

Television/Radio Age

Randy Reis
on the prowl
at Walt Disney/20

WEB DRAIN

No summer romance with viewers; apathy in the fall?/43

BARTER STARTERS

Syndicators with short lists: 'Go'; agencies: 'No'/45

HDTV DRAGS

Compatibility, transmission problems loom/48

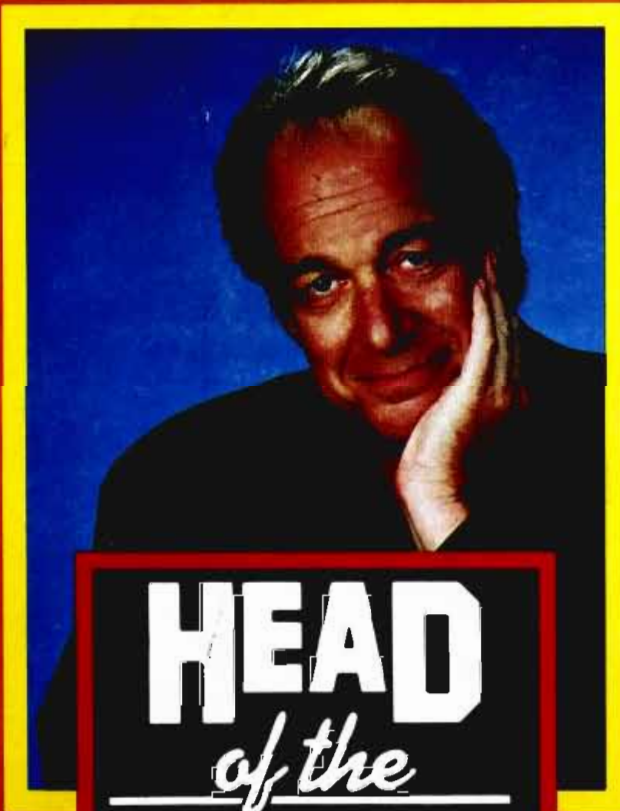
SHORT STUFF

Program insert network waits in the wings/50

August 17, 1987 • \$3.50

"HEADS ABOVE OTHER SITCOMS"

USA TODAY



HEAD
of the
CLASS



WARNER BROS. TELEVISION DISTRIBUTION

A Warner Communications Company

TV 05643177FE888 70406511P717
A47566
SERIALS DEPT
UNIV LIBRARIES
BIRMINGHAM
IN 47405
3DG

**65 ANIMATED
EPISODES!**



© 1987 Coca-Cola Telecommunications, Inc. All rights reserved.



Indiana University
AUG 20 1987
Library



The
Karate Kid

Introducing The Karate Kid.

Based on the two hit KARATE KID movies—
with THE KARATE KID III scheduled for release
in 1988—Daniel and Miyagi are back with 65
animated blockbusters.

Jerry Weistraub, Producer of the features,
will serve as Executive Producer of the
animated series, with characters brought to life
by DIC Animation.

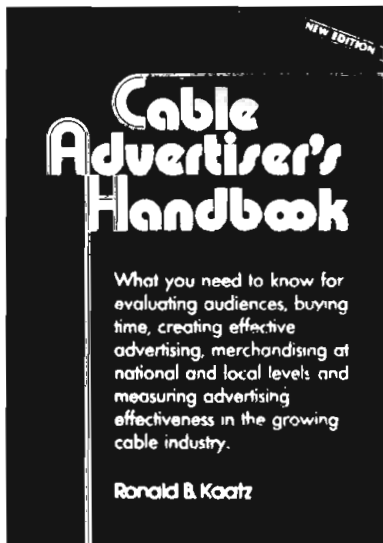
Available for stripping, Fall '88.



Coca-Cola
TELECOMMUNICATIONS

A unit of *Coca-Cola* TELEVISION

Cable Advertiser's Handbook



For those involved in planning, buying, selling, developing advertising for, or just learning about the new media, *Cable Advertiser's Handbook* by Ronald B. Kaatz, Senior Vice President-Director of Media Concepts, J. Walter Thompson USA, is MUST reading.

This new and updated edition is the first nontechnical guide to the new media. *Cable Advertiser's Handbook* shows readers how to develop cable strategies that will strengthen advertising efforts, how to integrate cable TV and home video into the marketing mix, how to target messages more precisely and how to get more accurate measurements from cable—much more accurately than many other media. The author explains how to create and produce commercials without spending a small fortune and shows readers how to create the newest commercial form—the infomercial.

These are just some of the features in this valuable book:

- Glossary of Cable Terms
- Creative Cable Research Kit
- Local Cable Idea Starter Kit
- Satellite Network Buying Checklist
- The Cable Comparograph
- 66 Network Cable Idea Generators and more . . .

Hardbound **\$19.95**

TV/Radio Age Books

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

Enclosed please find \$_____ for _____ copies of *Cable Advertiser's Handbook*.

Name _____

Address _____

City _____ State _____ Zip _____

Payment or company purchase order must accompany order

Television/Radio Age

August 17, 1987

Volume XXXV, No. 2

Getting the audience back in the fall not so easy anymore, according to NBC's Tartikoff

Summer web viewing decline gets serious 43

Barter syndicators greenlighting series with fewer clearances, but national advertising is tough sell

Syndicators: fast-go; agencies: no-go 45

'Enhanced underwriting' allows sponsors to sell the steak—just so long as they leave out the sizzle

Public TV underwriting plows new ground 47

No clear-cut answer on compatibility problem; over-air transmission still must be proven out

High-definition TV trods rocky path 48

TV stations using fewer national program inserts; they prefer to do their own thing

New pitch: program insert network 50

DEPARTMENTS

10 <i>Publisher's Letter</i>	36 <i>Cable Report</i>	59 <i>Viewpoints</i>
12 <i>News About News</i>	38 <i>Radio Report</i>	60 <i>Programming/Production</i>
14 <i>Letters</i>	40 <i>Radio Business Barometer</i>	67 <i>Wall Street Report</i>
16 <i>Sidelights</i>	51 <i>Spot Report</i>	68 <i>Feedback</i>
20 <i>Final Edition</i>	55 <i>Seller's Opinion</i>	79 <i>In the Picture</i>
26 <i>TV Business Barometer</i>	57 <i>Media Professionals</i>	82 <i>Washington Report</i>
30 <i>International Report</i>		

Television/Radio Age (ISSN # US0040277X) (USPS # 537160) is published every other Monday for \$50 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.

TELEVENTURES

TELEVISION'S MOST DYNAMIC DISTRIBUTOR!

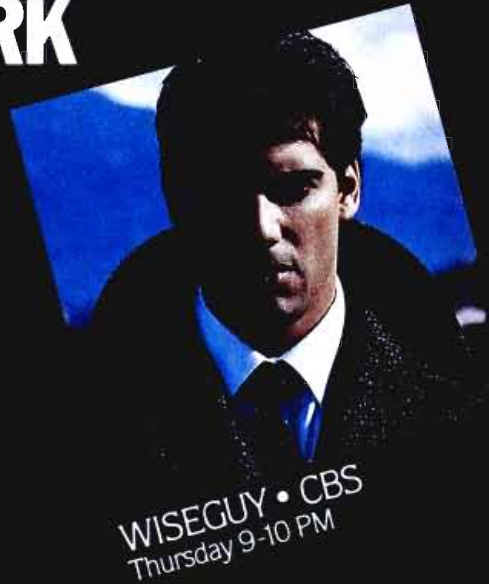
EIGHT NETWORK SERIES FOR 1987/1988



WINTER • NBC
Friday 10-11 PM



MY TWO DADS • NBC
Sunday 8:30-9 PM



WISEGUY • CBS
Thursday 9-10 PM



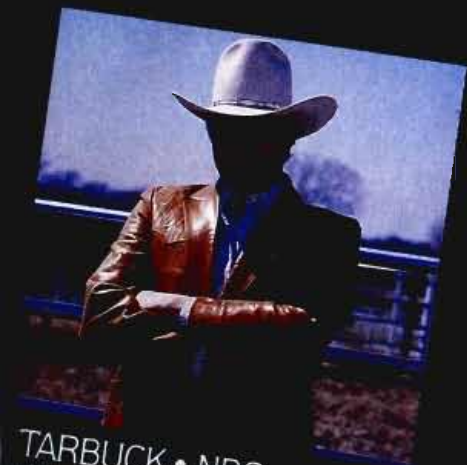
BUCK JAMES • ABC
Sunday 10-11 PM



MAMA'S BOY • NBC
Saturday 9:30 -10 PM



WEREWOLF • FBC
Saturday 9-9:30 PM



TARBUCK • NBC
Wednesday 9-10 PM



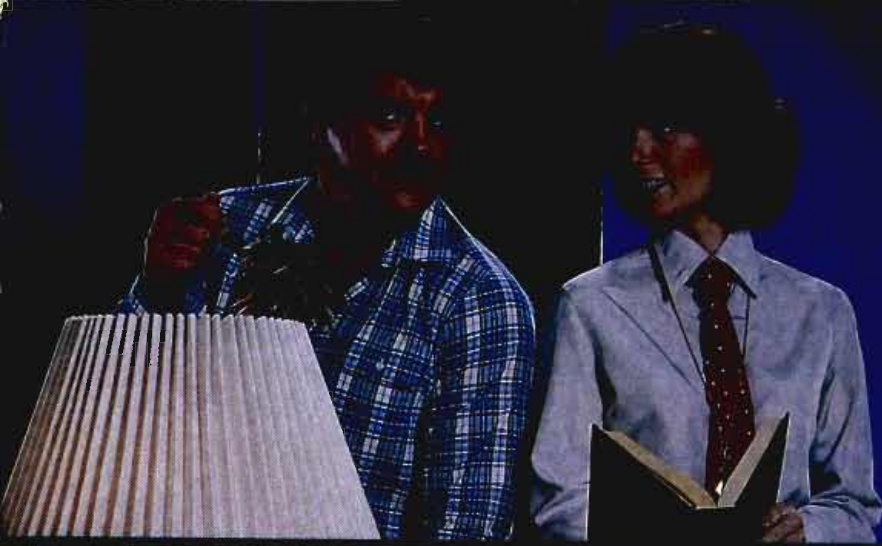
21 JUMP STREET • FBC
Sunday 7-8 PM

A JOINT VENTURE OF TELEVISION'S
MOST SUCCESSFUL PRODUCERS

TRI-STAR PICTURES
STEPHEN J. CANNELL PRODUCTIONS
WITT-THOMAS-HARRIS PRODUCTIONS

TELEVENTURES

LOS ANGELES (213) 201-2461 • NEW YORK (212) 715-2569





The New Movie Source.

Twenty power-packed titles featuring forty
of Hollywood's current top name stars!

 TELEVENTURES

LOS ANGELES (213) 201-2461 • NEW YORK (212) 215-2569

www.americanradiohistory.com



MTV NETWORKS ON TARGET

UPDATE: 1987 MTV™ VIDEO MUSIC AWARDS

Friday night, September 11, the 1987 MTV Video Music Awards turn on the juice to celebrate the best videos of the year. Major sponsors Pepsi and Anheuser-Busch have been joined by Pringles, Le Tigre, and Showtime to bring millions of cable viewers the annual rites of rock video live from Los Angeles.

Onstage, Cyndi Lauper, the Bangles, Bryan Adams, RUN-DMC, Crowded House, Whitesnake, and more will perform live, with Whitney Houston and Bon Jovi beaming in via satellite. Special guests including Dennis Hopper, Lisa Bonet, Bobcat Goldthwait, Huey Lewis, and Vanna White will present awards to winners in 16 categories.

WE THE PEOPLE METER

As we sift through data from the new Nielsen People Meters here at MTV Networks, there's plenty to consider. For one thing, the meters are pinpointing what types of homes network programming has difficulty reaching.

The new meters show us that network primetime is yielding a 33% lower rating in pay cable homes than in non-cable homes. That means for every 100 rating points delivered in non-cable homes, only 67 rating points are going to crucial pay homes.*

To offset the broadcast networks' deficiency in generating pay cable homes, MTV Networks suggests a typical advertiser will need to shift 12% more weight to vehicles that yield pay cable homes. Advertisers need to look at replacing network weight with pay-penetrated, ad-supported cable networks.

[Source: Nielsen, May 1987 People Meters. Nielsen data is subject to qualifications available upon request.]

KIDS GET THE VOTE

Early this year, kids all over America voted for their favorites in movies, sports, music, and TV—it was Nickelodeon's first annual kids' poll, called "Big Ballot." Sponsored by General Foods and Nabisco, the poll gave kids a chance to have their opinions count.

Balloting took place in retail outlets and on the air. Twelve winners from Bill Cosby (Favorite TV actor) to the Chicago Bears (Favorite Team) were named on special editions of Rated K: For Kids By Kids," Nickelodeon's movie review program.

Renamed "Nickelodeon's Kids' Choice"™ for 1988 and beyond, a one-third sponsorship is still available for this exciting national event for kids. Voting is slated to coincide with the Oscars and Grammys—so kids can have their say at the height of the awards season.

Every kid who votes in '88 will automatically take part in the Nickelodeon's Kids' Choice™ Sweepstakes. And the grand prize? That's his or her choice, too. The winner will chose an incredible gift package from the world of movies, TV, sports or music.

Nickelodeon's Kids' Choice," it's a natural: a national kids' poll from Nickelodeon, the kids' network.

CTAM IN SAN FRAN

This week, conferees from across the country are converging on the City by the Bay to celebrate the best marketing and advertising work created by the cable industry, and to attend hands-on skill-sharpening sessions. It's the 1987 CTAM Conference. Sales, marketing, research, advertising, technical, and support staff from MSOs to programmers are working together on new approaches to Cable's Competitive Edge, the conference theme.

And, to commemorate the 20th Anniversary of the Summer of Love (spawned in San Francisco during the summer of '67), the Awards for Excellence in Cable Marketing and Advertising tomorrow night will be followed by a "Dance-In" video dance party. The celebratory evening has been put together by MTV Networks under the direction of 1987 Awards: Chairman John Reardon, Executive VP and General Manager of Affiliate Sales and Marketing for the company.

Television/Radio Age

Editorial, Circulation and Publication Offices

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

Publisher

S. J. Paul
Executive Vice President
Lee Sheridan

Editorial

Vice President & Editor
Jack Loftus
Vice President & Executive Editor
Alfred J. Jaffe
Managing Editor
Edmond M. Rosenthal
Associate Editors
Robert Sobel, George Swisshelm,
Les Luchter
Contributing Editors
Dan Rustin
Europe: Pat Hawker

Washington

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

London

Irwin Margolis, *Managing Director*
Keepers Lodge
Hatfield Park
Hatfield, Herts AL9 5PJ
United Kingdom
7-072-64-902

Advertising

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

West Coast Office

Jim T. Moore, *Sales Account Executive*
Chuck Ross, *West Coast Correspondent*
1607 El Centro, Suite 25
Hollywood, CA 90028
(213) 464-3552

Member Business
Publications Audit of
Circulations, Inc.

TELEVISION/RADIO AGE is published every other Monday by the Television Editorial Corp. Sol. J. Paul, President; Lee C. Sheridan, Executive Vice President; Mort Miller, Vice President; Alfred Jaffe, Vice President. Editorial, advertising and circulation office: 1270 Avenue of the Americas, New York, N.Y. 10020. Phone: (212) 757-8400. Single copy: \$3.50. Yearly subscription in the U.S. and possessions: \$50; elsewhere: \$60 © Television Editorial Corp. 1987. 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.

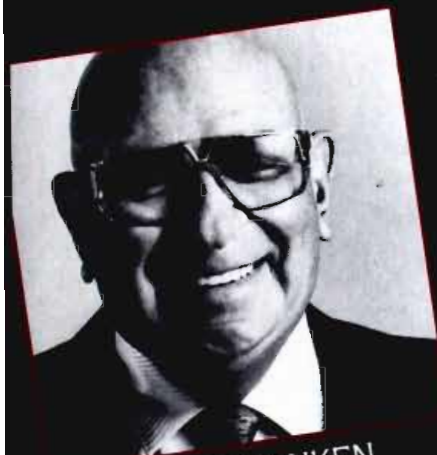


©1987 MTV NETWORKS

TELEVENTURES

A FRESH NEW COMPANY WITH FAMILIAR FACES, THE TELEVENTURES TEAM BRINGS TOGETHER THE BEST IN THE BUSINESS. PROFESSIONALS WITH THE HIGHEST STANDARDS OF SERVICE. THEY'LL BE CALLING YOU.

FAMILIAR FACES!



MAURY LANKEN
Southeastern Division Sales Manager
(609) 487-8419



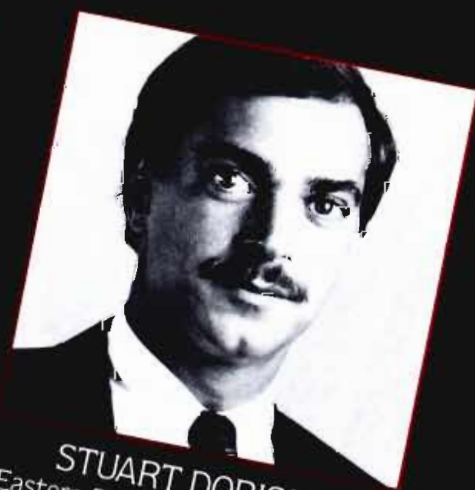
NORANNE FRISBY
Midwestern Division Sales Manager
(312) 280-8696



ED YOUNGMARK
Western Division Sales Manager
(213) 282-0535



KATHY ZEISEL
Southwestern Division Sales Manager
(213) 282-0528



STUART DORISS
Eastern Division Sales Manager
(212) 715-2535

TELEVENTURES

LOS ANGELES (213) 201-2461 • NEW YORK (212) 715-2569

www.americanradiohistory.com

Publisher's Letter

Spot TV's single-digit growth rate not really so much to complain about

TV stations and reps have been complaining all year long about the health of the national/regional spot medium and, to some extent, about local, too. It's true that spot and local have been showing only single digit percentage increases over a year ago, by and large, and that these percentages don't come near some of the hefty increases during the earlier part of the decade.

Our *TV Business Barometer* shows a 4.7% increase in spot billings for the first half of this year, following almost a 10% rise last year and a 13.2% increase during last year's fourth quarter. This year's summer quarter doesn't look like it will do much better than the first half, but the last quarter, partly in anticipation of an expected rise in ad billings during the quadrennial Olympics/election year to follow, has sprouted signs of a real pickup.

What this all really means is that there isn't much to complain about. While the increases so far this year have been modest, at least there have been increases. Much of the increase during the earlier part of the decade was due to inflation. This artificial stimulation is no longer operating, but some quarters act as if it is.

It is just not realistic to expect the overheated, inflation-fueled increases of the past to continue. It is realistic to expect some cyclical patterns in the ad business. What goes up must come down, but what goes down must also come up. That's the nature of business, and station executives should not pay too much attention to the Cassandras, who bleat loud and long.

There is another factor. Business trends, particularly in spot, have been increasingly uneven geographically. The national averages hide variations not only by market, but by region. For example, spot business has been doing better than average in New England, in the Washington-Baltimore area and in parts of California. Los Angeles has been a hot market for some time, and reports indicate this is continuing.

Olympics. In the meantime, stations and reps can sharpen their sales weapons for the upcoming winter and summer Olympics, including the pre-Olympic programming. These present all kinds of possibilities for packaging and for adding the sizzle to the steak. Together with the elections, these sales opportunities augur a promising '88 for station revenue. Potential billings from political campaigns appear, in fact, to be sizeable because of the wide open nature of the Presidential nominating races.

The projection for 1987 on Gross National Product made by Manufacturers Hanover Trust of New York in its latest economic report, estimates a 5.6% increase in GNP. In the past, the GNP and the *TV/RADIO AGE Business Barometer* figures closely paralleled each other over a period of 30 years. At the same time, the economists have been predicting that the leading indicators are pointing upward. Total personal income is expected to push forward by 5.7% in 1987 and corporate pre-tax profits are expected to march forward by 15.3%. The acceleration of inflation clouds the projection for the last quarter of 1987 and for 1988 as well. But all factors considered, broadcasters should have a reassuring fourth quarter going into 1988.

Arj. Paul

**There's only
one "Boss"
in
San Francisco...**

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

Potomac adds new launch pad with Local Program Network

Now that Potomac Communications has acquired the Local Program Network, a news and feature programming cooperative that had been operated by WCCO-TV Minneapolis-St. Paul, Potomac president Hendrix F. C. Niemann says he plans to use LPN as "the foundation for launching several new services."

But he's saving the details for discussions with client station news directors at the upcoming Radio Television News Directors Association convention in Orlando in September.

Right now LPN feeds 35 TV station subscribers a weekly budget of stories on developments in such areas as business, technology, health, lifestyles and consumer affairs, plus *Cover Story*, just added in June.

Cover Story, produced by WCCO and a small consortium of other stations, addresses key current issues. The specialty features are contributed by

stations all over the country who initially pick them up as local stories in their own markets.

Potomac has operated LPN's *One-on-One*, its live anchor-to-newsmaker interview service, since January. This has produced exclusive station interviews with such figures as retired general Richard Secord, The Rev. Jerry Falwell, U.S. Surgeon-General C. Everett Koop and consumer advocate Ralph Nader.

Potomac also operates Potomac News and American News Bureau, which Niemann says are "the two largest independent television news services in Washington," providing custom news coverage of the capital for over 150 TV stations. Potomac's programming division produces longform programs and features for *Entertainment Tonight*, *Lifestyles of the Rich and Famous*, *PM Magazine*, MTV and ESPN.

Happy just to be four-years-old



The Local Program Network news service celebrates its fourth birthday at the company's headquarters at WCCO-TV Minneapolis. Lined up, l. to r., are Jim Hayden, president; Caryn Schall, associate producer; Ken Rees, WCCO director of creative services; Russ Johnson, editor; Linda Peinovich, assistant director; Barb Hemberger, researcher; Mike Strand, producer.

WCVB and WNEV in Boston shootout

With WCVB-TV Boston planning to expand its 6 p.m. local newscast on Sundays to a full hour starting Sept. 13 to give the station "what is believed to be the nation's first schedule with an early evening hour of local news seven days a week," its competition isn't standing still. For WNEV-TV is the latest station to push back its news to an earlier time slot.

WNEV news director Jeff Rosser says that while his new *Live at 5:00* "is unique to Boston, and we're first to do it here, other stations across the country also have been responding to what we perceive as a change in working patterns and audience availability in the early evening."

Rosser notes that much of this new lifestyle boils down to a work style called flex scheduling, devised to ease the horrendous drive time traffic crunches that are the downside to rapid expansion in many of America's booming growth markets.

Rosser adds that WNEV's news consultant, McHugh & Hoffman, "tells us stations all over the country are going to both earlier local news and earlier network news because more people are going to work earlier and coming home earlier to beat the traffic. That means more people now available to watch earlier newscasts."

WCBS-TV news chief heads for Miami

Steve Wasserman, WCBS-TV New York's news director for the past 20 months, is going back to his old haunts in Miami, much to the chagrin of the CBS flagship station.

Wasserman, who received high marks for running the WCBS newsroom, succeeded in putting a harder news edge on the 5 p.m. newscast, got the city's first noon news report off and running and hired two fine anchors, Mike Schneider and Bree Walker.

A veteran of 17 years in the Post-Newsweek organization, Wasserman returns to the station from which he came, WPLG Miami, the P-N outlet, where he becomes vice president in charge of news.

Wasserman and his family never did get used to New York, and the lure of the southland proved stronger than CBS' pocketbook.

KTVU

COX Enterprises, Inc.



AM STEREO- TV STEREO...



Here it is...

The most recent sourcebook available on the new sound in AM radio and TV broadcasting!

Audio enthusiasts discover the latest information on all types of AM receivers with a focus on integrated circuitry, electronic tuners, stereo pilot signal, multi-reception receivers and more . . .

A complete intro to multi-channel TV sound is followed by a closer look at Zenith's initial tests and proposal; the XC-TV system; the dBs, Inc. System; EIAL Telsonics and Zenith Encoder/Decoder and more . . .

Chapter Titles include:

- The FCC's Marketplace Decision
- Kahn/Hazeline and Harris Systems
- AM Stereo Transmitters/Receivers
- Introduction to Multichannel TV Sound
- Cable Problems and Buzz . . . and More!

TV/Radio Age Books

1270 Avenue of Americas
New York, NY 10020

T-1932 Hardbound \$17.95
Paperback \$12.95

Enclosed find \$_____ for _____ copies
of "AM Stereo and TV Stereo — New
Sound Dimensions"

Name _____

Address _____

City _____ State _____

Zip _____

Payment or Company P. O. must
accompany each order.

Letters

Well, O.K. for now

Great editorial (*Observing the networks: Nothing lasts for long—Publisher's Letter*, July 6). I'll do everything in my power to prove it wrong, though.

BRANDON TARTIKOFF
President,
NBC Entertainment

The news: more news

Your April 27 article on local news contains an error we need to correct.

You state that KING-TV Seattle cut its early fringe news commitment from 90 to 60 minutes. That is not the case. We run an hour of news at 5 p.m. and a most successful longform news program. *Top Story*, at 6:30 p.m. *NBC Nightly News* runs at 6 p.m.

Not only did we not cut back news, we actually added a 7:30 p.m. magazine program this past year.

Just wanted to set the record straight.

STURGES D. DORRANCE
Vice president and general manager,
KING-TV Seattle

Y'all come on down

I noted in your June 22 issue that you inadvertently omitted the Country Radio Broadcasters Seminar in Nashville, scheduled for Feb. 11-13, 1988. This is the 19th annual meeting of the Country Radio Broadcasters and is attended by over 1,200 stations—obviously a major broadcasting event.

MIKE OATMAN
President,
Country Radio Broadcasters,
Wichita, Kans.

Correction

On page 82 of the listing of network radio advertisers for 1986 in the June 22 issue of TV/RADIO AGE, the wrong advertising agency was listed for Manville Corp. insulation. The agency is Broyles, Allenbaugh & Davis, Englewood, Colo.

It really Hertz

In reading your editorial (*Publisher's Letter*) in the April 13 issue, I happened to come across a small typo: "Hertz" is spelled with a "t," not "Herz," being the surname of the scientist who discovered radio waves.

I say discovered, rather than invented, because being a part of the electromagnetic spectrum, which includes light, radio and television waves, is natural. Man has learned remarkably

well how to artificially generate and modulate the waves for broadcasting purposes.

Your magazine is a valued component in our publications library here at SMPTE. Thank you for the information it provides.

BARRY C. DETWILER
Staff television engineer,
Society of Motion Picture and Television Engineers, White Plains, N.Y.

Aping The Monkees



Apologies to LBS Communications for running a picture of the old Monkees and representing them as "The New Monkees" (Barter syndication back with a bang!, *TV/RADIO AGE* July 20). Above is the new gang for the coming fall's syndicated run.

How now, Dow Jones

Two for the record. Your June 22 issue listed RNA's compilation of 904 advertisers and agencies that used network radio during 1986.

Under Dow Jones, we are (and have been) one of *The Wall Street Journal* agencies placing multiple network schedules on a 52-week basis.

As for Dow Jones' *National Business Employment Weekly*, we are their only agency.

LAWRENCE BUTNER
President,
Lawrence Butner Advertising, New York

Spot buying

On behalf of Ken Olshan and WRG, thanks for your profile on Yolán and our spot buying organization (*Media Professionals*, May 25). We're very proud of them and are delighted you found the story interesting.

JOANNE M. DAVIS
Senior vice president,
Wells, Rich, Greene, Inc.

**There's only
one "Boss"
in
Pittsburgh...**

What in the world is 'Molly Dodd'?

When NBC Entertainment chief Brandon Tartikoff announced that *The Days and Nights of Molly Dodd* had been picked up for an additional 13 episodes, the show's creator, Jay Tarses quipped to a group of press critics, "I think you people must be responsible for this, because [Tartikoff] sure doesn't understand the show. He never has."

That echoes the comments of a general manager of one NBC affiliate who comments to TV/RADIO AGE, "I can't figure out what the hell that show's about."

Dodd is indeed different. More pithos than one-liners, the dramatic comedy is shot on film and played without a laugh track. Tartikoff thinks the show, along with the upcoming *Frank's Place* on CBS, *Hooperman* on ABC, and *Beverly Hills Buntz* on NBC, might well represent a new "mini-trend."

Wide open. With these shows, Tartikoff told the TV critics, "there is an attempt to break out of the three- or four-camera, three-wall, situation-comedy-confined production, and try and open up comedy to be more like a movie. More like half of a dramatic show with some comedy overtones."

Debuting May 21, the first batch of *Dodd* programs have performed well. The first nine episodes averaged a 15.2/27. But that has been on NBC's powerful Thursday nights, following *Cheers*. And the stiffest competition the show has faced was the NBA finals.

Despite the numbers (the show has ranked in the top 15 for eight of its first nine episodes), some wonder if the show is just too offbeat, too different to succeed as mainstream network fare.

