presented to the original 30 retailers and Wardell reports KCNC has "earned a consistently growing share of business" by continuing a partnership approach to clients in providing valuable insight into consumer buying habits. "We help clients interpret the data which may ultimately shape their advertising focus. Our first Marshall survey was last summer and fall. A second survey was conducted this May and June and we're currently crunching the new data to come up with a track of year-to-year comparisons for our clients."

Third element. ScanAmerica is the third element on KCNC's marketing menu. Besides people meter ratings, ScanAmerica can provide product use in the same households

(Continued on page 62)



'For Kids' Sake' a winner! Group W's KPIX, the CBS affiliate in San Francisco, won a National TV Academy Emmy Award for its public service campaign. Accepting the award were (l. to r.): Carolyn Wean, vice president and general manager of KPIX; Tom Goodgame, president of Group W TV; Tobie Pate, executive producer of the PSAs; and Angie Gordon of Angie Gordon Productions, which produced the spots.

High-tech gear, economic turn boost KPLC-TV

The economy of Lake Charles, La., appears to be climbing back up out of its oil-based recession, and Cosnos Broadcasting's KPLC-TV has reared up to be a more important part of it.

Vice president, general manager Ron Loewen sees the station's new \$1 million-plus television production facility as the centerpiece of its new business building strategy:

"With our new ADO with digital, Ampex still store and all the other electronics that goes with them, we can now do much more sophisticated production," he says. "We can do graphics packages with animated effects we could never even attempt before. We've moved from 1960 technology to 1988 state-of-the-art in one big jump."

All this, adds Loewen, "both gives our newscasts a brand new big-market look and enables us to get local advertisers who've never been on television before, because they had no way to make a commercial here in Lake Charles. No one else here is equipped to handle what we can do now.

"We can now use our new production facilities and production expertise to run a demo tape and show our merchants here how now, for the first time in this market, we can turn out commercials for them with the same quality they see on the spill-in signals from the big outside markets that come in here on cable."

KPLC's new gear includes Ampex VPR-6 one inch machines, Sony BVU 950 3/4 decks with TBCs, Ampex ACR 25-B commercial playback, Utah Specific master control switcher and router.

Meanwhile, Loewen says, the Chamber of Commerce's industry diversification drive has already borne fruit. Boeing moved into what used to be Chennault Air Force Base to convert the facility, closed down in 1963, into one of the biggest aircraft maintenance facilities in the U.S.

On top of that, the Navy has selected Lake Charles as home port for two of its frigates, with construction planned for a 1989 start.

One Seller's Opinion



Post-analysis: What's good for the client is good for the station

Palumbo

How many times does this happen at your television station? A buyer's schedule is negotiated and runs on your station in good faith. Then, a month or so later, after the most recent rating book comes out, the buyer informs you that your station owes them rating points. An agency once called to inform us we had to make good on 150 rating points!

But what happens when a television station gets a strong rating book? No phone call. No mention of points owed. Why? Because your station equaled or exceeded the rating point parameters set by the buyer.

Well maybe the time has arrived for post analysis to become a two-way street. If buyers continue to request rating points for alleged under-delivered time periods, sellers should consider invoicing buyers additional dollars on spots that *overachieved* in the wake of a buyer's post analysis. Our station manager once walked into a buyer's office with an invoice for \$20,000, based on over-delivered rating points on their most recent television flight. He went on to say that his station over-achieved by x rating points, then multiplied this number by the cost per point, thus deriving the dollars now owed. The subject of post analysis did not come up again.

For those agencies that post analyze their media flights, here are some questions you need to ask buyers about how they arrived at their numbers:

- Is the post analysis based on a time period number or a pure program average? For instance, primetime programs such as *Dallas*, *Knot's Landing* and *L.A. Law* may run only three out of four weeks in a ratings survey. If they bought these programs, they need to post off a pure program actual. A low rated OTO special averaged into your lucrative time period can bring down the potential value of your regularly scheduled prime.

- **Are buyers posting** off a station break average? Buyers may take your station's most coveted primetime, such as the 8:30 p.m. *Cosby* break, and assign it a point value based on a station break average from 8:15 p.m. to 8:45 p.m. What should really matter is that they are in the most valuable 62 seconds of inventory your station sells!

- Are they posting off of daily or weekly numbers? If they use a daily delivery in one daypart, and a five-day average in another (to skew the numbers in the agency's favor), the salesperson needs to recognize this.

