

Television/Radio Age

GUARANTEE QUANDARY

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KOPLAR EXPANDS

Creative thrust includes interactive TV technology/42

PAY TV COMEBACK

Cable operators recover from home video, own marketing damage/46

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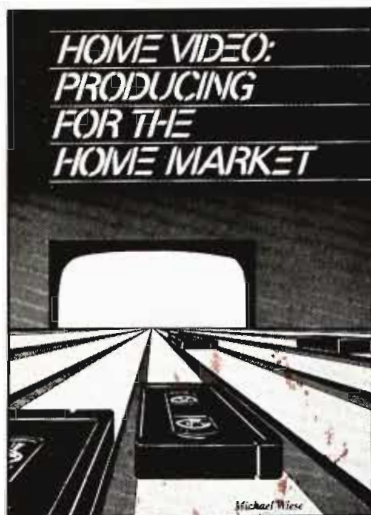
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Television/Radio Age

September 19, 1988

Volume XXXVI, No. 4

Ayer, Y&R are major proponents of guarantees;
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Television/Radio Age (ISSN # US0040277X) (USPS # 517360) is published every other Monday for \$60 per year by the Television Editorial Corp. Publication Office, 1270 Avenue of the Americas, New York, NY 10020. Second class postage paid at New York, NY and additional mailing offices. POSTMASTER: Send address changes to Television/Radio Age, 1270 Avenue of the Americas, New York, NY 10020.

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Television/Radio Age

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

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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: \$60; elsewhere: \$70 © Television Editorial Corp. 1988. The entire contents of TELEVISION/RADIO AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and the Pan-American Convention.

Television/Radio Age, September 19, 1988

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WBNS's Gene I he joined A



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Gene D’Angelo
President and General Manager
WBNS-TV, Columbus

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MITCH J. GUTKOWSKI
President

INTER-OFFICE MEMO

TO: BARBARA MEARINI / MARKETING DIRECTOR
FROM: MITCH GUTKOWSKI
DATE: SEPTEMBER 21, 1988
SUBJ: SEPTEMBER AD CAMPAIGN

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RELATIVELY SPEAKING, HOW ABOUT THANKING
THEM IN OUR SEPTEMBER AD CAMPAIGN?

CLEARANCES WENT SO WELL AND NOW THE NATIONAL
AD SALES STAFF IS GOING GANG-BUSTERS!
I WANT THE WORLD TO KNOW HOW THRILLED I AM!!

WE'VE GOT A HIT ON OUR HANDS...

SO, BARB, WHAT DO YOU THINK?

- WE HAVE THE
← TOP 40 →

- 85% U.S.
NOT TOO SHABBY!

Mitch

TvB's intensive missionary work paying off, especially at local level

The missionary work that the Television Bureau of Advertising has done over the past several months, particularly in the area of local sales, has really paid off.

The TV/RADIO AGE *Business Barometer* shows local with a substantial increase over a cumulative seven-month period. Local revenues have increased some 8.6%. For June, local increased 9.6% as against national spot, which had a decrease of 2.6%.


As a matter of fact, *The Kiplinger Washington Letter* reflects this optimism in its latest issue as a result of checking with retailers across the country, large and small—department stores, discounters, catalogue outfits and others. These retailers, says *Kiplinger*, are upbeat about their prospects for the peak selling season of the next several months. They look for the best Christmas season since 1985. Home products are selling well—including soft goods, electronic gear of all types, camcorders, compact disc players.

There is no single "top toy" this Christmas, report the retailers, similar to the Cabbage Patch dolls of a few years ago. However, clothiers are worried about increased sticker prices and the increased price of all types of apparel due primarily to the dollar exchange.

The management gurus agree that the '90s, from an organizational standpoint in the broadcast business, will be a decade of change. For example, William Johnson, former secretary of transportation, who now heads up the Hudson Institute, says that companies are becoming increasingly unstable collections of people. Peter Drucker, in *The Harvard Business Review*, said that business organizations of the '90s will be less like today's hospital, university or symphony orchestra. Drucker says that employees in the new information-based companies will know what they have to do without a flock of vice presidents feeding them information. One conductor, the chief executive, will be enough to keep the oboes and cellos on the same beat.

In the last decade speed has become a competitive weapon. In addition to the speed of change, globalization has taken its place as an important service opportunity of world markets.

Several of the key international executives have said that in the 1990s overseas experience will be crucial to executive advancement. This will be particularly true in the next decade of international expansion.



Angelo tells why F's family.

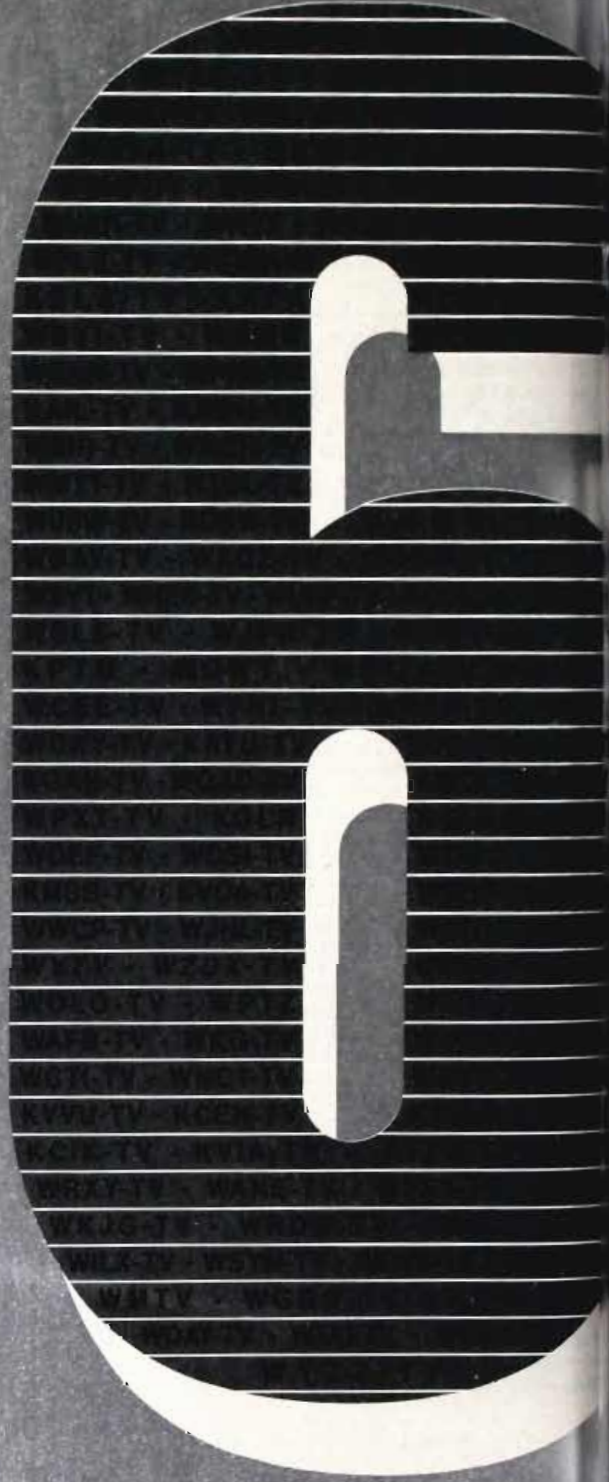


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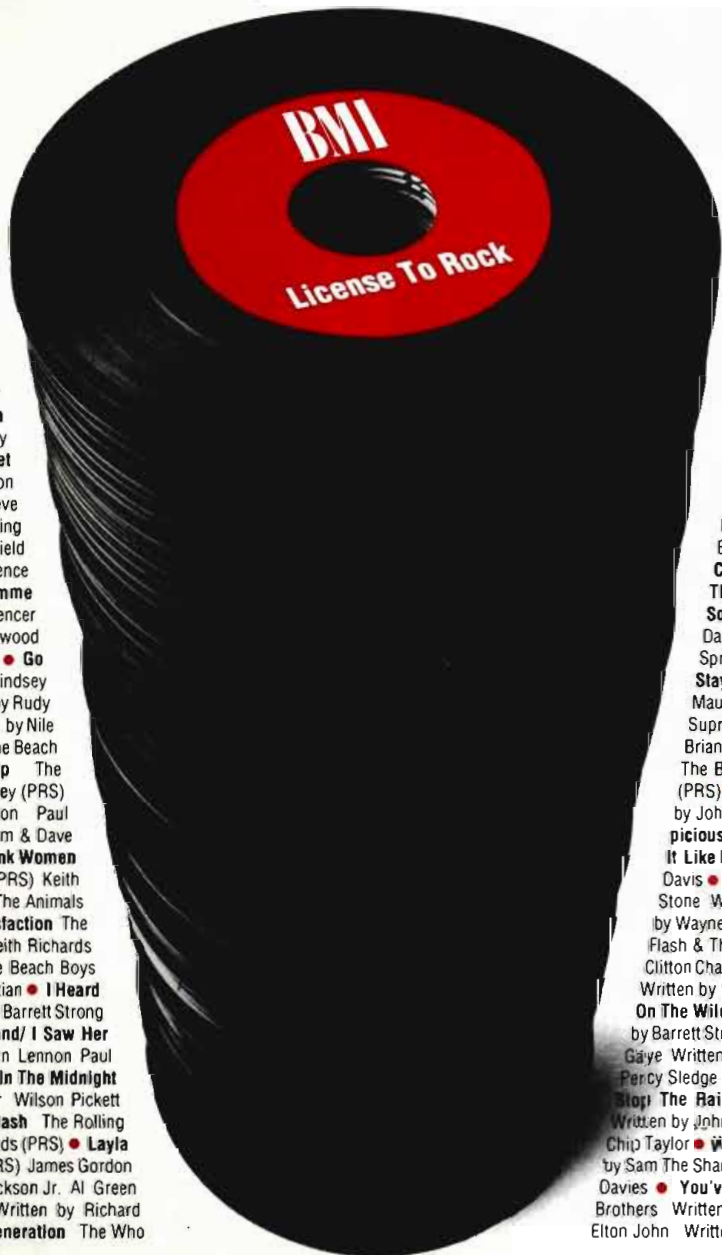
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 • **Troubled Water** Simon & Garfunkel
 • **Brown Eyed Girl** Van
 Morrison • **Brown Sugar** The Rolling Stones
 • **Rock On** (PRS) Keith Richards
 • **Chain Of Fools** Aretha Franklin Written
 by • **Crimson And Clover** Tommy
 • **Da** Written by Peter Lucia Tommy James • **Da**
 • The Crystals Written by Jeff Barry
 • **Dancing In The Street**
 • **Vandellas** Written by Will Stevenson
 • **Bay** Otis Redding Written by Steve
 • **Every Breath You Take** Sting
 • **For What It's Worth** Buffalo Springfield
 • **Fortunate Son** Creedence
 • **Gimme** Written by John Fogerty
 • **Spencer Davis Group** Written by Spencer
 • **Steve Winwood (PRS)** Muff Winwood
 • **Gloria** Them Written by Van Morrison • **Go**
 • **Stay** Fleetwood Mac Written by Lindsey
 • **Good Lovin'** The Rascals Written by Rudy
 • **Good Times** Chic Written by Nile
 • **Good Vibrations** The Beach
 • **Help** The
 • **Hold On, I'm Coming** Sam & Dave
 • **Honky Tonk Women**
 • **House Of The Rising Sun** The Animals
 • **(I Can't Get No) Satisfaction** The
 • **Get Around/Don't Worry Baby** The Beach Boys
 • **I Heard**
 • **Grapevine** Marvin Gaye Written by Barrett Strong
 • **I Want To Hold Your Hand/ I Saw Her**
 • **Imagine** John Lennon • **In The Midnight**
 • **Jumpin' Jack Flash** The Rolling
 • **Layla**
 • **Louie, Louie** The Kingsmen Written by Richard
 • **My Generation** The Who

Written by Pete Townshend (PRS) • **Needles
 & Pins** The Searchers Written by Jack Nitzche
 • **96 Tears** ? & The Mysterians
 • **Oh! Pretty Woman**
 • **Ohio** CSNY Written by Neil Young
 • **Overnight Sensation (Hit Record)** The Raspber-
 ries Written by Eric Carmen • **Papa's Got A
 Brand New Bag** James Brown • **People Get
 Ready** The Impressions Written by Curtis
 • **Proud Mary** Creedence Clearwater
 • **Reach Out, I'll**
 • **Be There** The Four Tops Written by Edward
 • **Respect**
 • **River**
 • **Shake/A**
 • **She's Not**
 • **Somebody To Love** Jefferson Airplane Written
 • **Son Of A Preacher Man** Dusty
 • **Stayin' Alive** The Bee Gees Written by Barry, Robin &
 • **Stop! In The Name Of Love** The
 • **Strawberry Fields Forever/Penny Lane**
 • **Summer In The City** The Lovin' Spoonful Written
 • **Sus-
 picious Minds** Elvis Presley Written by Mark James • **Tell
 It Like It Is** Aaron Neville Written by Lee Diamond George
 • **Thank You...Everybody Is A Star** Sly & The Family
 • **The Letter** Box Tops Written
 • **The Message** Grandmaster
 • **Walk Away Renee** Lett Banke
 • **Walk**
 • **War** Edwin Starr Written
 • **When A Man Loves A Woman**
 • **Who'll**
 • **Wild Thing** The Troggs Written by
 • **Wooly Bully** Sam The Sham & The Pharaohs Written
 • **You Really Got Me** The Kinks Written by Ray
 • **Your Song**
 • **Your Song** Elton John Written by Elton John (PRS) Bernie Taupin

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Katz sounds air raid alert against incoming computer spot-buying web; will stations fight or join invader?