Jack Lease, program director at WXIA-TV, the NBC affiliate in Atlanta, voices a concern that the show's dropoff after *Cheers* is more than the regular show in that slot—*Night Court*—dropped off. "And if you didn't watch the first couple of episodes, the show's hard to follow. And I don't think too many women down here identify with the main character."

Lon Lee, program director of KCNC-TV (which is owned by NBC parent General Electric, though it's not an O&O) says *Dodd* is winning its time slot in a market he characterized as "very yuppie." Yet, like Lease, he wonders if the show is broad enough. "I think *Buntz* or *Mama's Boy* (two half hour comedies NBC will air monthly)

have greater commercial potential than *Molly Dodd*.

Make it funnier. Tartikoff seems to have some of these same reservations himself. He has instructed Tarses to make the new episodes "funnier," and notes that if he thought *Dodd* was only going to appeal to 20% of the audience he would have cancelled it.

Yet Tarses tells TV/RADIO AGE he has no intention of making *Dodd* "funnier." (Blair Brown, who plays *Dodd*, quipped that maybe what the network ought to do is rerun the current episodes in a different order and maybe that would make them "funnier.") And series executive producer Bernie Brill-



A new "minitrend" is represented by shows like "*The Days and Nights of Molly Dodd*," according to NBC Entertainment president Brandon Tartikoff. Above, Charles Frank with star Blair Brown.

stein says the show is already broad enough. As for the criticism that *Dodd* is hard to follow if one hasn't been watching the show regularly, Brillstein disagrees, saying, "You can pick it up having missed episodes. It's like visiting an old friend."

Advertisers appear mixed. Joel Segal, executive vice president of broadcasting for Ted Bates, notes that the show has a "substantial" drop in young women viewers vs. its lead-in, *Cheers*, but that it attracts a higher number of young men than most shows. But Betsy Frank, director of network research at Saatchi & Saatchi DFS Compton, says the demographic data on *Dodd* is fairly limited so far. "We've been burned more than once," she notes. Frank has only seen the show once, and it made her uncomfortable. "And I think people who watch comedy want it to be comforting and comfortable. I think

Dodd might be trying too hard to be the show that breaks out of the traditional comedy mold."

One key for the survivability of *Dodd* is where Tartikoff puts it in the schedule. (The show goes back into production in October, and will be ready as a mid-season replacement.) There seems to be a consensus that *Dodd* must be put near an established show. Segal thinks so, and Tarses agrees: "It just can't be put anywhere. I think it needs to be buffeted by some other good shows."—Chuck Ross

'Queen for a Day' tries for comeback

Remember *Queen for a Day*? It was one of broadcasting's longest running programs, which last aired in 1964 after a 20-year run.

Barry & Enright has bought the rights from Raymond Morgan, Jr., president of *Queen for a Day Inc.*, and son of the program's creator.

According to Dan Enright, the show will be contemporized, developed within the next three months, then pitched either to a network or for first run syndication.

A key ingredient to the show's success was the quick-witted emcee, Jack Bailey and the producers are currently searching for a host whose profile would rival Bailey, who died in 1979.

In its 20 years, the program granted wishes totaling more than \$21 million. It started out on NBC radio in 1945, shifted to NBC-TV in 1955 and within months became the No. 1 daytime show in America. In the fall of 1959, *Queen* moved to ABC where it spent its final five years.

PBS delivers "impact"

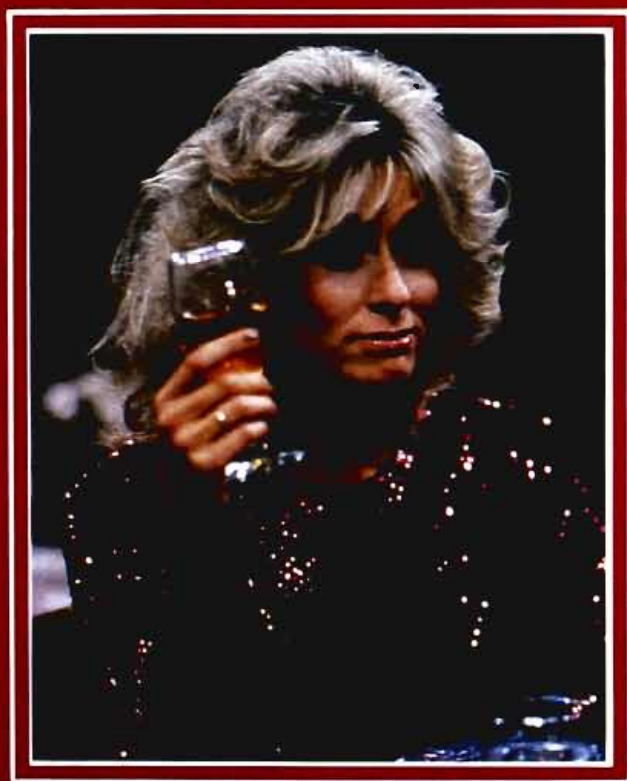
Shoah, a documentary on the Holocaust, led a substantial list of PBS programs showing up with the highest impact and program appeal ratings in a survey conducted by Television Audience Assessment. Instead of the kind of quantitative TV ratings produced by Nielsen and Arbitron, TAA measures viewers' qualitative evaluations of programs.

Results of the spring survey indicate that out of a total of 138 programs offered by the three TV networks, PBS, Fox Television and other syndicators, programs appearing on public television added up to nine of the top 10 in "program appeal" and eight of the top 10 in "program impact."

TAA's impact scores are based on the degree to which a program touches the viewer's feelings or teaches them something.

WTAE

The Hearst Corporation



Rockefellers turn down G&W bid for Radio City Music Hall

Gulf & Western has been turned down in a bid to take over Radio City Music Hall.

Under terms of the proposal, which may have led to an eventual buyout of Radio City from its owners, the Rockefeller Group, G&W offered to lease the facility and staff of Radio City Music Hall Productions for 15 years and operate the company as a unit of Madison Square Garden Corp., which G&W also owns.

RCMHP, a wholly owned subsidiary of The Rockefeller Group, operates the Music Hall, produces shows for it as well as for other venues, and is producing TV shows.

"G&W made the offer about three weeks ago, and it was turned down by the Rockefeller Group," says Ellen Schiebelhuth, director of publicity and promotion for RCMHP. "The offer was to take over our staff and operations, merge them into Madison Square Garden and run them together," she says.

Financial terms of the lease arrangement were not disclosed. However it's understood The Rockefeller Group did not reject the offer out of hand, as negotiations involving the Garden, G&W, Radio City and the Rockefeller Group have been going on for several months.

Watchful eye. G&W's entertainment group president Arthur Barron (who also oversees Paramount Pictures Corp.) has been eyeing Radio City for some time now, at least since last January when he brought in Richard Evans to be president and CEO of Madison Square Garden Corp.

Evans had been chairman of Radio City Music Hall Productions, and under his leadership the company went from a white elephant to a thriving, profitable enterprise (it showed its first profit, \$2.5 million, in 1985), by expanding its operations to include TV productions.

Upon his arrival at the Garden, Evans set out to do the same thing—move aggressively into TV productions, promote venues both inside and outside the Garden and even to operate other facilities.

His shortcut involved two phases—first raid key executives from Radio City and then merge the company into a restructured Madison Square Garden.

Evans hired Steven D. Alper, formerly vice president and executive pro-

ducer of the TV division of RCMHP; Michael D. Walker, who was marketing vice president at Radio City; and Bruce Lucker, who runs his own consulting firm, but who has been involved in many projects for Radio City.

Had G&W been able to pull it off, the lease or acquisition of Radio City would have greatly enhanced its entertainment operations in a single stroke, perhaps even one day bringing the new combination up to par with Paramount Pictures Corp.

Now G&W will have to content itself with starting from scratch, well almost.—**Jack Loftus**

No people meter duty for Philport

Joseph Philport, who resigned as president of AGB Television Research, to join Nielsen, AGB's arch-rival in the battle for dominance in a national people meter service, will not be involved with people meters in his new job, according to William Hamill, executive vice president—group director of marketing for Nielsen Media Research.

"We need somebody to head up all our development areas," says Hamill. "We have a tremendous wealth of data, including our Dun & Bradstreet resources, and nobody is assigned to work on developing uses for it."

On August 3, Philport informed Michael Poehner, recently named CEO of AGB, that he was leaving. The next day, Poehner, who took over Philport's job as president immediately, announced, in an effort to assure the industry Philport's resignation would not affect its plans, that AGB's national rating service would begin operation as scheduled on September 1.

AGB is mulling over whether to take legal action to prevent Philport from giving Nielsen confidential information on AGB's people meter plans, but it had not yet decided its course.

Philport indicated he would work on the "single source" system Nielsen Marketing Research is building, in which electronic product purchases and metered viewing data would be integrated. However, Nielsen has decided not to use people meters in its single source service and will use passive household meters instead (see *Spot Report*, July 20).

Fairness doctrine: Byzantine tapestry

Not satisfied that it has lit another firestorm over the fairness doctrine, the plans to escalate the controversy by looking into elimination of closely allied, if not connected, doctrines. (see also *Viewpoints*, page 59, and *Washington Report*, page 82).

Part of the initial confusion surrounding whether the fairness doctrine was codified, and whether and how the commission could eliminate it, is embodied in its obtuse history. Rather than simply issuing a report and order sometime in the past that there shall be a fairness doctrine, the FCC has allowed the doctrine to evolve as a collection of several regulations.

The "Cullman doctrine," at issue in the Meredith decision through which the FCC killed the broader fairness doctrine, was one. It required that all sides of controversial issues be aired, even if they involve commercials, and that if a station accepts paid advertising for one viewpoint, it has to provide similar time to the opposition, even if the time has to be free.

Related. But there are at least three other doctrines that have been part of the FCC regulations that the commission now intends to look into, according to Diane Killory, chief counsel.

Speaking after the commission's Aug. 4 action, Killory told TV/RADIO AGE, "The question is do they have constitutional standing after today."

The doctrines to be looked at, she says, are:

- The Zapple doctrine, which says that if a broadcaster sells air time to one candidate for public office, it must sell air time to other candidates on an equal basis.

- The political editorial doctrine, the keystone of the fairness doctrine which removed an earlier ban on broadcast editorials but required that a reasonable opportunity be given for presenting opposing points of view.

- The personal attack doctrine, which says that if "during the presentation of views on a controversial issue of public importance, an attack is made on the honesty, character, integrity or like personal qualities of an identified person or group," the attacked must be given a chance to respond.

Killory says the commission's eventual decision on those three matters will turn on whether they are rooted in the fairness doctrine, which the FCC has now declared unconstitutional, or whether the history of their adoption indicates that they exist apart from the fairness doctrine and have merely since been allied with it.

**There's only
one "Boss"**

in

Minneapolis...

Reiss on the prowl at Disney; hungry for series, talent & stations

"I made it through my first week. I gave myself a 50-50 chance, and I made it," says Randy Reiss facetiously about his new job as executive vice president of Walt Disney Studios and head of network television for Walt Disney and Touchstone Television. "I don't know why I keep doing it to myself, but it's a whole new world and I'm starting all over again," he continues. "It's really a challenge, and I like challenges."

Reiss, in an interview, recalls he confronted a new challenge a few years ago when he exited Paramount Television to go to Act III Communications, where he was president and CEO of the Norman Lear broadbased entertainment and communications company.

"It has worked well at Act III, but as it turns out, it's not something I want to spend five years more doing. That is getting more involved with Wall Street bankers, doing less operating and more corporate management, although I had fun setting up what Act III is in now, and the company is doing tremendously well. It may be something I may want to get back into at some time, but right now I want to do what I am good at—hands-on operating. Also, I miss the action and excitement, which is different from the corporate world. It's more laid back there."

More the merrier. Reiss' priority in the exciting world of Disney is to get as many TV shows produced at the studio as possible for the three major networks, for Fox Broadcasting and for the pay-TV services, including The Disney Channel and Showtime—"all the normal areas."

Program areas the Disney company is involved in at present, notes Reiss, are the Sunday movies, a CBS series which will debut in the fall. *The Oldest Rookie*, plus animated shows on the networks on weekends, and some shows in production for The Disney Channel. Various groups at Disney are responsible for different productions, explains Reiss, "so the company is much larger and broader than many similar companies when it comes to network areas."

"Because of who we are and the appeal we have, we can cross-promote and do specials, such as doing a special on the anniversary of *Snow White*. Some other studios don't do made-for-TV movies or specials."

Reiss continues that production is a business and that nothing can be done

in a vacuum, so looking to back-end benefits, such as syndication, for Disney's product is essential. "Obviously, everyone knows that the networks are being very tough with their license fees, and that studios are defecting more and more. This means you have to look to the established back-end and to do back-end in new areas. That's why having The Disney Channel is a large asset to us."

No ego trip. One of the prerequisites for Reiss joining Disney was that the job would not just entail having a title. "You don't need that when you have a good organization. I didn't need to come to Disney as president of television without hands-on responsibility. Bob Jacquemin [president of Buena Vista Television] and others with whom I've worked with before are doing a terrific job. There was no ego need for a title."

Regarding opportunities in network, Reiss believes that series, both hours and half-hours, have the highest potential. "Hours, done prudently, without going into extraordinary deficit, will come back and need to be sold with more care. You can't be in this business and not do both hours and half-hours. Cycles swing back and forth. Two years ago no one did sitcoms, now look at them. Dramas are out and they will come back. You have to be a full-function company. That's why we do made-for-TV movies as well."

All-in-all, Reiss sees Disney becoming more aggressive. "We will actively go out and seek properties—not that we haven't been doing that—and bring the best creative talent to the lot. As far as specific shows, it's too early for me to go into details."

Besides being executive vice president of Disney Studios, Reiss becomes a member of a broadcast board, a newly formed unit that will be responsible for the evaluation, acquisition and administration of TV stations. Disney recently announced the purchase of KHJ-TV Los Angeles, which is pending FCC approval, and Reiss notes that Disney is looking to add TV outlets. "We are looking for major-market stations at an acceptable price. KHJ to us was in that category, and we moved for it. We weren't on the prowl for that station over the years, but when it became available, it made sense for us to buy it. But any purchases we would make have to be in the top 10 to 15 markets."

Can 'College Bowl' make a comeback?

Here's the toss-up: What quiz show, aired on national TV for 11 seasons—from 1959 to 1970—is probably going to be reincarnated for first-run syndication next fall? If you hit your buzzer and said *College Bowl*, you get 10 points.

Richard Reid, son of one of the three people who created the show, plans to bring new episodes of the show to NATPE next winter with strip availability the following fall.

He says the shows for syndication will feature different contests than the 15 new episodes he is coproducing for The Disney Channel. That program, *College Bowl '87*, begins cablecasts on Sunday, Sept. 15 at 5:30 p.m.

Reid hopes Dick Cavett, who is hosting the show on cable, will do that same chore in the planned syndie version. Disney is coproducing the cable *Bowl* and would have a sizable share of any syndie version as well, Reid says. Distributor would be Buena Vista.

Reid tried a syndicated version of the varsity sport of the mind in the '78-'79 season, hosted by Art Fleming of *Jeopardy* fame, but Reid only produced four episodes, which is why he thinks the show didn't take off. "But now, with Disney's backing, we'd have a full slate of shows ready," he says. Reid hopes The Disney Channel will want to renew its version next year, and perhaps those versions could go into syndication as well. But Disney sources say no decision has been made.

Bowl, which made a cameo appearance in the film *Diner* when Kevin Bacon seemed to know all the answers as he watched, made its debut in 1953 on radio before moving to CBS in 1959. After three seasons the show jumped to NBC, losing original host Allen Luden and adding Robert Earle. The show went off TV in 1970, but a radio version was resurrected in the early 1980's for three seasons.

Here's a 20 point bonus: What is Robert Earle doing today? Answer: He is vice president of a bank in Ithica, New York.

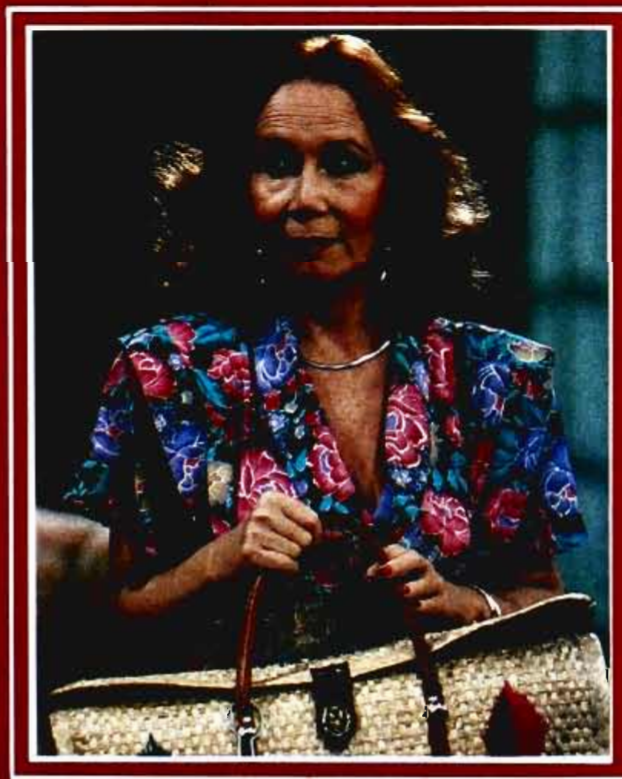
Hubbard buys WDIO-TV

Hubbard Broadcasting has agreed in principle to buy WDIO-TV Duluth and its Hibbing, Minn. satellite WIRT-TV, from Orlando-based Harcourt Brace Jovanovich for about \$10 million.

Hubbard now owns KSTP-TV-AM-FM Minneapolis-St. Paul, KOB-TV Albuquerque plus satellites KOB(TV) Farmington and KOBR(TV) Roswell, both N.M., and WTOG(TV) St. Petersburg.

KMSP

United Television, Inc.



Tisch eyes CBS summer erosion, sees fewer repeats in web's future

Laurence A. Tisch, president and CEO of CBS Inc., tells TV/RADIO AGE he is so concerned about audience erosion over the summer that he would be willing to bite the bullet and not repeat dramatic series and other types of regular-season programming that do not draw viewers.

Not all the troops, however, seem to have gotten the message. Less than 24 hours after Tisch's remarks, Kim LeMasters, vice president of programs, was telling a gathering of the nation's TV critics a different story. In response to a question about the wisdom of repeating the miniseries *Space* this summer (which drew, on four consecutive Saturdays, ratings of 4.1/11, 4.1/9, 4.4/10, and 4.9/11) LeMasters said, "We will continue to repeat our miniseries. It is part of the business we do."

The scheduling scheme of four consecutive Saturdays was only an experiment, according to LeMasters. Then he reiterated, "We will continue to repeat our product. We buy these shows with two runs in mind. That's the way we generate cash."

Simple economics. On the same subject of coming up with original programming for the summer, Gene Jankowski, president of the Broadcast Group, told the reporters, "The addition of *Adderly* and *Night Heat* to the summer schedule is an attempt to do that. Quite honestly, you can't afford to put on original material at the prices you pay for broadcasts in November and December. You have to have programs that attract an audience, but they also have to be able to attract advertisers in a softer part of the year. So the issue is how do you invest enough money to keep the [summer] programming fresh but not spend too much that can drive yourself into worse financial [shape]."

LeMasters cited these statistics regarding network viewer erosion this season: "Since December 29, 1986 to approximately July 26, 1987, CBS has declined 4.2 rating points, NBC 4 rating points, and ABC 3.7." (For more on summer audience erosion see page 43.)

LeMasters also revealed that the network's much criticized *Summer Playhouse* series of busted pilots aired one show that might not be a bust after all. CBS encouraged viewers to call in and vote whether or not they liked the show. Brandon Tartikoff recently joked that he called all summer long

hoping CBS would pick up one of the failed pilots.

Well, it is unknown whether or not Tartikoff was responsible, but LeMasters says one of the pilots, *Doctor Wilde*, which drew a 7.5/17 when it aired, garnered 120,000 phone responses, 119,000 of which were positive. So CBS is having discussions with the producer about possible additional episodes, LeMasters says. (However, rumors that *Here's Larry* may be resurrected next summer have been denied by all three networks, regardless of any future public clamoring for the show.)

Tisch says two shows he likes for the upcoming season are *Tour of Duty* and *Frank's Place*. He says the shows will be allowed to find their audience (*Duty* airs opposite *The Cosby Show* and the *Cosby* spinoff, *A Different World*; while *Place* goes against *Facts of Life*), and expects the network to keep them on for the entire season.—Chuck Ross

'Person to Person' with Bill Moyers?

Bill Moyers back at CBS? Maybe. Howard Stringer, president of CBS News, is said to be looking for some changes this fall on the *CBS Evening News With Dan Rather*: "Some cosmetic, some substantial, and some involving negotiations."

One of those negotiations involves bringing Moyers back to the network, according to a knowledgeable source. Moyers left CBS last October, and *Evening News* has experienced ratings difficulty of late, though CBS executives think the show will bounce back when programs are measured by people meters this fall.

Moyers, whose production company, Public Affairs Television, has office space at public television station WNET New York, was out of the country at presstime and unavailable for comment.

Besides returning to commentary on the *Rather* broadcast, Moyers could be tabbed to host a new version of *Person to Person*, the classic Edward R. Murrow show. Moyers previously has said he would be interested in such a format, though Stringer does not recall Moyers ever mentioning it to him. CBS had talked about reviving the show with Diane Sawyer, but Stringer says that idea is dead.

Fox and Group W clear AIDS show

Orbis Communications is looking to cover more than 85% of the U.S. households for the Sept. 15 airing of an information special on AIDS. The two-hour program, *The National Aids Awareness Test: What Do You Know About Acquired Immune Deficiency Syndrome?* has a present clearance lineup of about 50%, according to John Ranck, executive vice president at Orbis, including all the Fox-owned stations and all the Group W outlets except Boston.

The special, which will have no commercial interruption, is being underwritten by Metropolitan Life and is being geared for primetime, with signed stations being compensated to defray partially the loss of ad time from the preemption, says Ranck. The special will feature a "test format," which will allow the viewer to answer 50 questions on AIDS. The findings from these answers will be given at the end of the broadcast.

Digital TV series goes public & comm'l

In what may be a first, Digital Equipment Corp. is putting up more than \$20 million to produce and distribute a multipart science series for both public and commercial broadcasting.

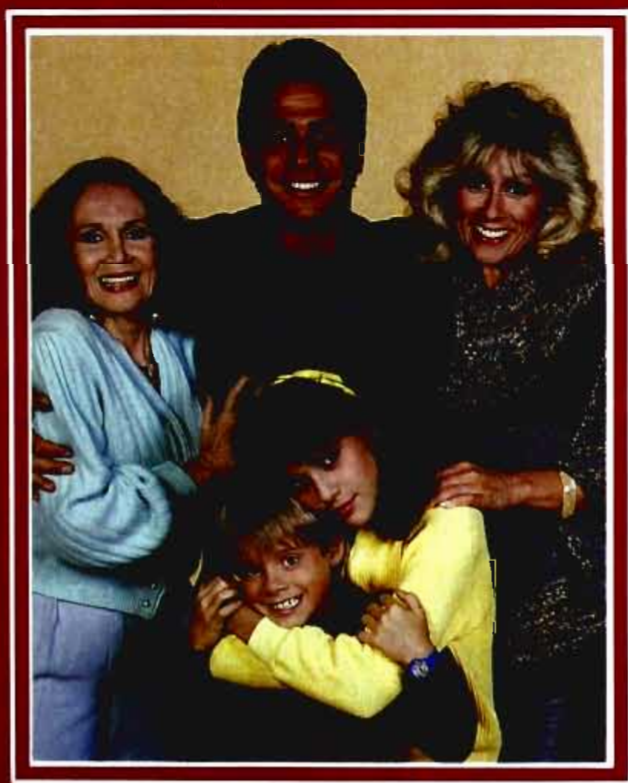
Digital, which has not been in television for the past six years or so, is teaming up with public broadcaster WQED Pittsburgh and the National Academy of Sciences to produce a 12-part series called *The Infinite Voyage*. The series will be produced over three years and cover topics such as intergalactic space and the human body.

The first episode, *To Unseen Worlds*, will run on PBS Oct. 28. But the unique side comes in November, when an impressive lineup of commercial stations will air the show in primetime.

SFM Entertainment has placed the show in New York, where independent WOR-TV will air it Nov. 2, 8-9 p.m.; independent KTTV Los Angeles, Dec. 1, 9-10 p.m.; independent WGN-TV Chicago, Nov. 2, 7-8; ABC affiliate, WTNH-TV Hartford, Conn., Nov. 2, 8-9; ABC affiliate WXYZ-TV Detroit, Nov. 2, 8-9 p.m.; independent KTVT Dallas, Nov. 2, 8-9; CBS affiliate WCCO-TV Minneapolis, Nov. 30, 7-8; CBS affiliate KPIX San Francisco, Dec. 1, 9-10 p.m.; NBC affiliate KYW-TV Philadelphia, Nov. 3, 8-9 p.m.

After the show has aired on PBS, it will be re-edited for the commercial outlets, with Digital buying the time outright from the stations and sponsoring all seven commercial minutes itself.

The smart money is on "Who's The Boss?"



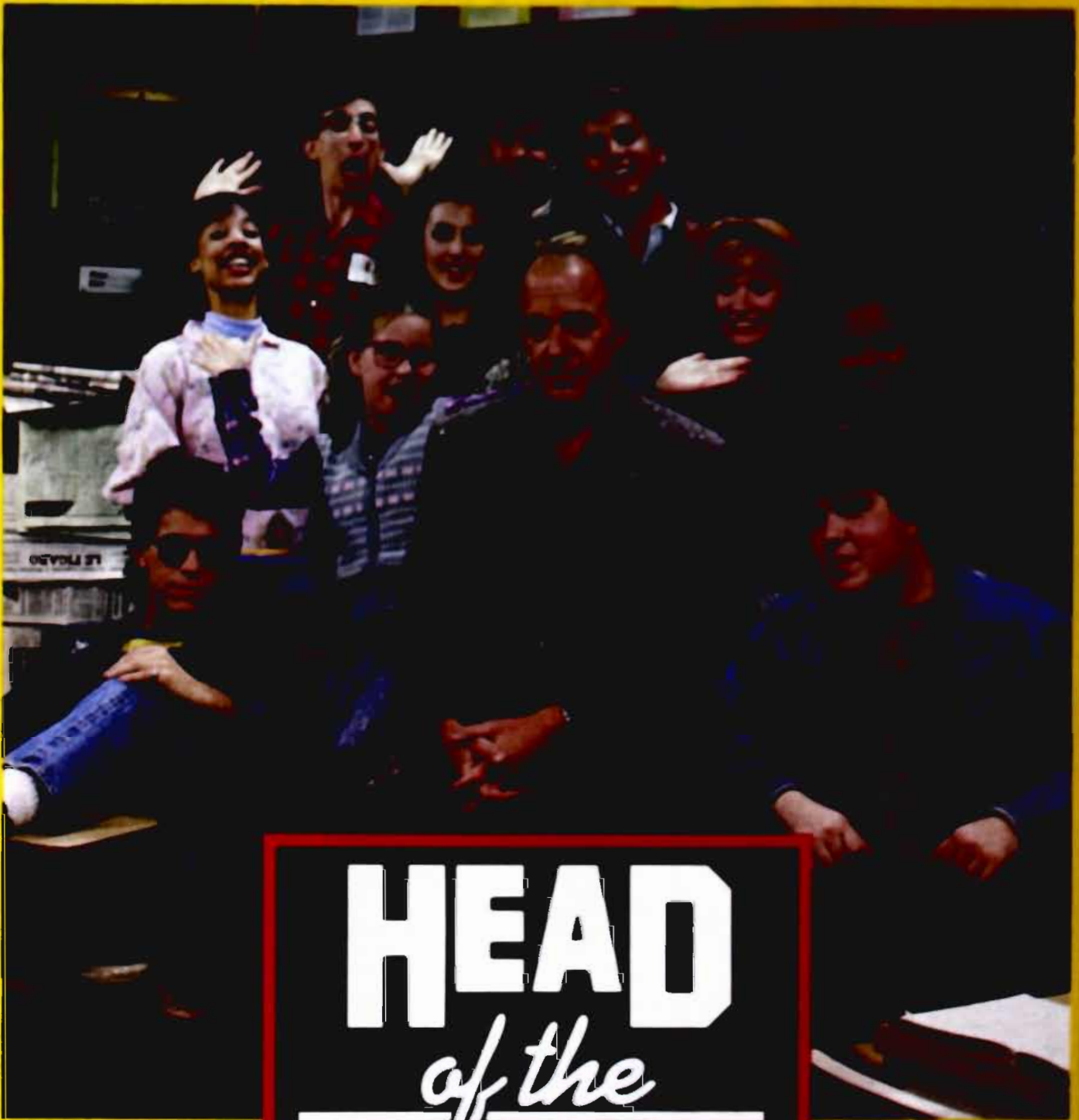
COLUMBIA/EMBASSY
TELEVISION

A unit of *Coca-Cola* TELEVISION

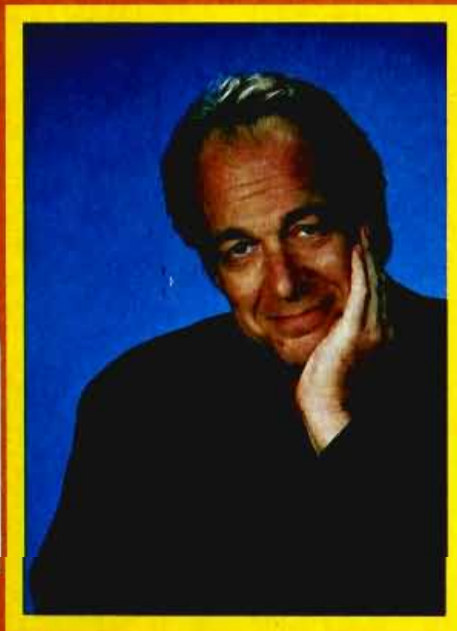
www.americanradiohistory.com

“HEADS ABOVE OTHER SITCOMS”

USA TODAY



HEAD
of the
CLASS



WARNER BROS. TELEVISION DISTRIBUTION
A Warner Communications Company

TV Business Barometer

Local time sales up 2.6% in June

As in the case of spot TV, local TV time sales showed low single-digit numbers in June, partly a reflection of the Standard Broadcast Calendar. June was a four-week Standard Broadcast Month (SBM) this year, while it took up five weeks in '86. As has been noted, most of the *TV Business Barometer* sample consists of stations who report on a calendar month basis. But enough report on an SBM basis to warrant the assertion that the numbers are a little better than they look.