- Are they assigning numbers off a Share x HUT projection of two rating books? Are actual in-book deliveries used? Are they estimating your delivery based on national NTI numbers? Ascertainment of their methodology is critical.

- What about decimals? The ratings in the actual hard bound book are rounded, while on various software packages, decimals are used. Salespeople need to know their decimals, and need to be aware of a buyer's tendency to round down your 4.5 rating, for example. All those half rating points can really add up!

These are just some of the questions that should be asked when a buyer requests make goods based on their post analysis of the schedule. And remember: when your station overachieves on a buyer's post analysis, send them a bill for the additional dollars now owed.—**Frank L. Palumbo**, director of sales research and development, WSPA-TV, Spartanburg, S.C.

KCNC-TV marketers win new clients

(Continued from page 60)

that make up the people meter sample. ScanAmerica generates household income, credit card use and automobile and other appliance purchase data from comprehensive questionnaires filled out by members of Arbitron's panel households.

Weekly supermarket purchases by these households are tracked with a "wand" the purchaser is instructed to use to scan the universal product code box printed on the labels or boxes of each item purchased. An excerpt from a ScanAmerica report showing late news

*Vendor development
continues to be
KCNC's number one
source of
incremental revenue.*

ratings for Denver by occupation, for instance, shows KCNC viewers typically in the professional-administrative-sales category, while the station that Wardell considers his Number One competitor shows more viewers in the skilled labor-blue collar-service worker category.

Using another type of ScanAmerica report, says Wardell—household ratings by soft drink consumption—can be tricky. Different arguments may be developed depending on sales goal. For example, he says, if Diet Pepsi's

goal is to maintain market share, a strong case can be made to reach the 10.6 household rating of KCNC's early news. And if Regular Pepsi Free's goal is to introduce the product to nonconsumers, "we also have a good story to tell for our early news."

Staff changes. Wardell explains that putting his marketing team in place involved significant management changes. When the local sales manager left, he hired Susan McEldoon, formerly manager of marketing and before that director of broadcast for the May Company. Wardell says she brought "strong administrative and people skills to the job along with her marketing knowledge, and has been a very effective teacher in turning our account executives into marketeers."

But he went outside the company to replace McEldoon as marketing manager, bringing in Brian Sullivan from an independent TV station, and before that 10 years with the *Rocky Mountain News*. And he stresses that the key to KCNC's success "has been the people we've hired and the latitude they've brought to our marketing agenda."

Wardell points to one success using more aggressive marketing tools—Soundtrack, a specialty retailer.

He says his marketing team explained to Soundtrack's people that by carefully examining their market, "We can put you in a position to determine if your current marketing strategy is correct, or if

it requires some refinement." This is done with information defining Soundtrack's current and potential customer shopping behavior, attitudes and media habits—information useful in developing the retailer's promotion, service and merchandising mix strategies. And this information is updated annually to give Soundtrack continuous monitoring of its market situation.

Using Marshall Marketing's questionnaire results, part of Marshall's 10-year Target Dollar\$ program, KCNC found that 79% of the Denver adults surveyed either share equally or are the chief shoppers for home electronics, and that Soundtrack ads are noticed primarily by men between 25 and 54. KCNC was also able to tell the re-

*"Our marketing
department evolved
into a team of three:
a research analyst,
a creative services
director, and a
marketing manager."*

tailer that of those adults 25 to 54 that recently bought a TV set, VCR or camcorder, 3.9% of them bought it at Soundtrack, and that the chief reasons for store selection in those buys were that the item was "on sale" or was less expensive than at other stores.

All this and other information from the Marshall surveys can be stored on disc for micro computer retrieval. Other Marshall elicited marketing intelligence included evidence that almost 40% of home electronics shoppers and over 50% of Soundtrack customers hold white collar jobs, that most fall into categories with above average educations and that almost 42% of home electronics shoppers between 25 and 54 enjoy annual household incomes above \$35,000.

It was also found that 27% of this latter group had not read a newspaper "yesterday," that over half of those that *did* spent less than one hour going through the paper, and that early fringe, primetime and late news are the most watched TV dayparts among this group.