A proposed computer network linking broadcasters and spot buyers has begun to run into heavy flak from at least one broadcast rep company.

The new electronic marketing plan, called Hot Net, is due to bow in early 1989, and, at least in its initial stage, is targeting last-minute discounted avails on radio and TV stations.

"This plan creates a fire sale mentality in terms of selling a station's inventory, and it's the last thing our stations want," said Katz Independent TV president Marty Ozer

He claimed that Katz Communications' survey of its more than 190 client stations turned up a "pretty unanimous" response against the Hot Net network.

But Duane Loftus, whose Info-Edge Corp. in New Canaan, Conn., is marketing the service, counters that Katz has its own self-preservation at heart, not the stations. "This is a David and Goliath fight, and we don't even have a sling shot yet," said Loftus.

His startup company began introducing the concept to agencies, reps and stations earlier this summer and will begin actually selling in October. The computer network itself is slated to go on line early next year (TV/RADIO AGE, June 27).

"The reps, especially the larger ones, fear us," said Loftus, "even though we invited them in to join us." Now, he said, at least with Katz "the battle lines are drawn."

But Hot Net does not exactly go into the battle emptyhanded. Loftus has just hired Pat Devlin, former president of Blair Television, to head the new company's station sales operations. Devlin, in turn, will hire at least five sales reps. Also, most of the ad agencies are enthusiastic about the plan, or at least curious enough to give it a try.

But stations remain the key to the equation, and that's where the computer sales network will have to make it.

Loftus admits to some frustration when it comes to signing up stations. "As an industry, stations



Patrick J. Devlin, former president of Blair Television, has joined Hot Net computer spot-buying service.

are followers," he said. "No one wants to take the first step." Devlin's job will be to get 'em marching.

While most of the rep firms have been quiet about the computer sales network, Katz has declared war.

Ozer claimed, in an interview, that Katz first sampled its member stations "to see what their feelings were" before taking any position on Hot Net.

However, in a July 25 two-page letter to its stations, Katz alerts stations to a "fire sale" threat from Hot Net and strongly urges stations to reject the proposal. The letter—signed by Jim Beloyianis, Tom Olson and Ozer also warns: "Certainly there are contractual considerations that are raised as these people sell or attempt to sell time on behalf of stations that have exclusive agreements with another company."

The dark side. The Katz letter also paints a dark scenario for stations by asking: "Would your station's best interests be served if the agency, without knowledge of the station, could simply call up via computer your available inventory 72 hours out with rates that had already been discounted and execute its buy? We hope the answer is an obvious NO."

After urging stations to reject Hot Net, Katz proposes that if sta-

Intelsat's Olympic-size reach

A single company is going to be capable in the coming weeks of reaching 75% of the world's population, about 4 billion people.

Intelsat says it has leased circuit space on nine of its satellites to various countries or their communications networks to carry segments of the summer Olympics in Seoul.

The international nonprofit cooperative with 115 nation members says it will even be providing time to nonmember nations such as Cuba and claims the transmission could make the Olympics "the most-watched event in world history." It already knows that all its own records for carriage will be shattered.

Nineteen short-term leases, including one for transmitting high-definition television to Japan, have been signed with Intelsat, and more than 7,500 television hours have been booked on its occasional-use channels, near the organization's saturation point and 2,000 more than the hours used during the previous summer games, in Los Angeles in 1984.

In all, 32 circuits will be used simultaneously for Olympics transmission. All of its occasional-use circuits will be used, and the 19 short-term leases will carry fulltime coverage, using eight circuits over the Indian ocean to transmit to Europe and Japan; 10 over the Pacific to carry signals to Australia, Canada, Japan, Mexico and the United States; and one over the Atlantic Ocean to carry signals to Spain via a double-hop through Canada.

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Web sports spending up 71.2%

Automotive advertising was the largest industry category in TV network sports spending during the first half, reflecting heavy expenditures by the Big Three auto makers. Chrysler and General Motors ranked first and second, respectively, in client spending on network TV sports (see table below).

TvB/BAR data showed that the total sports category on the TV webs was up 71.2% during the first half with spending of \$1,102.8 million, the increase largely reflecting the Winter Olympics.

Sports spending by car and truck brands on the networks came to \$190.1 million during the first half, an increase of 85.6%. The next four biggest industry categories in web TV sports are beer and ale, up 28.7% to \$106.2 million; insurance, up 68.0% to \$75.1 million; fast food, up 177.8% to \$41.8 million, and airlines, up 61.0% to \$34.1 million.

Top 10 clients on network TV sports programs— first half 1988

	Jan./June 1988	% change	Sports % of total network 1988 expenditures
Sports category total	\$1,102,812,000	+71.2	23.3
Chrysler	71,991,400	+250.1	65.3
General Motors	63,092,100	+50.1	36.8
Philip Morris	54,723,000	+50.9	35.4
Anheuser-Busch	54,351,100	+46.1	56.6
Ford Motor	28,979,800	+208.4	31.4
AT&T	26,882,300	+138.4	27.6
Sears Roebuck	24,971,000	+86.6	54.9
U.S. Armed Forces	23,877,600	+25.8	87.9
McDonald's	23,833,200	+179.6	22.2
American Express	19,979,700	+96.8	49.3

Source: TvB/BAR.

Low-power TV group shelves plan to kick off program buying co-op

The Community Broadcasters Association has shelved plans to form a program-buying cooperative for its low-power TV members and instead is recommending stations affiliate with the growing number of networks offering to serve them.

John Kompas, Milwaukee-based president of the association and president of Kompas/Biel Associates, a consulting firm, said the CBA has had discussions with major syndicators and they were interested in supplying a co-op (TV/RADIO AGE, Aug. 22) but they are now being informed in a letter that the time is not yet ripe.

Kompas said the successful LPTV stations already are dealing with syndicators (at least two are now affiliated with the Fox Network) "and the new stations need more than a co-op could provide." He told TV/RADIO AGE the co-op

probably will be sidelined until about 1,000 of the stations are up and running: "The demand then would not be so much for a complete lineup of programming."

Kompas estimated there are currently about 425 LPTV stations, with the stations being added at the rate of 15-20 a month.

Network suppliers. He figures there are about 15 networks willing to supply LPTV operators. Some are those already supplying cable networks, while others are looking to LPTV as a launch pad. He's rec-

*The growing number
of networks offer
an ample supply
of programming to
low-power stations.*



John Kompas—*"This is reminiscent of the early days of cable when Hollywood did not know how to deal with the individual cable systems."*

ommending that members look at those that are supplying a minimum of 12 hours of programming a day.

Those that Kompas is familiar with are Channel America, based in New York and supplying original programming for LPTV; The Learning Channel; Jerry Falwell-backed Family Net; Telemundo; Video Marketing Network; Capitol TV Network, planning a January launch out of Los Angeles; RFD-TV, "a CNN for farmers" out of Omaha; and The ACTS Network, operated by the Southern Baptist Conference.

"We believe these networks are the answer for startup LPTVs," Kompas noted. "They deal on a low-cost cash or barter basis, and there are now enough LPTV stations to support several of these networks."

He concluded, "This is reminiscent of the early days of cable, when Hollywood did not know how to deal with the individual cable systems."—**Ed Rosenthal**

Kogan joins Visnews

Visnews has snatched David Kogan away from the BBC where he was editor of Breakfast Time and made him managing editor for Europe, the Middle East and Africa.

The movie is part of a major reorganization of the Visnews bureau.

ons are interested, "it could be one by Katz."

In a subsequent letter to stations on Sept. 6, Katz claimed its alert had the desired effect: almost unanimous rejection of the Hot Net plan. Katz also told stations that lawyers' letters had been exchanged between Katz and Loftus, with Katz alleging that Loftus is soliciting Katz clients to induce reaches of contracts.

Loftus denied the allegation, and also took issue with the way Katz first presented the Hot Net proposal to stations. He called the Katz

"This is a David and Goliath fight, and we don't even have a sling shot yet."

horror-story scenario unfair and insisted that stations would control what inventory was listed on the computer along with price and other information.

Loftus insists the system is designed to sell what neither the station nor the rep could sell.

As for a rep offering a similar service, that probably wouldn't work, according to Loftus, because reps represent only one station in each market.

The real issue, of course, is not the initial offering by Hot Net to sell last-minute discounted time. The issue is the future of the rep

Marty Ozer of Katz criticizes Hot Net's "fire sale mentality."



business in an age of rapidly expanding telecommunications. Why, for example, do stations and buyers need reps if they can wheel and deal faster and more efficiently by electronic mail?

"There are legions of \$80,000-a-year bag carriers that pick up avails from stations, take it to buyers, pick up orders from the buyers and take them to the station," said Loftus. "And this bag carrying is done a million times faster and more efficiently by the Hot Net computer

system."

But what Hot Net cannot do is to provide a whole range of person-to-person value to stations in terms of specials, promotions and marketing services.

The reps fear Hot Net will destroy that relationship by reducing television to just another commodity.

And Loftus counters that Hot Net lets the computer do what it does best and leaves the personal values services to the reps.

MMT Sales drops small-station unit; Kizer quits amid major reorganization

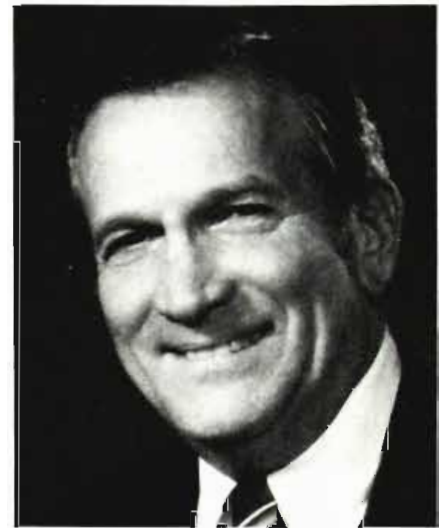
MMT Sales is discontinuing its separate MMT Marketing division, which represented stations in smaller and intermediate markets, and Robert Kizer, who headed the division, is resigning from the company. The 30 stations in the division are being folded into the MMT Sales structure.

Gary Scollard, chairman/CEO of the parent company, described the changes as "primarily structural," with the purpose being consolidation and streamlining for better management control. He said that Meredith Corp., which provided the original seed money for MMT and which bought the company a year ago, "does not get involved in operational matters" and was not a factor in the changeover.

A number of high echelon promotions accompanied the new setup. Charles Lizzo has been named executive vice president of MMT sales, responsible for sales on all stations. He replaces the late Neil Kennedy. Named senior vice president of support services is Don Gorman, who is responsible for computer operations, programming, research, new business development and sales training.

Reporting to Lizzo are Ted Van Erk, now responsible for all MMT affiliated stations in all offices and who becomes senior vice president, and Murray Berkowitz, who is senior vice president and assumes responsibility for all independents in all offices.

In New York, Joe Gangone is now vice president and group manager for affiliates, reporting to Van Erk. His opposite number for in-



Robert Kizer

dies is Karen Schmidtke, who moves from Los Angeles to be vice president and group manager, reporting to Berkowitz. Succeeding her is Ray Heacox, who moves from New York as vice president and regional manager in Los Angeles.

Separate teams. In New York, Los Angeles and Chicago, separate affiliate and indie Marketing teams will continue. Responsible for both groups is Dave Donelson, who as vice president and group manager reports to both Van Erk and Berkowitz. There will be two teams per office in Atlanta, Dallas and Detroit.