They look modest. Local TV time sales were up 2.6% in June. SBM aside, it's the lowest percentage increase in local billings registered by the *Barometer* sample of stations this year. The second quarter started off with a hopeful 6.9% increase, but then things went downhill.

Local sales volume came to

\$397.7 million vs. \$387.6 million in June '86. This year's June figure compares to a hefty \$554.6 million in May, which reflects both seasonal factors and the fact that May of this year was a five-week SBM.

The second quarter total of local billings was not quite as good as the first quarter, in terms of percentage increase, though billings were higher for seasonal reasons. The April-June period was up 4.6%, compared with the first quarter's 6.8%.

Volume for the second quarter was \$1,445.5 million, as against \$1,381.8 million for the corresponding period last year. First quarter volume for local time sales was \$1,129.7 million. Thus, six months of local TV business tallied \$2,575.2 million, compared with \$2,439.8 million in '86.

Network compensation gave its best performance this year in June, though it doesn't look much. Web comp was up 3.5%, but this followed three months of small de-

clines and two months of miniscule increases. The range of monthly percentages in 1987 before June actually deviated little, going from a low of minus 1.7% to a high of plus 0.9%. For all practical purposes, network compensation remains static compared with last year.

Network comp volume was \$36.3 million as against \$35.1 million in June of '86. June wasn't the biggest month of the year so far; April has that distinction with \$43.1 million.

Comp up 0.4%

Compensation for the second quarter came to \$115.8 million vs. \$114.5 million in '86, up 1.1%. The first quarter total was \$111.8 million, down 0.4%. For the half, billings reached \$227.6 million, compared with \$226 million last year, which represents an increase of only 0.4%.

The sum of local, spot and network comp in June was up 1.9% over June a year. Volume was \$917.6 million vs. \$900.1 million in '86.

June

Local business **+2.6%**

(millions)

1986: \$387.6 **1987: \$397.7**

Changes by annual station revenue

Under \$7 million	-3.7%
\$7-15 million	-2.0%
\$15 million up	+4.5%

Network compensation **+3.5%**

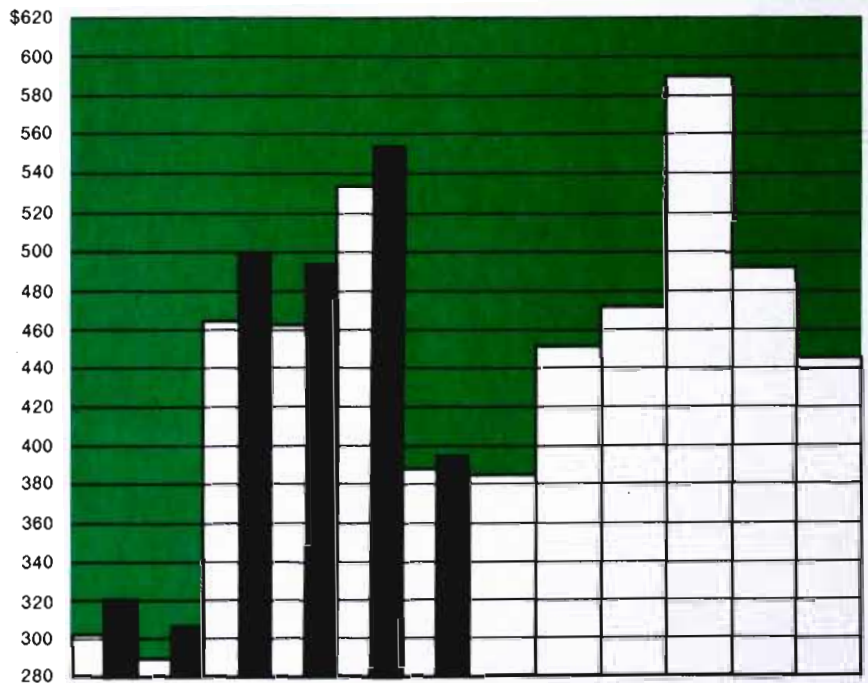
(millions)

1986: \$35.1 **1987: \$36.3**

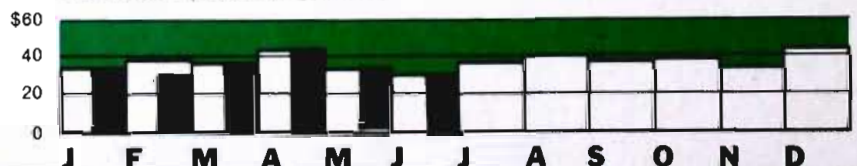
Changes by annual station revenue

Under \$7 million	+0.3%
\$7-15 million	+2.0%
\$15 million up	+4.3%

Local (millions)



Network compensation (millions)



We Turn Good Ideas Into Successful Television.



Bustin' Loose



Bionic Six



Up To 7 Hours, 7 Days A Week



Out of This World



Home Shopping Game



4th Big Year



Charles In Charge

A lot of good TV ideas never see the light of the tube.

MCA TV Enterprises believes pilots are meant to fly.

And we've got the resources to launch them.

Nobody has the full-service organization that can attract the advertisers and clear the stations the way we do.

We have the best record in the business of launching first run programming.

This season alone we're bringing seven first run series to syndicated television.

And for 1988, we're developing still more for every daypart.

First Run Syndication from

**MCA TV
Enterprises**

© 1987 MCA TV. All rights reserved.

A high-contrast, black and white close-up portrait of Marian Wright Edelman. She is wearing large, dark-rimmed glasses and has a serious expression. Her hair is dark and styled. The background is a light, textured grey.

*“I think that
television can be
an opportunity
for parents and
children to do
things together—
to interact.”*

MARIAN WRIGHT EDELMAN
President, Children's Defense Fund

Marian Edelman. No Separation.

To work with children every day, to be their advocate, is to have a unique view of our society. That's why we asked Marian Wright Edelman, president of the Children's Defense Fund, to talk about television and parents and kids in NBC's "Tuned In To America" campaign.

When we asked her to appear we didn't know if we would agree with everything she had to say.

We did know we *were*n't looking for praise for NBC or its people or its programs. We *were* looking for credibility, and the credentials to speak authoritatively on the subject of television. We didn't write a script for her, and we didn't pay her any money.

"Tuned In To America" is NBC's corporate public forum of ideas. Its messages have been broadcast on NBC for a year and will continue

throughout 1987.

The design of the campaign is simple: people who have something to say about television say it on our television network. Speakers are known and unknown. Some are connected with television, but most aren't.

During the campaign we've heard from Steve Allen and former astronaut James Irwin. We've

heard from Ralph Nader and two New Jersey school teachers, among many others.

We've heard a lot of good things about our campaign from the press, the public and our affiliates. And if you've got something to say about television, NBC would like to hear from you.

After all, the whole idea is for us to stay tuned in to America.



NBC. Tuned In To America.™

If you'd like to participate in this project, write to
TUNED IN TO AMERICA, NBC, 30 Rockefeller Plaza, Room 1420A, New York, New York 10112.

International Report

New World's red hot overseas; 'Darkness' and Donna Rice help

New World Television is making its presence felt in the international market, boosted by a whopping 13 series for the fall and midseason network schedules, good for a total of eight hours and \$100 million in revenues.

And don't be surprised to see Donna Rice turn up in New World's future. She's the Miami model whose relationship with Gary Hart knocked him out of the presidential race. Now she's going to make her "lack of privacy" public in a made-for-TV movie titled *The Donna Rice Story* which New World will produce for ABC for airing next spring. Would anyone be surprised to find Donna Rice signing autographs at New World's booth at next spring's MIP?

James M. McNamara, senior vice president for New World International,



James M. McNamara

al, translates this programming boom into dollars, saying his end of the boat has gone from a \$15 million operation last year to over \$50 million today.

"We packaged around a lot of our miniseries" during last spring's MIP Television market, says McNamara, and held out for high prices for miniseries such as *Sins*, *Monte Carlo* and the series *Crime Story*.

Now New World is ready for phase two of its sales drive built around its big five-hour miniseries *Echos in the Darkness* and the much talked about primetime series for CBS, *Tour of Duty*.

McNamara gave La Cinq, Rete Italia and Australia's Ten Network a sneak preview of both shows at the spring MIP, and they snapped them up for good prices. McNamara calls *Tour of Duty* "the hottest selling series" in his inventory.

While prices are up for U.S. pro-

gramming in France and Italy because of the competitive climate, McNamara says it's a story of high volume throughout Scandinavia, Spain and Australia, where prices are about the same as last year.

McNamara is preselling everything in his fall inventory and finding plenty of takers for shows that haven't aired yet and therefore have no ratings track record.

In previous seasons, European and Australian broadcasters were reluctant to buy new American programming much before November, when they had some indication which shows would be around for a while. However, this time around some blockbuster miniseries are preselling like hotcakes long before their network airing, such as ITC's *Poor Little Rich Girl* and *Windmills of the Gods*; Warner Bros.' *Napoleon and Josephine: A Love Story* and New World's *Echos in the Darkness* based on the Joseph Wambaugh novel of the same title.

Giving New World just a little more to crow about are two midseason replacements ordered by CBS: the new *Sid Caesar Show* and *High Mountain Rangers* starring Robert Conrad.

Finally, at presstime New World Entertainment was still waging a takeover war with Kenner Parker Toys in an attempt to buy the nation's third-largest toy company. That also would expand its children's TV clout.

'Donahue' lands on ITV stations

Donahue has landed on three of the ITV stations in the U.K., according to Multimedia Entertainment's Bruce Johansen who is in charge of international sales.

Central TV, Thames TV and most recently Anglia TV have all bought *Donahue*, mostly for late night airings because of the controversial subject matter covered by the program.

Johansen says the ITV stations' pick-up represents a major breakthrough for *Donahue*, which up until now has been seen on a few European cable systems as well as the U.K.'s Lifestyle cabler.

Int'l Council honors Isaacs & Cousteau

Jeremy Isaacs, chief executive of Channel Four Television in the United Kingdom, has been elected to receive the 1987 Directorate Award from The International Council of the National Television Academy. The Council also named Jacques Cousteau the winner of the Founders Award.

Isaacs, who is a member of the Council, is being honored for his "distinguished accomplishments in the areas of television programming, development and management."

Captain Cousteau gets the award for his "outstanding achievements in the production and presentation of television programs of worldwide interest and import."

Cousteau and Isaacs will receive the awards at the international Emmy awards gala on Nov. 23 at Sheraton Centre in New York.

Canada Film Board on a \$3-mil. high

The National Film Board of Canada is streamlining its international sales operations under the direction of Tom Bindon. And, he says, the renewed emphasis on overseas sales has meant an additional \$3 million to the NFBC coffers in 1986-87, up 34% from the previous season.

Bindon's goal is a simple one: to get as much NFBC product shown around the world as possible. "Despite our commercial operations, our mandate is fundamentally a cultural one," he says. "Unlike private distributors who select only commercially viable product, we promote a complete catalog of films. For instance, we went to the MIP-TV market this year with over 100 films. No one in their right mind from the private sector would go with that many titles. But we are as committed to mar-

keting a highly focused documentary as we are to promoting a TV drama series with obvious broad appeal."

Apparently Bindon's doing something right, because his global sales are up considerably. For example, Bindon says, "Traditionally the U.S. has been our largest market and represented 50% of our total sales. Last year, however, while our revenue from the U.S. increased, it accounted for only one-third of our total revenue. We have substantially increased our presence in other markets, particularly in Europe and Asia. And what this really means is that more people than ever are seeing NFBC product. That's good for us and it's good for Canada."

Television sales account for \$1.4 million, Bindon continues, pointing to such shows as *Edge of Ice*.

GUESS WHICH SERIES TOPPED "THREE'S COMPANY"®

"Three's Company" did. That's right, we outperformed ourselves.

This proven audience powerhouse topped *its own* same-time-period HH Shares of a year ago. On stations across the nation.

Even though it's had more than a dozen runs on some stations.

It's a comedy phenomenon that continues to grow. And pay handsome audience dividends from coast to coast.

UP 37%

NEW YORK WNYW M-F 10P-11P 10 HH SHR

UP 7%

LOS ANGELES KTTV M-F 7PM-7:30P 7 HH SHR

UP 9%

ST LOUIS KFTY M-F 11PM-12:00M 9 HH SHR

UP 30%

NASHVILLE WMAZ M-F 10:30PM-11P 30 HH SHR

UP 8%

COLUMBUS OH WCRN M-F 8PM-8:30P 8 HH SHR

UP 65%

SAN ANTONIO KGAT M-F 4PM-4:30P 65 HH SHR

UP 5%

CHARLESTON WV WCRW M-F 1:30PM-2P 5 HH SHR

UP 13%

JACKSONVILLE WJWV M-F 7PM-8P 13 HH SHR

UP 22%

BIRMINGHAM WWSB M-F 7:30PM-8P 22 HH SHR

UP 58%

HONOLULU KOME M-F 10:30PM-11P 58 HH SHR

UP 22%

CHARLESTON SC WCRB M-F 5:30PM-6P 22 HH SHR

UP 21%

SAVANNAH WJCL M-F 7:30PM-8P 21 HH SHR

UP 16%

HARLINGEN KRISV M-F 10:30PM-11P 16 HH SHR

UP 19%

SIoux CITY KSTV SUN 10:30PM-11P 19 HH SHR

UP 17%

ANCHORAGE KIMO M-F 5PM-5:30P 17 HH SHR



"THREE'S COMPANY" AMERICA'S HITCOM™

**D.L. TAFFNER
SYNDICATION SALES**

NEW YORK (212) 245-4680
ATLANTA (404) 393-2491
LOS ANGELES (213) 937-1144

© 1987 D.L. Taffner Syndication Sales. All rights reserved.

FMI's Pruvost plans U.S. visit now that company has been saved

Gerard Pruvost, president of France Media International, is planning to visit the U.S. and several other countries this fall to do some window shopping. The idea is to look for opportunities to represent foreign producers in France, something FMI has never done before.

"It is my conviction," says Pruvost, "that a distribution company like FMI must distribute in both directions. I will therefore be looking around to see what is available."

Speaking from his holiday residence in Normandy, Pruvost says he's confident about FMI's future. Earlier this year, the former state-owned distributor was forced to fire half its staff and was without an owner for several months after the French government withdrew its holding. Now, however, new majority shareholder Navigation Mixte has given FMI a new lease of life. "Navigation Mixte is strong and well-known, both in France and abroad," says Pruvost. "It has given us the chance, from a financial point of view, to develop our business."

At the moment, Pruvost is concentrating on finding French programs in which FMI can invest and distribute abroad, noting that the FMI board al-

ready is weighing the merits of a list of independent French productions he has offered for consideration.

Although when Navigation Mixte bought its share in FMI it was anxious to encourage more coproductions, Pruvost maintains that for the time being "FMI is a distributor and will stay a distributor," adding, however, "What we want to do in some cases is to pay in advance in order to get distribution rights to good programming, but they will not be coproductions as such." Nevertheless, he does not rule out coproducing, "if there is a good opportunity," but says it will probably be a couple of years before FMI is ready to move into production to any great extent.

Pruvost is pleased that in spite of the upheavals earlier this year, the company still brought in roughly the same amount of money during the first six months of 1987 as it did during the corresponding time last year. He expects to do a lot more business over the next few months. "We'll have a better idea of the figures after MIPCOM," he says. "With the programs we are considering now, we expect to have some good material by then."

Looking outward

Under its new managing director, Vivien Wallace, Granada Television International has changed its policy toward co-productions and is actively looking for partners. "We're talking to a lot of people about a lot of projects," an official said.

At the same time Granada will continue to produce major programs under its own steam, among them, *After the War*, an \$8 million 13-part dramatic series following the fortunes of two Jewish boys. Production work will go on until August 1988. Another major Granada production, the six hour comedy/drama *Small World*, has now been presold to MTV Finland for airing in 1989. The program actually will be completed next winter. *Small World*, is based on the novel of the same name and stars John Ratzenberg of *Cheers*.

Sky's the limit

Pan-European satellite service, Sky Channel, continues to demonstrate its faith in The Netherlands where its ratings continue to improve. The latest viewing figures again shows Sky gain-

ing. At the same time Holland's Loosdrecht Studios will continue producing five hours weekly there of its successful *DJ Kat Show* and its weekly *Coca Cola Eurochart Top 50 Show*. Sky executives also say their arrangement with Dutch co-production partner TROS for the weekly, *Pop Formule*, has been renewed for another season and John De Mol Productions will continue to produce programs for the *Sky Trax* series.

Reach for the Sky

MCA TV International has signed its second program deal with Sky Channel. This time the European satellite broadcaster has bought rights to air nine MCA series during 1987 and 1988, including *Emergency*, *The Invisible Man*, *Voyagers*, *Black Sheep Squadron* and *The Bionic Woman*. Almost one-third of Sky's programming comes from the U.S., where it has agreements with all the majors. According to the results of the first comprehensive pan-European satellite TV survey (TV/RADIO AGE, August 3), Sky is the most watched satellite channel in Europe.

Dollar holds steady vs. Euro currencies

American program distributors who keep a close eye on the fluctuating dollar in relationship to European currencies may be interested in the latest forecast from Bill Helming, an economist who is president of The Helming Group.

"The market value of the U.S. dollar in relation to the Japanese yen and the European currencies bottomed in June of this year, and will remain fully steady to increasing moderately further from current levels between now and the end of 1988," Helming says.

Helming doesn't see the dollar fluctuating as a result of the change in the chairmanship of the Federal Reserve Board.

Anglia series to PBS

Anglia Television has completed its biggest sale ever with one client, a \$1.5 million deal with PBS for 16 hours of drama. Mobil Oil will help underwrite the costs. The deal was set up by Frank X. Miller, head of ITEL's (Anglia sales wing) New York office.

The pact also marks Anglia's first program pre-sale. Two of the productions still have not been completed; one, *Cause Celebre*, is a two-hour adaptation of a Terrance Rattigan play and stars Helen Mirren.

Sunbow's good trip

Sunbow Productions officials report the sale of several of their animated TV series during a two week trip through Europe. The U.S. distributor closed its first deal ever with the U.K.'s commercial LWT, which bought 13 half hours of *My Little Pony*. Sunbow also concluded a home video arrangement in Spain for *GI Joe* and sold Televisa of Mexico 65 half hours of the same series. Both Sky Channel and Malaysia's TV 3 bought additional episodes of *The Transformers*.

Granada promotes Maw

Leila Maw, manager of Granada Television International's New York sales office for the last six years, has been promoted to director. As well as being responsible for U.S. sales activities, Maw will be developing Granada's coproduction activities in the U.S.

Announcing the appointment, Granada chairman David Plowright, says, "Independent production on an international scale is an attractive development for Granada. We are now looking for opportunities to build on the partnerships we have established in America."

THE MEN YOU WANT ARE WATCHING DALLAS, CHEERS AND DIFFERENT STROKES.



The upscale men you're after stand way apart from the norm. And so do their viewing habits. To this select group, "Night Court" means a college basketball game in prime time. And "L.A. Law" is the Raiders' defensive unit. No wonder these men who earn more, spend more and do more are turning off the broadcast networks and turning to ESPN®.

They know ESPN is where they can find CFA College Football, Top Rank Boxing, NHL Hockey, College Basketball and more. This season we've even got TV's ultimate weekly drama series: NFL Sunday Night Football.

And smart advertisers know ESPN is where they can find men who buy

22% more life insurance, 35% more telecommunications equipment and who take 35% more business trips than the national norm.* Which proves just how above average our average viewer is.

Without ESPN, you're underdelivering this very attractive audience. But you can reach them effectively—for a much lower CPM than the networks—by placing a mere 10% of your sports budget with us. You'll see results so dramatic they could change the way you spend your ad dollars from now on. After all, if you're still trying to reach upscale men through the likes of "Knots Landing," you just might be missing the boat.

ESPN
THE TOTAL SPORTS NETWORK

OUR SPHERE

Although Television/Radio Age goes into the four quarters of the globe we agree with Galileo that the earth is round. So much so that Television/Radio Age is seen around the globe in 132 countries.

For a third of a century, Television/Radio Age has been the international bellwether of television news, information and technical developments. From satellite transmission to programming innovation the sphere of influence of Television/Radio Age extends worldwide.

Television/Radio Age
INTERNATIONAL



OF INFLUENCE

Cable Report

ESPN's NFL package scoring in all directions

Roger L. Werner, Jr., executive vice president of ESPN, is riding high these days. The 468 30-second spots ESPN has sold for its 13 game NFL package bring about \$23.5 million to the cable network (ESPN paid about \$46 million for the games this season). And despite initial reports that cable operators had balked at the subscriber fees ESPN was asking for the package, Werner says over 95% of ESPN's cable affiliates have signed up. And, at presstime, Ohlmeyer Communications, the company that won the rights to sell the NFL package to broadcast stations in the cities of the "away" teams, had sold 12 out of 13 (all except Cleveland).

Werner says cable operators who signed up before July 1 will pay about "10 cents, maybe less." The deal was actually for 11 cents per subscriber, Werner says, but those operators are being rebated most of the money ESPN receives from Ohlmeyer. "We'll keep some of that money ourselves," Werner says, "but I don't think it will be significant. We'll only get the amount that exceeds the rebate levels we guaranteed operators."



Roger Werner

Werner, who received this year's President's Award for outstanding service from the Cable Advertising Bureau, is particularly pleased that almost all 42.8 million ESPN households will be getting a chance to watch the NFL on cable this season. "The only affiliates that haven't signed up are in areas outside the NFL sphere of influence. Areas like Wyoming, Maine, New Mexico and New Hampshire. But we really haven't had any problems in the top 100 markets," Werner says.

One major market ESPN almost didn't get was the affluent Beverly Hills, Brentwood and Bel-Air areas of Los Angeles and Santa Monica. There are about 150,000 L.A. subscribers served by Century Communications, and Century president and CEO Leonard Tow had said he didn't think the games were worth the subscriber fees ESPN was charging.

"I think Century was holding out, hoping to negotiate a more favorable rate than other operators, but we would not do that," Werner says. In the end Tow signed, and since it was after July 1 he will be paying

14 cents per subscriber the first year and 15 cents per sub in each of the next two years.

Guarantees. Werner says advertisers, who have been guaranteed between a 9 and 10 rating for the show, were not guaranteed any specific area coverage, just the fact that about 90% of ESPN's affiliates would carry the games.

Local cable operators and the broadcast stations get 24 units per game to sell. Prices are all over the place, Werner says. "There are some small systems out there with maybe a couple of hundred subscribers that are selling the spots for \$500 a unit and others that are selling them for \$5,000. Operators who have been selling ads for at least a year or two tell us they are selling their spots for eight to 10 times the normal amount they get for primetime ESPN spots (the games will kick off at 8 p.m., ET). Most are packaging the actual games with some other programming, like the comprehensive NFL highlight show we'll run during the hour before game time."

ESPN is spending about \$200,000 to produce each game, sources indicate, and will include guest commentators such as Ed Marinaro, Dick Butkus, Lyle Alzado, Alex Karras, and Jim Brown.

People meter likes cable

Broadcast network underdelivery in cable homes shows up to be significantly greater in people meter measurement than it is under the NTI meter, according to a Cabletelevision Advertising Bureau analysis of Nielsen people meter (NPM) data. According to CAB president Robert H. Alter, the latest May report indicates an underdelivery among women 25-54 during primetime from 2% for NTI to 10% for NPM, and from 4% up to 15% for men 25-54. In daytime, the undelivery tripled from 3% to 9% among women 25-54.

CAB, meanwhile, has opened registration for its 1987 series of day-long Local Advertising Sales Workshops. Fee is \$140 for each CAB member and \$200 for nonmembers. Locations and dates are: Stamford, Conn., Sept. 3; Kansas City, Sept. 10; Columbus, Ohio, Sept. 15; Denver, Sept. 17; Chicago, Sept. 22; Dallas, Sept. 25; Atlanta, Sept. 29; Orlando, Oct. 1; Los Angeles, Oct. 6; Portland, Ore., Oct. 8; Boston, Oct. 13 and Philadelphia, Oct. 15.

EPG upgrades service

The Electronic program Guide is about to become The Electronic Preview Guide. What will make the six-year-old service different is the addition of previews to the previously all-text-and-graphics service. The previews will be seen on the same screen with the scrolling program listings and will also be system-, channel- and time-specific.

The enhanced service won't cost currently subscribing systems a cent more, according to Roy Bliss, executive vice president of United Video. The enhancement is part of a plan to expand the service

from its current availability to more than 7 million homes to at least 12 million so that it can make a pitch for national advertising. Another tactic toward adding new cable systems is a program of giving corporate stock to systems adding the service.

Showtime's new look

Showtime is trading heavily on its exclusive offerings and shooting its best shots on the weekends in its latest strategy to differentiate the service from others. Finding that its heaviest viewing is on weekends, the pay service is making Friday comedy night, Saturday the premiere night for exclusive movies and Sunday double feature night.

Fred Schneier, executive vice president, programming, says Showtime has already signed exclusive national pay cable contracts adding up to a "critical mass" of theatrical films that guarantee its ability to run a new exclusive movie each week for at least three years. The deals include among studios Paramount, Touchstone, Orion, Cannon, Atlantic and Imagine. On the last Sunday of each month, all of the Showtime "Top Ten Exclusives" will be played back-to-back.

While its packaging of programs and new, more lighthearted interstitial programming are designed to make Showtime look less like HBO and Cinemax, the executive roster is beginning to look like that of the HBO of old. Two of the three old Princeton buddies who once comprised the HBO management triumvirate are now calling the shots for Showtime. Frank Biondi, president and CEO of Viacom Inc., has hired Winston H. "Tony" Cox as chairman and CEO of Showtime/The Movie Channel. Cox most recently was vice president—corporate planning at HBO's parent, Time Inc. Now any conversations the two have with old college chum Michael Fuchs, who continues to run HBO, will have to be more guarded.

Cable programming

ESPN has signed four more sponsors for its National Football League telecasts this fall, making for a total of 17 so far for its 13-game schedule. The new ones are B.F. Goodrich tires, Mercedes-Benz, Travelers Insurance and True Value Hardware. The network has now sold approximately 85% of its NFL ad inventory. . . . Getcha gen-you-wine gold burst jewelry. C.O.M.B. Co.'s **Cable Value Network** reports it has made a record buy—\$19 million worth of the stuff, at distress prices, naturally, and is selling it for a minimum of 50–70% off retail.

The National League of Cities has joined with **Arts & Entertainment** to sponsor A&E's second annual "CityVideos" cable documentary competition. Cable operators in North America and their communities have until next Jan. 31 to submit five-minute video tapes capturing the spirit of their cities. Entry forms can be obtained by writing to: A&E CityVideos, P.O. Box 6618, New York, NY 10163-6023. Winning entries will appear in the one-hour documentary, *Cele-*

bration of America, next year.

The Playboy Channel on Sept. 18 will present *Playboy's Windy City Comedy Blow-Out*, featuring young comedians and hosted by Marsha Warfield, who plays feisty bailiff Roz Russell on NBC's *Night Court*. . . . For the more innocent, Walt Disney's *Sleeping Beauty* will make its world TV debut on **The Disney Channel** on Oct. 3.