Top 10 local/retail TV advertisers—first half

	Jan-June '88	% Change
Pepsico (Pizza Hut, Taco Bell, Kentucky Fried Chicken)	\$74,412,700	0
McDonald's	58,112,500	+6
Pillsbury (Burger King, Godfathers, Steak & Ale)	44,789,700	-11
Walt Disney	26,352,100	+24
American Stores	24,170,400	+25
Imasco (Hardees, People's)	21,729,700	+25
K-Mart	19,022,100	+49
Kroger	18,325,400	-9
Kohlberg Kravis Roberts (Safeway, Fred Meyers)	14,144,300	+10
U.S. Shoe (Lens Crafter, Front Row)	14,136,100	+7

Source: Television Bureau of Advertising from Broadcast Advertisers Reports.

Spotlight On . . .

Gregg Filandrinos



Director of sales
KPLR-TV
St. Louis

Gregg Filandrinos recalls that when national business started to fall off several years ago, "We realized our growth had to be fueled by local retail advertisers." One move the Koplra station made in this direction was to hire four people specifically for new business development to work with local retail accounts.

Filandrinos says that to develop leads for them, KPLR conducted an extensive mailing to over 2,000 advertiser and agency people, and the sales force offered the station's commercial production package to any retailer who agreed to buy a schedule that would give him sufficient reach and frequency to do a good sales job. Filandrinos describes the offer to produce

the prospect's commercial at KPLR's own production facilities as "a response to one of the most common reasons retailers who have never tried television give when we ask them why not: they usually come back with, 'Because I don't have a commercial, because we don't know how to make one.' We do. And it's something we can do to make it easy for a new-to-TV retailer to use television."

The result of this three-pronged effort, he says, is that in the average month, about 15% of KPLR's total revenue comes from new business. He adds, "Of course, once we land a new prospect and our competitors see his commercials on our station, they go right after him for a piece of the action."

Also, he says, "Once we do sell a new-to-television account, we just don't sit back and cheer. We also take action to keep account attrition to a minimum. Each member of the sales staff is responsible for 'holding his new client's hand'—calling back to ask 'How's business?' and checking to make sure his advertising on KPLR produced the desired sales results. We make sure the new advertiser is having no problems either with his new commercials, or with when and where we run them—or, if he does have a problem, making sure we find out about it fast so we can fix it fast."

Filandrinos says another thing the sales staff does is "take our advertisers to sports events. We're St. Louis' sports station. We take our customers to the team luncheons, too, and to our Ad Club luncheons. And of course we invite them to come to our station parties. It all helps make our advertisers feel how important their advertising is to our success as well as to their own success at the cash register. It also helps to be the only independent in town with a VHF signal."

Appointments

Stations



Berger



Pollock

Steve Berger has been elected to succeed Clark Pollock as president of Nationwide Communications Inc. when he retires at year's end. Berger joined the station group in 1977 and now steps up from vice president, radio operations. Nationwide, a subsidiary of Nationwide Mutual Insurance Co., owns and operates 16 radio stations and four TV stations.



Kim I. Meltzer has been elected vice president and treasurer of Price Communications Corp. She had been corporate controller and vice president/broadcasting and will retain some of her broadcasting responsibilities.

Judith D. Currier is now general manager of KXDC AM-FM Monterey, Calif. She was formerly general manager of KLZE Los Altos-San Jose. KXDC carries Churchill Productions' easy listening format.

J. D. Freeman has been tapped as general manager of KMLE Phoenix, in the process of being ac-

quired by Shamrock Broadcasting, Inc. Freeman had been general sales manager of Group W's KMEQ, also Phoenix.



Charles Bortnick has been appointed vice president, general manager of Malrite Communications' WHK/WMMS(FM) Cleveland. He joined Malrite last year.

Fletcher Read is now general sales manager of Diamond Broadcasting's KOMA/KRXO-FM Oklahoma City, reporting to general manager Jane Bartsch. Read was previously general sales manager of KZBS, also Oklahoma City.

FEEDBACK

What is your policy toward accepting condom advertising? Why? Do you feel this is appropriate advertising for the networks?



“Our policy is to look at every ad that comes in and accept or reject it based on the content. When we had a request a year-and-a-half ago, we rejected it based on the content. We haven’t had any requests since. I think the networks should accept such advertising based on whatever criteria they have—to see that it’s done in a way that doesn’t offend their audience and with the audience of each time period in mind.”

*Arnold J. Kleiner
President/general manager
WMAR-TV Baltimore (NBC)*



“At the present time, our policy is not to accept condom advertising. We reexamine that policy whenever we receive a spot to review. To date, we have not seen a condom commercial that we have chosen to air—one with a message that we feel is appropriate for our viewers.”