The Marketing Division was set up under Kizer three years ago and at its height—before losing the TVX stations—represented 37 stations.

(Final Edition continued on page 16)

TvB has worked up some tough drills to whip TV executives into shape

A five-pronged and substantially expanded training and education program has been laid out by the Television Bureau of Advertising for next year. Scheduled for the most part in the first half of the year, the program comprises four dozen workshops and seminars ranging from a day in length to a week.

The most comprehensive sessions involve a faculty-taught seminar at Harvard for TV general managers that deals with business strategy. It will be held in Cambridge May 21-26, and it replaces seminars for general sales managers held from 1986 to this year.

The most numerous workshops, 38 in all, will be held for account executives in 35 markets during the first four months of the year. Two different types of workshops are planned: 14 for sales personnel seeking to develop fundamental sales skills and two dozen for experienced salespeople calling on agencies and larger clients. The one-day sessions will be directed by Robert Baker, president of Management Communications Consultants. The sales development workshops replace 10 regional sales conferences held this year.

No, but go anyway. Three new management workshops designed "for sophisticated station executives who need to develop strategic marketing skills" will be presented by William K. Foster, president of the Institute for Innovation. The three-day workshops will be held in Washington, St. Louis and San

Francisco in February, March and April, respectively.

A new, one-day TvB/NAB seminar on legal matters, new technology and legislation will be offered in Washington February 13.

Finally, five TvB/Sterling Institute sales performance sessions will be held in various cities and will include an introduction to TV sales and different sessions for general, national and local sales managers and account executives.

Says Barbara Zeiger, TvB senior vice president for education and sales training, "Based on current trends and changes in our industry confirmed by the Butterfield study conducted for TvB, there is a great need for TvB to offer additional education and training for all levels of general and sales management."

TvB set to add two new seats

The addition of two seats to the TvB board of directors and provision for at least two independent stations on the board was provided by the board at its recent meeting in New York.

The two seats added will be for chairman and immediate past chairman of the bureau's sales advisory committee. This group, now in its 30th year, is made up of general sales managers and general managers "who work with the bureau in developing and reviewing sales and selling materials for members."

The board will now consist of 25 members with 12 representing sta-

tions—at least two of whom will now be independents—five representing three network O&O members, one representing producers/distributors, the two added from SAC and ex-officio, the TvB president and immediate past chairman of the board.

Current SAC chairman is John Long, executive vice president and general manager, WJLA-TV Washington. In line to succeed him is Ron Collins co-chairman of SAC and president/general manager of KAKE-TV Wichita.

Two of the announced candidates for the board are from independents—Barry Baker, senior vice president and director of the broadcast division of Koplak Communications, St. Louis; and Harry J. Pappas, president/CEO, Pappas Telecasting Cos., Visalia, Calif. Other candidates are Edward T. Reilly, president of McGraw-Hill Broadcasting, New York; and G. William Ryan, president, Post-Newsweek Stations, Miami.

Elections will be held at the bureau's annual meeting in Las Vegas, Oct. 17-19.

Viacom hands 'Business' barter over to FNN

Financial News Network has taken over selling the barter advertising time on *Business This Morning*, daily news series produced by FNN and distributed by Viacom Enterprises. The sales function had previously been handled by TeleTrib.

Business This Morning is offered on a barter split of three minutes retained for national time and three-and-a-half minutes going to local stations.

In announcing the sales assignment shift, Joseph Zaleski, president, domestic syndication at Viacom, noted that while "TeleTrib has done an excellent sales job for *Business This Morning*, we believe that national cable and national broadcast syndication are complementary rather than competitive media."

Business This Morning, which made its debut on Feb. 29, is seen in 144 markets, representing more than 90% of the U.S.

Local news wraparounds grow

Wrapping local news broadcasts around network evening news is becoming an increasing practice. A Television Information Office study of early evening news programming reveals that 140 affiliates telecast 30 minutes of news both before and after the network news during May. The TIO found that that's an increase of 19 affiliates over May a year ago and 32 more than May '86.

The study, based on Nielsen data about 627 affiliates, also showed that while more half-hour local newscasts in early fringe time follow the network news than precede it, there appears to be a recent shift in the other direction. However, almost all affiliates with one-hour newscasts precede the network news.

It was also found that most affiliates switching to 90-minute local newscasts air the entire show before the network news.

Aussie ABC buys NBA basketball

The government-owned Australian Broadcasting Corp. has bought 34 NBA basketball games from International Broadcast Systems. The U.S. distributor is located in Dallas.

The ABC will edit the games down to 60-90 minutes—depending on audience interest—and air them without commercials.

Delivery is set for Nov. 1, with tentative airtime Thursdays at 8:30 p.m.

Buick to sponsor 'Waterways' from Koch-Silberberg

Koch-Silberberg Communications, a consulting and marketing company formed by two top executives of the now-defunct Syndicast Services, has signed its first client.

The firm's initial assignment is from McCann-Erickson on behalf of Buick, according to Leonard Koch, chairman of K-S, in which the company will clear stations on a new half-hour weekly show, *Waterways*. *Waterways* will be hosted by John Davidson and will focus on boating.

The show is just going into production, noted Koch, and will be offered to stations in a barter split of two-and-a-half minutes for Buick and four minutes for local sale, on an ad-hoc network basis. *Waterways* is scheduled to begin airing in the first quarter of 1989, with repeats sometime in the third quarter. Koch is looking for stations to carry the program close to sports time periods on weekends.

Pending deals. Besides the *Waterways* deal, Koch said, there are a number of other arrangements pending. "We have several in the works, which will be announced shortly." Some of the new business may come from the company attempting to repurchase the rights to Syndicast Service's shows including a special on science-fiction, *Saturn Awards*, which could air as early as October or November, and an animated half-hour special, *Danterville Ghosts*.—**Bob Sobel**

How true blue are ratings services? Rating Council said deeply divided over proposal to validate the claims

A major battle is shaping up at the Electronic Media Rating Council over how far the group should go in validating the work of rating services.

The issue will come up at the September 23 meeting of the EMRC board in New York at which time John D. Sawhill, vice president and general manager of WJAR-TV Providence, is expected to be elected chairman.

The EMRC currently provides auditing services which examine whether a rating service "does what it says it does." But the audit does not get into questions of whether the methodology generates "accurate" data, a role that Sawhill and the retiring EMRC chairman, Gary Chapman, who heads up the broadcast division of Freedom Newspapers, believes the council should assume.

Sources say Sawhill and Chapman have the support of about half the board, while the other half is opposed. The opposition argues that the board does not have the resources or budget to examine the effectiveness of rating service methodology. It is also felt that accuracy, or the lack of it, is hard to prove in the case of rating services.

Says one insider: "If you believe that a rating service doesn't measure children's TV viewing accurately, how do you prove it? What do you compare it to?"

However, proponents of the vali-

John Sawhill, the incoming EMRC chairman, supports the validation plan but finds the board evenly split.



dating policy feel that it would be a natural and valuable extension of the work the EMRC does now. And EMRC's legal counsel has given its opinion that the organization's charter permits such validation.

Other issues. The board also will vote on accrediting the Nielsen people meter system at the September 23 meeting. In addition, the firm which has been auditing the various Nielsen services over the years—Ernst & Whinney—will describe their procedures.

Also on the upcoming agenda will be the EMRC budget, which now runs about \$250,000, but it is believed that Melvin Goldberg, executive director of the council, will ask for an increase because of growing expenses. Since there has been practically no net increase in the number of members in recent years and since it is not considered likely

How do you prove a rating service does what it says it has done?

that Goldberg will ask for an increase in dues this year, the pressure for new members is getting greater. A small budget surplus will allow no increase in dues for 1989, but 1990 is another question.

Likely to be on the agenda at the upcoming meeting will be the subject of devices that may distort ratings, a worrisome subject to council members. Hypoing is one aspect and the council already has published guidelines on the subject. But, according to one source, "new techniques of telemarketing" have come to the fore. One of them involves calling large numbers of households—as many as 100,000—asking people to watch a particular show or station and give their comments.—**Al Jaffe**

(Final Edition continued on page 18)

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

ABC, CBS hope to gang up on sleeping 'Today'

NBC's *Today*, the early morning leader, will be looking over its shoulder, while ABC's *Good Morning America* and CBS' *This Morning* hope to advance in the early morning ratings race during the two Olympics weeks when *Today* is preempted.

NBC, which had *Today* originate from Seoul the week of Sept. 12, will not broadcast that program during the two weeks of the Seoul Summer Olympics, starting Sept. 19.

"It's certainly a risk the company is taking," said Marty Ryan, *Today*'s executive producer. "Any time you go off the air it's dangerous." On the other hand, he said, "we've tried to protect against the risk as best we can" by having Jane Pauley among the cohosts of the early morning Olympics coverage and Bryant Gumbel the primetime anchor.

Jack Reilly, *Good Morning America*'s executive producer, said he plans to counterprogram the Games with features primarily designed for women.

Regarding the Olympics, he said, "My attitude is if you're going to watch, you're going to watch. I can't compete with that, especially since "we can't get any tape of events until long after they occur." However, he continued, "We're going to counterprogram with an update on results happening right then because I figure a lot of people want to see that. But they also want to get their normal fill of news and information about other things happening in the world."

Among *GMA*'s femme-appeal

segments the week of Sept. 19, he said, will be a five-parter on "women and money," e.g., how to stretch their dollars and build their own financial plan, plus a look at five "dream houses," visited by Joan Lunden (two of them live: a farm house in Iowa and high-tech underground house in Missouri).

ings of celebrities and books.

Reilly said *GMA*'s remaining in the studio those weeks will enable it to act quickly on any breaking stories, particularly from the presidential campaign.

David Corvo, executive producer of *CBS This Morning*, sees the absence of *Today* as "an ideal time"



Can the "Today" show survive an Olympic-size hiatus? And after Bryant Gumbel gets a taste of primetime, will he still want to cohost "Today?" As for Jane Pauley, she marks her 12th anniversary on the show on Oct. 11.

The week of Sept. 26 will find *GMA* offering a series on the fitness of youngsters aged 5-15, entitled "Back to school and out of shape." Another of its periodic *Americana* series will have five affiliates contribute segments. "Plus there'll be the normal assortment of book-

for new viewers to sample his coverage. CBS will offer a "representative" sample of its regular contents during those two weeks. Four CBS correspondents will be in Seoul to report event highlights and do interviews with Florence Joyner, Carl Lewis and others, similar to what was done at the recent Olympic trials, he indicated.

The only upcoming trip Corvo mentioned was to Cape Canaveral Fla., where coanchor Harry Smith will cover the launch of the shuttle Discovery, presumably late this month.

Tony Malara, president of CBS affiliate relations division, pro

Affils on early news bandwagon

Nearly four out of five network affiliates program news between 6 and 7 a.m., Monday-through-Friday, according to a tally by the Television Information Office. The total comes to 507 outlets, which represents a 9% increase over the last two years.

The TIO tally, based on Nielsen data, also found that 267 of those telecasting early morning news air it for an hour. That represents 53%, which is a 20% increase over 1986. The Nielsen data is based on the May reports.

(News About News continued on page 22)

Lorimar names two executives

Lorimar International's chief Michael Jay Solomon has promoted two of his executives to vice presidents.

Wayne Broun, who has been running Lorimar's sales operations in Sydney, as well as Far East sales, including Japan, had the managing director title.

Also getting stripes is Tommie van Benschoten, now vice president, sales administration, handling TV and home video contracts.

Big shift among cable operators to targeted webs

According to Infomarketing's third annual survey of cable system executives, there has been "a radical shift" in emphasis toward basic advertiser-supported channels, especially "targeted" program services.

At the same time, the researcher noted "a steep decline" in support for home shopping services. A year ago, only 21% of its respondents said such services were "unimportant" to their growth, a figure that now has soared to 63%.

On the sales side, Infomarketing, a division of Jack Myers Marketing Communications, Parsippany, N.J., said the cable industry is predicting that local ad sales will become increasingly important revenue producers for them.

The report, based on questionnaires returned from 475 cable system operators surveyed last June, showed that 51% ranked targeted audience networks like Cable News Network, ESPN, Arts & Entertainment and MTV as "most important" to their revenue growth in the next 24 months—and 61% of the large systems, with 40,000 or more subscriber homes, felt that way.

Such program services were rated well above "general entertainment networks."

The biggest new cable entry, Ted Turner's Turner Network Television, was praised by most cable execs, 65% of whom told Infomarketing they would add TNT within 12 months; only 3% said they did not anticipate adding TNT at all.