A new variety show, *Way off Broadway*, will be the centerpiece of **Lifetime**'s fall programming, beginning Sept. 21. The Monday–Saturday 9 p.m. hour strip stars Joy Behar in a blend of comedy, music, new talent and off-beat conversation. The off-network *Falcon Crest* will run weeknights at 8 p.m., preceded by another off-network show, *Jack and Mike*. The 6 p.m. Monday–Friday strip, also off-network, is *Flamingo Road*.



Joy Behar

USA Network will go the telethon route Sunday, Nov. 29 at 7 p.m. ET through Monday, Nov. 30 at 1 a.m. For the benefit of the Juvenile Diabetes Foundation International, Michael Landon and Gloria Loring will host such celebrities as Bob Hope, Frank Sinatra and Mary Tyler Moore. . . . **Bravo** has closed a deal with London-based distributor NVC Arts International for exclusive rights to 25 major titles, its largest single acquisition of performing arts programming in terms of product and long-term commitment. Included are opera, ballet and classical music.

Giants head coach Bill Parcells has signed an exclusive contract with **Madison Square Garden Network** to appear weekly on *The Prestone Giants Journal* this fall. The show runs on Saturday evenings at 6:30 p.m. . . . **TMS Pictures** has sold a five-film package to six pay-per view outlets: Spectradyne, Viewer's Choice, Rogers Cable, New York Times Cable, Cablevision and Telstar. The features are *American Justice*, *In Search of a Golden Sky*, *Getting Even*, *Weekend Warriors* and *Basic Training*.

CBN Cable Network goes into the new season with six original programs: *Crossbow*, half-hour adventure about William Tell; *The Last Frontier*, half-hour underwater documentary; *Second Honeymoon*, half-hour game show; *Bordertown* (beginning in January), half-hour western; and new episodes of *The Campbells* and *Butterfly Island*. Off-network series for the season are *Remington Steele*, *The Paper Chase*, *Crazy Like a Fox* and *The Mickey Rooney Show*.

Radio Report

'Shock radio' warning from rights group

"We're not looking for any kind of legislation or censorship, or anything that affects broadcasters' First Amendment rights," says Harold Applebaum, a specialist on bigotry and extremism at the American Jewish Committee in New York. "But in a climate of general public frustration that drives some motorists to shoot at other motorists in Los Angeles, and where the ultimate criticism of radio talk show hosts was the shooting of Alan Berg, the Denver DJ, we're appealing to broadcasters to look somewhat more responsibly at the efforts of some call-in show producers to attract listeners by pandering to the public's aggressions and frustrations."

The problem of "shock radio" has prompted the committee to launch a survey of call-in radio shows to determine the degree to which some may serve as a conduit for anti-Semitism and other types of bigotry.

The committee sees such recent events as the Iran-Contra mess, the Pollard spy case and insider trading scandals as providing anti-Semites with "an abundant source of vitriol, and talk shows have moved their poisonous canards into the public arena. These broadcasts often seem to attract the most bigoted callers, who voice far more racial and religious hatred than reflected by surveys of the nation at large."

Some examples. Early results from the committee's survey are only now starting to trickle in, and final findings aren't likely to be ready until sometime in September. But Applebaum points to one Miami station personality who focused satirical comments on the Pope's upcoming visit, "even making references to his garb that were highly offensive to Catholics."

Another Miami talk host went into an insulting routine about Haitians, adds Applebaum, "And in Chicago we've had complaints about some allegedly lighthearted humor at the expense of Jewish people."

In Atlanta, the committee joined with the Atlanta Black/Jewish Coalition, the NAACP and the Southern Christian Leadership Conference to form a Coalition for Fairness in Media after racial epithets were included in the comments of one talk show host about U.S. Rep John Lewis, who is black.

FNN plans business network

Financial News Network has surfaced with its plans for a national radio business network after discussing it for months with other radio networks, but it still has not decided whether to go into partnership or go it alone. FNN is considering proposals from other networks. Michael Wheeler, senior vice president and general manager of FNN, which is now running TV

programming on two satellites, says, "The network could be launched by the end of 1987, once FNN's radio programming distribution is assured in most of the top 50 markets."

Actually the business network couldn't be started much earlier than the end of the year since FNN doesn't have facilities space for it now, according to Wheeler. But it will be moving into new quarters in both Los Angeles and New York sometime this year.

The new service would involve one or two reports aired from morning drivetime in the east through afternoon drivetime in the west—which means, in effect, from 5 a.m. until 10 p.m. Technical details, such as whether the transmission would be analog or digital, have not been decided, says Wheeler.

The FNN business web would be competing with the *Wall Street Journal* business report, now servicing AM stations; an FM service is being started.

New radio shows

Two more syndicated radio shows are on the way, one from LBS Radio and the other from the Premiere Radio Network. The LBS entry is *Soul Patrol*, a daily 10 minute AOR series scheduled to bow Aug. 31 on a lineup of 150 stations reaching 80% of U.S. households. LBS Enterprises executive vice president Mike Weiden says the show will feature "classic Big Chill Motown hits," plus soul trivia and interviews with such artists as James Brown, The Temptations, Wilson Pickett and Smokey Robinson.

Soul Patrol is produced by Radio Today Entertainment and Denny Somach Productions and, like barter TV shows, comes with one minute of national advertising plus an open minute for local station sale.

PRN's offering is *Classic Call*, scheduled to start on Labor Day weekend nationwide. PRN president Steve Lehman describes it as an interview program featuring classic rock artists making calls to the audience. Guests already lined up include Keith Richards; The Who; Crosby, Stills, Nash and Young; Steppenwolf and The Byrds.

The lady speaks her mind

When Sam Michaelson, vice president at Saatchi & Saatchi DFS Compton, says her piece to radio sales people at the upcoming Radio Management, Programming, Sales and Engineering Convention the NAB has scheduled for Anaheim, Calif., Sept. 9-12, she has plenty to tell them. One of her key points: "Please make sure my schedule runs as requested."

She adds that since "It's rep management's job to train their own people, and not the buyer's, I'm not going to try to tell them how to be superstars—only how to avoid being a total loss."

Two pieces of Michaelson advice in that regard are "Don't show up late. And don't show up at all unless you know your marketplace and know my client's requirements. And when I need something, don't take

two days to deliver.”

She adds that although agencies, reps and stations are in the business of working with time, “It’s incredible how much time some people can waste. Lunch seems to be the biggest item on too many people’s minds. They should know I go to lunch only when they have one of their station people in town I can talk to.”

Basic etiquette. Michaelson also points out how salespeople can waste a buyer’s time “if they lack basic business etiquette. It helps if people return phone calls. And when they do bring a station manager to my office, it helps to introduce him. Tell me his name and station so I don’t have to waste his time asking.”

She adds that some rep companies might do well to upgrade their research services, “which aren’t always as outstanding as they’d like us to believe.”

And finally, she says, salespeople “should show some backbone and be willing to stand up to their sales managers and their stations and try to get what our clients need so radio can do the best possible job for them. That way, there would be far less of the account attrition their sales managers complain about.

Among the many other items on the convention agenda are two workshops and a general session that the Radio Advertising Bureau is scheduled to produce. Consultant Douglas Cluff of Cluff & Co. will conduct *Marketing for the '90s*, a workshop designed for medium and small market stations set for Sept. 10.

Second thoughts on Class III

Last year the NAB and the Association for Broadcast Engineering Standards asked the FCC to allow certain Class III daytimers and certain other daytimers on domestic clear channels to broadcast at night. But now that the commission has announced plans to do so, NAB is worried about growing interference on the AM band.

Result is that NAB is supporting the FCC proposal only “conditionally.” Though urging the commission to implement its proposals, NAB asked in its filing that nighttime broadcasting by these stations be granted “on an interim basis.” It says stations should conform with the interference protection standards the FCC adopts following its current overall review of AM technical standards, a review started on July 16. NAB recommended the rule change be made effective immediately upon release of the commission’s decision or upon publication in the *Federal Register*.

The NAB also supports the FCC’s proposals to exempt from the “minimum operating schedule” rules those daytimers obtaining nighttime authority as well as those previously granted such authority for operation on foreign clear channels, and commission proposals to cease authorization of new daytime-only AM stations, reduce the minimum power requirements for Class III stations on regional channels, and to reclassify as Class III facilities those Class IV stations currently operating on regional channels.

Constitution Harmony



Radio and newspapers pulling together? For the Constitution, no sacrifice is too great. So the NAB and the American Newspaper Publishers Association Foundation are among groups working to assure success for “A Celebration of Citizenship.” The highlight will be a national radio and TV broadcast from the steps of the Capitol on Sept. 16. NAB’s contribution will be a series of radio PSAs featuring celebrities promoting the broadcast. Among these working on the project are, l. to r., George Taylor Morris of Global Satellite Network; Thom Ferro, general manager, Westwood One Radio Networks; Sharon Gelman, project director; Frank Cody of KTWV(FM) Los Angeles; and Michael Jensen, president, Jensen Communications Inc.

It’s comedy tonight on ABC



ABC Radio Network folks are taking extra good care of horizontal man Bob Rivers. Rivers, morning man on WIIY Baltimore, was signed to make two of his Twisted Tunes each month available exclusively to affiliates of ABC’s Rock Radio Network. Sample parody: “Do You Really Want to Bust Me?” by Boy George. ABC Radio execs babying Rivers are, l. to r., Gloria Briggs, director of the Rock Network; Susan Moran, director of programming, ABC Radio Networks; Ron Rivlin, manager of affiliate relations; Nancy Abramson, program manager for ABC Radio Networks; and Darryl Brown, vice president, group director, ABC Radio Networks.

Radio Business Barometer

Spot radio off 1.5% during June

Spot radio ended the second quarter with another down month, making it a clean sweep for the April-June period. That is, all three months of the second quarter sported minus signs. In fact, June was the fourth month in a row to show a decrease in spot billings.

The Radio Expenditure Reports data for June, based on figures supplied by reps, actually showed a substantial drop, but because of differences in the Standard Broadcast Month (SBM) this year and last, the calculated drop was cut sharply.

This June was a four-week SBM vs. five weeks last year, the reverse of the May situation (see *Radio Business Barometer*, July 20). June time sales for spot radio this year came to \$80,824,900 vs. \$102,549,800 in '86, but RER adjusts the previous years to for the sake of comparability. Thus, the

'86 June figure was cut to the equivalent of four weeks, or \$82,039,800, which represents a drop of 1.5%, instead of a decrease of 21.2%.

Spot billings for the second quarter came to \$250,502,200 vs. \$264,196,800 in '86, representing a decline of 5.2%. This compares with an increase of 2.1% during the first quarter. The January-March period produced smaller billings than the second quarter—\$172,322,500—but that is mostly a seasonal factor.

For the first six months of the year, spot radio time sales came to \$422,824,700, compared with \$433,055,200 during the corresponding '86 period. The drop amounted to 2.4%.

Two of the four market groups broken out by RER had June increases, after SBM adjustments. They were the 11th-to-25th markets and the 51-plus markets. The former was up 3.2 per cent to \$18,263,200, while the latter group averaged a 2.2% rise to \$20,297,300.

The two downers were the top 10 markets, which declined 4.5% to \$30,609,000, and the 26-50 group, which dropped 6.3% to \$11,655,400.

None of the four market groups could manage an increase during the second quarter, though there undoubtedly were individual markets that topped their spot billings in last year's second quarter.

Worst results

The worst performance among the market groups during the second quarter was turned in by the top 10 markets. They pulled in \$92,917,900 in time sales, down 9.3 per cent. The "best" performance was in the 51-plus markets, where the average drop was only 0.7%. Billings came to \$64,278,700. The 11-25 group was down 1.0% to \$56,042,400, while the 26-50 markets slumped 7.8% to \$37,264,200.

For the six months, 51-plus and 11-25 groups still showed plusses, though small ones. The former was up 2.4% to \$110,411,000, while the latter inched up 0.8% to \$92,683,200. As for the top 10 markets, they were down 6.1% to \$156,398,700, with the 26-50 group falling 5.1% to \$63,332,800.

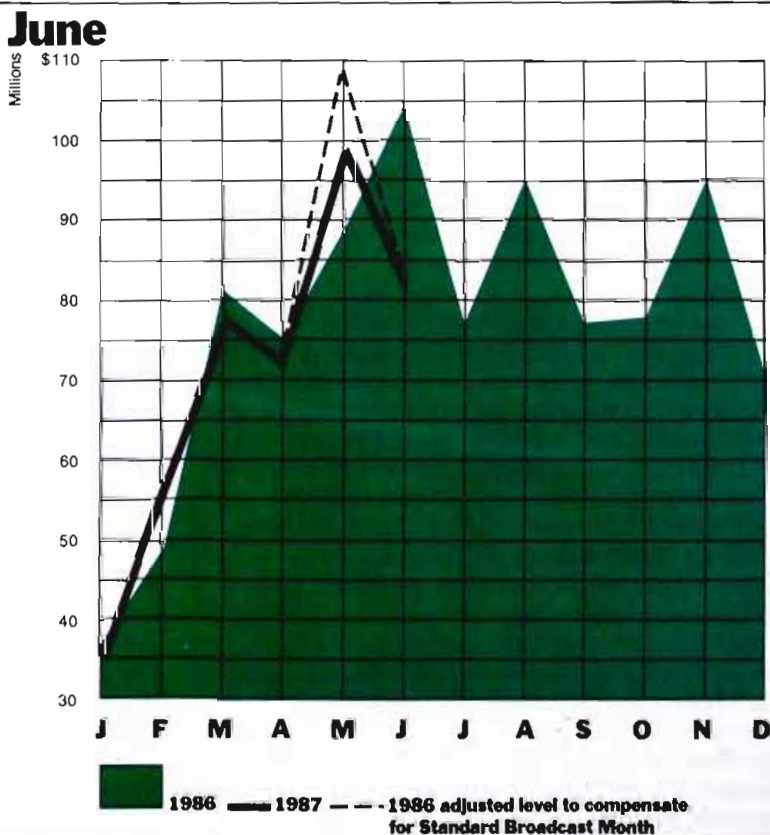
National spot -1.5%*

(millions) 1986: \$102.5 1987: \$80.8
1986 adjusted: \$82.0

Changes by market group

Market group	Billings (mils.)	% chg. * 86-85
1-10	\$30.6	-4.5%
11-25	18.3	+3.2
26-50	11.7	-6.3
51+	20.3	+2.2

Source: Radio Expenditure Reports
* Adjusted



*This announcement is neither an offer to sell nor a solicitation of an offer to buy any of these Securities.
The offer is made only by the Prospectus.*

\$50,000,000

Star Cablevision Group

13½% Senior Subordinated Debentures Due August 15, 2002

*Interest payable February 15 and August 15
commencing February 15, 1988*

Price 100% and Accrued Interest

*Copies of the Prospectus may be obtained in any State from the undersigned
in compliance with the securities laws of such State.*

MORGAN STANLEY & CO.
Incorporated

August 10, 1987



NEC



BOUNDARIES DISAPPEAR. SPACE EXPANDS. EVERYWHERE,
OPENNESS. AND THAT'S ONLY WHAT IT SOUNDS LIKE. HEAR AND SEE
THE NEC 46" PROJECTION TV WITH DOLBY SURROUND SOUND.
CERTAIN THINGS IN LIFE SIMPLY CANNOT BE COMPROMISED.

NEC

Tartikoff fears summer doldrums could spill over into fall schedule

Webs sound alarm over summertime audience decline

By CHUCK ROSS

Just when you thought network TV was safe from the jaws of further share erosion, the current wunderkind of programming, NBC Entertainment chief Brandon Tartikoff, has decided to harpoon that idea. A shark called ABC/CBS that is "willingly seeming to suffer... uncompetitive numbers" this summer is the culprit, Tartikoff says.

But wait a minute. Haven't network shares stabilized in the mid-70 range for primetime between September and May? Hasn't cable penetration, which caused the explosion in the number of indies as well as basic and pay channels, just about stabilized at about 50%?

No baloney!

Come on, Brandon, network numbers have always fallen over the summer. The audience comes back in the fall; always have, always will. What's with this baloney that if the nets don't take summer programming more seriously than June/July/August erosion could eventually carry over to the fall, which is what Tartikoff told TV critics

in Los Angeles recently.

Well, bad news, sausage lovers. For if Tartikoff was just dishing out baloney sandwiches with all the alarmist trimmings, he surprisingly has a lot of hungry mouths eager to gobble up his rhetoric:

■ Ted Harbert, vice president of ABC Entertainment and the man who oversees the scheduling of ABC's primetime entertainment programming thinks "Tartikoff is 100% right that we better get going to get the audience back to network television in the summer." Where Tartikoff is wrong, according to Harbert, "is when he says we are being willfully uncompetitive. The last thing this network wants in the summer is eight and nine ratings."

■ Steve Grubbs, senior vice president and director of national TV buying for BBDO says, "I'm surprised there has not been much more of a furor raised about the fact the network ratings have been as low as they have been for the summer. Tartikoff has pegged a major concern."

■ Robert Sieber, vice president of research for Turner Broadcasting System agrees: "Yes, I think Brandon's on to something. Network primetime

Network affiliate doldrums in July

Affiliate NTI ratings compared in 42 million WTBS households. These are national figures, primetime on east coast, supplied by WTBS.

1986	1987	% decline
NBC 10.3/19	10.1/19	-2%
CBS 9.8/18	8.6/16	-12%
ABC 10.8/20	7.5/14	-31%

Brandon Tartikoff



ABC and CBS may be too willing to suffer uncompetitive numbers in the summer, he says, and this will eventually carry over to fall.

"Yes, I think Brandon's on to something. Network primetime shares will drop below 50% in cable homes for July and August."



Robert Sieber
Vice president of research
Turner Broadcasting System

shares will drop below 50% in cable homes for July and August."

■ Michael Fuchs, chairman of Home Box Office (in remarks to the TV critics a few days before Tartikoff's comments): "In HBO homes network viewing is at its lowest point since measurements began in 1982."

Shaking the habit?

John Fuller, director of research for PBS, notes the irony of the networks' problem over the summer and the following fall. "Networks build audiences on habit," he explains. "Week in and week out. The habit has always been broken in the summer, when the networks ran reruns and there has always been a smaller audience. But the habit was always to return to the networks in the fall.

"But now that habit is being pecked away at, and all of sudden people discover there are other viewing choices available."

"Can the networks count on the habit of people returning each fall? It depends on how good the networks are at continuing to come up with good programming. I think when you shake up a market and the viewer learns that there

is more than just the three networks, then the viewers are going to become more mature, which is to say more selective."

Fuller says viewers are undergoing "a new conditioning," a conditioning that tells them there are more viewing alternatives.

Barbara Cyr, general manager of WVII-TV, the ABC affiliate in Bangor, Maine, agrees that viewers' habits lead them to sample the networks' new programming each fall. "And no," she says, "I can't say I've been thrilled with ABC's programming this summer, but I don't think I'm any happier or unhappier with it than I am every summer. I've seen worse. And I'm happy with some of the movies they've run."

Cyr's strategy to get viewers to return in the fall is heavy promotion during first week of September. "I think it's ridiculous to promote your fall programs any earlier, especially here. People who aren't watching us aren't watching other alternatives, like cable [though Bangor has cable]; they're taking advantage of the warm weather, of which we don't get a lot."

So during the first week of September, when Cyr feels viewers are beginning to settle back in, "we run up to six

to eight hours of first-run syndicated specials, high-quality, mass-appeal ones like a Willie Nelson special in primetime to boost our viewership and expose them to the promotions for the fall lineup. The first weeks in September, prior to the premiere of the new and returning shows, are the most important weeks of the whole year because of that." The fact that Cyr uses non-network programming to get viewers to tune in so they'll later watch network fare just seems to underscore the networks' problem in the summer.

Though, in Bangor, Cyr doesn't think ABC's poor summer performance is making cable choices more viable—which is a general contention of Tartikoff's—nationwide figures contradict her and support the NBC programmer, according to TBS' Sieber.

WTBS numbers

Examining figures at the behest of TV/RADIO AGE, Sieber finds that network viewing in primetime in WTBS households was down an average of 15% during the first three weeks of July compared to the same period a year ago (see table, page 43). June comparisons were flat.

A caveat here: WTBS is in 41,952,000 homes, or 95% of the cable universe. Sieber's measurements are of viewing of network affiliates, and not all affiliates carry all network primetime shows. Also, WTBS is a simultaneous feed across the country, so the numbers only reflect complete primetime in the eastern time zone. However, Sieber claims the numbers usually match closely the primetime ones Nielsen comes out with for cable homes.

WTBS' ratings were up 13% during the July stretch, while superstations in general were up 10%. Ratings for basic cable originated programming were up a whopping 21% for the three week period in primetime, and the pay services were up 9%. (Independent TV stations

(continued on page 70)

Future fall preview

June-July primetime NTI ratings for the three networks

	NBC	CBS	ABC
June 1-7	13.8/26	11.5/21	10/19
June 8-14	13.4/25	11.8/21	10/18
June 15-21	13.5/26	10.1/19	9.9/19
June 22-28	12.5/24	10.8/21	9.6/19
June 29-July 5	11.9/24	9.2/18	9.7/19
July 6-12	11.6/22	10.5/20	9.8/19
July 13-19	13.5/26	9.8/19	8.8/17
July 20-26	11.6/23	10.6/21	9.1/18
July 27-Aug. 2	12.4/24	9.9/19	8.9/17

Series given green light with lower clearances; few attract national ads

Barter syndicators yell 'go,' but agency buyers answer 'no'

By EDMOND M. ROSENTHAL

Syndicators may have a sad story to relate when they tell agency media departments why they have to give new series the go-ahead at a lower level of clearance than previously. But the agencies are still taking a hard line when they place national advertising in barter-syndicated shows. "It's either national, or it isn't," is the general consensus.

Where in the past, syndicators waited to clear 65-75% of the country before declaring their programs a "go," many are now doing so at a level as low as 35-50% (see *Programming/Production* section, August 3). While some are expected to change the green lights to red lights if additional clearances don't come through before airdate, the optimistic thinking is that national advertiser backing will lead to more clearances or that high ratings and substitu-



David Lerner of Foote, Cone & Belding says of fast-start syndicators:
"Let them clear the stations first. If they need us to sell the stations, how good a program could it be to start with?"

tion of the program for low-rated barter shows will put the program over the top after the initial airdate.

But the optimistic syndicator with a 35-50% clearance better not go to Jon Mandel, for one. "I'd throw those guys right out the door," asserts the Grey Advertising vice president, director of national broadcast. And promises of additional clearances to come don't impress David Lerner, vice president, broadcast supervisor at Foote, Cone & Belding: "Let them clear the stations first. If they need us to sell the stations, how good a program could it be to start with?"

Crocodile tears

Mike Drexler, executive vice president, national media director at Bozell Jacobs Kenyon & Eckhardt, at least understands the syndicator's plight: "It's getting increasingly difficult for syndicators to get clearances. There are fewer time periods available, and the attractive ones are filled. It's difficult to open new ones. Growth in new stations has slowed."

But just the same, Drexler says, "We haven't changed our criteria at all. If syndication is going to be an alternative to network, it's got to be a national medium, which means at least 65-70% of the country. When it's below that, it's a spot market situation. Those who aren't able to get broad coverage are going to have a lot more difficulty on the advertising sales side."

Can the clearance situation improve? Drexler observes, "Checkerboarding has opened time periods for more different shows, but that concept is still an open question. And there's still opportunity in late night, but not for sitcoms and quiz shows. It's more for action/adventure shows, and court shows have some opportunity in late night." He adds that affiliates' growing impatience with low-rated network shows may open some primetime for syndicators in the future.

Where Drexler's staff has made an exception to the clearance quota has been primarily for regional sports op-

portunities. Not even opportunistic buys in the scatter market are making an impression: "It's either an alternative to network television or it isn't."

It's possible, he says, that such opportunities could be treated as spot, but this has not been done to any great extent: "You may have to force it a bit. If you take markets that you don't want, they would have to be bought as a bonus situation. And I don't think syndicators will tailor a situation to a spot market list."

If things are tough for syndicators with chancy properties elsewhere, they're especially so at Leo Burnett, which Dick Hobbs, senior vice president, media director believes is the biggest barter buyer of all agencies, accounting for some 20% of all national syndication buys. Burnett got into barter early in the game and is well entrenched in long term deals for such top shows as *Wheel of Fortune*, *Jeopardy*, *Oprah Winfrey* and *Entertainment Tonight*.

"Generally, our minimum has been 70%," Hobbs explains, "but really about 95% of our dollars go to programs with 80% clearance or better. I'm not sure we've made very many exceptions. About all I can envision is a country-and-western or sports show that's cleared in a region we'd want to heavy-up in."

He says Burnett has made some tentative deals based on projections of higher clearances, but these have been with syndicators with exceptionally



Mike Drexler of Bozell Jacobs Kenyon & Eckhardt recognizes the problems syndicators now have in getting clearances but still holds, "If syndication is going to be an alternative to network, it's got to be a national medium..."



Dick Hobbs of *Leo Burnett* has a setup where a single group does buying and planning for both national and spot—making it easy to shift barter opportunities to the spot pocket—but 99.9% of syndication funds come out of the spot budget.

strong past performance—like LBS, Telepictures and Camelot—and with the option not to buy if the projected clearance level is not reached.

But there has even been very little of this kind of buying, with the prime consideration being the prospect of being stuck late in the game with unspent dollars and fewer-than-planned gross rating points. Hobbs does note that the



Robert E. Igiel says Ayer has waived its 70% clearance quota for special programs that are compatible with a client's marketing efforts: "It could be a cooking show that has the right 20% of the country."

vast majority of syndicators his agency would deal with are "good enough to give you enough notice that you can place the dollars elsewhere."

With about 90% of Burnett's barter bucks going into established shows, this doesn't leave much room for the hopefuls.

And with a setup where a single group does the planning for both national and spot, it would be easy enough to shift barter opportunities in the scatter market to the spot pocket, but it isn't being done because the spot pocket is nearly empty, with nearly 99.9% of syndication funds coming out of network budgets.

Out of the mainstream

At N W Ayer, the general guideline is 70% "and we like it a little higher," says Robert E. Igiel, senior vice president, director of programming and network negotiation. But Ayer has readily waived this quota for special programs that are compatible with a client's marketing efforts.

"It could be a cooking show that has the right 20% of the country," says Igiel, "or programs on building, cars, photography, hunting or fishing." Shows like this have a limited distribution on purpose. But for the mainstream of syndication, we like at least 70% clearances, because most advertisers can't use less than that."

On speculative propositions where projected clearances are not reached, "You build penalties into that," Igiel states. But there are some early go's that he doesn't worry about: "*Star Trek: The Next Generation* has been putting together clearances for some time. It's a show that nobody doubted would reach a level of clearances in excess of 80%. It has Paramount behind it and a good sales staff."

At BBDO, the clearance minimum varies by client, according to Larry Blasius, vice president, associate director of network programming. For some, it's 95% and, for others, as little as 65-70%. The exception would be something like a regional football or basketball package.

On speculative buys, he says, "We can get out of the deal if they don't deliver because that's the way we structure the deal. Obviously, there could be a problem of not having anywhere to place the money, but there are usually still plenty of shows around that cleared 70%, although the top 25 shows are going to be pretty well bought up-front."

The reputation of the syndicator and the strength of the clearance people are major considerations, along with the quality of the show, in going on the basis of expected clearances, Blasius



Larry Blasius of *BBDO* says, on speculative buys, "We can get out of the deal if they don't deliver because that's the way we structure the deal. Obviously, there could be a problem of not having anywhere else to place the money..."

adds. "If it's a Paramount, TPE, Tribune or Lorimar, you're more inclined to take a chance." He adds that BBDO is only willing to take a risk with a low-clearance show if there is a pricing advantage.

At Grey, the minimum clearance policy varies by daypart, according to Mandel, but it generally runs 70-75%.

(continued on page 71)



Jon Mandel of *Grey Advertising* says there are some good barter deals in the scatter market—when multi-quarter deals can be made for late-launching shows that are expected to improve clearances the next fall.

'Enhanced underwriting' allows selling the steak—but without the sizzle

Underwriting grows on public TV as it becomes a business

By GEORGE SWISSHELM

For AT&T, underwriting public broadcast is not philanthropy. "It's business," says R. Z. "Zack" Manna, director of corporate underwriting and arts sponsorships.

Underwriting has been growing since the FCC relaxed its former limitations to a slide with the underwriter's logo and a voiceover saying, "This program is made possible partly by a grant from IBM." Today, "enhanced underwriting" announcements are permitted so long as they aren't hard sell, and some spots on commercial TV already fit that description.

The return on investment for *The MacNeil/Lehrer News Hour*, says Manna, "is the same that we got from our sponsorship of other fine programs on PBS, of *Horowitz in Moscow* on CBS last year, and our sponsorship of art exhibitions: our association with prestigious programs that are very well done. Each of these programs are one more reminder and reflection of AT&T's commitment to quality and excellence, before an upscale audience that appreciates that excellence. Direct mail is probably the only other vehicle that could select the kind of people who watch *MacNeil/Lehrer*."