*Carolyn Wall
Vice president/general manager
WNYW(TV) New York (Fox)*



“WPGH does not have a policy except to take each situation as it comes up. We look for taste and how the copy is delivered. It gets tricky in Pittsburgh because this is a heavily Catholic city and any ad directed toward birth control would not be acceptable. We once agreed with Fox Network affiliate relations that we would not object to them running a condom spot on their *Freedom Fest* concert special, but the spot never ran. At the networks, certain age groups in certain time periods are restricted from watching certain spots. So often the people who need to see these things don’t. There are no similar restrictions in newspapers. We want to remain flexible and want to respond to the needs of our community.”

*Michael A. Liff
Vice president/general manager
WPGH-TV Pittsburgh (Fox)*

Wall Street Report

Networks, suppliers rated by Oppenheimer from investment standpoint

Taking a look at the TV networks and their suppliers for the new season, Oppenheimer & Co. has come up with some ratings projections of its own, but they're from an investor's point of view. According to Dennis B. McAlpine, entertainment analyst for the investment firm, Capital Cities/ABC should be a bigger hit on Wall St. than CBS. Among program suppliers, Gulf+Western, Warner Communications and Viacom rate the highest.

Discussing the networks, McAlpine says, "From a stock viewpoint (omitting NBC), we believe Capital Cities/ABC is in a buying range as its outlook is improving in both the broadcasting and publishing areas. We would continue to avoid CBS in view of its bleak outlook in television and because we can find no justification to place a premium P/E multiple on what has become a pseudo-bank. Unless one believes the company will be liquidated soon, which we do not, there seems to be little justification for an above-market P/E multiple."

Program suppliers

Oppenheimer continues to recommend Warner Communications, particularly because of its "enhanced strength in the television programming area resulting from the merger with Lorimar-Telepictures. It also recommends purchasing Lorimar-Telepictures stock as a less expensive way of acquiring Warner stock.

Aside from Warner, Gulf+Western and Viacom,

which "continues to build upon its *Cosby* success and is an interesting speculation," Oppenheimer states it would tend to avoid the other primetime programming suppliers.

Says McAlpine, "Clearly, the powerhouse programmer is the Lorimar/Warner combination, with 15 series on the air representing 10½ hours of programming. Even more important from a profit viewpoint, six of those shows have already been on the air for at least two seasons, which means that they will be viable for syndication. In that regard, *Night Court* will be syndicated this fall and *Growing Pains* will be available the following year.

"In addition, in 1990 both *Head of the Class* and *ALF* will become available, with combined syndication revenues of \$250-300 million likely. Moreover, several of the shows that were cancelled last year, such as *Molly Dodd* and *Our House*, have already received orders for new episodes from the CATV networks, so these could still become a valuable asset."

Looking a bit ahead

McAlpine looks to Gulf+Western's new sitcom *Dear John* as a potential success story, if it "lives up to its early reviews. However, if the show succeeds, it will be five years before revenues from reruns begin to come in. Of more near-term benefit may be the order received for 13 new episodes of *Mission Impossible*, which could be added to the earlier episodes when stations renew those syndication contracts."

While he points out MCA will supply the most hours of TV programming, he points out that most are one-hour dramas, meaning questionable syndication value. McAlpine comments, "The stock still seems to be primarily an asset play based on the hopes that the long-awaited restructuring or takeover will finally materialize. Given the premium in the stock already, we would be hesitant to jump into this fray."

Television programmer analysis

Company	Curr price	52 Week		EPS '87A	Estimates		P/E ratio	
		hi	low		'88E	'89E	88E X	89E X
Cap Cities	\$313	\$450	\$297	\$16.46	\$22.00	\$25.00	19	14
CBS	158	226	140	5.21	10.50	11.00	30	15
Columbia Pix	10	16	7	0.30	(0.15)	0.15		64
Disney	61	82	41	3.23	3.75	4.40	16	14
Gulf + West	41	47	29	2.88	3.30	3.90	12	10
Lrrmr-Telepics	13	17	6	(2.28)	0.50	0.75	26	17
MCA	43	64	30	1.82	1.80	2.00	26	22
MGM/UA Comm	13	19	6	(1.74)	(0.17)	0.46		28
New World Ent	3	14	2	(1.72)	(1.15)	(0.20)		
News Corp	16	35	12	1.68	1.68	2.05	9	8
Orion	15	19	5	0.20	0.83	0.84	17	17
Reeves	6	14	4	0.45	1.09	1.20	6	5
Republic Pix	7	19	3	0.23	0.28	0.35	26	21
Aaron Spelling	6	10	4	1.16	1.10	0.75	6	8
Vestron	5	7	3	(0.87)	0.50	0.50	10	10
Warner Comm	33	37	25	1.87	2.68	2.95	12	11

Notes: (1) If EPS estimate is followed by "****" the estimate is from IBES. (2) If EPS estimate is followed by "A", the EPS are actual, not estimated.