Politics is stronger than Olympics; NBC decides to go with live debate

NBC has reversed itself and will preempt some lesser Olympics events in favor of covering the first Bush/Dukakis debate live on Sept. 25, and in the process lose about \$8 million in ad revenues.

That and the final presidential candidates' debate in mid-October plus one between the vice presidential contenders will cause still more scheduling dislocations in a network season already disrupted by the writers' strike.

The first 90-minute debate was to have been shown by NBC on a tape-delay basis so it could stick with live Seoul Olympics coverage.

According to an earlier statement by NBC News president Michael Gartner: "NBC has long been committed to broadcasting the Olympics, whose dates were known by both political parties" before selecting the debate airdate. NBC had announced its Olympics dates in 1986 and lately reminded both parties about those dates and those for the World Series.

ABC and CBS had earlier agreed



Robert Wright: *His call.*

to cover the September debate live.

NBC's latest decision was made by Robert Wright, NBC president who said, "There is no more important news story than selecting the 40th President."

In explaining the change of mind, an NBC News official said, "Realistically, we couldn't have gotten the taped debate on until 2 a.m."

GM's a June bride

The most significant change in the top 10 network TV clients for June was General Motors' more than doubling its expenditure over last June. BAR figures showed GM spending up from \$12.4 million last year.

Three of the top 10 were down in June spending—Philip Morris, Unilever and McDonalds.

In the year-to-date figures, both top 10 leaders in June are down for the half year—Philip Morris by 14.6% and Procter & Gamble by 10.1%. In both cases, the two clients were also down during the first half of '87, PM by 3.0% and P&G by 10.8%.

The big increases for the first half are by General Mills, up 42.2%; General Motors, up 39.1%; AT&T, up 33.3%, and Kellogg, up 27.5%.

Top 10 network TV clients—June

Parent company	June expenditures	Year-To-date expenditures
Philip Morris	\$30,601,300	\$154,741,700
Procter & Gamble	29,747,200	172,836,300
General Motors	26,456,200	171,409,300
Kellogg	25,667,600	139,971,300
AT&T	19,704,300	97,511,300
General Mills	18,337,200	71,932,900
RJR Nabisco	17,226,500	101,887,100
Unilever	16,986,700	107,586,800
McDonalds	16,863,900	107,428,100
Ford	16,578,900	92,220,300

Copyright 1988, BAR.

fessed to be satisfied with the clearances for *This Morning*. "Almost all" affiliates carry the show, he said, estimating coverage of U.S. TV households at "94% or 95%." He was, however, concerned with the negative impact of WNEV-TV Boston delaying the show by an hour (see separate story, page 63).

Trips don't help. Given all the trips this year, *Today's* Ryan felt his show may "stay in the studio for a while. . . Now whether 'a while' is a month or longer, I don't know." The space shuttle launch may be covered on location by Gumbel or Pauley, but then again that is "an uncertain thing."

GMA's Reilly declined to discuss trips or other plans beyond the Olympics. "We have things that we're not ready to talk about yet," including plans that will not be decided until closer to November.

When asked if trips boost ratings, Reilly said, "I'm always surprised at how little movement there is [in the ratings] for these events." On the other hand, he said, "It does help a lot in the market involved," such as Cincinnati, where GMA covered that city's bicentennial celebrations the week of the All-Star game in July.

The Moscow summit trip (four days in Moscow, one in London) as well as the visits to Atlanta and New Orleans during the Democratic and Republican conventions respectively "really didn't do anything in the ratings," the GMA exec said. Still, he emphasized, "We would do it again."

Other trips taken earlier this year ranged from Calgary during ABC's Winter Olympics coverage to the Virgin Islands, Sweden and Ireland.

Tight ratings race. While its rivals wait to see whether they do in fact benefit from increased sampling during *Today's* hiatus, the NBC program remains the ratings front-runner. In the 1987-88 season (from Sept. 17, 1987 through April 10, 1988), *Today* led with a 4.7 Nielsen household rating and 22 share, followed by GMA's 4.3/20 average. *CBS This Morning* lagged badly at 2.2/11. All three programs were off the previous season's pace.

William Morris Agency gets a lashing for giving Forrest Sawyer a bum rap

ABC newsmen Forrest Sawyer made some news of his own in labor arbitration sparked by his terminating the William Morris Agency in 1984.

The arbitration panel's finding—which just recently came to light—decided that William Morris had "violated its fiduciary duty



Forrest Sawyer

to Sawyer" in connection with Sawyer's effort four years ago to obtain employment as a CBS anchor and therefore is not entitled to commission on his CBS compensation that took effect in July 1985.

However, the arbitrators ruled that William Morris was entitled to commissions on the 1983-86 contract the agency had negotiated with WAGA-TV Atlanta. Despite Sawyer's claims to the contrary, the arbitrators stated that the talent agency "did not breach its duty. . . to represent Sawyer in connection with new employment opportunities or the negotiation of a new WAGA contract."

Sawyer was told to pay Morris \$28,000 in withheld commission payments.

Tongue lashing. However, Daniel Collins, chairman of the arbitration panel, also gave William Morris something of a tongue-lashing over the way it allegedly tried to convince CBS News to hire one of its clients over Sawyer as coanchor of its early morning newscasts.

In 1984, Sawyer signed with

W.A.L.K. New York Communications, whose president, Art Kaminisky, brought the newsmen's work to the attention of Ed Joyce, then CBS News president. Joyce was impressed, until Morris' James Griffin, a vice president who formerly had represented Sawyer at the agency, reportedly made an unsettling remark to John Katz, then executive producer of *CBS Morning News*. Katz recalled Griffin telling him, "I hope you are not thinking of Forrest Sawyer as an

The panel ruled Sawyer did not have to pay the agency on his CBS contract.

anchor. . . He is bad news."

That comment concerned CBS News enough that it redoubled its background checks on Sawyer. CBS did not know of the legal dispute at the time.

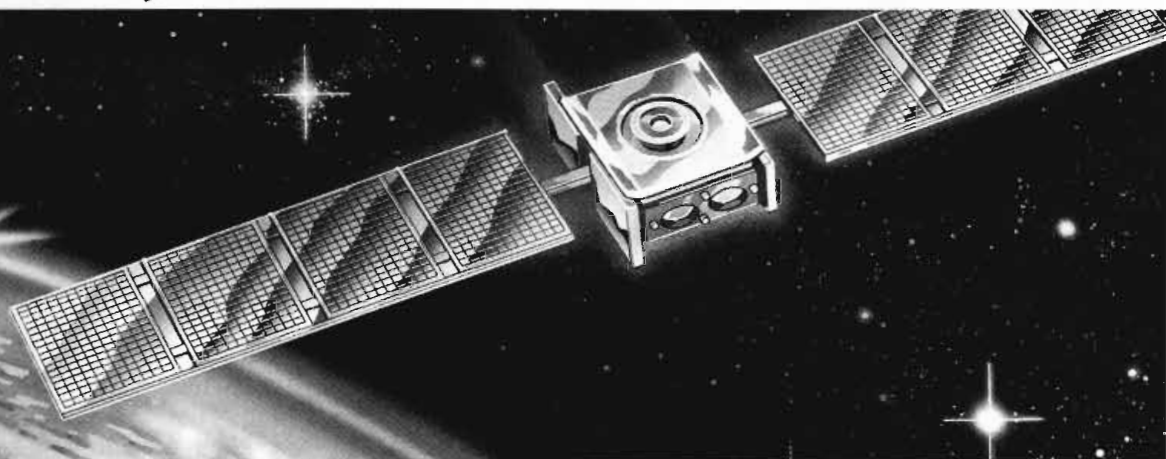
Collins found those remarks by Griffin "an intentional disparagement of Sawyer" that went "far beyond expressing an opinion about Sawyer's qualifications to be a network anchor," and, he added, "strongly implied there was some darker side to Sawyer's history."

Though he was ultimately hired in 1985, Sawyer's hiring process was "certainly hindered" by the talent agency's actions, Collins added.

Sawyer left CBS News last spring to become coanchor of ABC's *World News This Morning*. He and Paula Zahn (formerly of ABC's *The Health Show*) joined that ABC morning program following the exit of Edie Magnus for the syndicated *USA Today* series and the reassignment of Jed Duvall to ABC's evening newscast.

While the court documents do not give Sawyer's CBS network salary, they do detail his WAGA-TV earnings. William Morris contended that its "vigorous efforts" enabled Sawyer to renew his three-year WAGA contract for \$95,000.

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Hollywood studios audition tot lots; child care centers sprouting all over

Child care centers, a hot political topic this election year, are on the minds of people in the Hollywood TV-film community. With Paramount Pictures operating an on-site facility for one year under the direction and supervision of Child and Family Services, other centers are in discussion and development through this same non-profit agency.

Bea Gold, executive director of the 10-year-old agency which specializes in working with families with young children, says her agency is developing child care center programs for two consortiums and several individual companies. The consortiums are Samuel Goldwyn, ABC and Creative Artists, and Columbia Pictures and Warner Bros. Pictures.

The single firms are NBC and Twentieth Century Fox. Gold says there are several other companies who do not wish to have their names revealed at this time.

The Goldwyn-ABC-Creative Artists program will involve a near-site facility, while the Columbia/WB facility will be on the Burbank

lot where both companies are headquartered.

Both consortiums are being planned for between 80-100 children. The Paramount facility, the first on-site in the entertainment industry on the west coast, is licensed for 30 children.

Lorimar approach. Using a different approach, Lorimar Telepictures has been subsidizing a weekday program at the Culver City YMCA since September 1986. Five preschoolers (potty trained) attend the program at the nearby Y. Lorimar pays half the cost, which comes to less than \$80 a week. The Y set up a special room for the Lorimar children, who can attend from 8 a.m. to 7 p.m. The program can hold upward of 15 children, but only five are currently enrolled.

Gold says she's done on-site assessment studies for Fox and NBC and is developing an agency referral plan for ABC employees as an adjunct to the consortium plans. As to how the program works, Paramount pays the agency an administrative fee, which Gold says "covers



It's my sandbox! *Playing in the sandbox at the Paramount Child Care Center, this could be a future (or even the next!) president of Paramount.*

some of the costs of running the center." The agency collects all fees from parents and pays the staff of 10 teachers and assistants who run the facility 12 hours a day during the week, as well as other operating costs. "Paramount subsidizes what we don't collect," she says.

It costs parents at Paramount \$100 a week for infants, \$90 for toddlers and \$80 for preschoolers. The facility is open from 7:30 a.m. to 7 p.m., and several nights a week it remains open when shows like *Cheers* and *Family Ties* are taping.

Maurice & Lucy. Paramount's center is housed on the lower floor of the vacant Maurice Chevalier two-story building and consists of 1,200 square feet of working space. The building is adjacent to Lucy Park named after Lucille Ball, so the children utilize this facility as part of the program, which includes lunches and field trips around the massive studio lot.


Parents are welcome to visit with their children any time. One company executive whose four-year-old daughter is enrolled in the center, says she likes the extended hours the center is open. "A lot of people regularly drop in during the day and even take their child to




Paramount's Child Care Center. *At the only on-site tot lot in Hollywood, teachers Cecelia Inzunza (l) and Ruth Mankin take care of their charges.*


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ARBITRON RATINGS

1988 Arbitron Ratings Company

*'Sex on the Air'***Is TV becoming more risqué, or is it just 'condom sense'?**

Two network TV officials, talking to an International Radio & Television Society "Under 30s" seminar, say they doubt that the increasingly permissive TV medium will become even more risqué a decade from now, despite cuts in the networks' censor staffs. In fact, they wonder if the pendulum might swing in the opposite direction.

Dr. Ruth Westheimer moderated IRTS' "Sex on the Air" panel discussion in much the same way she does her radio and TV shows.

Representing the TV networks were Mary Alice Dwyer-Dobbin, vice president of daytime programs/East Coast at ABC Entertainment, and Elizabeth Masterton, executive editor-program practices at CBS. The other panelists were Colette Connor, vice president of advertising and promotion for Paul Klein's Tuxedo Network and Exxtasy, "adult entertainment" cable services; and Don W. Falk, president, Schmid Laboratories, marketer of Ramses condoms.

More explicit. When asked what has changed in the past 10 years, ABC's Dwyer-Dobbin cited Dr. Ruth's talk show, with its "explicit" handling of sexual subject matter. The ABC exec (who signed Dr. Ruth for the Lifetime cable network) said that show "wouldn't have happened 10 years ago" on TV.