Manna adds that, because underwriting is business, the \$11 million a year AT&T invests in *MacNeil/Lehrer* is part of the advertising budget, as are the additional sums AT&T puts behind both its public and commercial television programs to promote them in newspapers and magazines.

Local underwriters

AT&T is a national underwriter. Individual public TV stations also solicit local underwriters. One is Waste Management.

Unlike AT&T, which uses only a short credit line on *MacNeil/Lehrer*, Don O'Toole, director of corporate communications at Waste Management, says his company uses the same spots on public stations it uses on commercial TV and cable "because none of

them are hard sell. They all fall within the FCC guidelines for public underwriting."

Waste Management's slogan is "Helping the world dispose of its problems." One commercial is on hazardous waste cleanup. Another concerns using waste as a fuel to generate electricity, and there's one on the company's international operations.

O'Toole says the spots not only fall within the FCC guidelines, but "Thanks to Ogilvy's creative team they win awards. We had a runner up in the Clios, we took a Bronze Lion at Cannes, and got the American Marketing Association's Gold Effie for commercial impact as well as aesthetics."

To measure commercial impact, Waste Management uses such techniques as telephone surveys and shopping mall intercepts. O'Toole says, "One thing we notice is that when we ask people where they heard about us, if it was a public station, they're always proud to say that's where they saw us. And our research shows that public stations really get us the leadership people

we're looking for."

O'Toole concludes, "We do appreciate the absence of clutter on public television, but that's not the major factor. The key thing is the kind of people we can reach in the right editorial environment. Most of the programming is serious, and the viewer is looking for information, so he's paying attention. And it's usually a better educated audience, interested in material capable of holding their attention. That makes up for the fact that the CPMs are no great bargain. It's the kind of viewers public television delivers, not the numbers, that we're interested in."

FCC guidelines

The FCC's general guidelines specify no promotional message, no price information, and no inducement to buy, rent or lease. On top of these, the Public Broadcasting Service has added some guidelines that "take the FCC regulations a step further."

These are that products should not be seen in use or in motion. They should be displayed in a plausible and "value neutral setting": for instance, a soft drink should not be shown in the middle of a desert with icy condensation dripping from the can to make viewers crazy with thirst.

PBS director of development Steve Bass says about 80% of public stations follow the additional PBS guidelines, "or add some of their own, even more conservative than ours. Only a handful—perhaps 15 to 20 public stations—follow a looser, more liberal standard. And you'll find disagreement even

(Continued on page 73)

Public television income—FY '86 (preliminary)

Source	Dollars in millions	Percentage of total
Federal government		
CPB (TV only)	\$140.0	15.4
Education and Commerce	117.2	12.9
Depts., NEA, NEH, etc.	22.8	2.5
Nonfederal	765.0	84.7
Subscribers	199.7	22.1
State govts.	195.8	21.6
Businesses	138.9	15.3
State colleges	62.2	6.9
Local govts.	36.3	4.0
Foundations	32.9	3.6
Auctions	21.9	2.4
Private colleges	18.7	2.2
Other public colleges	7.0	0.8
All others	51.6	5.7
Total	905.0	100.0

Compatibility issue is unresolved; transmission questions are unanswered

High-definition TV: broadcasters still have distance to go

By ALFRED J. JAFFE

Second of two parts

While broadcasters, for the moment, are relieved of concerns about land mobile interests capturing UHF channels that could be used for high-definition TV, there remain other problems for broadcasters affecting their eventual airing of HDTV programming.

- Transmission of HDTV signals over the air must still be proven trouble-free, especially in the case of ghosting.

- There is as yet no clear-cut answer to the compatibility problem, that is, allowing the large installed base of TV sets to receive a relatively non-degraded picture from a HDTV transmission.

- If the above problems turn out to be time-consuming to solve, there is the possibility that HDTV in the home may turn into a predominantly VCR or laser disc medium, a spectre that haunts cable operators as well as broadcasters.

- Now that cable is turning its attention to HDTV, a key question may be: Will cable be carrying a system optimized to broadcast or will broadcast have to use a system optimized to cable?

- On the bright side, a meeting in Dallas early this month launched an effort by about 15 major groups to fund an HDTV system.

Mysteries remain

The glamour phase of HDTV's debut—showing off its stunning picture—is over, and broadcasters are now settling down to the nitty-gritty of coming up with a system that works. Even the NAB's over-the-air transmissions in Washington of the Japanese 1,125-line system last January, showing the results before invited audiences of key Congressional and FCC figures, just scratched the surface. "It was not a test, it was a demonstration," points out Ben Crutchfield, NAB director of special engineering projects and liaison to the association's HDTV Task Force.

"There are so many unanswered questions," says Gregory DePriest, vice president of the Association of Maximum Service Telecasters (MST), long-time guardian of VHF interests. "The questions of transmission are still partly unknown."

What the NAB demonstrated was the MUSE system, a transmission method devised by NHK, the Japanese public broadcasting network, for the 1,125-line HDTV system that it developed. Under the MUSE technology, portions of the HDTV signal are sampled before transmission, reducing the bandwidth of the HDTV signal from about 30 MHz to about 8.1 MHz, thus making it much less greedy for available spectrum.

DePriest explains that the Washington demonstration involved *terrestrial* transmissions of a system that was designed for *satellite* transmissions. "There are no ghosts in satellite transmission," says DePriest. On the ground, broadcast signals bounce off buildings and natural obstructions,

and the reflections (multipath signals) cause ghosts on TV receivers. DePriest notes that there were ghosts in the Washington tests but that these were eliminated by "special ghost eliminators" which were "hand-tweaked."

The next technical step on the broadcast agenda is signal propagation tests, which are under the purview of the Advanced Television Systems Committee. These involve, for the most part, dual-channel transmission measurements. Such measurements are of particular interest because dual-channel HDTV transmissions appear to be the most practical method, from a technical point of view, to provide compatible HDTV (spectrum availability is another question). The general concept is for one channel to transmit 525-line NTSC signals, while the other augments the TV picture by adding detail and width. The propagation tests will be held under a variety of conditions—terrain, weather and otherwise.

DePriest describes the "four pieces" of the test as comprising transmission of (1) two UHF channels, (2) two VHF channels, (3) a VHF and a UHF channel and (4) a single wideband channel. While the test plan is not fully developed, there has been a delay in getting the necessary equipment. However, at least one part of the test will be done by early fall, according to DePriest.

Cable's agenda

Cable's agenda for HDTV also has been slowed down by the lack of equipment for testing. The National Cable Television Association had planned a

Actively proposed high-definition TV systems

Non-compatible

NHK system—1,125-line, 60 Hz, interlaced, wide aspect ratio format, for production, with MUSE bandwidth reduction format for transmission on 8.1 MHz channel. Now in use for production.

Dual-channel compatible

New York Institute of Technology system—Proposal by William Glenn is a transmission system, sending 525-line picture on one 6 MHz channel and additional material on 3 MHz channel to provide a 1,125-line picture on HDTV sets.

Philips system—Transmission approach called MAC-60 (for NTSC countries) is a proposal which provides for 525-line picture with progressive scan on two 6 MHz channels with wide aspect ratio, subject to adjustments based on industry consensus.

Single-channel compatible

Del Rey Group system—Theory of Richard J. Iredale, dubbed HD-NTSC, calls for "substantially improved" image (twice the horizontal and vertical resolution) with 14-9 aspect ratio and digital stereo sound, via technique called TriScan, transmitted on a single NTSC broadcast or cable channel.

“We are trying to organize and understand our opportunities. This means we’ll have to go through a testing phase. We don’t have a technology. The goal is to find a compatible system.”



William Moll
President/CEO
Harte-Hanks Broadcast
Chairman, NAB HDTV Task Force

test of the MUSE format this month at Media General’s state-of-the-art cable system in Fairfax, Va., but couldn’t get its hands on a MUSE decoder in time. NCTA director of engineering Brian James was reported to have said that only one MUSE decoder currently exists.

Like broadcasters, cable operators have only recently paid serious attention to HDTV. Taking the lead in this effort is HBO, which published in June a position paper called *High-definition Television: An Opportunity for Cable*. The paper says at one point: “Clearly, the choice for the cable industry is not one of either participating in HDTV or letting it go. It’s a choice of growing with the new medium or losing customers to it.”

What this means was spelled out further on in the paper: “If consumers cannot get HDTV quality programming via their cable hookup, they will turn to alternative programming sources, such as the VCR and compact disc that will provide it.” It is cable homes that will likely turn first to VCRs and discs, the paper says, because of their well-documented interest in things television.

While the ATSC will superintend the HDTV signal propagation tests, the funding will likely come from the NAB’s HDTV Task Force. This group is just getting up to speed, but has recently been granted a \$700,000 fund by the NAB board to spend over a two-year period.

The current head of the task force, which is about four months old and has had two meetings, is William Moll, president/CEO of Harte-Hanks Broadcasting, who recently took over from Daniel Gold, president/CEO of Knight-Ridder Broadcasting. It was felt that Moll, as a member of the NAB board, would be a more practical chief than Gold, who is not.

Moll underlines the early stages of

the task force’s work by pointing out, “We are trying to organize and understand our opportunities. This means we’ll have to go through a testing phase.” The Harte-Hanks broadcast boss makes clear there’s still a long way to go: “We don’t have a technology. The goal is to find a compatible system; that’s the ideal.” But the most developed HDTV system by far, the 1,125-line format, is not compatible, Moll says pointedly.

Availability of funds

The propagation tests are not designed to check on any particular HDTV system, and Moll doubts that any money from the \$700,000 fund would be available to help test the New York Institute of Technology HDTV system. This system, developed by William Glenn, director of NYIT’s Science and Technology Center, provides compatible HDTV and for that reason has attracted interest from broadcasters (see earlier HDTV story in the June 8 issue). However, Glenn has never tested his dual-channel system over the

air and NYIT doesn’t have the resources to fund such experimental work. In any case, Moll, while stating that the task force is “trying to remain neutral,” says it’s conceivable that the industry might eventually get behind the NYIT system.

There are two other compatible systems that have been proposed, one of them essentially a theoretical approach at this point and the other coming from one of the international electronic giants—Philips.

The former system proposes what every broadcaster would give his eye-teeth for—a compatible HDTV system that can be transmitted on one 6 MHz channel, just like NTSC. The proposal comes from Richard J. Iredale, founder of the Del Rey Group of Marina Del Rey, Calif. Iredale proposes increasing the number of addressable points in an image by dividing each pixel (picture element) into three sub-pixels and having a “smart” TV camera pick up each sub-pixel in turn in each successive frame. He calls this technique “Tri-Scan.” Thus, the number of pixels transmitted through the system would be tripled compared to the NTSC system. The end result, without going into any of the complexities, would be, says Iredale, twice the horizontal and vertical resolution of the NTSC picture.

In order to get a wider picture through the 6 MHz funnel, Iredale would cut the height of the TV picture by 69 scan lines. This would provide an aspect ratio of 14 to 9, instead of NTSC’s 12 to 9. The extra lines could be used for other information; Iredale suggests digital stereo audio.

The Del Rey Group founder recently announced that the first digital computer simulations of his proposed signal, which he calls HD-NTSC, have been completed and he expressed satisfaction with the results. The simula-

(continued on page 78)

“How good do we have to be? I’d like to see us go to 1,125; that’s optimum. But do we have to go to 1,125? While broadcasters want something better, they also want something compatible.”



Daniel Gold
President/CEO
Knight-Ridder Broadcasting
Member, NAB HDTV Task Force

National program inserts decline as TV stations do their own thing

Program inserts seek new life in network idea

By JACK LOFTUS

Insert programming—the short 30–90 second segments that TV stations love to hate—may be ready for a whole new pitch. That's if Sandra Carter has her way.

tion time, then approach the advertiser with the 75–80% clearance necessary to attract a national advertiser.

Presently in the complex business of selling insert programming, suppliers are pitching stations for either all-cash deals (such as tax tip inserts designed

“We expect to create a fully sponsored television insert programming network. I will finance the pilot myself, buy the station time and that will give me leverage over the advertiser.”



Sandra Carter
President,
Sandra Carter Productions

As president of Sandra Carter Productions, Carter has one of the most extensive collections of program inserts in the business, and she's ready to go ahead with plans to create a fully sponsored insert network. She'll finance and produce the inserts, buy sta-

to fit into local news broadcasts), or barter arrangements (designed to slip into sports or entertainment programs).

“Stations are getting very tough on insert programming,” says Peggy Green, director of broadcast buying for

S&S DFS Compton. This is especially true for barter inserts, she continues, where stations are insisting on being paid some cash upfront as part of the package.

Further complicating life for the insert distributor is the advertiser. Usually it's the advertiser who finances the pilot and then puts enough cash into the deal to get the insert into distribution. That means the advertiser controls the program, something not too many producers are happy about.

Under present national barter arrangements, the station picks up the insert package for up to three runs per segment. In the first run, the distributor keeps the 30-second spot contained inside or just after the program insert. For the other two runs, the station may sell the spot to a local, non-competing advertiser, even though that non-competitive proviso is tough to police.

Many big-city stations, however, are holding out for cash from the distributor, and this puts the syndicator over a barrel since he must deliver the national ratings to the advertiser. The distributor, of course, tries to coax the station into dropping the cash demand or lowering the fee by offering the broadcaster two runs of the insert for local sale.

Doing her own thing

Carter doesn't find this kind of arrangement beneficial to anyone. So she's doing her own thing.

“I own the pilot, I buy the time and I have the leverage,” Carter says, adding that she's negotiating with a distributor to handle all her insert programming.

So far, her library includes a number of holiday inserts which Carter owns in partnership with Sherry Grant Productions. Some of these include *Holiday Moments* (Christmas, Chanukah and Thanksgiving); *An Essence Mo-*
(Continued on page 76)

With Prudential the national barter sponsor, Dick Perin has one of the hottest inserts in syndication: “The Olympic Winning Moment.”

THE
OLYMPIC
WINNING
MOMENT

HOME SHOPPING

Shakeout seen leading to only 5 or 6 players/53

SELLER'S OPINION

Cable needs sports as startup incentive/55

MEDIA PROS

Broad background can be equalizer for smaller shops/57

TELEVISION/RADIO AGE

Spot Report

August 17, 1987

#1 IN AMERICA FOR OVER 22 YEARS*



A CBS AFFILIATE

kelo·land tv

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

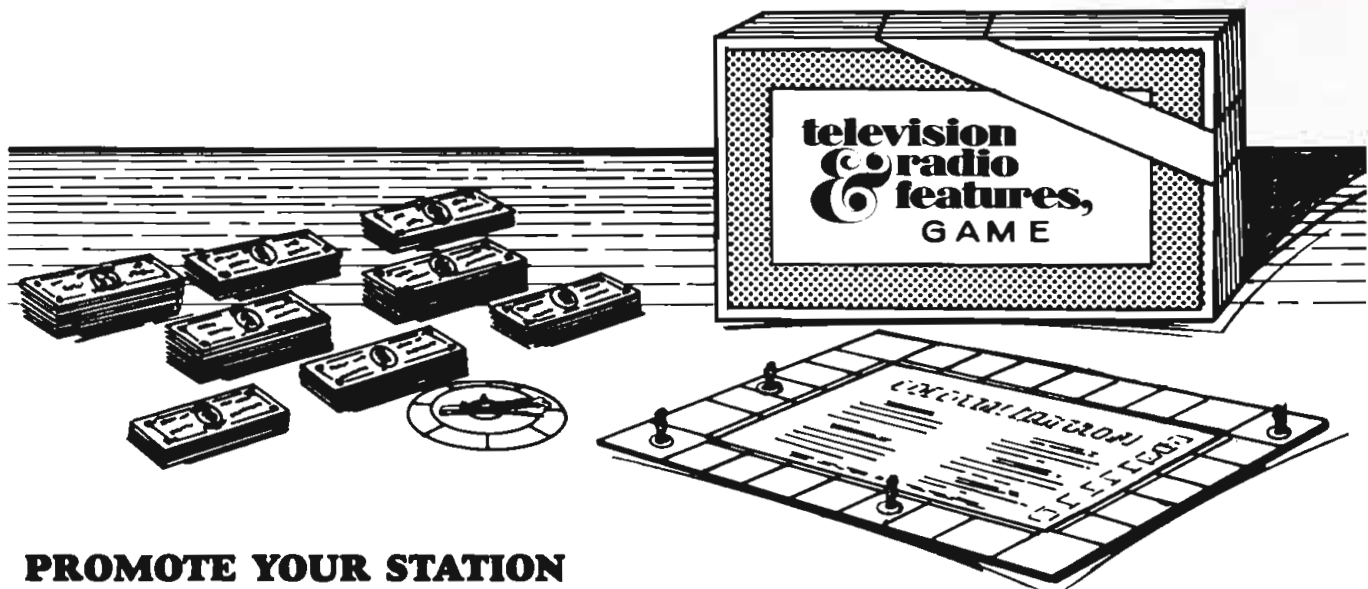
YOU CAN'T REACH THE MARKET WITHOUT US!

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

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

PERFORMANCE IS THE BOTTOM LINE

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



PROMOTE YOUR STATION

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

RUN YOUR OWN PROMOTION

- Bumper Sticker • Remotes • Write-Ins • Clubs
- Trivia • Community Affairs

CLIENT TIE-IN

Tie in with an advertiser
and sell a complete package!!!

SPECIAL PROMOTIONS:

- Grocery • Valentine • Easter Candy • Spring Car Care • Mom & Dad's Day • Summer Outdoor • Back-To-School • Halloween Candy • Christmas Toys

SAMPLE CLIENT ROSTER

- DuPont • Textron • Coty • Sheaffer/Eaton
- Encyclopaedia Britannica • Ames Garden Tools
- Teledyne-Water Pic • Longine-Witnauer
- Carter Wallace, Inc. • General Electric
- Rand McNally • Corning Glass • Houbigant
- Syroco • General Mills

Television and Radio Features is the unique promotion service that offers marketing expertise in sales, client relations, community affairs and most important — station promotions. Our computerized system of handling and shipping products will simplify storage hassles and delivery.

And the best part is the merchandise itself. We supply top name-brand merchandise for on-air promotions of all kinds... radio or television, big market or small market. We're not a trade operation. We're not a barter house. We have a better way!

If this is your year to aggressively promote on the air, you need us. Call 312-446-2550, or fill in the coupon. Let our prize and professional experience and *your* promotion build some really big numbers for you.

**television
& radio
features, inc.**

Willow Hill Executive Center
550 Frontage Rd. - Suite 3032
Northfield, IL 60093

We are interested in your promotion and marketing service... especially the on-the-air station promotions.

Name _____ Phone _____

Title _____ Station _____

Address _____

City, State, Zip _____

Spot Report

August 17, 1987

Home shopping shakeout: Only 5 or 6 survivors seen

The shakeout is already well underway in the video home shopping business. There have already been 20 or 30 casualties. The shakeout is expected to whittle the business down to perhaps only five or six players that would dominate the field in the next two or three years.

Cable Value Network expects to be one of those half dozen surviving players in this particular end game, says its president, Peter Barton.

Barton is scheduled to speak on *TV Shopping: The Medium and the Market* before the Retail Marketing Conference to be staged by the Association of Retail Marketing Services in Chicago, Sept. 16, during the National Premium Incentive Show. He estimates that TV shopping will reach an annual sales rate of substantially more than \$1 billion this year, "so it's no fad."

What home shopping is, says Barton, "is a form of retailing that marries television expertise with direct marketing expertise. None of these three endeavors are fads. All three have been with us for some time. If we didn't think so, we would not have invested \$150 million in plant and equipment to be part of it."

He says CVN reaches 18 million cable TV households, emphasizing, "We're strictly on cable by choice. We're not on any over-the-air TV stations because cable subscribers are prequalified direct marketing customers by their basic act of paying to subscribe."

Rep switches continue

One of the last moves in the aftermath of the massive rep switches that took place in the top 50 markets during the first half of this year (see story in July 6 issue) occurred with the transfer of Gaylord's WVTM(TV) Milwaukee and WVUE(TV) New Orleans, a former Gaylord station, from TeleRep to Petry. Another former Gaylord station from the original seven at TeleRep—and still remaining there—is WTVT(TV) Tampa-St. Petersburg, now part of Gillett Communications. Four other Gaylord outlets went with MMT Sales, recently sold to Meredith Broadcasting. The New Orleans station moved out of TeleRep because of the latter's taking over representation of the Tribune group, which included WGNO-TV. This Tribune New Orleans outlet moves into TeleRep today (August 17).

Katz Communications, hit hardest in the rep switches by its loss of six Fox stations, has made up

some of the billings by acquiring three top 10 market independents as clients from Grant Broadcasting—WGBO-TV Chicago, WGBS-TV Philadelphia and WBFS-TV Miami. All three were at Seltel. Fox had previously taken over from Seltel representation of CBN's KXTX-TV Dallas-Ft. Worth.

Every major rep was affected by the earlier moves, which, in most cases, were group-wide. No less than 12 TVX stations moved to Seltel, for example. Another major move was that of the Knight-Ridder stations, a majority of which went to Harrington, Righter & Parsons. They included KTVY(TV) Oklahoma City, WPRI-TV Providence, WTEN(TV) Albany, WALA-TV Mobile and KOLD-TV Tucson. All came from MMT.

Two recent moves in the continuing rep flux were that of a brace of Providence Journal Broadcasting indies to TeleRep: KGSW(TV) Albuquerque, from MMT, and KMSB-TV Tucson, from Blair.

Stations like early news

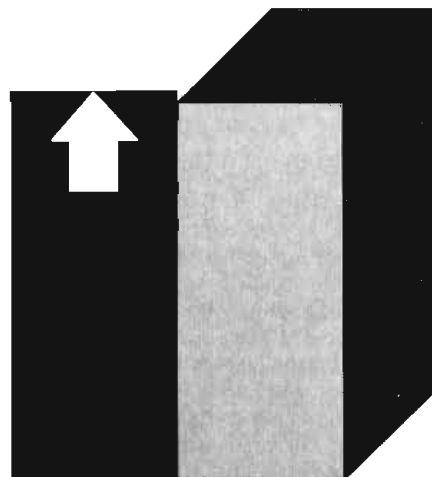
More television stations are producing an early evening newscast, and twice as many network affiliates expanded their early news during the past year as decreased it. An analysis of A. C. Nielsen data by the Television Information Office turned up 249 stations now airing one hour or more of local news between 4 p.m. and 7 p.m., up from 236 a year ago. The Nielsen figures cover 638 affiliates in all 214 reported markets.

The analysis shows 37 affiliates increasing their local news between May 1986 and last May, against 18 affiliates that cut back. And 12 stations started early evening newscasts while five others dropped them.

June

Local business (millions)

+2.6%



1987: \$397.7

1986: \$387.6

Complete TV Business Barometer details p. 26

Spot Report

Campaigns

General Mills, TV

DDB Needham Worldwide/Chicago
SELECTED FOOD PRODUCTS are scheduled for two to three weeks of spot appearances set to start in early August in a long and nationwide list of television markets. Negotiators lined up news and fringe inventory to attract women 18 and up.

S. C. Johnson & Son, TV

Foote, Cone & Belding/Chicago
RAID and OTHER PESTICIDES are using nine to 12 weeks of spot exposure during third quarter in a long list of southeastern and Texas television markets.

Norrell Corp., RADIO

Hutcheson Shutze/Atlanta
TEMPORARY EMPLOYEE SERVICES are winding up 13 weeks of spot advertising that began in early June in a select but widespread schedule of radio markets.

Volume Shoe Corp., TV

Foote, Cone & Belding/Chicago
SHOES are being promoted for eight weeks that started in mid-August in a long and coast-to-coast lineup of television markets.

Fruity Riunite

The seven week TV campaign that kicked off in late July to introduce Riunite's new fruit-flavored wine products features 30 and 15 second commercials airing in primetime on all three TV networks, including newscasts and major sports events. Advertising for the three new wine items, Natural Peach, Royal Raspberry and Sunny Apple, will continue through Labor Day.

Frank Gentile, senior vice president, sales and marketing for Banfi Vintners, which imports Riunite, says the decision to launch the \$5 million campaign was prompted by public response to the new fruit-flavored products "that totally exceeded expectations." He adds that Riunite's lambrusco-type wines dropped in sales in 1985 and '86, "due primarily to the impact of coolers. We felt our new fruit flavored wine beverages could make a successful end run on the coolers, and they are doing just that, as well as sparking a resurgence of our classic wines."

Appointments

Agencies



Carol Sokol has been promoted to vice president at HBM/Creamer in Pittsburgh. She joined the agency in 1977 and is currently an associate media director. Outside the agency, Sokol is 1987 president-elect of the Pittsburgh Radio and Television Club.



Janet Weber is now vice president/associate media director at Ketchum Advertising in Philadelphia. She came to Ketchum in 1981 as a senior broadcast buyer and before that had been media director for Sondor Levitt Advertising in Philadelphia.

Lisa Nelson, an associate media director at DDB Needham Worldwide in Chicago, has been elected a vice president of the agency. She joined Needham Harper in 1983 as a media supervisor and before that she had been with Tatham-Laird & Kudner.

Douglas H. Banik has joined D'Arcy Masius Benton & Bowles in Chicago as director of research and strategic planning. He had been vice president/director of research at Della Femina, Travisano & Partners in Los Angeles. At DMB&B he'll serve on the management committee, the strategy review board, and on the U.S. Research Council.

Marc Feldman has joined MCM/New York as a media buyer. He was formerly a broadcast supervisor with Plapler & Associates. At HCM he's assigned to the Peugeot Motors, Dannon, Mita Copystar and New Zealand Lamb accounts.



Brian Decker has been appointed an associate media director at Mintz & Hoke Advertising, Avon, Conn. He was previously an account supervisor with McCann-Erickson Regional Marketing and before that he had been a media planner for Grey Advertising.



Debra E. Picker has been promoted to senior research analyst at BBDO/Chicago. She steps up from research analyst and reports to **Robert Pankauskas**, vice president, associate research director.

Jan Gera has returned to Elkman Advertising, Bala Cynwyd, Pa. as a media planner/buyer. She had previously worked at Elkman in 1982 and has most recently been with Schaefer Advertising, now part of The Weightman Group.

Trade support

Trade Support Advertising Associates has been formed by Ogilvy & Mather's A. Eicoff & Co. division to offer localized, targeted television advertising for package goods advertisers. Eicoff president Ron Bliwas says the new unit turns television into an accountable medium that can give advertisers and retailers "a way to measure sales generated by each advertising dollar. It helps advertisers caught between retailers' demands for more promotion and their own desire to maintain their consumer franchise."

He also says trade support includes everything from media planning to distribution to in-store promotion, uses longer 60 and 90 second commercials, and uses store tags—a list of stores where the advertised item can be purchased. Start up clients for the new Eicoff unit are Dial Corp. and Campbell Soup's Swanson Division.

Representatives



Murray Berkowitz has been named vice president/director of sales for a new fourth sales group, Group D, formed by MMT Sales. Berkowitz moves in from Blair Television, where he had been vice president, director of sales for the Independent Division.



Suzette Schenkel has been promoted to sales manager of the Detroit office of Independent Television Sales. She steps up from account executive to succeed **Ed Bee** who transferred to Chicago as group sales manager.

Peter Dunn has been named manager of the Boston sales office of Katz Continental Television. The former national sales manager of WMEC-TV Rochester has most recently been with Harrington, Richter & Parsons.

RoseMarie Ferrara has been promoted to national sales manager for Seltel's New York Ranger sales team. She is succeeded as New York sales manager by **Larry Strumwasser** who had been with TeleRep.

Diane Barrie has stepped up to manager of Katz Television's Seattle sales office. She joined the company in 1982 as a sales executive for Katz Continental in Chicago and before that she had been an account executive for Seltel.

John Dorkin has moved up to director of programming for Petry Television, reporting to **Richard Kurlander**, vice president-director of programming, and for Petry National, reporting to **Jack Fentress**, vice president-director of programming.

One Seller's Opinion



Cable needs sports as startup incentive for new subscribers

Cohen

There is a classic dilemma developing between political pressure on sports teams and the public desire to build cable television systems in urban areas. This is particularly true in New York, potentially one of the largest and most lucrative of all cable markets. There has been considerable discussion there about legislation to require that a certain proportion of Yankees baseball games continue to appear on over-the-air television. This furor was created by the Yankee shift from a local independent station to a mix of games on cable and over-the-air that now favors cable.

The major problem with games on cable is that much of the New York market is not wired for cable. New York has struggled for years to get its "outer boroughs" wired. To date there has been some progress in Staten Island and Queens, but virtually none in Brooklyn or in the Bronx. Manhattan, though, has had a fully functioning cable system since 1968. One of the major reasons for the success of the Manhattan and suburban cable systems was their arrangement to exclusively televise home games of the NBA's New York Knickerbockers and the NHL's Rangers.

Sports brings to cable a highly visible entity that generates major local interest and makes sports most attractive for cable, particularly during a system's formative period when sports adds to the demand among prospective subscribers to install cable.