Agencies still seen discriminating against black, Hispanic radio

An overriding theme of Radio '88 was not radio in 1988 but radio in the years ahead. According to various speakers, radio of 1988 will be far different than radio of '88.

The unveiling of a "superadio" with all the bells and whistles one could imagine on a radio of the future was a highly visible event, but

at Radio '88 and across town at the National Association of Black-Owned Broadcasters' (NABOB) management conference, the emphasis was on income—attracting commercials.

James L. Winston, NABOB executive director, says black station owners are still suffering from dis-

crimination practiced by advertising agencies, but things are getting better. About 50 persons at a Radio '88 panel on selling Spanish radio, heard uplifting reports about the coming power of Spanish-language radio. But owners of those stations still have a job selling to non-Spanish advertisers, according to George C. Hyde, Jr., of WQBA AM-FM Miami. He noted that Hispanics now have a birth rate four times the natural average and will surpass blacks as the nation's largest minority after the turn of the century.

the marketplace

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Programming

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Career Counseling

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Make your next move profitable. Confidential career consulting. Please write: Box #CEL4, TV/Radio Age, 1270 Ave. of Americas, NYC 10020.

Situations Wanted

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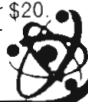
Experienced Salesman/Manager, Radio/TV Station Rep. available. Intimate knowledge New York area buying community. Seeks New York based selling position. Write: Box 598A, Television/Radio Age, 1270 Avenue of the Americas, New York, NY 10020.

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Our station policy right now is that we do not accept condom advertising, but we've only had one request during the past two years. We reevaluate this policy all the time, but right now we're reluctant to carry it. We realize this is a serious social question, but we cover it in a larger format than just a 15- or a 30-second spot. We cover it in news, specials and public affairs programming. If [the networks] are concerned about the social issue, it's best for them to put it in the context of the problem rather than to give specific brand names."

*Marty Brantley
President/general manager
KPTV(TV) Portland, Ore.
(independent)*



"We do not have a blanket policy. We look at each spot submitted to us. We look for ads that do not promote promiscuity and that focus on transmission of disease. I think if the networks viewed the subject with the same guidelines, that would be appropriate. AIDS is out there, and it's a problem that needs to be addressed."

*Dianne Adjan
Program manager
WISH-TV Indianapolis (CBS)*



"We do accept it, but we haven't had any requests for it. We've been open to the idea for at least a year-and-a-half. We'd still have to review the ad under our standards of acceptance. We're not here to dictate what the networks do or don't do, but we think our policy is acceptable for the entire industry."

*Alan Frank
President/general manager
WDIV(TV) Detroit (NBC)*



"We have a policy that we will accept it as long as the thrust of the message is for prevention of disease, as opposed to birth control. Of course, we'd have to take a look at it first. I can see the networks taking the same position in terms of insisting that prevention of disease is the message. We have not been offered any such advertising as of yet."

*Leon Long
General manager
WLOX-TV Biloxi (ABC)*

In the Picture

Steven J. Farella



New media head at Wells, Rich, Greene wants his media team "to have a good sense of what's coming over the horizon so our clients can make the most of future opportunities." He says today's media 'hot buttons' are home video and the growing strength of cable.

Changing of guard at WRG combines 'youth movement' with experienced hands

The changing of the guard at Wells, Rich, Greene has extended to media, with Steve Farella brought in from Ammirati & Puris to take over from retiring Bob Geis as executive vice president, director of corporate media services.

Yolan Toro still runs local broadcast, and Michele Buslik still heads media research. But what Farella calls "our new youth movement here" includes promotion of Chris Tinkham to New York media director and Barry Fischer to director of national broadcast (network).