CBS' Masterton said, "In the past three years, there has been a

change in the way we look at material" in programming. While exploring subjects that would not have been allowed a few years ago, she said, at CBS "it is not really a question of 'no' as how can we make it happen within parameters."

How permissive might commercial TV be 10 years hence? "I don't think there is . . . an overall game plan" to that end, said Masterton. Dwyer-Dobbin said, "I don't think the networks will be more explicit but there will be opportunities to see more explicit programming on other channels."

Opposite reaction. On the other hand, the ABC exec added, "Pendulums do swing . . . It may start a return course" to more conservative contents, given many viewers' objections to material already deemed offensive.

For "every steamy love scene" on TV, Westheimer said, she would like to see "a box of condoms next to the bed," to emphasize to viewers that the threats of unwanted pregnancies and AIDS warrant greater responsibility.

Given cable's greater freedom, Westheimer suggested to Connor that her program service could show the male actually putting on condoms.

The use of condoms to protect against unwanted teen pregnancies has been included in such prime-time shows as CBS' *Kate & Allie* and NBC's *The Hogan Family*. An



Dr. Ruth Westheimer

ad agency official in the audience however, pointed out that such episodes tend to trigger protest letters that make advertisers nervous about sponsoring such shows.

For Dwyer-Dobbin, the key question in judging questionable material, is, "Will the audience accept the story, not how far can I go before the audience is offended?"

Condom ads. From his perspective things have changed too, said Schmid's Falk. His company has had "excellent success" in placing its condom commercials "with the exception of the networks." Many radio and TV stations have accepted the spots, along with cable services, he noted. Westheimer then expressed the hope that the media now would consider female-oriented diaphragm commercials as well.

By contrast, Falk recalled, "10 years ago, by and large the media essentially were disinterested in condom advertising," with the exceptions of *Playboy* and *Penthouse*. Surprisingly, despite their "explicit" photography, even their "advertising folks were edgy" about such ads, Falk said.

Despite cable's greater freedom of expression, Connor noted that cable operators too have been known to cave in to pressure from "little old ladies" and other protest groups and drop such racy services as hers and The Playboy Channel.



Life Styles condoms TV spot reflects a new, humorous approach to a serious subject.

nch at the commissary. That's a great treat for the kids to go to lunch with their mom or dad."

Dave Mannix, Paramount's senior vice president for operations, says both Paramount and parent Gulf & Western management easily provided monetary approval for the center. "It cost several hundreds of thousands of dollars in capital improvement to convert the space into the center," he notes.

Bea Gold says Paramount's program is small because it is only licensed for 30 children. The company recently voted to allow siblings to have priority into the program over new applicants, and with a long waiting list for openings, Gold anticipates Paramount expanding its facilities down the line.

"Most of the employer support programs are subsidized by the employer," Gold says. "It is impossible for a program to be of a high quality and have all costs only come out of the family fees."

Gold doesn't see any of the companies she's presently working with saving their own centers in operation this year. Paramount got its center quickly because writer/pro-

Paramount got its child care center because 'Family Ties' producer Gary Goldberg wanted it.

ducer Gary David Goldberg, wanted the facility. His UBU Productions is headquartered on the Paramount lot, and among its top-rated shows is *Family Ties*.

"Our role," she explains, "is to be advocates for children and families. We're not trying to become operators of a chain of child care centers. Paramount came to us because we are the state approved local child care agency dealing with child care programs."

To the best of her knowledge, Gold says the Paramount program is the only one of its kind in operation in the entertainment industry.

"People who get involved in this have to do a lot of thinking," she explains. "They have to decide on what's best for them. Our job is to help them think through what works best."—Eliot Tiegel

'Si, RC!' jingle gives RC Cola a Latin gulp

Royal Crown Cola's "Si, RC!" campaign is gulping its way down the U.S. Hispanic TV and radio.

Sal Lopez, RC's national Hispanic market manager, says more creativity on a limited budget has done a lot to boost RC's market share among Hispanics already familiar with Coke and Pepsi. The new jingle, from Garrido Group of Coral Gables, Fla., goes:

*Drink Coca Cola: No! No! No!
Drink Pepsi Cola: No! No! No!
Drink RC Cola: Si! Si! Si!*

Lopez says the campaign was designed to overcome RC's brand recognition problem among newcomers to the U.S. "They've all seen Coca-Cola back home in the Central and South American countries, but they never saw RC until they got here and saw *Si, RC!*"

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TV Business Barometer

Local business in July up 6.9%

After outperforming spot TV business in May and June, local/retail activity barely equaled spot's percentage increase during July. The *Business Barometer* sample of stations reported a 6.9% increase in billings in July, compared to a spot rise of 7.5%.

Both numbers were affected by the Standard Broadcast Month (SBM); July was four weeks long last year and five weeks long this year. However, the impact of this SBM situation is small (see *TV Business Barometer* in the September 5 issue).

The July local figure was one of the smaller percentage increases this year. However, local is still showing a bigger percentage increase than spot through the year to date.

Local volume came to \$436.2 mil-

lion in July, compared with \$408.0 million in the corresponding '87 month. Billings in June were about the same as July—\$435.9 million. Generally, July billings run a little higher than June. July estimated spot billings were markedly higher than the local figure, coming in at \$517.5 million.

For the seven months, local billings pushed through the \$3 billion mark, reaching \$3,239.7 million. The year before the comparable figure was \$2,983.2 million, so the increase amounts to 8.6%.

Spot is still running a few hundred million ahead of local. It reached \$3,463.3 million during the first seven months and was running 5.4% ahead of last year.

The smaller stations (those billing under \$7 million annually) showed the biggest percentage increase in July. It was the sixth month this year that the smaller stations showed the biggest rise among the three revenue brackets

reported by the *TV Business Barometer*.

July was the best month so far this year for percentage growth in network compensation—even though the increase was only 3.4%. The biggest previous rise this year for network comp occurred in April, when the increase came to 1.4%.

The total affiliate take from network comp in July came to an estimated \$39.4 million, as compared to \$38.1 million last July. For the seven months, network comp totaled \$266.8 million, only 0.4% ahead of last year.

The total station billings picture in July—counting spot and local time sales together with network comp—added up to \$993.1 million. That was up \$65.6 million over last July, which represents an increase of 7.1%.

The total billings for the seven months came to \$6,969.8 million, up 6.6% from the corresponding period in '87. Last year's total billings through July came to \$6,536.2 million.

July

Local business **+6.9%**

(millions)

1987: \$408.0 1988: \$436.2

Changes by annual station revenue

Under \$7 million	+11.2%
\$7-15 million	+10.2%
\$15 million up	+4.9%

Network compensation **+3.4%**

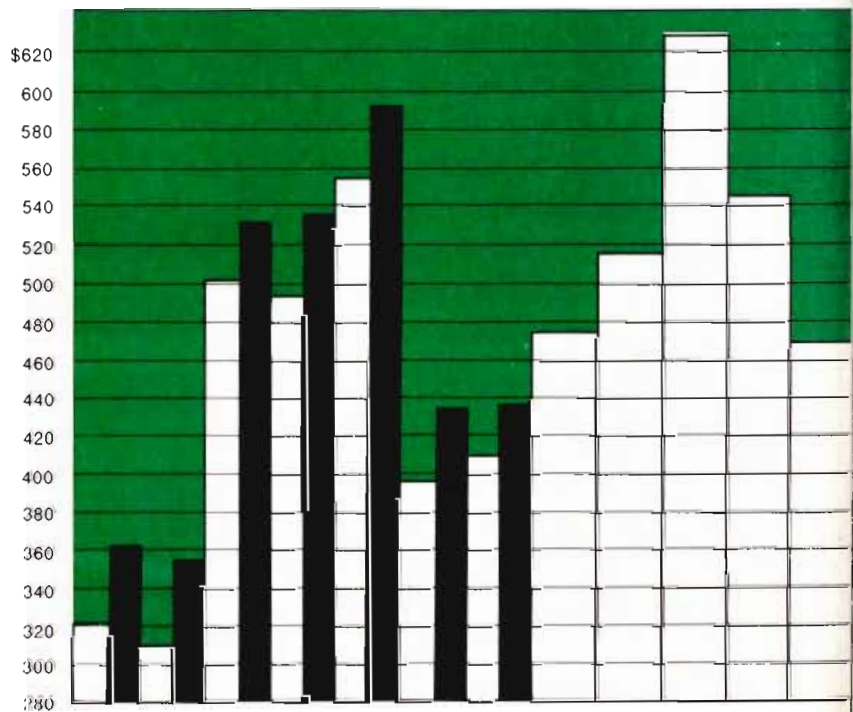
(millions)

1987: \$38.1 1988: \$39.4

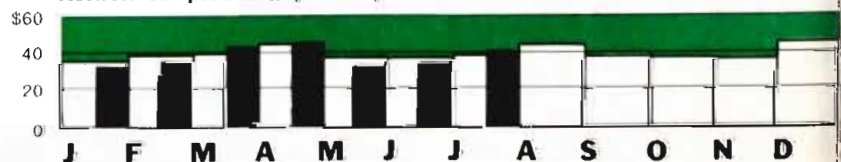
Changes by annual station revenue

Under \$7 million	+0.9%
\$7-15 million	+0.5%
\$15 million up	+5.0%

Local (millions)



Network compensation (millions)



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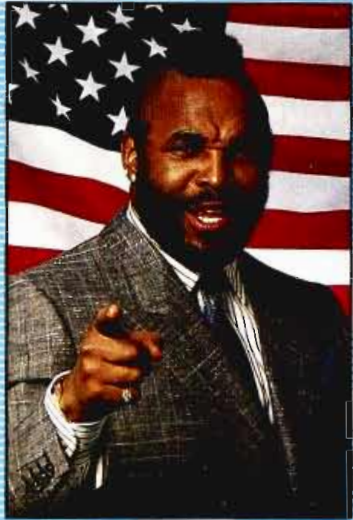
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American cable and telephone companies slip past Britain's locked (cable) door

Cold calling certainly isn't everyone's cup of tea. Although Jon Davey, chairman of the British Cable Authority, admits he hasn't done a great deal of it, he recalls one such call that paid off.

Last November while in New York he popped in on investment brokers Paine Webber to extoll the benefits of investing in the British cable market.

Since that visit, Davey says, the Paine Webber London office has indeed taken an interest in cable, something he says it hadn't done before. Paine Webber is involved with one of the applicants for the Birmingham, England, franchise and is helping Southampton cable put together its financial package.

Davey has been seeking foreign investors, but has particularly concentrated on U.S. and Canadian cable operators whom he feels could lend their experience, in addition to their money, to the U.K. cable market which so far has fallen short of the optimistic predictions made for it just several years ago.

There presently are just slightly more than one-quarter million U.K. cable subscribers, although franchises have been advertised for another three-quarter million homes.

Govt. regs. British regulations haven't exactly helped Davey's cause. He has been lobbying for

"There is money to be made in the U.K."

several years to change the law which precludes a non-Common Market country from exercising control over a British cable operation. Nevertheless, Davey explains that financing can be structured in a way which provides a majority foreign shareholding without operational control.

Cablevision was the first American company to own a majority interest in a British cable operation. It split the cable company it owned into two parts, separating the actual cable network from the operating company. Currently, Davey says, United Cable of Denver is among the most active U.S. companies getting involved in the U.K. United owns Cotswold Cable and has applied for four other franchises.

City Cable, with multimillion dollar backing from Prudential Bache Interfunding, already has one London franchise, has a 45% shareholding in another and is bidding for a third.

Davey says another Denver based company, Jones Intercable, is interested in an area of East London. He also claims that several

U.S. telephone companies, including Pacific Telesis, are interested in getting involved in British cable primarily because the law permits the use of cable lines for telephone transmission.

Consequently, says Davey, they can get into the telephone business as well as cable.

Although there still are a number of sceptics who seem to have written cable off in the U.K., Davey remains unperturbed, saying "There is money to be made in the U.K."—Irv Margolis

Super Channel on a string; schedules roll

Super Channel executives are hopeful they can conclude a new shareholding arrangement by the end of October.

For the moment the Super Channel board seems to be banking on reaching a deal with the U.S. company, United Cable, which already is active in the U.K. cable market. Virgin Group is the majority shareholder of the financially troubled pan-European satellite channel.

It is likely that under the deal which Virgin hopes to negotiate, it and the other current principal ITV shareholders—Granada, TVS Anglia and Yorkshire—would remain involved as minority owners while the other ITV companies still holding shares would drop out altogether.

Say it ain't so! Meanwhile, Christopher Bland, chairman of London Weekend Television, which recently sold its Super Channel shares to Virgin at a considerable loss, says he wishes he never got involved with Super Channel in the first place.