When municipalities franchise cable systems they have the right to (and often do) impose time frames and schedules for the cable operators to perform certain functions. They can also set terms and conditions for the operators and require performance bonds.

However, owing to its sheer size, New York has encountered particular difficulty extending cable in its outer boroughs. This brings us back to the political pressure on team owners to maintain or increase the number of events on free, over-the-air television. If cable operators, in the process of installing new systems, are deprived of exclusive, local sports, the incentive to subscribe and to wire a community is reduced. Further, team owners, in my view, are entitled to sell their rights to those outlets providing the greatest possible income for the team. Inhibiting this right damages to a great degree the ability of a team to remain in the strongest possible competitive position. And cable operators are willing to pay the highest prices for sports rights when the system is new. As a system matures, it has less interest in paying for premium product because when they can offer a full range of 36 or more channels, each single channel assumes less importance within the subscriber package.

Normally, about 50 per cent of the households in a community will subscribe to cable. But to reach this figure, cable operators have found local sports rights necessary. It is clearly not in the best interests of political leaders to attempt to restrict or control the television rights of sports teams, since they may be performing a disservice to those teams, the cable operators whom they hope to encourage, and also to their constituents who may benefit from either the presence of the teams or the installation of cable systems.—**Joseph M. Cohen**, managing partner and chief executive officer, Hughes Television Network

Stations



Wright M. Thomas has been promoted to president and chief operating officer of Park Communications Inc. He joined Park in 1974 as vice president, finance and now moves up from executive vice president.



U. Bertram Ellis, Jr., president of ACT III Broadcasting Inc., has assumed the additional title and responsibility of chief executive officer. The company is a recently formed subsidiary of **Norman Lear's** ACT III Communications, formed to acquire and manage independent television stations.

Stan Mak has been named vice president, radio for King Broadcasting Co. He is succeeded as general manager of KINK(FM) Portland, Ore. by **Paul Clithero** who has been general sales manager for the station.

Richard J. Grunow has been promoted to vice president and Detroit sales manager for the ABC Radio Network. The former Mutual Broadcasting System executive joined ABC's Detroit office as an account executive in 1984.

Hands across border

Eastman Radio's 190 client stations including the Intermountain Network affiliates are now being represented in Canada by Toronto-based Radio Sales Group, and Eastman has added U.S. sales representation responsibilities for the Canadian radio stations represented in Canada by RSG. Eastman president Jerry Schubert says RSG, a division of Moffat Communications Ltd., currently represents 25 radio stations in 16 Canadian markets.



William C. Fyffe has been appointed president and general manager of WLUK-TV Green Bay, Wisc., owned by Burnham Broadcasting Co. He had been president and general manager of WABC-TV New York and before that was vice president, news for the ABC-owned television stations.



Patrick J. Devlin has been appointed vice president, general manager of Price Communications' WEEK-TV Peoria, Ill. Devlin, who had been president of Blair Television, replaces **Jack Mazzie**, now vice president, general manager of Price's WZZM-TV in Grand Rapids, Mich.



Paul D. Quinn has been named assistant general manager of WRAL-TV Raleigh, N.C. He came to the station in 1982 from Katz Communications and now steps up from general sales manager.

John Blassingame is now general manager of Nationwide Communications' WGAR AM-FM Cleveland. He had been general sales manager for Nationwide's WNCI Columbus, Ohio.

Kathy Daume has been appointed general sales manager at KTXA-TV Dallas-Fort Worth. She joined the station in 1984 from TeleRep and now steps up from local sales manager.



N. Neil Kurvin has been named president and general manager of WHAS-TV Louisville, owned by the Providence Journal Co. He had been station manager at WRAL-TV Raleigh, N.C.



James D. Boaz has been appointed vice president, general manager of WTAF-TV, Philadelphia, now a TVX Broadcast Group station. He had been president and CEO of WXXA-TV Albany-Schenectady-Troy and before that was vice president and station manager of WJLA-TV Washington.

New Stations

On the Air

KOIA-TV Ottumwa, Iowa; Channel 15 ADI Ottumwa-Kirksville. Address: 820 West Second Street, Ottumwa, Iowa, 52501. Telephone (515) 684-5415. Les White, president, general manager; Jeanne Spriggs, sales manager. Represented by Adam Young Inc. Air date, July 1987.

Buyer's Checklist

New Representatives

Adam Young has been appointed national sales representative for KOIA-TV Ottumwa, Iowa. The independent broadcasts via Channel 15.

Banner Radio is now national sales representative for KIKX(FM) Colorado Springs and WGEM AM-FM Quincy, Ill. WGEM carries an adult contemporary sound and its FM sister offers farm information and country music. KIKX plays contemporary hits.

Media Professionals

Broad background can be equalizer for smaller shops



Bob Storch

*Vice president,
Media director
Rubin, Reid, Noto
& Ehrenthal
New York*

Bob Storch, vice president, media director at Rubin, Reid, Noto & Ehrenthal, has his own ideas about media's role in the survival of medium sized agencies in the era of mega-merged giants. He recalls that years ago when he was with Norman, Craig & Kummel, "We helped Oil of Olay grow from a \$3 million account to one billing \$6 million, and we considered it a tremendously important piece of business."

But today, he observes, "A \$6 million account can fall through the cracks—if some of the giants result-

ing from the recent gangup of megamergers would even consider accepting an account that size."

But he believes the upside of this is that "The Omnicoms and Saatchis who are busy fighting over the \$100 million-plus accounts seem to me to be leaving a key opportunity gap for medium sized agencies staffed to make the most of it."

Such agencies, says Storch, may not have tremendous numbers of people. But the people they do have directly supervising the planning and negotiation of buys for each client brand "are also the same people who deal directly with top marketing management at the client about each brand's media strategy. These people can have two things going for them that are increasingly hard to find at some of the giant agencies."

He explains that, "Ideally, the experience of these people should be broad based, including both planning and buying, and print as well as television and radio. And print should include industrial and professional publications as well as consumer magazines and newspapers. With this kind of background these key people can look at and judge each vehicle across the full range of available media."

And this, he adds, "can put the less-than-giant agency in a better position to provide what clients with, say, \$10 million to \$30 million budgets need most from media: imagination in devising media strategy to stretch these smaller budgets and make them go as far as possible."

In a word... Quality



The First Name In Radio

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

Westinghouse Broadcasting

Christal Radio has been named national sales representative for WEJL/WEZX(FM) Wilkes Barre-Scranton, Pa. and WJMW/WZYP(FM) Huntsville-Athens, Ala. WZYP is a contemporary hit station and WJMW programs country music. WEJL airs *Music of Your Life* and WEZX has an album oriented rock format.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of WBNR/WSPK(FM) Poughkeepsie, N.Y. and WFIR/WPVR(FM) Roanoke, Va. WPVR is an easy listening station and WFIR carries an adult contemporary format. WSPK plays contemporary hits and WBNR programs Transtar's *Oldies Channel* format.

Independent Television Sales has been appointed national sales representative for WXXV-TV Biloxi-Gulfport, Miss. The Gulf Coast Television property began broadcasting in February.

MMT Sales has been selected as national sales representative for WPWR-TV Chicago. The independent

station operates on Channel 50.

Major Market Radio is now national sales representative for WEZW(FM) Milwaukee and for WAVG/WLRS(FM) Louisville. WLRS features hot hits, WAVG is an adult contemporary station and WEZW broadcasts an easy listening sound.

Petry Television has been appointed national sales representative for Fox Television Stations' WNYW-TV New York, WFLD-TV Chicago and KDAF-TV Dallas-Fort Worth. All three are independent stations.

Republic Radio is now national sales representative for WWSR/WLFE(FM) Burlington, Vt. WLFE offers country music and WWSR programs a *Pure Gold* format.

Roslin Radio Sales has been named national sales representative for WBUD/WKXX(FM) Trenton, N.J. WKXX carries an adult contemporary format and WBUD airs *Music of Your Life*.

Settel has been appointed national sales representative for WDCA-TV Washington, D.C. and WCIX(TV) Miami. Both stations are independents.

New Affiliates

NBC Television has recaptured KULR-TV Billings Montana. The station, which bowed as an NBC affiliate in 1958, switched to ABC in 1969 and on Aug. 3 returned to NBC.

Transactions

ACT III Broadcasting has acquired controlling interest in WTAT-TV Charleston, S.C. from **Charleston Television Ltd.** and Terry Trousdale. ACT III is a subsidiary of Norman Lear's ACT III Communications, which also owns WNRW-TV Winston-Salem-Greensboro-High Point, N.C.

WCSC Inc. has agreed to sell WCSC/WXTC(FM) Charleston, S.C. to **Ralph Guild**, chairman and chief executive officer of Interep, subject to FCC approval. Broker in the transaction is The Ted Hepburn Co.

WHY BE A LITTLE FISH IN A BIG POND?

TV, VCR AND TAPE SALES EARN HIGH RATINGS IN LAUREL/HATTIESBURG.

Laurel/Hattiesburg, Mississippi outpends Buffalo, New York, the 35th ranked HH ADI in the United States, for TV, VCR and Tape sales-per-person. By 1990, Total Retail Sales in Laurel/Hattiesburg are projected to rise 52%, outpacing projected Total Retail Sales increases in Mississippi, the East South Central Region and the entire United States, proving that Laurel/Hattiesburg is truly a video marketer's mecca.

WDAM-TV DOMINATES THE MARKET.

We're the #1 station sign-on to sign-off. We have the facts, figures and programming, including the #1 news in the nation, to help make your sales rate higher in the Southeast's picture-perfect market, too.

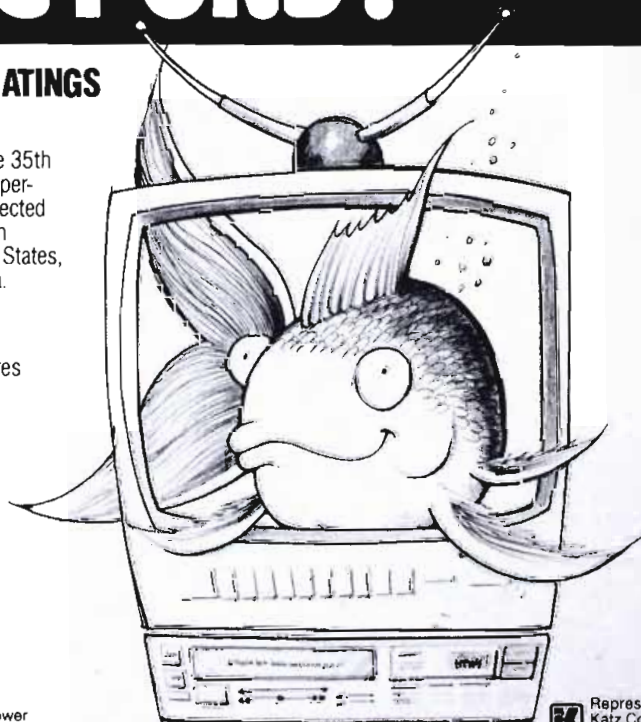
BE A BIG FISH

BEAM COMMUNICATIONS

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

© 1987 Beam Communications Corp.

Source: 1986 Survey of Buying Power February 1987. Neilson



Represented by
Katz Continental Television

previously been at 55-65%, went down to under 50%, Mord says. "The NTI sample, installed, is 1,700," he notes, "and we were seeing 1,460-1,470 in-tab (households actually used in any one ratings period) for years. Then all of a sudden it's down to 1,380, 1,370." The dropouts have been urban, younger and larger family households, Mord



Marvin Mord

claims, who weren't given enough attention by Nielsen field personnel.

Therefore, he concludes, the NTI sample has deteriorated to such a point that the measurements of certain shows, like network news, are no longer accurate using that sample. So all Mord can say about Rather is, "I think he's lost a significant lead he once had. There's been a very tight three network race, and it's been reflected within tenths of a rating point." Though Mord says ABC research indicates that while at one time the strength of *CBS Evening News* was Rather himself, now people tune in for the content of the show.

PBS tops nominations

Followed closely by CBS, PBS has gleaned the greatest number of nominations for the News and Documentary Emmy Awards. The National Academy of Television Arts and Sciences selected 111 nominees out of 740 entries, with PBS getting 35, CBS 32, ABC 24, NBC 18 and syndicators two. The ceremony will be scheduled in New York at a black tie dinner during the week of Sept. 7.

Programs with multiple nominations are: *MacNeil/Lehrer Newshour*, three; *Nightline*, six; *ABC World News Tonight with Peter Jennings*, two; *NBC Nightly News with Tom Brokaw*, three; *CBS Evening News with Dan Rather*, eight; *Frontline*, four; *CBS Reports*, four; *20/20*, six; *Breslin's People*, two; *1986*, three; *60 Minutes*, five; *Heritage Conversations with Bill Moyers*, two; *CBS News Special*, two; *West 57th Street*, four; *Nova*, two; *CBS Sunday Morning*, three; *Our World*, two;

Good Morning America, two; *CBS Morning News*, two; *CBS News Special Report*, two; *National Geographic*, six and *The Today Show*, two.

Show for Oakridge

The June Cain Miller Show, a talk show, has been taken over for distribution by Oakridge Productions, Glendale, Calif., and is being made available to the syndication and network markets, according to executive producer Al Makhanian. The half-hour program, previously seen in 33 states, is taping more segments in Hollywood.

Subjects include aid to Nicaragua, abortion, drug use, nuclear freeze, rent control, AIDS and alcoholism.

LBS floats Titanic, and some live acts

LBS Communications, which has been like a sleeping giant for the past month or so, has awakened with a roar. Consider these items:

- In cooperation with The Westgate Group, LBS will distribute a two-hour primetime special *Return to the Titanic... Live* to air Oct. 28, 8-10 p.m. Westgate and LBS obtained exclusive rights to the taped footage that French film crews are recording in connection with their efforts to retrieve artifacts from the sunken luxury liner.

- LBS and ATI Video Enterprises have entered into a deal to develop, produce and promote major live stage and arena shows for children and family audiences that will tour North America and Canada 52 weeks a year beginning next Easter.

- Mark Goodson Productions is reported to be close to a deal with LBS to bring back *Family Feud* into first-run syndication. In order to break into the first-run game show business, LBS is understood to be prepared to guarantee Goodson \$20 million and take a distribution fee of less than the standard 35%. In addition, LBS will sell the two 30-second barter spots in the show.

With all the controversy and excitement surrounding the French undersea explorers' attempt to salvage artifacts from the *Titanic*, the LBS-Westgate special represents a major coup. In spite of the film and video coverage from two previous expeditions to the *Titanic*, this most recent attempt by the French Institute of Research for Exploitation of the Sea will be using a more sophisticated manned submersible to get inside the ocean liner to record exclusive pictures.

LBS will distribute *Titanic* in the U.S., the first of four live event specials of this nature. In addition, LBS holds

Clark show starts up

Dick Clark Productions has begun production on *Double Up*, a pilot for a new first-run syndication game show that it will produce for MCA Television. "The program features a fast-paced and exciting question-and-answer game with a twist," says Bruce Sterten, producer and creator of the show. "It's a teamwork game with married couples competing for the chance to win \$10,000 twice per show."

The pilot was taped at KTTV(TV) Los Angeles. Top creative executives from the Clark organization involved include executive producer Dick Clark, coproducer Marilyn Wilson, associate producer Chris Plourde and production executive Fran La Maina.

home video rights to this projects and says it is negotiating for international distribution rights.

The stage and arena venture opens a whole new door for LBS, though a risky one because of the minimum production budget associated with each national touring show—\$1 million. Some shows will be developed in conjunction with a major toy company, LBS Entertainment president Paul Siegel says, and will be based upon one or more of such company's toy properties. In addition, the show themes will be created from top licensing and book characters.

"LBS will be responsible for obtaining the rights to character stars, and ATI will arrange for the promotion and touring of the shows as well as the show-related merchandising activities," says Siegel.

"This move into live children's shows is a perfect diversification step for LBS following our successful track record as the TV industry's leading distributor of children's programming," says Siegel.

New network focus

Early people meter results are having a significant impact on new network programming for the fall, according to an in-depth report out of Saatchi & Saatchi DFS Compton, "A Look at What's Ahead for Network Programming 1987-88." The report discusses how the people meter's tendency to show higher ratings for younger, more urban and more male-oriented programs seems to have influenced programming decisions.

For example, it states, of the 22 new series, 14 focus on male protagonists and most have urban settings. In addi-

Programming/Production

(continued)

tion, several lower rated established shows have been renewed because they gained audience on the people meter. "Despite the people meter's youthful bias, however," it adds, "the networks have not opted for across-the-board youth appeal. Instead, they've hedged their bets by featuring a number of mature—and well known—actors, including William Conrad, Dale Robertson and Dennis Weaver."

S&S DFSC sees "hit" potential for three new series, two of them NBC comedies: *My Two Dads*, to follow *Family Ties*, the No. 2 program on network television; and *A Different World*, spinoff from the top-rated *The Cosby Show*. The third is ABC's *Hooperman*, starring John Ritter in a vehicle from Steven Bochco and Terry Louise Fisher, creators of *Hill Street Blues* and *L.A. Law*.

In addition, three other series are judged to have a very good shot at longevity: ABC's *Slap Maxwell*, CBS' *Frank's Place* and NBC's *Private Eye*. On the opposite end of the agency's scale are two long shots that are both in the fantasy-adventure genre—ABC's *Once a Hero* and CBS's *Beauty and the Beast*.

The agency concludes that, overall, NBC should remain the solid No. 1 network, with ABC inching ahead of CBS. It predicts ABC will win Monday, Tuesday and Wednesday nights, with *Moonlighting* moving up in the ratings. It says Thursday, Friday and Saturday nights belong to NBC, with *L.A. Law* predicted to rise into the top 10. CBS' only winning night, but still a "powerhouse," will be Sunday, the agency adds.

Reiss joins Disney

Randy Reiss, vacating his position as president and CEO of Act III Communications, has become executive vice president of Walt Disney Studios and president of network television for Walt Disney and Touchstone Television, the network TV subsidiaries of Walt Disney Studios.

In his new position, Reiss will be in charge of all network TV product, including series, miniseries, *The Disney Sunday Movie* and Saturday morning animation. As executive vice president of Walt Disney Studios, he will be involved in all areas of the studio's operations. In addition, he becomes a member of a new broadcast board along with Michael Eisner, chairman and CEO, The Walt Disney Co.; Frank Wells,



Randy Reiss

president and CEO, the Walt Disney Co. and Jeffrey Katzenberg and Richard Frank, chairman and president respectively of Walt Disney Studios.

Copping a big story

Planning is underway for a film based on the story of ex-police captain and present prison inmate Gerald Clemente, the Boston-area cop who turned master criminal. Executive producers Peter McCann and Thomas McCann of Commonwealth Films, Boston, control the film and TV rights to the story. They are exploring several development/production options with both east and west coast sources, they report.

Survivors formed

Ron Erickson, former president of Oakridge TV productions, has formed Survivors TV Productions in Glendale, Calif. and is readying a weekly, half-hour magazine show called *Survivors*. It deals with persons in all walks of life who have survived a personal disaster.

The shows will be syndicated by William Dobbins & Associates.

A 'Head' start

Max Headroom, a Chrysalis/Lakeside Production in association with Lorimar Television, has begun production on its second season for ABC Television Network.

Peter Wagg, co-creator and producer of both the original theatrical film and the Cinemax series, returns as executive producer. Also returning are Brian Frankish, whose credits include the Michael Nesmith film *Elephant Parts* and Lorimar's *The Boy Who Could Fly*, as producer, and Steve Roberts,

who wrote the original theatrical *Max* film, as writer/coproducer.

Andrew Adelson, producer of the HBO film *Gulag* and Lorimar's four-hour miniseries *Blood and Orchids*, joins the series as supervising producer. Michael Cassutt returns as executive story editor.

To a long life

The third in the series of quarterly health specials, called *Lifekquest*, is being aired this month on 151 TV outlets. Produced by Group W TV stations and distributed by Group W Productions, the most recent of the one-hour specials designed for showing in prime-time covers the issue of aging. The program, hosted by Merlin Olsen, is dubbed "Ageless America."

The latest *Lifekquest* special was produced by Susan Adams of Group W's KYW-TV Philadelphia. Executive producer for *Lifekquest* is Debra Zeyen.

Segments of the program include interviews with members of Chicago's Lake Park High School class of 1966 at its 20th reunion in order to reach some insights into approaching middle age. Other segments include how specific problems of aging affect women; the



Group W's "Ageless America"

role that men can play in determining how long they will live; the "sandwich generation," covering those who are taking care of both children and an aging parent, and "aging with style," which profiles 73-year-old Ada Thomas, who took up running on her retirement.

Syndication shorts

Bristol-Myers Co. has agreed to take 25% of the advertising time available to **Group W Productions** on its first-run series, *The Wil Shriner Show*. This amounts to a 30-second spot on each show. The series has now been cleared

in 95 markets representing 85% of the country including four NBC o&os.

Dick Clark Productions has signed **Dr. Allen J. Selner**, producer, talk show host and sports medicine expert, to an "exclusive first-look deal" to develop programming for first-run syndication. He is best known as the host of *The Weekend Athlete*, which ran for three years on the Lifetime cable network. Selner created and produced this year's syndicated **All-Star Caribbean Cruise** special for Dick Clark Productions and is said to have used new ways to "maximize marketing value through barter syndication, promotion and marketing tie-ins for its principle sponsor, Reebok."

Baruch Television Group's one-hour Hallowe'en special, *Stephen King's World of Horror—Part II*, cleared 73 stations representing over 50% of the country in its first week, reports Ed Baruch, president. He says that, of these, 75% are planning to air it in primetime. He projects it will surpass last year's clearance mark of 92% of the country with 156 stations. It's offered on a barter basis with seven minutes for stations and five-and-a-half for national advertisers. Air window is Oct. 10-30.

ABC affiliate WKPT(TV) Bristol-Kingsport-Johnson City becomes the 19th affiliate for **Hit Video USA**. Based in Houston, Hit Video is a 24-hour music video network.

KCBS-TV Los Angeles has acquired *Simon & Simon* from **MCA TV**. Don Menchel, MCA TV president, states the series has been sold in nearly 100 markets for its September syndication premiere. The CBS-owned station will air the show Monday-Friday at 4 p.m. as its news lead-in.

ThunderCats has been renewed by TV stations in over 75% of the country for another three seasons, reports Keith Samples, senior vice president, perennial syndication, **Lorimar Domestic Television Distribution Group**. Rankin/Bass Productions will produce 65 new episodes, bringing the total to 130 half-hour shows. Leading stations in 24 out of the 25 top markets have agreed to renewal, including WNYW New York, KTTV Los Angeles, WFLD Chicago, WTAF Philadelphia, KTVU San Francisco and WKBD Detroit.

Today in Music History, a daily TV series of 30-second vignettes, is going into its fourth year with clearances covering 89% of the country, according to Mitch Gutkowski, president of **Select Media Communications**. Among stations carrying it are WPIX New York, KCOP-TV Los Angeles, WGN-TV Chicago, WTAF Philadelphia, KBHK San Francisco, WNEV Boston, WKBD Detroit and KTVT Dallas-Fort Worth.

Raggedys to riches

Raggedy Ann and Andy are on the comeback trail, with a CBS-TV special slated for Oct. 24 and a regular Saturday-morning cartoon series in development. Pushing the comeback is licensing agent International Management Group, which is naturally moving simultaneously on the merchandising front. It's signed new licensing agreements with Random House, Milton Bradley, Playskool, Hallmark, Applause, Parco Foods, Flambro and Jennifer Dale.

The Oct. 24 special will be *The Camel with the Wrinkled Knees*, part of CBS' "Story Break" series of animated stories from classic books, which airs Saturday mornings. Two other TV specials are in the works, one being *Raggedy Ann & Andy in Harmony*, an animated rock video featuring popular songs performed by such artists as Bette Midler and the Doobie Brothers.

'At the Movies' back

At the Movies, the weekly movie review program featuring Rex Reed and Bill Harris, has been renewed for fall 1987, marking its sixth season, according to Joseph Antelo, vice president, Tribune Entertainment Co. and executive producer of the program. The program has cleared over 90 stations to date, representing 85% NTI coverage of the U.S.

Among the stations cleared are WPIX(TV) New York, KTLA(TV) Los Angeles, WGN-TV Chicago, KPIX(TV) San Francisco and WLVI(TV) Boston.

Zooming in on people

John Walden has been named senior vice president of sales and marketing for **Turner Program Services**. He was previously vice president of marketing for TPS. Walden will be responsible for the supervision of all domestic sales and marketing for Turner Entertainment Co. (formerly MGM Entertainment).

Barry Sand has resigned as producer of *Late Night with David Letterman* and will join **Fox Broadcasting Co.** to produce the new version of *The Late Show*. Sand has been the producer of the Letterman show since its network debut in February, 1982.

Kit Simon has been appointed director of national advertising/promotion for Disney's **Buena Vista Television**. She will report to Mark Zoradi, vice president/general manager, and will be based at Buena Vista's office in Chica-

go. Simon will be responsible for developing advertising and promotional tie-ins with key advertisers.

Sandra Henry Morris has been named vice president, business affairs, at **Lorimar**. She moves up from director, business affairs, and will be responsible for negotiations of literary acquisitions, docudrama rights and agreements for talent, writers, directors and producers for both Lorimar network and first-run syndication projects.

Robert Rosenbaum has been promoted to senior vice president, production at **Lorimar Television** from vice president, production. He takes charge of all production and post-production activities involving network TV as well as certain first-run syndication programs. Rosenbaum has elevated Andrew A. Ackerman and Deborah Oppenheimer to vice presidents, production from their previous positions as directors.

Norman Stephens has been named vice president, drama series development at **Warner Bros. Television**, reporting to Larry Lyttle, senior vice president of creative affairs. Stephens had been serving as vice president, movies and miniseries since joining Warner Bros. in June 1984.



Strauss Zelnick

Strauss Zelnick has been promoted to executive vice president, **Vestron, Inc.** He will also retain his position of president, Vestron Television and will continue to report to Austin O. Furst, Jr., chairman and CEO. As executive vice president, Zelnick will be responsible for Vestron's worldwide business affairs, overseeing all corporate and divisional project and product negotiations, corporate joint ventures and acquisitions, new business development and coproductions.

Joseph E. Candido has been promoted to vice president, compliance and practices, west coast at **NBC**. The legal executive had been director, program and sports compliance at NBC, New York since 1985.

Kathleen Mary Tucci has been named vice president, talent relations at **NBC**. She had been director, talent

Videotape and Film Post Production Services



TELEVISION VIDEOTAPE SATELLITE COMMUNICATIONS

(412) 928-4700 / (800) 245-4463

25 Years of Videotape (all formats)
Duplication, Standards Conversion, Satellite
Uplink and Space Segment Service to
Broadcasting and Industry.

TVSC/GROUP W PRODUCTIONS

310 Parkway View Dr., Pittsburgh, PA 15205
Phone: 1-800-245-4463

DIGITAL CONVERSION NTSC/PAL/SECAM

1"
3/4"
1/2"
8mm



ALL WORK GUARANTEED
FULLY INSURED • SHIP ANYWHERE

VIDEO CENTRAL INC.

225 West 36th Street, NY 10018
(212) 947-6960

ANS Int'l Video, Ltd.

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

A.N.S. INTERNATIONAL VIDEO

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

AT LAST! A HIGH QUALITY \$2500.

TV spot from SLIDES...

... or ART! Each STILL is photographed DIRECTLY onto 1" or 3/4" TAPE with OXBERRY VIDEO ANIMATION CAMERAS. Adding PANS & ZOOMS to SLIDE closeups. Color corrected with WAVEFORM monitors. PLUS ... FLIPS, SPINS and sophisticated OPTICALS thru the "ILLUSION". Call for the \$2500. SPOT CASSETTE!

ANIMATED • 1600 BROADWAY • NY (212) 265-2942

Animated Video Inc.

1600 Broadway, NY 10019
Phone: (212) 265-2942

Programming/Production

(continued)

relations, west coast since February 1984.

Marianne Fischer has been appointed director of sports operations, advanced planning at **NBC Sports**. Since 1986, she had been production manager at NBC Sports. She is responsible for strategic planning, capital appropriations for technological improvements and coordination of telecasts originating from Europe.

Leslie Glenn joins **Columbia/Embassy Television** as director, television research. She will be based at the company's Burbank offices. most recently, she was research director for KBHK-TV San Francisco.



Leslie Glenn

Kathy Haynsworth has been promoted to vice president, operations at **Orion Television Syndication**. She had been director of administration since June 1986. In her new position, she will be responsible for all divisional financial reporting to the corporation, overseeing the distribution of all product via tape bicycling and satellite feeds, overseeing the station contract department and liaison with Orion management information systems. She will also be responsible for all divisional billing for central administration and the branch sales offices in New York, Chicago and Atlanta.