Farella sees his job as media chief of a leading agency as "making sure we fully understand what the television networks have going both for and against them, to continue to wave the flag for radio, which has always been a stepchild in this business, and to know where today's hot buttons are, so we can keep pushing them for our clients. Right now they're home video and the growing strength of cable."

Farella looks back at his three years as senior vice president, media director at Ammirati & Puris as "a job of almost rebuilding the media department from scratch. When I arrived there was no national broadcast operation and no media research specialists—both of which they needed and now have, because Ammirati added quite a bit of new business while I was there."

Bigger challenge

He sees WRG as posing even bigger challenges. One, he explains, is to "capitalize on Wells, Rich's 'youth movement' by molding our new-wave media staff into one unit, working toward the same goals, with the same point of view."

By "new wave," Farella says he means media people "who are articulate and persuasive, computer-smart, and with the ability to think creatively." They'll be operating, he adds, at a time when major clients "have never been more interested in cost containment. To companies with \$50-million ad budgets, even a 1%

difference in the impact we can buy with that much adds up to important money."

Further, he says, he wants his media team "not only to be able to act in our clients' best interests today. I also want them to have a good sense of what's coming, over the horizon, to put clients into the best possible position to make the most of future opportunities."

For instance, Farella says, "Internally we're following the current realignments at the movie studios and the rep firms closely. And while commercialization of home video has reached the one-shot promotion stage, so far it's been developed on a rather haphazard basis. We think it has enough potential so that it's worth trying to organize it into a more reliable tool with more applications than we've seen to date."

Growing cable strength

He says his people are also monitoring closely cable's growing strength, "born out of the relationship of the basic cable networks with their affiliates. Last year ESPN took \$1 a home from their affiliates and leveraged that into an NFL package that produced a 14—the highest cable household rating reached to date. We see that as just the first evidence of more to come. We think some of the other cable networks will be making similarly aggressive moves.

Farella says that understanding such developments and following up on the next logical steps "can point us to where even bigger cable opportunities lie for our clients. The sooner we can build on this kind of potential, the sooner our clients will benefit."

He also notes that such cable progress, piled on top of the proven effectiveness of many of the syndicated programs "have finally jogged the networks into realization that the overwhelming domination they formerly enjoyed has developed some rust spots. In response, they've been creating marketing departments and have started doing more to sell us on the idea of network television." Nevertheless, he adds, in his first month at WRG, only one network TV rep came to see him. During that same month, he says over a dozen cable reps came calling.

He concedes that with the strong upfront market that developed for the networks this year, in the face of all the agency talk that 1988 was going to be the year of de-escalation of network pricing, "I can't blame Bob Blackmore [executive vice president, sales, NBC-TV] for thinking he has no problem."

Farella agrees that "More advertisers are still looking for the big boxcar numbers on the networks. A lot of companies don't yet realize the existence of all the alternatives that can be just as effective as the TV networks. Until they do, the networks will continue to enjoy a strong marketplace. But it's not forever. Once more advertisers come to realize the strengths of syndication, independent television and cable, the networks will have a tougher row to hoe. Today they tend to keep calling on the same group of good, steady customers that have long made up their advertiser base. If they're smart, they'll climb out of their rut of conducting business as usual and broaden their advertiser base by extending their prospect list. It should include more companies that have never been on the networks yet."

Radio facing new environment in the 1990s

Steve Berger, Nationwide Communications of Columbus, Ohio, was jesting only a bit when he set the stage for a discussion of radio in the 1990s before an overflow crowd of broadcasters.

Radio faces a growing audience of people used to getting everything in little bites. "I think we're going to start playing little pieces of songs pretty soon, just like we do in the tests."

He said, "We've raised a genera-

tion of hook listeners. They want everything instantly—they want to be bought instantly, they want to be sold instantly."

Paul Fiddick, Heritage Broadcasting of Dallas, noted that local TV sales were up 6.9% in the first half of 1988 and radio sellers should expect that to continue as TV and other media in a more competitive video market look to grab radio clients. People unwilling to "take a flyer" on radio, he said, ap-

pear willing to take a flyer on other media, particularly cable.