In an interview with TV/RADIO AGE, Bland commented: "It would have been smarter not to have gotten in. We thought it would be more successful."

While the shareholding machinations continue, the fall programming battle between Super Channel and Sky Channel may well be a battle over which one of the channels has the best movies. Both have announced strongly improved schedules with Super Channel par-

Maxwell snapping up AGB

It appears almost certain that Robert Maxwell will acquire the U.K. based research company AGB.

This followed adjournment of an extraordinary meeting of AGB shareholders called originally to consider a deal made with the advertising and moneybroking group, MAI. Under that arrangement, which had been criticized by some analysts as being insubstantial, MAI was to raise its holding in AGB from close to 10% to 30% and incorporate its U.S. market research company, MRI into AGB. In addition shareholders were to consider the sale of an exhibition company and publishing operation.

Under Maxwell's plan, AGB will retain the two operations and the entire company will be renamed Pergamon AGB.

Since Maxwell's interest became known, AGB's share prices have fully recovered from the losses they suffered following the original announcement of the prospective deal with MAI.

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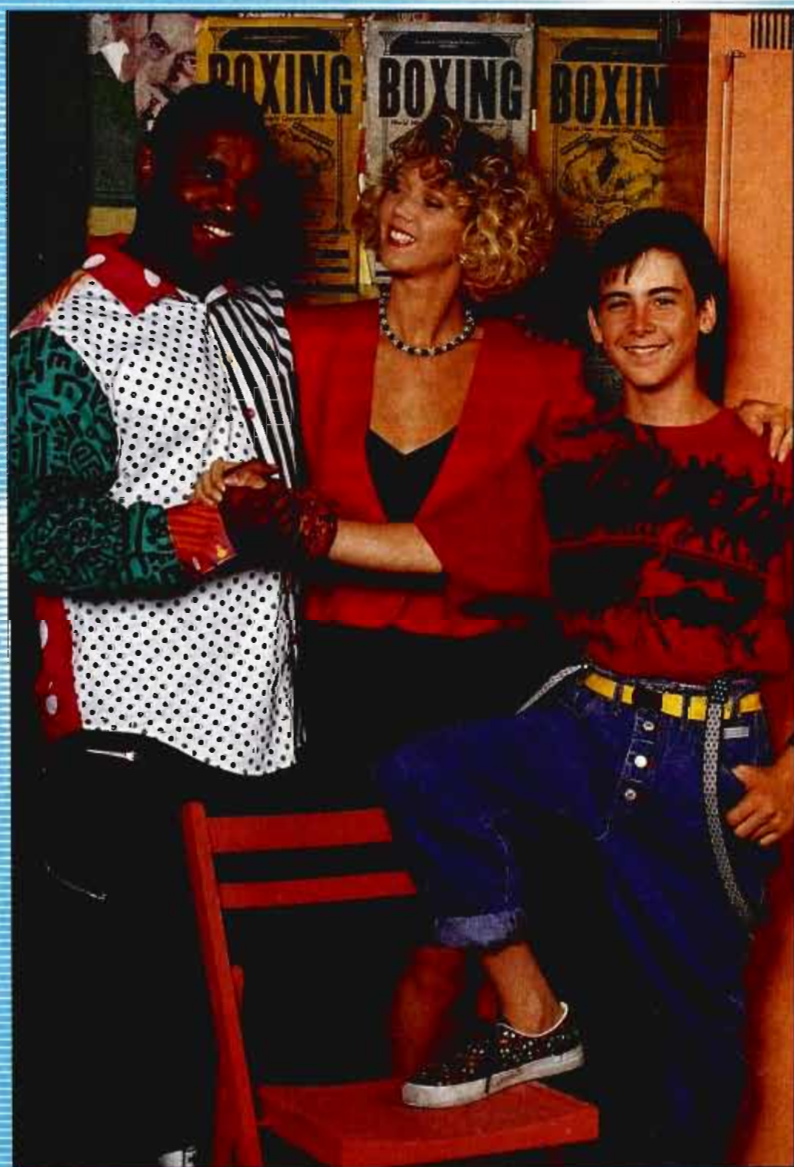
Last year, T and T was hailed as a top-rated action half-hour, attracting strong demos and beating first-run sitcoms across the country.

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McGavren Guild's prize: Hilton's radio budget

Eden Lucas, vice president, sales at McGavren Guild Radio in Los Angeles, describes the nuts and bolts of combining media advertising with tailored promotions that work for both the advertiser and the rep's stations. It's a case history giving just one example of what Interep president Les Goldberg means when he talks about Interep's "Radio Store" (See radio rep feature, page 40).

Lucas reports that despite regional buying being SOP at Hilton Hotels' agency, McCann-Erickson, McGavren Guild's Los Angeles office was nevertheless



The media package was so attractive compared to all Hilton's other options, it was an offer it couldn't refuse.

Eden Lucas

able to steer 85% of Hilton's radio budget promoting its "Get Away Weekends" in 15 markets to placement out of just one McCann office, Los Angeles.

McGavren Guild pulled this off by offering a combined media-promotion package Lucas describes as "so attractive compared to all Hilton's other options, it was an offer they couldn't refuse."

The stations were able to do it, says Lucas, "because Bobbi Grim [McGavren's Los Angeles vice president, marketing and promotion] set it up so instead of being the same standard canned promotion across all 15 Hilton markets, it was tailored to fit the format and listener lifestyle of each participating station. Because the most effective promotions are those that most attract a station's listeners as well as benefit the advertiser, no other proposal on Hilton's table could match ours."

In every market where radio stations ran Hilton's "Get Away Weekend" contest, the prize was usually the same: a weekend at the local Hilton, dinner for two and a chauffeured limo ride to carry the winning couple there and to the "weekend event."

It was the "event" that differed. For an AC station the event was usually a rock concert. For a country music station it would be a performance by country artists. For KFAC AM-FM, McGavren's classical music station in Los Angeles, the prize was keyed to the

Pasadena Hotel and a symphony concert.

Not every event was a concert. Because it was June a month with all kinds of special days like Father's Day, graduation and weddings, some station contests were built around these kinds of personal events.

In the case of Hilton, Lucas says it was not new business for radio. But except for the Pasadena Hilton, the buys for the other 14 markets were new business for her Los Angeles office from a client whose agency was one of the pioneers of regional broadcast buying.

Overall, says Lucas, Interep's "Radio Store" adds up to "one stop shopping for our advertisers. Interep assigns a marketing sales team (MST) to each major agency across the country. Various team members are assigned to call on media, on creative and on account management at the agency, and on the ad manager, marketing director and brand managers at major clients.

"On top of the MSTs, whose members are sales people and sales managers, we have our own in-house specialists in unwired network, program syndication, barter and promotion, like Bobbi Grim, here in our Los Angeles office, who designed the tailored promotion that won our office the multimarket business for Hilton's Get Away Weekends campaign."

Metroplex sells WRFX

As expected, Cleveland-based group owner Metroplex Communications has sold its Charlotte FM outlet, WRFX to Pyramid Broadcasting for \$15.4 million. Gary Stevens of New York was the broker.

Pyramid, based in Boston, owns radio stations in Boston, Chicago, Philadelphia, Pittsburgh, Buffalo and Rochester, N.Y.

Metroplex recently bought WNCX-FM and WERE both in Cleveland, for \$11.6 million, which Stevens also brokered (TV/RADIO AGE, Aug. 8, page 38).

Broadcast Programming buys Century 21 unit

Broadcast Programming of Seattle has added to its station client list by purchasing for an undisclosed sum the open-reel programming division of Century 21, Dallas-based program syndicator.

Century-21, in getting out of open-reel program services, is concentrating instead on building its compact disc and digital audio tape programming services and its jingles business, notes Dave Scott, the company's president.

Edith Hilliard, Broadcast Programming's general manager, says her firm is picking up close to 200 stations that have been receiving music from Century 21.

Under terms of the deal, Century 21 has sold all its tape equipment along with its software. The programmers working on the 19 different forms will either shift over as staff or freelance contractors. Century 21, 10 years old, has avoided moving into satellite transmis-

ticularly proud of its seven movies a week and Sky of its six.

In addition, Super Channel is expanding its non-English language programming, adding the 30-minute weekly travel show *Touristic Magazin*, which will be broadcast in German with English subtitles. The channel already transmits another German language program, *Tatort* and a Dutch one, *Say Ah!* It also is buying more programs from Europe, "reflecting," says a spokesperson, "a desire to provide a European feel."

For its part, Sky is increasing its sports coverage and TV specials. It also has bought the Paramount show business weekly program, *Entertainment This Week* and the Australian science/technology series *Beyond 2000*. Both channels also will be jockeying for position in the news field. Super Channel is increasing the number of newscasts it broadcasts while Sky is building a whole major news operation to be in place when the channel goes on the ASTRA satellite.

Further complicating the competitive satellite picture is British Satellite Broadcasting's exclusive deal with Barner Bros. for TV rights to 94 films. This exclusive WB-BSB deal surely will hurt Super and Sky Channel.

Library sales a boom business now, as news/docu stock attracts big buyers

The film library—news, events and documentaries—business is booming.

Ross Wolrige, head of facilities marketing for the Australian Broadcasting Company, for instance, reports a 100% increase in library sales during the past three years. Wolrige says that ABC holds more than 50 million feet of film, including a vast wildlife catalogue which regularly is being sought by producers throughout the world. His principal business, though, comes from producers of TV commercials and corporate videos.

In the U.K., Jill Hawkins, BBC Enterprises head of library sales, is under the same injunction as the rest of the Enterprise division: double profits in five years. "We'll do it before then," predicts Hawkins, adding the BBC library will bring in profits of close to \$3.5 million this year.

Worldwide Television News isn't quite in that league yet, but nonetheless, general manager of libraries, David Simmons, says WTN has turned around a loss-making part of its operation.

Independent Television News li-

brary manager David Warner notes a "substantial increase" in sales during the past several years. Warner says that a great deal of the material ITN sells goes into documentaries, which preserves the footage in a programming form.

More customers. There are several reasons for this increase. One, of course, is the sheer rise in the number of potential clients. Says Weintraub Screen Entertainment senior librarian Larry McKinna, "there are just more media, TV and new satellite and naturally many producers are entering the home video market." McKinna says Weintraub's library business has increased by about 25% during the past several years.

Weintraub Screen Entertainment purchased the British Pathe news library from Cannon last year. Since then, says McKinna, in addition to wanting to improve the returns on its library, the company has shown an interest in trying to preserve the material it owns by transferring large quantities of the old film archives onto safety material.

Top honors to Mestre and Boni from TV Academy

Latin American broadcaster Goar Mestre will receive this year's Founders Award from the International Council of the National TV Academy. The 1988 Directorate Award will be presented, posthumously, to Vittorio Boni, former di-

Goar Mestre



rector of international relations of RAI.

Mestre, one of the best-known broadcasters in Latin America, fled Cuba when Fidel Castro took over and now lives in Argentina. He is the 11th recipient of the Founders Award.

Boni, who was a director of the International Council for several years, was responsible for the first TV broadcast of the Olympic Games in Rome and went on to be an active organizer of the first intercontinental broadcasting via satellite. He produced the first satellite broadcasts from Latin America and Africa. He died in New York last November.

The awards will be presented at the 1988 International Emmy Awards gala on November 21 at the Sheraton Centre in New York.

Both awards were the unani-

mous choice of the special awards committee, chaired by Ed Bleier of Warner Bros. and Kevin O'Sullivan, formerly head of Worldvision and now running his own company, Kenmare Productions.

Vittorio Boni



Radio Business Barometer

July spot down and adjusted 2.6%

July looked good for spot radio at first glance, but the Standard Broadcast Month (SBM) shocked it back to reality. Data gathered by the reps for Radio Expenditure Reports showed July to be up 21.7%, a blockbuster figure for any month, but particularly during the doldrums of 1988.

The initial figures revealed billings of \$95,225,800 during this past July, compared with \$78,214,500 during July of last year. But July of last year was a four-week Standard Broadcast Month, while July of '88 was five weeks.

Hence, RER's policy of adjustment was triggered. This is done by making July of last year comparable to this year.

The "adjusted" figure for last year, an artificial number, comes to \$97,768,100 for the equivalent of five weeks. And that means that July of this year was 2.6% behind the pace of last year.

That makes July only the second minus month this year, the other month being April, which was down 1.9%. Not that the rest of the year was so hot. The first half ended with spot radio billings up only 3.8%.

Of the four market groups which RER reports on, only one was up during July. And that was the 51-plus markets, which have been doing better than average during the past couple of years.