Prism Entertainment reports two new appointments and four internal promotions. **Amy Sexauer** has been named manager of advertising/public relations/special events. She had been director of special projects for Congress Video. Also from Congress Video, where he held a similar post, **Clay Baxter** comes aboard as western regional sales manager. **Diana Dearlin** has been promoted to manager of creative services from senior designer of Prism's in-house creative group. **Lynn Franks**, former assistant in Prism's creative services department, has been named project coordinator, creative services. **Hiede Marie Cantor** moves to the new position of project coordinator, pro-

duction from assistant to the director of operations and production. **Sarah Mandell** moves to copywriter for the creative group from assistant in the company's acquisition and development department.

Therese Di Millo joins **Harmony Gold** as director of personnel and administrative services. She comes from Media Home Entertainment, where she was manager of personnel and administrative services.

Touchstone film launch

Buena Vista Television has launched the first syndicated offering of recent Touchstone films in its new "Magic II" package, which also includes top Disney labels withheld for this 25-film library. Touchstone entries include *Color of Money* and *Down & Out in Beverly Hills*. Among Disney films in the package are *Alice in Wonderland* and *The Shaggy Dog*.

At the same time a second, all-Disney library, "Disney Treasure I," is being offered to stations. Classics in the 14-film package include *Old Yeller* and *The Moon-Spinners*.

"Magic II" will be available on a cash/barter basis beginning in January 1989. "Disney Treasure I" is available for the 1987 broadcast season—between October 1987 and May 1988. Although it is available to any station in a market, incumbent *Wonderful World of Disney* stations will have the option to program it as *Wonderful World of Disney* episodes as well as two-hour TV movies.

HOME VIDEO

Hurricane Irene will be the world's first rock concert home video shot on an 1,125-line high definition imaging system, according to Barry Rebo, partner in **Rebo High Definition Studio**. Scheduled for release in the U.S. in October by **Vestron Video**, the cassette is designed to raise funds for the University for Peace in Costa Rica and will include such performers as Jackson Browne, Peter Gabriel and Nona Hendryx. According to director Hart Perry, even after the video tape is downconverted from its 1,125 line resolution format to conform with the U.S.'s 525-line format, "the quality of the video image will far exceed that of first generation NTSC one-inch tape."

In an agreement with **Global Media Home Video**, producer of a 60-minute cassette of Pope John II's Prayer for World Peace last June 6, **International Video Entertainment** will take over domestic distribution to retail outlets.

Videotape and Film Post Production Services

"THE PRODUCER'S CHOICE"

...for production, post-production, video-
tape and satellite distribution, film
transfers, videotape duplication in all
formats, audio production and custom-
ization.



CHANNEL ONE, LTD.

Production Plaza, Sewickley, PA 15143
Phone: (412) 741-4000

NY's Largest
Teleproduction
Program
Facility

National Video Center

NATIONAL VIDEO CENTER

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

The LIBRARY of SPECIAL EFFECTS

world's largest bank of image solutions
(ON FILM AND VIDEO)
COMPLETE PRODUCTION FACILITIES

CORPORATE & STATION IDS

DARINO FILMS

222 Park Ave. So. NYC 10003
(212) 228-4024 TX: 494-0255

BLANK VIDEO TAPE HALF PRICE!

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



BROADCAST QUALITY GUARANTEED

Call Today — 800-238-4300

CARPEL VIDEO INC

CARPEL VIDEO INC.

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

IVE is a subsidiary of Carolco Pictures. Overseeing the project's domestic marketing and distribution are Court Shannon and Gary Hunt, former executives of Karl-Lorimar Home Video, who have formed **Comar Marketing Services**. Suggested retail price of the cassette is \$29.95.

The Hanoi Hilton, drama about American captives in Hao Lo prison during the Vietnam War, will make its home video debut Oct. 7, according to **Warner Home Video**. The movie will be issued on a closed-captioned, digitally processed, hi-fi stereo videocassette and later that month on CX stereo laserdisc. Also on Oct. 7, a Spanish-subtitled hi-fi stereo VHS edition will be introduced.

Sweet Country, *Tramp at the Door* and *Dream to Believe* have been slated for September release by **Cinema Group Home Video**. David Bixler, vice president/sales, says, "This month typifies a new sales strategy consisting of limited, select quality product with no more than four releases per month, splitting them between the beginning and the end of the month." *Sweet Country*, starring Jane Alexander and John Cullum, deals with the aftermath of the Salvadore Allende assassination in 1973; *Dream to Believe* stars Rita Tushingham and follows the *Flashdance* and *Footloose* mold; and *Tramp at the Door*, photographed in Canada, is about a drifter who brings hope into the lives of members of a family who have little communication and lots of secrets. Suggested retail for all three is \$79.98.

Six more titles from **Embassy Home Entertainment's** International Collection will be released Sept. 16: *Forbidden Games*, Rene Clement's antiwar film about two young children; *Odd Obsession*, Kon Ichikawa's complex morality tale; *Three Strange Loves*, Ingmar Bergman's exploration of the lives and loves of three women; *Through a Glass Darkly*, Bergman's chronicle of a woman's plunge into madness; *Two Daughters*, Indian filmmaker Satyajit Ray's story of the warmth and blindness of love; and *Two Women*, featuring Sophia Loren's Academy Award-winning performance as a mother in war-ravaged Italy.

New World Video reports its second price reduction of the year, with 12 more titles reduced to \$19.95. They are: *The Peacekillers*, starring Cleavon Little; *Rollerblade*; *Certain Fury*, with Tatum O'Neal and Irene Cara; *Def Con 4*; *The Stuff*, with Michael Moriarty and Andrea Marcovicci; *Tuff Turf*; *A Taste of Hell*; *Terror in the Swamp*; *Angels Die Hard*; *Night Patrol*, with Linda Blair and Pat Paulsen; *I Like to Hurt People* and *Toy Soldiers*.

Videotape and Film Post Production Services



Now airing
in broadcast
markets
around the
world

A DECADE OF VIDEOTAPE STANDARDS
CONVERSION EXPERIENCE

NTSC/PAL/PAL-M/SECAM

INTERCONTINENTAL TELEVIDEO, INC.

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



VIDEO DUB INC.

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

VIDEO DUB INC.

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

Program Formatting
Time Compression

National Video Center

NATIONAL VIDEO CENTER

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



DJM

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

1. It is argued that the so-called shortage of frequencies referred to in the 1969 *Red Lion* decision has been relieved by technological developments. The plain facts of the matter are that pressures for access to channels have increased. Because of increased demand and interest, the value of broadcast stations in the market has skyrocketed.

A very modest radio station in a small market can attract investments in hundreds of thousands of dollars. Prices in excess of half a billion for TV stations in large markets are not unusual. There are no open channels or frequencies in the top 50 markets where close to 80% of the U.S. population resides, and if one opened tomorrow, there would be a dozen applications for it. The ratio of demand as against supply has not diminished but rather increased dramatically since *Red Lion*.

2. The so-called "chilling effects," which allegedly causes broadcasters to avoid controversial issues if opposing views must be broadcast, is not apparent in the observation of broadcast services. This argument, which reflects no credit on broadcast journalism, is to say the least suspect. Significantly, a large broadcaster like Westinghouse or a network like ABC have said that the doctrine is simply sound broadcasting. Both have suggested improvements in implementation that might profitably be studied.

It's significant that broadcasters like the networks go far beyond the requirements of the fairness doctrine, insuring that the same audience hears both sides in their documentary programs. In a most controversial documentary—CBS' Westmoreland program—the network had no fairness problems; any "chilling effects" stem from libel law. In any event, as the Court observed in *Red Lion*, the FCC, by taking steps to implement effectively the first part of the doctrine, has ample power to deal with any problem here if it existed or developed.

But suppose that the opponents win—there is no scarcity and the fairness doctrine is invalid because it chills by interfering with editorial autonomy; *Miami Herald v. Tornillo*, they claim, governs broadcasting just as much as print. What then is left of the public trustee, short-term licensing scheme? With no scarcity, it falls. With *Tornillo* governing, there can be no overall governmental review of public interest operation; no equal time provision (the Court in *Red Lion* specifically said that for constitutional purposes, equal time and fairness are indistinguishable); no reasonable access for Federal candidates provision; no duty to serve the unique child audience.

Before broadcasters start cheering, just consider what happens next. The broadcaster was placed on the channel or frequency free because he volunteered to be a public fiduciary. That's now gone—yet the broadcaster is still on the channel, still relying on the government to protect him from any others who try to broadcast on that channel. There clearly has to be a new deal. What kind of new deal will Congress strike in these drastically different conditions?

In *Red Lion*, the court noted that in establishing a

licensing system, Congress might have adopted a common carrier approach. A carrier has the legal obligation to hold out service to all on a nondiscriminatory manner. This would give access to all ideas, and resolve First Amendment concerns. It would also probably have disastrous effects on programming.

If Congress didn't go that route, there is another way that Congress allocates scarce privileges that it controls—by auctioning them as in the case of oil drilling rights and by charging annual lease fees such as for grazing rights on federal lands. The broadcaster would no longer be a public trustee but rather now would have the opportunity to exploit exclusive access to frequencies as he might exploit business assets, subject only to market controls and such regulations as apply to all businesses.

Should the privilege of operation go to the highest bidder or be allocated to the one who offers the highest "rental"? What would be an appropriate user charge; should it be based on market value of the facility or a percentage of gross? Or should the government use lotteries every 10 years, perhaps weighting the choices of particular groups as in the case of low power television?

Improving the system

I wish to make it clear: I favor none of these approaches. I appreciate and wish to preserve the present system of broadcasting. Of course, it can be improved. That will always be the case. In this connection, there has been much rhetoric about the benefits of competition and market determinations as against the restraints and frustrations of governmental regulations. There is, in fact, no such issue in regard to the broadcast business. Neither is competition a new idea whose time has just come.

In the enactment of the Radio Act of 1927 and again in the enactment of the Communications Act of 1934, Congress, as the Supreme Court declared in *Sanders Brothers*, "left broadcasting in the field of free competition." No general policy interest is more evident in the Communications Act of 1934 than Congressional concern in preventing monopoly in the use of radio frequencies and encouraging competition. This concern would, of course, include the competition of ideas as well as economic competition. Administration of the act has implemented the Congressional mandate. Illustrations would be multiple ownership and duopoly rules, provision for FM broadcasting, extension of TV service (pushing technological development) into the UHF bands in the interest of providing for a nationwide competitive TV service, and especially the promulgation of the fairness doctrine.

However, it is apparent that Congress did not envision competition as an end in itself but rather as a vital part of the process of serving the public interest; otherwise, it would not have found it necessary or appropriate to impress a public interest obligation on the use of frequencies. In other words, Congress found the statutory public interest licensing test and the uses of competition to be complementary, not mutually exclusive.

Wall Street Report

Satellite Music Network aims for higher ad sales, lower web compensation

Reporting a slight loss for the second quarter and first half, Satellite Music Network faces two key challenges: strengthening its lagging advertising revenues and positioning itself to pay out less network compensation. According to Jessica Reif, assistant vice president at the investment firm Arnhold & S. Bleichroeder, the company is in a reasonably good position to do both. While the company earned 7 cents a share in 1986, it lost 1 cent a share for the three months ended June 30, 1987 and 5 cents for the first six months. Reif projects all of 1987 as coming out on the plus side, maybe as high as 10 cents a share. She tells TV/RADIO AGE that '88 could see earnings of 25-50 cents a share.

The decline in revenues during this year's first two quarters has been on the advertising revenue side, while affiliate fees are slightly ahead. Reif points out a lagging advertising marketplace, while it lightens one pocket for SMN, tends to throw coin into the affiliate fee pocket because stations that also are feeling the ad sales pinch are more inclined to accept one of SMN's 24-hour networks as a means of eliminating programming costs.

John Tyler, SMN chairman, sees good signs for strong ad revenue improvement in the second half. For one thing, he says increased activity in the up-front TV market is a good indicator for network radio. Also, he points to SMN's recent ratings story. He notes that, according to the Radar 35 spring 1987 re-

port, the network (including seven live music-and-personality formats) ranked fourth among 19 radio networks in adults 18-plus (all broadcasts except midnight-6 a.m.). This compares with a ranking of seventh in Radar 34, with an increase in average-quarter-hour audience to 1,170,000 from 1,105,000.

As for trimming expenses, Reif points out network compensation is expected to hit somewhere near \$5 million this year and that expanded utilization of SMN's programming in major markets can ultimately lead to reduced compensation payments. SMN only pays compensation in the major markets and primarily to get stations in those markets to run its national advertising—with or without programming.

In the past two years the company has introduced three formats designed to go into larger markets and for which it pays reduced compensation or no compensation at all. At the close of 1986, there were 66 stations in the top 75 markets that carried its programming without compensation. As of June 30, 1987, SMN had 791 affiliates under contract and hopes to have about 1,000 at the end of the year. Reif observes that in February alone, when stations were feeling the pinch of lower ad sales, SMN added 42 affiliates. Network compensation in 1986 took a 19.6% slice out of revenues, compared with 20.5% a year earlier. Meanwhile affiliate fees, charged only to the smaller markets, accounted for 34.2% of '86 revenues, compared with 36.6% in '85 and 58.8% in '84, clearly showing the results of the company's emphasis on major markets. Advertising sales as a percentage of revenues were 65.8% in '86, compared with 63.4% in '85 and 41.2% in '84.

SMN reports station turnover is 12-14% a year. About a third of these stations, it notes, had a change in ownership, another third wanted a format SMN didn't offer and another third were dropped for non-payment of affiliate fees.

Satellite Music Network, Inc. (unaudited)

	Three Months Ended June 30		Six Months Ended June 30	
	1987	1986	1987	1986
Revenues:				
Advertising	\$2,340,197	\$3,082,978	\$4,585,381	\$5,138,508
Affiliate fees	1,320,924	1,297,289	2,633,872	2,602,611
Total revenues	3,661,121	4,380,267	7,219,253	7,741,119
Income (loss) before extraordinary item	(94,778)	210,699	(488,159)	278,129
Extraordinary item— utilization of net operating loss carryforward	—	158,949	—	209,817
Net income (loss)	(94,778)	369,648	(488,159)	487,946
Income (loss) per share:				
Income before extraordinary item	(0.01)	0.02	(0.05)	0.03
Extraordinary item	0.00	0.02	0.00	0.03
Net income (loss) per share	(0.01)	0.04	(0.05)	0.06
Weighted average common and common equivalent shares outstanding	8,963,499	9,025,701	8,963,168	8,841,772

FEEDBACK

QUESTION: While network primetime viewing usually drops off in the summer, do you think your network is programming as effectively as it could be this summer? How is this affecting your station? Do you see cable making further inroads into your audience this summer?



"I think the network summer schedules are very weak, but I don't think that they're abdicating the fall. Viewers have been trained every year to sample the new product in the fall. But this weakness certainly hurts our network-affiliated stations because they need good year-around programming."

*Matt Shapiro
Vice president, director of
programming
MMT Sales*



"I have always programmed to an older audience, and this summer CBS has tried a lot of programs for a younger audience. That's O.K. I favor testing in the summer. Right now the audience watches the networks and the independents here. Only about 5% watch the cable originated shows. So while cable is not an immediate problem, I do foresee it becoming a problem in the future."

*Ernest D. Madden
General manager
WEHT-TV Evansville, Ind.*



"[CBS] has not produced competitive results. But I think everybody's programming could be stronger in the summertime. I find it hard to think that either ABC or CBS is deliberately attempting to be uncompetitive. Running busted pilots has been a long tradition in the business. It's probably not very smart, but I don't know if there is any other financial way they can support the cost of pilots."

*E. Berry Smith
General manager
WSBT-TV South Bend, Ind.*



"Even though the cable penetration here is 47%, I have not seen an audience falloff recently. The audience falloff here has more to do with summertime activity than programming, and I expect that in the fall, people will return to the habit of watching WJTV."

*William H. Dilday Jr.
Executive vice president and
general manager
WJTV Jackson, Miss. (CBS)*



"As an NBC affiliate, I'm generally pleased with the performance of shows like 'The Days and Nights of Molly Dodd.' At the same time, though, I'm somewhat concerned about some of the older pilots being dusted off and brought out as specials."

*James L. DeSchepper
Vice president, general manager
WLS-TV Roanoke, Va.*



"This has not been a banner summer in Boston for network programming in general. As an ABC affiliate we feel the pain more than most. Except for Thursday night on NBC, Tuesday night on ABC and, possibly, Sunday night on CBS, there's little to get excited about. But this is an episode, not a trend. I've seen it happen before. The schedules this fall on all three networks look pretty interesting. We will see a reversal in [the audience loss] of this summer."

*James Coppersmith
Vice president and general
manager
WCVB-TV Boston*



"I'll tell you it's great to be an NBC affiliate. In household demographics I couldn't be happier. We benefit a lot from people playing catch-up . . . They've seen the soap, the 'Dallas,' the 'Dynasty,' 'Hotel,' and now in the summer they sample 'L.A. Law,' 'Miami Vice' and 'Crime Story.'

*Jerry Nachman
Vice president and general
manager
WRC-TV Washington*



"In the summer, it's time to catch up on the shows you didn't watch during the year. And when new shows come on in the fall, you're curious and want to watch them. For example, if someone's bringing Paul Sorvino back to network television, that's another reason to watch."

*Janeen Bjork
Vice president, director of
programming Seltel*

"We didn't put on 'Busted Pilot Theatre' this summer or a lot of mini-series, both of which CBS did. But I

don't hold that against them, because we've done that before, too."



Ted Harbert
Vice president
ABC Entertainment

Audience decline

(from page 44)

were down 2%. HUT levels in WTBS households were down 2% for the three weeks. (In Home Box Office's 19 million-plus homes, cable nets were up 17% this June and July, according to HBO's Jim Walley, director of research)

Sieber concludes that the poor network showing in June, July, and August definitely is causing a breakdown of the network viewing habit, and agrees with Tartikoff that in the long term it could affect fall results.

Exploding the myth

"There is a myth in this business," Sieber says, "that a year-and-a-half ago network erosion stopped and it was turning around. I say 'myth' because it slowed down for sure, and the networks were doing okay for a period of six to nine months, but from everything we see in these trends, there is a continuing network share decline.

"There are ups and downs in everything," Sieber continues. "I don't know if the erosion is going to be exacerbated by what's happening this summer. I can only say in the long run this helps us at TBS."

TBS is not the only beneficiary. Fox also becomes a more viable alternative, at least for advertisers, according to BBDO's Grubbs. "Everyone has been saying Fox only delivers a three or four rating on Saturday night," Grubbs notes. "But guess what? On Saturday night, CBS and ABC have a problem delivering more than a six or seven rating this summer. And Fox can be attractive because you know what you're getting—it's very young and urban."

Grubbs also cites syndicated shows, a number of which deliver five and six ratings. "And right now," Grubbs says, "we're paying rates in syndication and

on Fox that are discounted versus network. And if the kinds of network ratings we've seen this summer become long term, then all those alternatives become that much more efficient and therefore more money goes there."

And money is at the crux of the network summer problem. While NBC was in the enviable position of being able to afford to run a new series this summer (*The Days and Nights of Molly Dodd*), and Tartikoff says he hopes to eventually run at least three new series during the summer, the dollar facts of that kind of programming don't make sense for the other two networks that aren't making money.

"We didn't put on 'Busted Pilot Theatre' this summer," notes ABC's Harbert, "or a lot of miniseries, both of which CBS did. But I don't hold that against them, because we've done that before, too, and next summer I'm going to have to run some failed pilots. You have two years to do that, and I decided not to this summer because I didn't want to put our schedule into further depths.

"But those decisions [to rerun a series or a failed pilot] are basically financially driven. If the pilots not going to

series, you've got to get something back against the \$3 million you spent on the two-hour pilot."

If NBC can afford to eat its busted pilots, more power to it, Harbert says, though he notes that Tartikoff put two on the air in June. And Harbert notes NBC is running primarily reruns this summer, not original programming.

"It's just that their schedule happens to be strong in situation comedies that repeat well," Harbert says. "If you have to put on busted pilots, series that weren't that strong between September to May to begin with, and general dramas you're not going to do well in the summer. It's NBC's regular series that's giving them success this summer. And while we and CBS did 8 to 11 ratings this summer, NBC did 11 to 13. That's not all that much better."

Tartikoff counters that ABC and CBS' poor performance actually drove viewers away from the networks, deflating NBC's numbers as well.

Original doesn't mean success

Harbert says ABC will do some original programming in the summer as soon as it's practical." But, he notes, just doing it doesn't guarantee success. "We put on a show a few summers ago, *Dick Clark's Rock 'N Roll Summer Action*. We figured a nice little rock 'n roll on the beach instead of repeating failed shows, but the audience didn't respond."

What leads to audience erosion, Harbert concludes, "is the quality of your programming. Air good shows and the audience will be there; lousy ones and they won't be. The best way to get the audience back to network television in the fall and make sure they are going to be there every fall is to do well between September and May. Then, in the summer, you can repeat your good shows and maybe have the luxury of putting on some originals the audience likes."

Easier said than done. □

NBC's "The Days and Nights of Molly Dodd"



While NBC is in the enviable position of being able to run new series in the summer, the other two webs aren't.

Go or no-go for barter syndicators? (from page 46)

He adds, "If it's a promotion for a restaurant chain, you've got to make sure that it's running everywhere in the country at the same time. If you're buying 15 different children's shows, you don't have as high a clearance requirement, but if every one of them clears the same 60% of the country, you've got a problem."

While he might settle for 60-65% on a children's show, and late night programming might go with 65-70%, "If you're buying out of the primetime budget, it's got to be 85-90% of the U.S."

In tentative agreements on the basis of further clearances, if the show doesn't hit the designated level, "We won't pay for it, or we'll pay a reduced rate, or we'll work something out."

Foote, Cone & Belding is one of the rare agencies where barter shows are occasionally taken to the spot buying people. The logic is that shows needing advertiser support to get started will offer better CPMs.

If a program has lower clearances but a regional appeal, it would be bought out of the regional network budget, Mandel notes. "Here, at least we're dealing with markets that are contiguous," he explains.

Scatter opportunities

A show with low clearances has a better chance of being bought in the scatter market "because the dollars are lower," Mandel says. "And you can get a break in pricing if you make a multi-quarter deal at scatter time for a show that's launched around that time because it's too good a show to wait on. It may be 45% at that time, while there's a good chance it will hit 65% the following September."

"For my clients," says Lerner of Foote, Cone & Belding, "we look to

have an absolute minimum at 75%, and we rarely pick up anything below 85%. For children, the best programs are only getting about 80%, and they average out at about 70. We usually won't go below 70, but it depends on what the clearance list looks like. If you clear the top 50 markets, that's often good enough; the rest is gravy.

"It's hard to get the client's interest with 40% unless it's the right 40% of the country. Then you can use spot to fill in." Other exceptions to the 75% rule

might include not only regionally-oriented programming like sports but also possibly "some movie packages with a decent list of stations."

Unlike his counterparts at most other agencies, Lerner has sometimes taken shows with low clearances to the spot buying people. He explains, "We should be able to get a much better CPM on it mainly because the show needs advertiser support to help it get cleared. We're using spot funds, but it's not a spot buy—so if we pay for 40% and they clear 60%, we get it for the 40% price." □



STAY TUNED IN! Television/Radio Age

THE MAGAZINE OF
BROADCAST MANAGEMENT

26 ISSUES A YEAR

Check the term you prefer:

- Three years for \$100
(Save \$173 off the cover price.)
- Two years for \$75
(Save \$107 off the cover price.)
- One year for only \$50
(Save \$41 off the cover price.)

Name _____ Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Check ONE box which best describes your business.

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

Television/Radio Age

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

MIPCOM '87: YOUR ONE AND ONLY PLACE TO SELL THIS FALL!

MIPCOM '87: AN INTERNATIONAL SUCCESS STORY. The perfect timing of MIPCOM '87 makes it your *one fall market* to buy or sell rights for Television, Home Video, Film, or Cable TV. This year more than 4000 professionals from 1000 companies and 75 countries are expected to participate. **Already over 600 buyers have been invited to screen your programs.**

YOU CAN'T AFFORD TO IGNORE CHANGE. MIPCOM recognizes that the privatization of broadcasting and upswing in home video, cable, and satellite services throughout the world are affording increased sales opportunities for U.S. distribution companies. If ever there was a chance to sell your programs, acquire product, or examine coproduction deals internationally; now is the time—You cannot afford to miss MIPCOM '87.

YOUR STAND AT MIPCOM. To maximize your opportunities, we urge you to make use of a stand that can be arranged with a screening room, furniture, telephone, and sign. More than 400 companies know this is the best way to conduct business. Don't miss out! Exhibition space is limited. If you simply want to attend, we will make your participation effortless.

For Further Information, please call Barney Bernhard or David Jacobs at 212-967-7600 or return the coupon below to our New York office.



Please send me information.

Name

Position

Company

Activity

Address

City/State

Zip

Telephone

Please return coupon to: Perard Associates, Inc.,
38 West 32nd Street, Suite 1512, New York, NY 10001,
Tel: 212-967-7600, Tlx: 4979122 PERAD UI Fax: 212-967-7607

MIPCOM'87
TV · VIDEO · CABLE · SAT

The International Fall
Market
Palais Des Festivals,
Cannes
Oct. 16-20, 1987



"The MacNeil/Lehrer News Hour"

Direct mail is probably the only other vehicle that could select the kind of people who watch "MacNeil/Lehrer," according to an AT&T executive.

Underwriting grows on public TV (from page 47)

among these few as to exactly what's acceptable."

For instance, Joan Frangos, vice president, local development at WETA-TV Washington, says, "Our standards may be a little stricter because we like to keep our air clean. An underwriter can't say his company is 'bigger' or his product is 'better' or give his phone number. He can have his credit either as a voice over his logo slide or as 15 seconds or less of video presentation that we pre-screen to make sure it meets our guidelines."

She adds that underwriting has "picked up considerably since the FCC relaxed its own guidelines. More companies today realize we're here and recognize our value as an excellent platform offering influential viewers. Sometimes we even reach a point where we almost run short of available time

for underwriter credits."

Frangos says local WETA underwriters include banks, some national companies who maintain Washington offices, attorneys, regional telephone companies and retailers, including a department store, local automobile dealerships like Cadillac, Volvo and BMW, and Syms ("The educated consumer is our best customer.").

In Harrisburg, Pa. Michael Greenwald, vice president, development at WITF-TV, sees no evidence that underwriting dollars come out of the hides of commercial stations: "I doubt that any advertiser whose media plan calls for participation in news on a commercial station is going to pull out of news to put money into underwriting. I think if advertisers were doing that we'd start hearing from the commercial stations about it, and we

haven't heard any complaints yet."

Greenwald reports that for WITF's fiscal year ended in June underwriting accounted for some \$300,000 of total revenue of about \$6 million.

Sources of revenue

Nationwide, a preliminary analysis by the Corporation for Public Broadcasting indicates that public television's total national, regional and local income last year came to \$905 million. Some 15.3% of that, or \$138.9 million came from businesses and another \$32.9 million came from foundations, the other source of underwriting.

Subscribers provided the biggest chunk, 22.1% of the total, or \$199.7 million, followed by \$195.8 million from various state governments and \$140 million, or 15.4% of the total from the federal government, slightly more than the \$138.9 million from business un-

"AT&T Presents Carnegie Hall Tonight"



The presenters, l. to r.: Julie Burstein, producer; James Wofensohn, chairman, Carnegie Hall; R. Z. Manna, AT&T director of corporate underwriting and arts sponsorships; and John Rubenstein, host.

CPB denies 'elitist' label—to a point

Donald Ledwig, president of the Corporation for Public Broadcasting, takes serious issue with *TV Guide's* August 1 article, *Public TV in Crisis—Can It Survive?*

The actual facts, asserts Ledwig, document that public broadcasting "is efficient and doing remarkably well, considering our relatively low budget and uncertain financing."

Talking back

Ledwig calls the article "misleading, dated and erroneous." And among many other points, he denies that public television's audience is "elitist."

Ledwig cites research showing that PBS' audience composition "merely mirrors that of the U.S. population in terms of age, sex, education and household income." He concedes that the audience is more likely to be slightly older, better educated and more affluent than the population as a whole, but adds that "The differences are not substantial."

Like most arguments involving statistics, there are plenty of numbers that can be dredged up by either side of this one. PBS research director John Fuller explains that, as usual, it depends on *which* statistics.

Ledwig, for instance, observes: "The measure of public broadcasting's success is that 79% of television households tune in at least once some time during a four-week period."

Who's watching

That's true. It's also true, notes Fuller, that PBS net weekly circulation adds up to 58% of U.S. TV households "who watch us at least once a week. That gives us a fairly broad total audience reaching into most demographic categories." But, he adds, "When we narrow it down to primetime alone, we get 35% of households watching at least once a week. This group does tend to favor college graduates and somewhat higher income to a slight degree. And it does tend to skew 35-plus."