The large MSOs are now discovering that they can sell to viewers in their home towns, Fiddick said. "This is a threat to us on two levels—No. 1 they're coming after your sales people because your sales people know how to sell niches; they know how to sell targeted media. The second threat is they're going to offer TV images at price points similar to yours."

the marketplace

Situations Wanted

TV TECHNICAL DIRECTOR

Immediate opening for a technical director in production services division. The qualified candidate will have 5 years experience in live television with news experience a must. Position requires qualified video operator with general knowledge of engineering, audio/video routing, digital video effects, and all areas of production including camera, audio, lighting and videotape. Must be able to work well under pressure, nights, holidays and weekends. Send resume and salary requirements in confidence to Box 81588X, Television/Radio Age, 1270 Avenue of the Americas, New York, NY 10020. EOE/MF.

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Help Wanted

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Television station affiliate has openings for a National Sales Manager. Two years local sales and rep experience required. National sales management experience preferred. EOE, M/F. Send resume, include salary requirements, in strict confidence to Box 82088Y, Television/Radio Age, 1270 Avenue of the Americas, New York, NY 10020.

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Newton Minow

Can TV spell r-e-l-i-e-f?

Faced with the sudden onset of a natural disaster—earthquakes, floods, volcanoes—broadcasters rush in to get the story, and usually bring with them the latest in sophisticated communications systems. But do broadcasters, especially television, have a greater responsibility

than just to report the news?

The issue is addressed in a report from a study group which met in Washington recently under the auspices of the Annenberg Washington Program, presided over for the past six years by former FCC chairman Newton Minow.

Director for this project was David Webster, who suggests: "Under cooperation agreements, for instance, broadcasters could make available any surplus remote transmission capacity to relief authorities desperate for electronic links to the disaster scene."

The report isn't critical of broadcasters, but it does think they could be doing a lot more than just showing pictures of human misery.

The message

"Abandon all substance, ye who enter here. This is the realm of television, not politics. Issues are passe. What matters is style and image, sound bites and photo opportunities."

That's the intro to *Playing the Ratings Game* in the Sept. 19 edition of *Time*, and what follows is punful look at how the candidates and television perform for one another. It's tough to say who comes out ahead.

Of course the print media loves to poke fun at television, but there's some good news about TV news from

political scientist Ann Crigler at the U. of Southern California. She reports that TV news conveys information about public issues a lot more effectively than newspapers.

But *Time* need not worry, because the UCLA researcher says magazines are just as effective as the small screen in their ability to be understood by the public.

THEY SAID IT

"Why do you go into this public trustee stuff?"

—Chief Judge Patricia Wald, *U.S. Court of Appeals, D.C.*, asking a question during oral arguments on the fairness doctrine.

"I have long thought, and still think, that radio is magic. Television is OK, but radio is magic. If television had been invented first and then radio had come along, people would think, 'What a wonderful thing this radio is! It's like television except you don't have to look at it!'"

—Charles Osgood, *CBS News*, in the foreword to *Bob Schulberg's* new book, "Radio Advertising"

Dodging flak

An antagonistic Congress and the likelihood of being kissed off by the next administration haven't made life easy for FCC Chairman



Dennis Patrick

Dennis Patrick.

This he acknowledged in ad-libbing, "I feel like I'm starring in a sequel to *Full Metal Jacket*," just before his speech to an International Radio and Television Society luncheon in New York.

Channel K-9?

Is TV going to the dogs?

Tiko: Pride of the Rockies, an action/adventure series starring Larry Wilcox and a German shepherd, is due in syndication via ITC Entertainment.

MCA and Palladium Entertainment are coproducing a new *Lassie* for fall '89.

Cable's CBN Family Channel is reviving *Rin Tin Tin*.

At the networks, NBC will air the film *Benji the Hunted* on Nov. 20.

ABC has *A Pup Named Scooby Doo* in cartoonland and ran *Mutts* as a pilot on Oct. 2, starring Mike the Dog as a talking canine.

Sad loss

"The news directors of some of the larger local stations are saying: Just give us the money and we can do without the network news. Some of the dreams that many of us in the business used to have—such as the hour newscast—are dead... The hour documentary is comatose. The instant special is rarely seen, except in times of great crisis. The new corporate owners of the networks have invoked a kind of austerity that has hit the news divisions especially hard."

—Burton "Bud" Benjamin, vice president and director of *CBS News*, who died Sept. 18, in a 1986 article in "The New York Times."

Bud Benjamin



Has TV been spooked?

"During the Reagan years, journalists have been spooked by absurd right-wing charges that they are a bunch of liberals who are out of step with 'real' Americans. Thus, they have frequently ended up pulling their punches for fear of appearing biased... The role of the press in the American system is to keep the authorities honest, not to be a political eunuch... For the past eight years, however, the press, and in particular the networks, have functioned more as a rubber stamp than a check and balance on President Reagan. As we choose our next president, why can't they use their power more responsibly—to confront candidates with the questions they would prefer to ignore and to ventilate vital issues they would rather avoid. That is not liberalism. It is journalism."