The smaller markets were up 30.4% before adjustment to \$24,860,800. When last year's \$19,061,700 is adjusted upward to \$23,827,100, the increase amounts to only 4.3%.

As for the other market groups, the top 10, which account for well over a third of spot radio billings, showed an unadjusted increase of 19.4%. This July's billings were \$35,100,400, and when last July's figure of \$29,403,900 is adjusted upward to \$36,754,900, the result is a dip of 4.5%.

The 11th-to-25th markets were up an unadjusted 16.4% with this

July's billings of \$20,322,000. The adjusted figure shows a decline of 6.9%, with last year's July billings of \$17,466,000 pushed upward to \$21,832,500.

This July's billings of \$14,942,600 for the 26th-to-50th markets were 21.7% above last year's \$12,282,900. But the adjusted '87 figure comes to \$15,353,600 and that represents a drop this year of 2.7%.

Uneven year

The uneven July SBMs mean the year-to-date comparison is also lopsided. The Standard Broadcast Calendar through July of this year comes to 31 weeks. But last year through July is 30 weeks. Hence the total for this year's seven months—which is \$540,650,100—is 6.6% above last year's \$507,227,400. But the adjusted figure of \$524,135,000 is only 3.2% above last year.

Adjusted figures for the market groups through July are as follows: The top 10 markets are up 4.0%, the 11th-to-25th are flat, the 26th to-50th are up 4.5% and the 51-plus markets are up 3.8%.

July

National spot **-2.6%**

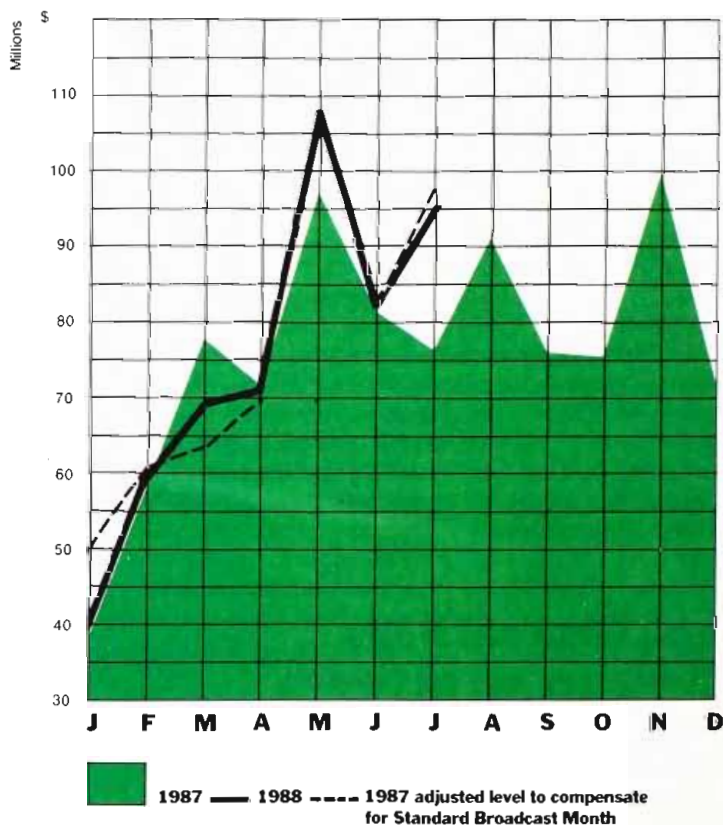
(millions) **1987: \$78.2** **1988: \$95.2**
1987 adjusted \$97.8

Changes by market group

Market group	Billings (mils.)	% chg. * 88-87
1-10	\$35.1	-4.5%
11-25	20.3	-6.9
26-50	14.9	-2.7
51+	24.9	+4.3

Source: Radio Expenditure Reports

* Adjusted



sion of its 24-hour formats.

Broadcast Programming has been servicing 265 stations with eight formats on open reel, with some CD music on its classical service. The addition of the Century 21 stations now gives it close to 500 clients. This is Broadcast's third programming service acquisition within one year. It earlier acquired Peters Productions of San Diego and Radio Arts of L.A.

Sports helps bottom line of L.A. financial station

KMNY(AM), 17-month-old business/financial news specialist in Los Angeles, is broadcasting the new Phoenix Cardinals football schedule because "not much happens in financial markets on weekends and people interested in money are also interested in sports."

That's the explanation given by Vera Gold, one of the station's operating officers, for the addition of professional football into the station's 24-hour, seven-days-a-week business format.

Buz Schwartz, another of the limited partners in the station, its operations manager and an on-air show host, says the Phoenix club contacted the station about joining its radio network. Schwartz, originally from Brooklyn, says sports fits in nicely on the station because "Los Angeles is a very strange town. If you see the Dodgers playing, 30% of the people are rooting for the other team. L.A. is a conglomerate of people who have come from other places, so there are people here from Phoenix who like to hear the team."

Last year KMNY broadcast Kings hockey and USC college baseball as its first entries into sports. Why? Schwartz says stock brokers on the floor of the Pacific Stock exchange, located in the building where the station is housed, indicated interest in both activities. KMNY's 5,000 watt signal also beams south toward Orange, Riverside and San Diego counties.

KMNY came into existence on Feb. 27, 1987 when the new owners, consisting of 1,400 limited partners, bought the station, then KWOW, an oldies rock specialist, for \$2.5 million, according to Schwartz.

Last July, after spending one year developing its format—including overseas reports from European and Far Eastern financial markets—the partners launched a separate satellite-delivered Money Radio Network with KMNY the flagship. Schwartz expects to have between 15–25 signed affiliates picking up the programming by October. They'll get everything except Cardinals football, which remains only on KMNY in southern California.

Sears, General Mills do it bigger on network

Sears Roebuck continued to increase its network radio spending in June, rising from \$4.6 million last June to \$6.5 million for the same month this year. For the half, Sears was up from \$23.3 million to \$29.4 million,

Broadcast Advertisers Reports figures showed.

But the big jump in June was scored by General Mills, which spent only \$31,500 during June of last year. This increased to \$1.8 million in '88. For the first six months of the year, General Mills was up from \$852,800 to \$3.0 million.

In the automotive area, General Motors and Ford went in opposite directions. The former rose for \$838,300 last June to \$1.7 million in '88. But Ford dropped from \$2.5 million last June to \$1.7 million during the same month this year. The year-to-date figures show the same pattern. GM is up from \$8.2 million to \$15.0 million, but Ford is down from \$11.8 million to \$4.3 million.

The latest BAR figures showed a number of notable ups and downs. Anheuser-Busch Cos., for example, cut its network spending in half for June, dropping from \$2.6 million to \$1.3 million. For the January-June period, A-B was down from \$10.9 million to \$8.0 million.

On the other hand, K Mart was up in June, rising from \$782,000 to \$1.4 million.

Top 10 web radio clients—June

Parent company	June expenditures	Year-to-date expenditures
Sears Roebuck	\$6,457,860	\$29,394,910
General Mills	1,801,725	3,025,675
General Motors	1,712,660	14,982,255
Ford	1,654,895	4,257,120
Philip Morris Cos.	1,598,575	3,253,815
Bayer	1,458,800	9,704,170
K Mart	1,379,550	5,390,605
Procter & Gamble	1,357,650	9,026,092
Anheuser-Busch Cos.	1,280,650	7,972,350
Tandy	1,276,680	3,306,934

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Autos heavy for April

Automotive clients ranked second and third on network radio in May, according to the latest BAR data. They were General Motors and Ford. This repeated the pattern in April, except that the ranking was General Motors and Chrysler.

Top 10 web radio clients—May

Parent company	May expenditures	Year-To-date expenditures
Sears Roebuck	\$6,537,665	\$22,937,050
General Motors	3,196,395	13,269,595
Ford	2,372,625	2,602,225
Bayer	1,717,890	8,245,370
Philip Morris Cos.	1,637,040	1,655,240
Chrysler	1,602,360	7,528,829
Warner-Lambert	1,503,575	7,046,740
Cotter & Co.	1,390,325	6,242,710
K Mart	1,265,750	4,011,055
Mars	1,261,350	3,381,650

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Gary Pranzo, Young & Rubicam

"The total negotiations are verbal, so what's the difference" in having the guarantee stipulation verbal as well?

into the contract, Pranzo says, "Ours are not in writing. The total negotiations are verbal, so what's the difference" in having the guarantee stipulation verbal as well.

Several sources on the buying and selling sides of the table seem to prefer keeping guarantees unwritten. That way no one is on the hook, or on the record. They compare gaining the concession of guarantees to the historic situation of buyers with the greatest clout and negotiating skills landing bargain prices for big events, whether in network or spot, while others pay closer to the rate card.

At N W Ayer, Robert Igiel, senior vice president and executive media director, referred inquiries on spot guarantees to Bonita LeFlore, the agency's vice president and director of regional broadcast. She declined to discuss the topic beyond saying that "it's a negotiating tool our buyers use. Every agency has its own policy." To say more, she says, "would destroy our leverage" with the stations.

On the con side, Richard Kostyra, executive vice president and U.S. director of media services at J. Walter Thompson USA, says, "Our relationship with the stations is such that it has been unnecessary to formalize guarantees. We have

in effect been delivering for our clients the weight purchased for the past decade without formal guarantees." Since "a formal guarantee merely neutralizes buying skills," he says, "we prefer a nonguaranteed situation."

He contends that Ayer's pursuit of spot guarantees for Burger King—which JWT lost to Ayer last year—shows Ayer's "inability to achieve standards set."

LeFlore counters that, formal or otherwise, JWT sought similar spot guarantees while handling the fast food account.

'Insurance policy'

Meanwhile at BBDO Worldwide, Peter Stassi, senior vice president of local broadcast, says, "We don't seek guarantees. I haven't heard of that being done. When you play that game, it's really an insurance policy."

At Blair Television, William Breda, senior vice president and general sales manager, says the spot guarantee tactic is neither new nor "broadbased," nor has it grown appreciably lately. In those cases that do exist, he adds, "It's more the account than the agency" pushing for such safeguards. At Ayer, for instance, Burger King is the

only client seeking spot guarantees via Blair stations, Breda says. Though there have been such requests from Y&R, he says, they did not involve orders for Ford Motor Co. or Kraft Inc., Y&R's top two spot spenders.

Turning to the station side, Breda notes that "not all such requests are automatically accepted." Some requests are based on household numbers, others on target demographics. "It depends on the client," he adds. To take a hypothetical example, he says, a beer or automotive account might want male demographics guarantees, while a broader-based marketer might want total adults.

In any case, all the requests are verbal, Breda continues. "It's a gentlemen's agreement, and if they make it, they live up to it."

"Everyone feels good about the way we operate," says Young & Rubicam's Pranzo—the agency, the clients [which he did not specify] and the stations. "We tell the stations early on" about wanting spot buys guaranteed, so that does not come as a surprise demand, he says.

Nevertheless, even after securing such arrangements, Pranzo says, "We have to call the stations and say they missed by, say, 10 rating points and ask for the makegoods."

Ayer, Y&R favor guarantees,
but TV stations, reps balk

Guaranteeing spot stirs heated debate over pros and cons

By JAMES P. FORKAN

To guarantee or not to guarantee. That is the question on the minds of some in the national spot buying and selling communities.

Getting ratings guarantees in network TV is commonplace, and that notion seems to be catching on with some ad agencies that buy national spot. Agencies known to be in favor of spot guarantees include N W Ayer (primarily for Burger King) and Young & Rubicam.

Some agency buyers praise spot guarantees as an insurance policy, a sensible way of protecting media

investments, especially in this era of cost-consciousness and intensified media competition. Others, however, feel this practice is unfair to stations and unnecessary if buyers do their homework well.

Stations, understandably, are decidedly cool to the idea, as ratings shortfalls can translate into costly makegoods.

On the pro side of the spot guarantees issue is Gary Pranzo, senior vice president and director of local broadcast at Y&R. "Our practice in negotiations for ages has been to get guarantees" for clients, he says. Amid hints that some agencies may be trying to get such terms written

Blair TV's William Breda



Television/Radio Age

September 19, 1988

"I'm not totally supportive of the concept... Our stations often overachieve ratings delivery, and no reward is given the stations."

Ted Koplar's gotta be different

St. Louis broadcaster aims for 'creative' expansion

By JACK LOFTUS

Ted Koplar likes to fly planes and pilot communications empires. But, truth to tell, the 44-year-old entrepreneur from St. Louis isn't all that comfortable flying his plane too far or too high. Not so when it comes to communications, however, where his ambition is to fly high and far.