Fuller adds, "When we narrow it down to individual programs where we get perhaps 3 to 5% of households, we can sharpen the profile. In the case of science programs, or documentaries like *Front Line*, nonfiction like this demands somewhat more of the viewer. This is where we generate a more highly educated audience. The income and the professional, technical and managerial occupations follow from the educational levels."



Don O'Toole, director of corporate communications, Waste Management, says his company uses the same spots on public TV stations as on commercial TV and cable.

derwriters.

PBS' Bass says, "When we go knocking on doors looking for support, there's no 'department of underwriting' at the companies we call on. So in some companies we do talk to people in the marketing or advertising departments. But at other companies we talk to people with the corporate foundation, at others to people in the public affairs or public relations departments. So although some companies may include underwriting in their advertising budgets, it's not a matter of a company saying that in order to achieve marketing goals A and B, we're going to invest X dollars in television, Y dollars in radio and Z dollars in print. The cost of

underwriting is not directly comparable to cost of advertising. In public television the cost of underwriting is driven by the production cost of the program rather than by audience size, as it is in commercial television."

Bass explains, "Our goal is to raise support for our programs—not to deliver an audience to advertisers. The benefit to the advertiser on commercial television is his opportunity to deliver his sales message to the audience. The benefit to our underwriters is association with public television and association with what our viewers consider important programs, so that our viewers will think favorably of the underwriter." □

Television/ Radio Age

1987-88 Twelve City Directory

**New York
Chicago
Los Angeles
San Francisco
Detroit
Atlanta
Dallas-Fort Worth
St. Louis
Philadelphia
Minneapolis-St. Paul
Boston
Washington, D.C.**

\$10

GET YOUR 1987-88 COPY TODAY!

Here's the most useful and most used ready-reference book in the broadcasting business — **Television/Radio Age's Twelve City Directory.**

Over 6,000 listings—handy pocket size—with the latest addresses and phone numbers of:

**Agencies • Representatives •
Networks & Groups •
Commercial TV & Radio Stations •
Trade Associations • Research
Organizations • Program
Syndicators & Distributors •
Transportation •
Hotels • Restaurants •**

PLUS—

**Air Cargo/Parcel Services •
Media Buying Services • and
Top National Spot Advertisers**

Over 25,000 copies of this comprehensive Directory are now in use.

**\$10 per copy
\$50 for ten
\$400 for 100**

Television/Radio Age

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

Please send me _____ copies of the 1987-88 TWELVE CITY DIRECTORY

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

(Company purchase order or payment must be enclosed)

"I can't tell you how many stations have told me, 'If you're offering this insert for barter, just forget it.'"



We offer them something special for their local news programs."

Don Prijatel
President,
Prijatel Productions

Program inserts

(from page 50)

ment in *Black History*, which is a co-production with Essence Television Productions (Carter says this insert series will replace *Chapters in Black American History*); *American Excellence* (with "made in the USA" overtones); *Twentieth Century Women* (in association with 20th Century-Fox); *Make It Easy in Your Kitchen*; *A Taste of Wine*; and *Tax Tips*.

Carter's inserts open with four seconds of programming, followed by a three-second billboard, then 23 seconds of programming. This is followed by the 30-second commercial.

They should love it

To Dick Perin who has two of the hottest insert programs in syndication—*The Winning Moment* (Super Bowl) and *The Olympic Winning Moment*—this type of programming is made for advertisers.

"All the research we've seen shows that audience recall for a commercial running inside an insert is up to 500% greater than for commercials which stand alone," he claims.

The Olympic Winning Moment, backed by Prudential, is bartered with stations running each insert three times—first with the Prudential insert, the other two with local inserts.

Perin admits some stations are asking for cash, but he's resisting. "The deal we offer is equitable and there should be no reason to compensate stations. They make a profit too."

Decline in inserts

At NATPE 1986, there were 36 new insert properties introduced. At

NATPE '87, there were only nine new offerings.

One reason for the decline, according to Perin, is the enormous increase in locally produced insert programming. Local stations such as WCBS-TV New York, for example, program summer-long *Project Youth* series with plenty of insert programming. Another, Group W's *For Kid's Sake* campaign also has inserts.

Don Prijatel of Prijatel Productions sees the local news directors as perhaps another reason for a decline in national inserts. More and more stations, he says, are looking at inserts only as part of their news operations which make up the bulk of local programming. Hence, Prijatel's cash offerings now are in the hands of the news director, not the program director.

While the news director may be a tougher sale to crack, says Prijatel, "he's more likely to give you an immediate answer. Either he wants the insert or not, there's no stringing us along."

Prijatel's for cash

Prijatel also thinks cash-only inserts have a much better chance of making it in the syndication world than any of the barter arrangements. "I can't tell you how many stations have told me, 'If you're offering this for barter forget it.'"

His inserts are aimed at news programs. They include: *The Missing Children Network*, *The Strassels Report* (an economic insert by Paul Strassels) and *Memories of Martin* (offered around the national observance of Martin Luther King Jr.'s birthday in January).

He also is distributing *The Video Encyclopedia of the 20th Century* from the Corporation for Entertainment and Learning. That includes 77 hours on videotape and disk that stations can pick and choose from, and is one of the largest libraries of its kind in the country.

While the major market stations can afford to do their own insert programming, Prijatel is finding acceptance among independents and stations in smaller markets.

"We offer them something special for their local news programming," Prijatel says. "It's just not practical for them to produce this kind of programming. They can't afford it. But they can afford to buy it and sell the commercials inside the insert." □

"All the research we've seen shows that audience recall for a commercial running inside an insert is up to



500% greater than for commercials which stand alone . . . The deal we offer is equitable and the stations make money too."

Dick Perin
President,
MG/Perin

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1987

- September 1-4 RTNDA Conference, Orange County Civic Center,
Orlando, Florida
August 31, 1987 Issue
- September 9-12 NAB Radio '87, Anaheim Convention Center
August 31, 1987 Issue
- October 16-20 MIPCOM, Cannes
Television/Radio Age International, October Issue
- November 11-13 Television Bureau of Advertising Annual Meeting,
Atlanta Marriott
November 9, 1987 Issue

1988

- January 6-10 INTV, Century Plaza, Los Angeles
December 28, 1987 Issue
- January 23-25 RAB's Managing Sales Conference, Hyatt Regency,
Atlanta
January 11, 1988 Issue
- February 8-13 International Television Film & Video Programme Market,
Monte Carlo
Television/Radio Age International February Issue
- February 25-29 NATPE International
George Brown Convention Center, Houston
February 22, 1988 issue
- April 9-12 NAB, Las Vegas Convention Center
April 4, 1988 Issue
- April 10-12 Cabletelevision Advertising Bureau Conference,
Waldorf-Astoria, N.Y.
April 4, 1988
- April 17-20 Broadcasting Financial Management Association,
Hyatt Regency, New Orleans
April 18, 1988
- April 28-May 2 MIP-TV, Cannes
Television/Radio Age International April Issue
- April 30-May 3 NCTA, Los Angeles Convention Center
April 18, 1988
- June 8-12 BPME, Bonaventure, Los Angeles
May 30, 1988 Issue

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

“Money is not the problem [among station groups supporting funding an HDTV system]. We want to make sure there are no anti-trust problems and that we would not be duplicating another effort.”



Harold E. Protter
*vice president/general manager
WVTM-TV Milwaukee*

High-definition (from page 49)

tions examined what HD-NTSC would look like on a conventional NTSC receiver. “The simulations show that image artifacts are relatively minor,” Iredale announced.

There are admitted tradeoffs to the HD-NTSC signal. The TriScan image will show some sort of “smear” for objects in motion. And the dropped scan lines will result in narrow black bars at the top and bottom of NTSC pictures.

Whether there are other tradeoffs remain to be shown by actual tests of transmission and display. This would involve substantial costs, Iredale admits, even with the savings of computer simulations. Over a five-year period, he estimates, the cost of testing the system would be in the “millions.”

System under wraps

The Philips system has been kept under wraps, far as the press is concerned, although the manufacturer has talked about it with interested parties. It is a dual-channel system, employing two 6 MHz channels, with the number of scan lines remaining at 525. However, they are scanned progressively, i.e., lines 1, 2, 3, 4, 5, etc., instead of a system (like NTSC and the 1,125-line format) using two interlaced fields, with one field containing lines 1, 3, 5, etc., and the other, lines 2, 4, 6, etc.

Philips is not wedded to exact HDTV details, says Larry French, a senior technical officer of North American Philips. “We’re trying to get a systems approach.” But Philips, while an international company, has its roots in Europe, and is not looking for worldwide HDTV compatibility. “We’re working on one policy at Philips, which is that there will be two [HDTV] systems,” explains French. Hence, for the 525-line, 60 Hz NTSC countries, Phil-

ips proposes something called MAC-60. And for the 625-line, 50 Hz PAL and SECAM countries, there is HD-MAC.

MAC (multiplexed analog components) is a transmission technique which separates the black-and-white (luminance) from the color (chrominance) signals and, like progressive scan, eliminates certain flaws or “artifacts” (such as dot crawl and cross-color effects).

In concentrating on MAC, Philips is saying that the real HDTV issue is transmission standards, not production standards. While worldwide planning for HDTV via the CCIR (International Radio Consultative Committee) has been proceeding on the assumption that once an international HDTV production standard has been agreed to, discussions can begin on a transmission standard, Philips is taking the opposite approach. “We feel a production standard should fit the transmission standard, not the other way around,” explains French. “The production standard is a non-issue.”

This is another way of explaining the failure of the CCIR to get agreement on the 1,125-line system as a worldwide HDTV standard at its once-every-four-years plenary session in Geneva last year. The U.S. has been supporting the 1,125-line system as the best (and perhaps last) chance for a single international HDTV standard and as a high-quality production format which would provide first-class masters no matter what compromises would be made later on in transmission formats.

The battle is still continuing. At a meeting in June of the CCIR Interim Working Party 11/6 (the sixth Interim Working Party of Study Group 11, which is responsible for TV), a proposal was made for a 50 Hz HDTV system. U.S. representative on IWP 11/6, ATSC executive director Robert Hopkins, who was appointed to the group

only a month before, says the proposal came late in the meeting and created an impasse.

Business considerations

The proposal came from representatives of the United Kingdom, West Germany, France and The Netherlands, which have been opposing the Japanese system as incompatible with existing systems, in particular, with the 50 Hz standard used by most nations. It is widely believed, however, that the opposition is also based on the electronic manufacturing interests represented in the four nations by, respectively, Thorn-EMI, Bosch, Thomson and Philips, who are unwilling to see the Japanese—and, to a lesser extent, the U.S.—walk away with the marbles.

Hopkins described the proposed 50 Hz system as comprising 1,250-lines, progressive scan and an aspect ratio of 16-9. But he notes that it was a paper proposal, with no hardware available. While Hopkins would not comment on whether the 50 Hz proposal dims the prospects for a single international HDTV standard, there is little doubt that it does so.

Broadcaster and HDTV

What does the U.S. broadcaster want in the way of HDTV? The NAB task force has set as its benchmark the sound and picture quality of NHK’s MUSE system. Regarding picture quality, the task force refers to a CCIR report which describes HDTV as “a system designed to allow viewing at about three times picture height, such that the transmission system is virtually or nearly transparent to the level of detail that would have been perceived in the original scene by a viewer with average visual acuity.” And the task force makes clear, “The quality of pictures receivable in the home should be significantly better than the best that NTSC can deliver.”

Specific task force requirements are, again, referenced to the CCIR report: (1) Vertical and horizontal resolution twice that available with CCIR Recommendation 601 (the digital TV standard); (2) “improved” color rendition; (3) separate color-difference and luminance signals (such “component” signals are already in use in digital processing and the half-inch broadcast VCR systems); (4) wider aspect ratio (“Various psychophysical experiments have shown that aspect ratios ranging from 5:3 to 2:1 would be attractive HDTV.”); (5) multi-channel high-fidelity sound.

In laying out its requirements for HDTV, the task force noted that “Pro-

(continued on page 80)

In the Picture

Reid Johnson



News director for award-winning WCCO-TV Minneapolis-St. Paul says ownership backing puts his news team "in a position to take some reasonable chances." He describes some of the stories that put the station on top of the news.

Credits resources and 'time to do the job right' for outstanding news product

As director of news for WCCO-TV Minneapolis-St. Paul, television winner of this year's Edward R. Murrow Award for "overall excellence" from the Radio Television News Directors Association, Reid Johnson says, "If there's excellence, most of it starts with a station ownership that goes all out in its support of our news and public affairs operation."

Johnson says his news division is on the receiving end of "tremendous resources that enable us to do the job right. That includes a three-person Washington news bureau that's just for us—not a whole station group. That's not cheap."

And he adds that ownership support "goes beyond raw dollars, as necessary as they are, and extends to conflicts with advertisers and to support in the face of lawyers for some of the people we catch, who threaten us with legal action if we don't back off." Such support, he explains, "puts us in position to take some reasonable chances."

This means, for instance, that the station's "I-Team" investigative unit can spend as long as six months on one story. Johnson says his documentary unit took a year to produce *Return to Vietnam*. What took longest, he recalls, and was most frustrating in the early stages, was negotiating for permission just to get the crew into Vietnam and arrange the interviews Johnson wanted.

Hard news and editorials

The way he describes it, WCCO-TV "sticks to a fairly straight course on hard news, and we're the only station in the market that editorializes. We stay as far away as we can from trying to imitate *Entertainment Tonight*. We let the opposition take care of the soft news that may make people feel good to watch, but then what did they learn from it that they didn't already know?"

He concedes that it "can be pretty appealing to hold a cute puppy in front of the camera and beg for

someone to 'adopt it and save it from the gas chamber.' But we can get along without that kind of thing." Johnson says another indication of the stick-with-it ownership support of news is the backing he got for WCCO-TV's new early news, *Newsday*, at 4:30 p.m. *Newsday*, he notes, "won its time period in the May book. But to get there, we had to outlast a couple of pretty rough rating periods in the beginning, before it took hold and people had a chance to establish a viewing habit."

"But my point is, in spite of those first disappointing rating books, ownership was willing to stay with it until it did have time to catch on and grow. They also gave us the staff to do it right. What we try to do with *Newsday* is take a longer, in-depth look at some of the issues in the current news."

Johnson heads a news and public affairs staff of 120 that produces five half hours of news a day including documentaries, editorials, the I-Team investigations, news series, and massive community projects.

When he talks about time spent on a story, Johnson can point to the eight months and \$100,000 the I-Team invested to free a Minnesota man wrongly jailed in Texas. In an hour-long primetime special, WCCO-TV described how Steve Fossum was falsely accused and convicted of two rapes. The I-Team located witnesses the Texas law enforcement authorities never contacted, arranged for critical lab tests that should have been run but weren't, turned up physical evidence that had been ignored, and exposed "a flood of lies" from one of the alleged victims. And eventually, the governor of Texas pardoned Fossum on the grounds that he was finally proved innocent.

Hormel strike

A continuing story last year was the strike at Hormel's meat packing plant in Austin, Minn. WCCO-TV covered the strike from its beginning in August, and in January the company decided to reopen the plant with non-union workers. The station rented a mobile Ku-band truck, bought satellite time and put a seven person news team on the reopening to send back live reports via satellite.

Later, things got so violent the Governor had to call out the National Guard to keep order and WCCO-TV had to call out its Ku truck again. Austin is 120 miles from the Twin Cities, and Johnson's news team had to have good communication with home base before, during and after each broadcast to plan current coverage and discuss ideas for the next newscast and the next day. The field producer talked almost constantly with the assignment desk and newscast producers. The news team explored every possible angle of the story, and, in the end, says Johnson, "provided a complete and human picture of what a long strike can do to a small city."

Johnson is a Twin Cities native who started working for WCCO-TV as a news dispatcher in 1972 while still at the University of Minnesota.

By 1977 he was producing the weekend newscasts and later that year became producer of the *6 P.M. Report*. The following year he began producing the *10 P.M. Report* and in 1980 he was named executive producer.

High-definition TV *(from page 78)*

typo equipment demonstrated so far is capable of delivering HDTV programs by satellite, cable, disc and cassette tape. Terrestrial broadcast is the only medium which cannot currently deliver HDTV." It also noted that the Super-VHS VCR, "which will be available to the consumer around September 1987," is reported to provide pictures with better resolution than broadcast TV.

But the questions by broadcasters about compatibility remain and are raised by Knight-Ridder's Dan Gold: "How good do we have to be? I'd like to see us go to 1,125; that's optimum. But do we have to go to 1,125? The objective is to find a technique that is a vast improvement but to [also] make a reasonable compromise so the U.S. public can

pay for it and industry can manage it." While broadcasters want something better, they also want something compatible, says the K-R broadcast chief.

NAB's Crutchfield had these points to make: (1) Since the existing system will have to be around for a while, there should be as little disruption as possible to existing equipment; (2) Any terrestrial HDTV system will have to be spectrum-efficient in order to get space in the UHF band from the FCC; (3) NTSC can be and should be improved; this will provide a versatile TV system, with quality TV pictures for both expensive and inexpensive TV sets. MUSE can easily be transcoded to NTSC.

As for as the FCC goes, broadcasters' spirits were boosted by the commis-

sion's decision to issue a Notice of Inquiry on July 16 on the status of advanced television systems (ATV), including HDTV, and what role the FCC should play in its growth. The commission also put a freeze on new TV allocations and construction permits in 30 major markets. It is currently considering whether to hold in abeyance the issue of reallocating UHF channels to land mobile services.

Meanwhile, cable is trying to create its own scenario. Paul Heinbach, vice president of engineering at HBO and the author of its position paper, generally accepts, as do most broadcasters, the Japanese timetable for consumer HDTV products in the U.S. This calls for high-end models in the early '90s, shortly after the Japanese launch their HDTV DBS system, set for 1990.

Heinbach sees the U.S. consumer

the marketplace

Career Counseling

NEW YORK BROADCAST EXECUTIVES IN TRANSITION?

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

Situations Wanted

TV GENERAL SALES MANAGER

Self starter with leadership and management skills. Extensive background covering local, national and regional sales management—with strong rep experience! General sales management success with major companies. Currently employed! Write box #525A, Television Radio Age, 1270 Ave. of Americas, NYC 10020.

Help Wanted

DIRECTOR OF ENGINEERING

WPGH-TV, an Independent, UHF television station, is seeking a Director of Engineering. Qualified individual should have five to seven years television broadcasting/technical engineering experience. Requires thorough knowledge of broadcast television on-air and production operations, RF systems, FCC Rules & Regulations; good management and organizational skills. Send resumes to: PERSONNEL c/o WPGH-TV 53, 750 Ivory Avenue, PGH PA 15214 **NO PHONE CALLS ACCEPTED. . . EOE. . . M/F**

YOUR MESSAGE BELONGS HERE!

Help Wanted

NEWS DIRECTOR

News Director needed for aggressive news operation. At least (2) two years experience reporting or anchor experience. Send resume and cassette to: Box #A829, TV/Radio Age, 1270 Ave. of Americas, NYC 10020

NEWS ANCHOR

News Anchor needed for aggressive news operation. At least (2) two years experience reporting or anchor. Send resume and cassette to Box 783A, TV/Radio Age, 1270 Ave. of Americas, NYC 10020.

For Sale

28' VIDEO VAN, 3 CAMERA/TRIAX, 2—1" VTR's, C G, SWITCHER, AUDIO, 12 kw POWER, MANY EXTRAS. 215-489-1070.

NEED HELP?

If you are looking for executive personnel, TELEVISION/RADIO AGE is the cost-effective way to reach the most and best qualified prospects. Like you, they are readers of these classified columns. Call M. Blaise at 212-757-8400.

first exposed to HDTV via commercial applications in the medical and publishing fields, in video theaters, point-of-purchase kiosks and other non-consumer TV uses. He notes that there is already some discussion of video high-definition in medical and printing circles. But he regards these views as merely general estimates and says that industrial and consumer products may well be available at the same time.

With the likelihood that the first consumer HDTV products will be TV monitors and tape or disc players, Heinbach points out that cable and broadcast will have to approximate the quality of these products or lose audience.

In this respect, he makes clear, cable has an advantage over broadcast. It has the available channel space for adding HDTV and doesn't have to be "back-

ward compatible," i.e., it can program both NTSC and HDTV product.

Spurred by these possibilities and other developments, a number of TV station groups met in Dallas on August 5 to discuss the means of setting up some kind of consortium which would put money into a specific HDTV system. The invitation for the meeting was sent out under the signature of Harold Protter, a vice president of Gaylord Broadcasting and vice president and general manager of WVTM(TV) Milwaukee.

About 50 groups were invited with the proviso that their acceptance would indicate a willingness to invest in a HDTV system, according to Protter. Included in the 50 were all three networks.

About 20 executives attended, one-third group heads, one-third financial

people and one-third engineers. They represented, said Protter, about 15 groups, but he would not reveal who they were except to say that none of the networks accepted the invitation. In addition to the 15-odd groups attending, another half dozen wrote answering letters of support.

Protter eventually expects to get about \$100,000 from each supporting station group, thus forecasting a research and development kitty of at least \$2 million. For the time being, the groups' support is limited to starting up an organizational structure and paying for legal work.

"Money is not the problem," said Protter. "But those supporting this effort want to make sure there are no antitrust problems and that we would not be duplicating any other effort, such as the NAB Task Force." □

the marketplace

Help Wanted

Baker Scott & Co.



THE PROFESSIONAL CABLE PLACEMENT PEOPLE

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

All Levels of Management

FEE PAID

Call or write in **CONFIDENCE**
DAVID ALLEN & JUDY BOUER

Principals

WE KNOW CABLE

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

Publicity

NEED PUBLICITY?

Station, Network, Cable & Syndication Pro Offers Free-Lance Services At Affordable Fees. TV & Radio, P.O. Box 787, Bridgehampton, NY 11932.

Help Wanted

ADMINISTRATIVE DIRECTOR

Group owned, major Southwest market seeks outstanding individual to direct the Administrative, Accounting, Personnel, Data Processing and Credit/Collection functions. The successful candidate must have college degree and minimum 5 years broadcast financial experience. E.O.E. Send resume salary history to: Box 622A, Television/Radio Age, 1270 Avenue of Americas, NYC 10020.

Help Wanted

GENERAL SALES MANAGER

WLAV-AM/FM, Grand Rapids, Michigan, is accepting resumes for the position of General Sales Manager. AM is Transtars' "Oldies Channel." FM is the 5th oldest Abrams "Super Stars" station in America. Billing share is over two times our rating share and the successful candidate will be expected to improve that. Compensation package exceeds \$60,000.00. #1 Men 25-54; #2 Adults 25-54. Contact Dennis C. Lemon, Vice-President and General Manager, 50 Louis NW, Grand Rapid, MI 49503. EOE

General Manager

GENERAL MANAGERS seeking administrative, operations, sales or talent personnel—whoever you're looking for at your television or radio station—you'll find that classified advertising in **TELEVISION/RADIO AGE** is the most cost-effective way to reach the best qualified prospects for your key positions.

Find out more about how **TELEVISION/RADIO AGE** classifieds can work for you. Call Marguerite Blaise at 212/757-8400, or write to **TELEVISION/RADIO AGE**, Classifieds Dept., 1270 Ave. of the Americas, New York, NY 10020.

10,000 Radio, TV Jobs

Published every year. Up to 300 weekly in the American Radio Job Market Paper. Radio & television openings for program directors, DJs, engineers, newscasters, salespeople, production and music directors. Many openings for beginning broadcasters and minorities. Up to 98% of the nationwide openings. Money back guarantee! One week \$6.00 special: six weeks \$15.95. You save \$20.00. American Radio Job Market, 1553 N. Eastern, Las Vegas, Nevada, 89101.

CLASSIFIED ACTION

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

Washington Report

Fairness fallout: It's open war now between Congress & FCC



Rep. Edward Markey

Dennis Patrick

"The honeymoon between the Congress and the Patrick Commission is over." With those words, Rep. Edward Markey (D-Mass.), chairman of the House Telecommunications Subcommittee, declared war on the Federal Communications Commission of Dennis Patrick.

The cause? The same issue that led to the alienation of affections between Congress and Patrick's predecessor. The old fairness doctrine issue is back on the front burner, and the agency has given indications that it will take the demise of the fairness doctrine even further.

After years in which members of Congress felt that Mark Fowler had ignored their wishes, thumbing his nose at them in the process, the elevation of Patrick to the FCC chairmanship was widely hailed by them as a chance to heal old wounds and work with someone who exercised political savvy and not repeat Fowler's mistakes in congressional relationships.

Markey noted those high hopes when he said, "Over the past several months there have been constant promises and commitments that the 'Patrick Commission' would be less confrontational and more willing to work with Congress than was the Fowler Commission."

From the congressional point of view then, Patrick, in the job less than four months, couldn't have handled the doctrine issue any worse than he did.

After the Senate realized it didn't have the votes to override President Reagan's veto of congressional codification of the doctrine, congressional communications leaders exacted a promise from Patrick that, although he was now legally free to do so, he would take no further action regarding the doctrine until after issuing a report on "alternative means of administration and enforcement of the fairness doctrine." That directive also had said that "Congress did not intend that the commission use the study to eliminate effectively the fairness doctrine." Congress or-

dered the report as part of legislation last year.

Before the report was even completed, there were complaints that the commission was going beyond the scope of the congressional directive by broadening the discussion to the efficacy of the doctrine itself. The FCC argued that the broader scope was within the spirit, if not the technical wording of the amendment.

To no one's surprise, the agency concluded, "It is our belief that the best alternative to the doctrine and the one that best achieves the First Amendment principles underlying the doctrine, and, consequently, our public interest objectives, would be an unregulated marketplace of ideas."

Some alternatives

It did acknowledge, though, that some of the alternatives if explored would be preferable to the enforcement of the old doctrine. They included: Impose a moratorium on enforcing the doctrine to see how fair broadcasters would be without it; limit the enforcement to markets where a wide range of broadcast outlets is lacking; exempt the more prolific radio medium; confine review of doctrine infractions to incidences of malice; merely eliminate the "Cullman" portion of the doctrine that requires airing all sides of controversial issues, even if they involve commercials; or just eliminate the requirement that stations provide a reasonable chance to present contrasting viewpoints. The FCC rejected one alternative that would have made review of fairness complaints part of the license renewal process.

After enumerating the alternatives, the report said, "In sum, our analysis of these alternatives strengthens our belief that the fairness doctrine disserves the public interest and contravenes fundamental principles of free speech. Accordingly, it is our recommendation to Congress that broadcast journalists be allowed to fulfill their journalistic duties as professionally as their newspaper and magazine counterparts."

Then came the slap. After voting on the report, it took the commission only 18 minutes to dispose of another issue before turning to the last item on its agenda—resolution of the "Meredith decision," about enforcement of the doctrine.

In 1984, the commission determined that Meredith Corp., licensee of WTVH Syracuse, N.Y., had violated the doctrine. After the 18-minute hiatus, the FCC voted unanimously to no longer enforce the doctrine, vacating the 1984 Meredith order, and, in effect, pronouncing its death in the face of congressional objections. For its part, the FCC says although the timing was unfortunate, it had no choice. It was ordered by the Court of Appeals in January to resolve the constitutionality of the doctrine. The agency, by its report, found the doctrine unconstitutional, and therefore could not conscience a further delay in ruling in the Meredith case.

In any case, the damage was done, and leaders in Congress have promised to hold broadcasting issues—including comparative renewal reform—hostage until the fairness doctrine is codified, probably by attaching it to legislation Reagan will not want to veto.—Howard Fields

WE'RE JUDGED BY THE COMPANY WE KEEP AND THE COMPANIES WHO KEEP US

(We apologize for not being able to
include all of our subscriber friends.)

YOU BE THE JUDGE

You can rely on media kits, phone calls, letters, and visits from sales reps to keep you current on ad rates, closing dates, mechanical requirements, and circulation data.

Or, subscribe to SRDS publications for complete, accurate, and up-to-date information on all major media: business publications, consumer magazines, spot radio, spot TV and newspapers. In all, thirteen separate publications, designed to assist in the media planning and buying process.

If you plan, buy, recommend, or approve media, be sure you're in good company. Subscribe to SRDS publications. Call 1-800-323-4588, 312-256-8333 for more information or return the coupon.

srds

Standard Rate & Data Service, Inc.
3004 Glenview Road, Wilmette, IL 60091

Yes, please send me, at no cost or obligation, full details on all 13 SRDS media planning and buying work savers.

Name _____

Title _____

Company _____

Address _____

City/State/Zip _____

Type of Business _____

Phone _____

Standard Rate & Data Service, Inc.
ATTN: Circulation Department
3004 Glenview Road, Wilmette, IL 60091
312-256-8333 / 1-800-323-4588

IFVTR

WHICH COMES FIRST?

**At Petry, our stations come first.
And everyone, from top management on down, knows it!
We only succeed when our stations do.
So all of our efforts are geared to selling them.
Not like the chicken or the egg, we *know* who's first.
That's why nobody sells Spot Television like Petry.
It's our *only* business.**



PETRY

Petry, Inc., The Original Station Representative