—Mark Hertsgaard, author of a book on the press and the Reagan Presidency, in the Sept. 21 Op-Ed page of "The N.Y. Times."

Washington Report

'Problem-solving' FCC seen forthcoming by Demo FCC critic

A month before the election and nearly four months before the next President takes office, broadcasters are getting all sorts of advice about how to conduct themselves over the next four years, supposedly for the good of their industry.

Much of the advice has to do with dealing with the U.S. Congress, which has proved itself to be the most powerful government entity in the telecommunications arena. Some of the advice is gratuitous, some of it not particularly helpful, other dogmatic and repetitive.

A panel of members of the U.S. Senate and House of Representatives told radio broadcasters at the Radio '88 conference that their lobbying activities should include such things as taking members of Congress to lunch. Dennis Patrick, almost certain to be outgoing chairman of the FCC, advised broadcasters to stick to their guns and defy any return to regulation, particularly including reimposition of a fairness doctrine by Congress.

More than a free lunch

Both had much larger audiences than Rep. Al Swift (D-Wash.) when he spoke to a luncheon of the National Association of Black-Owned Broadcasters (NABOB) across town. But Swift, one of Washington's harshest critics of the FCC and a former broadcaster himself, laid out an agenda for broadcasters to follow during the next administration that included more than cadging free lunches and insisting on a principle at the cost of all else.

No matter who wins the Nov. 8 election, Republican or Democrat, Swift said, broadcasters cannot lose. He said broadcasters are likely in either case to get a return to "a problem-solving kind of FCC," an agency with oversight from a President who is likely to "be held responsible for his policies," unlike Ronald Reagan's experience. "I think the ability to be able to be heard and have some kind of a positive response at the FCC is going to be substantially greater in January" than it has been since Reagan took office in 1981, he said. "That, I think, is very good news for you," he told the black broadcasters.

But Swift, who preceded the Reagan administration to Washington by two years and has watched the developments and changes in the telecommunications industries, believes the time will be ripe next year for broadcasters to once again take charge of their industry as opposed to letting the federal government do it.

Members of Congress, including himself, are becoming increasingly concerned about the influence of the cable industry on all of telecommunications and its dominance in key aspects of that segment of society.

Swift noted that the cable industry, through the

National Cable Television Association, "had done a superb job over the years of getting itself deregulated. It did so, in my judgment, largely because the owners of the systems across the country were willing to take the advice of the people that they hired here in Washington on how to establish policies that would permit that deregulation to occur. And then they were very, very smart in how they went out and lobbied."

But largely because the industry is now perceived to be abusing the powers it has gained, Swift added, "I think that day has ended."

Swift did not say so, but he suggested the now-powerful cable industry is going to incur the same mistakes that dogged the broadcasting industry when it was the big kid on the block. "You've got some very key players in the cable industry that aren't going to pay any attention to the very wise advice they get from



Broadcasters would be better off staying in the background and letting cable take center stage.

Rep. Al Swift (D-Wash.)

people as to what is possible up here—how far you can stretch the rubber band of public policy before it breaks on Capitol Hill. I think you are beginning to see the very beginning of that weakness."

He urged broadcasters to begin to position themselves now, particularly with a new and what he feels must be a more enlightened FCC coming on board, to take advantage of the precarious situation cable is going to find itself in the coming years.

Broadcasters already have hinted at the position Swift is promoting when they stressed their adherence to the public interest doctrine embodied in the 1934 Communications Act. But Swift has some specific advice in that regard.

Let cable take the fire

He suggests that broadcasters "step back, off the main stage, where I think they can get a lot of things that they've wanted for a long time if they are willing to go about that in a reasonable fashion, and, for a while, let the concentration on some of the ills of our communications systems rest where in my judgment they are growing, and it's in the cable side of the business."

Swift says broadcasters should get off the fairness doctrine bandwagon because that is a no-win issue with Congress. It is a "high-profile" issue, he said, and the cable industry should be allowed to have the high profile right now while it is vulnerable.

As cable is receiving potshots, broadcasters should position themselves by stressing the "localism" issue that is included in the public interest section of the Communications Act, Swift said.

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