From his grandfather, Sam, the Koplar family inherited money and land, lots of it, both of which Ted's father, Harold (HK to close friends), developed into a modern day fortune before his death in 1983. Koplar's most lavish land holding is the Four Seasons Resort at Lake Ozark, perhaps the biggest resort area in that part of the country.

But the way Edward J. "Ted" Koplar looks at it, his dad left him something a lot more valuable than land and money. He left him a television station, KPLR-TV, the dominant VHF independent thereabouts, along with a genuine thirst to build a communications empire.

The company's roots

Today, Koplar has taken a single St. Louis TV station and created Koplar Communications consisting of:

- KPLR-TV St. Louis, clearly a candidate for superstation status.
- KRBK-TV Sacramento, a newly acquired UHF independent.
- World Events Productions, producer and distributor of animated shows such as *Voltron: Defender of the Universe*, *Saber Rider and the Star Sheriffs* and the new series *Denver: the Last Dinosaur*. The production/distribution company also has just formed a coproduction alliance with IDDH, the big French animation production company and children's TV syndicator.
- Koplar Communications Center, a state-of-the-art broadcast production facility with satellite uplink and downlink facilities frequently used by other St. Louis stations, the networks and other busi-

nesses.

■ Interactive Systems Inc. Koplar has a private 50% interest in this Portland, Ore., based company with which World Events has an exclusive licensing agreement.

On the drawing board: Expand into communications and telecommunications ventures that his father never dreamed of. Koplar has high hopes, for example, for the commercial application of interactive technology. He wants to expand further into Europe, get into the theatrical filmmaking business, coproduce miniseries and made-for-TV films, buy more TV stations and become a major sports figure (KPLR just paid \$9 million for the TV rights to the St. Louis Cardinals, and KRBK paid considerably less for the TV rights to the Sacramento Kings of the NBA).

So long as its "something different," Koplar's interested.

"We are well financed at this company," Koplar understates, "and we have the ability to go out and create ideas."

That combination of "something different" and a flair for the creative is what Koplar admires most about such people as Henry Siegel (LBS), Ted Turner (Turner Broadcasting), Michael Solomon and Michael Garin (both Lorimar Telepictures) and Al Masini (Telerep).

"These people started out not just as mavericks but as opportunists," Koplar says, "and I like to see myself as an opportunist. . . Our intention as a company is to diversify, not to be locked into any five-year plan, but to be in a position to zig and zag."

Today, the keystone of Koplar Communications is KPLR-TV, managed by Barry Baker. One of the mightiest indies in the midwest, KPLR is one of the few independent VHF outlets in the country. This year Baker and Koplar teamed up to bring Cardinals baseball back to the team's home station by outbidding NBC affiliate KSDK.

Ted's father landed the baseball Cards for his new station in 1959,

Ted Koplar



KPLR-TV, with its high-tech, state-of-the-art satellite TV operations, is the nerve center for Koplar's expanding communications empire.

They won't automatically do it themselves."

That, however, does not surprise Pranzo. In general, the broadcasters' policy is "not to give ratings guarantees. They only guarantee the commercials are going to run."

Stations not thrilled

At TeleRep, Tom Tilson, vice president and director of sales, indicated that that rep defers to its stations when it comes to deciding on guarantee policy. "Under extenuating circumstances, accommodations have been made," he says, "but every situation is different."

A random sampling of station opinion confirms that guaranteeing spot buys is neither widespread nor enthusiastically received.

"There's not a tremendous amount of inquiry" on that subject, says James Laura, national sales manager at WVEC-TV Portsmouth-Newport News-Hampton, Va. Generally speaking, "we don't like it. Usually we don't do it. . . . We look at it on an individual basis."

It is "difficult" to accommodate such demands, says Laura, because "this is a preemptive age we live in. No one guarantees 100% of any buy. We certainly do not."

On the other hand, if there were a "dramatic" shortfall in ratings, a client "might see some bonus weight" to make up for it, especially if it is an advertiser "that's been good to us." He explains, "We want a client's campaign to be successful," so if it is not, "we would look at it on an individual basis."

At WGN-TV Chicago, Peter Walker, general sales manager, says much the same. The station's policy is that "guarantees are not given on a widespread basis." Among the "limited" exceptions are "special event programming and occasional sporting events," he says, "but there is no bottom-line guarantee for an account."

At WDZL-TV Hollywood, Fla., Marilyn Hansen, general sales manager, says, "If we make a deal going in and they treat us fairly with a certain share of the dollars, if someone invests in me, I won't let them fall on their faces and get burnt on post-analysis." She has-

tens to add that her "philosophy of payback" is done within reasonable limits.

The Miami market has been hit with affiliate switches since January, changes that make it more difficult to predict the ratings in that market, she notes.

Getting guarantees has long been a fact of life in network TV. Indeed, the unexpected boom in the 1988-89 upfront selling season was attributed at least in part to long term buyers wanting to protect their clients against the vagaries of the coming primetime season. Its mishmash of reruns, substitute series, movies and staggered premieres—all due to the prolonged writers' strike—was likely to cause network erosion, many agencies predict. As Tom Winner, executive vice president and media director at Campbell-Mithun-Esty, New York, points out, agencies can get ratings guarantees when buying network upfront that they cannot obtain in the nets' subsequent scatter, or short-term-buy, marketplace. Such guarantees are very important, not only due to the chaotic season ahead but also to the fact

that some advertisers may have been "burned" in last season's scatter buys, he and others noted (TV/RADIO AGE, July 25).

In the realm of spot TV, however, Blair TV's Breda says, "I'm not totally supportive of the concept" of spot guarantees. "I can understand their asking for guarantees, but our stations often overachieve ratings delivery, and no reward is given the stations. . . . It's all part of buying and selling and what makes one buyer or seller better than another. . . . If you guarantee on the low side, there should be a reward if you overachieve."

One rep refused to go on the record with his position on spot guarantees for fear of offending stations and agencies. "Everyone's always looking for guarantee protection," he says, "but we don't randomly give it." No rep is going to give a "blanket agreement," he maintains. On the other hand, he concedes, "No question, certain exceptions are made." Like Blair's Breda, this rep points out, "But what if we overdeliver? It certainly doesn't go that way as far as the agency is concerned." □

JWT's Richard Kostyra

Ayer's pursuit of spot guarantees for Burger King—which JWT lost to Ayer last year—shows Ayer's "inability to achieve standards set."



Interactive television: Is it the next brave new world?

Somewhere between the moon and New York City, Ted Koplar looked out the window of the airliner and had an idea: Why couldn't over-the-air television offer the same kind of two-way capability that the blue-sky futurists had once predicted would be commonplace in cable TV?

"There we were in the plane one night, and he just began talking about it," recalls Jack Galmiche, then president of Koplar's World Events Productions, the production and distribution arm for Koplar's expanding communications empire.

"He had the interactive idea," Gilmache says, remembering that plane ride two years ago when they discussed what Koplar saw as the next step in the evolution of television.

Soon after the plane landed, Galmiche would be heading to Portland, Ore., with a ton of money from Koplar and a tall order for a small computer software company in which Galmiche had a financial interest to build an interactive TV laboratory.

"Three weeks later we had a prototype, and that was the beginning of Interactive Systems Inc.," says Galmiche. It also was the end of his tenure as head of World Events. Portland was home, and Galmiche was president of the new company in which Koplar now has a personal 50% interest. Thad Young, head of engineering, is the only other partner in the privately-held Portland-based company.

Early objectives. The company's first objective was to develop an interactive TV system—without the use of wires, only a control stick—for *Captain Power*, a show produced by Landmark.

"We set our goal for 1988 as one strong domestic license application and one international," says Galmiche. The company came up a double winner with *Wheel of Fortune*, which goes interactive this season, and *Saber Rider* which begins airing this fall on the French network, TF-1.

For 1989, Galmiche plans to move into more commercial applications of the technology in five test markets, offering such services as coupons during commercial breaks, home banking, national polling, participating in more gameshows and moving aggressively

into education, health and sports.

As for commercial television, Galmiche says Telerep has entered into an agreement with the company to form Advanced Consumer Marketing Co. to bring local broadcasters and advertisers together. In addition to offering the advertiser access to the home with coupons (the interactive device would include a printer) the advertiser would get information about demographics, consumer choices and so forth.

"What makes us different," says Galmiche, "is that we actually have products in the market. We are there. We're not just talking about plans for future developments . . . And what we do goes along with the normal broadcast business. The elegance of this interactive technology is in its simplicity. It requires no changes in the industry. We just encode the program and it becomes interactive."

Getting cranked up. With *Wheel of Fortune* going interactive this fall, Galmiche is talking to several U.S. distributors and manufacturers in order to get the device to market ASAP. The interactive gadget, which only has to be pointed at the TV screen, is expected to cost about \$50, says Galmiche. But the price could go as high as \$100 if a printer is desired. However, Galmiche thinks that printers used for getting coupons into the home will probably be subsidized by the advertiser.

Sports is a major part of Galmiche's interactive plans. For stationary bicycles or treadmills, for example, the interactive technology would permit a homebody to participate in a marathon or bike race as it is telecast or used as a home video. The technology would regulate the difficulty of the exercise equipment to conform to the actual race. Medical rehabilitation could use the same concept. And Galmiche claims the interactive touch would allow the home viewer to play in a TV rock band.

If Koplar's idea and millions of dollars in investment sparks a new generation of interactive TV users, this quiet, low-key man from St. Louis could turn out to be one of the giants of the industry.

And it all started somewhere between the moon and New York City. Sounds crazy, but it's true.

"It had a striking visual quality," recalls Keefe, "and the movement of the story was fluid." So Keefe bought it, carried it back to the U.S., re-edited, reworked the storyline, added new music and even came up with a new name: *Voltron: Defender of the Universe*. For that 1984 season, *Voltron* debuted in the U.S. to a modest 50% clearance. But by then, World Events had organized the toy, merchandising and home video deals so that when the show was renewed in syndication the following season, clearances topped 90%.

World Events was off and running. The company had its first hit series. Today the series is shown in more than 70 countries, and three different toy manufacturers distribute the *Voltron* toy.

That was followed up by *Saber Rider*, another high-tech animation series, but to give the show a different twist, Koplar came up with the interactive idea. While the show sold well in the U.S., the technology didn't. But Koplar didn't give up, and gambling big on the future of interactive technology, World Events was able to success-

fully market the show plus the interaction in Europe, particularly France. World Events had its second success. The new company was batting two for two.

Keefe now based in Hollywood and a "natural" when it comes to spotting trends in children's programming, realized the high-tech rock 'em, sock 'em genre was in danger of running out of steam in the U.S. and so came up with the idea for a softer touch in *Denver the Last Dinosaur*.

Tested this season in the form of two specials, the show was so suc-

and KPLR became the home of the Redbird telecasts for the next 25 years. But in a disputed bidding process, KSDK snatched the Cardinals away from Koplal three years ago.

When Koplal wrestled the rights back this season, St. Louis went wild with rumors that Koplal paid between \$12 million and \$15 million for the multiyear TV contract. But the real figure was closer to \$9 million—still a big number.

What that's done for the station—despite the Cardinals' poor performance on the field—has been nothing short of "absolutely phenomenal," according to KPLR's general sales manager Greg Filandrinos. He claims the station is getting bigger shares and more ad dollars than KSDK did last year. Well, one of the reasons may be that KSDK aired fewer games—50 or so—while KPLR will air more than 60 this season.

Family image

If baseball has been a bonanza to KPLR, it is the station's "family" programming image that has become its bread and butter. The station owns just about every sitcom in the market: *Night Court*, *Who's the Boss*, *Growing Pains*, *Head of the Class*, *Silver Spoons*, *Facts of Life*, *Family Ties* and *The Wonderful World of Disney*.

Hardly a typical independent, KPLR has made significant inroads against the ABC affiliate, KTVI, outpulling it in most key demographics, particularly in early and late fringe. A look at the May Arbitrons, for example, shows KPLR holding on to a consistent 11 household rating, sign-on to sign-off, just behind a 13 rating for KTVI. But the ABC affiliate is down a full five rating points from the February Arbitrons.

Also in the May Arbitrons, in the men and women 25-54 demo, 4-7:30 p.m., the two stations are tied, and for the same demographics, KPLR easily outpulls KTVI at 11 p.m.

"In many respects we are the third station in the market," says Filandrinos.

Beginning next May, Nielsen people meters will move into St. Louis, and if trends from other me-



Voltron

tered cities are any indication, independents usually do much better than affiliates. So KPLR is salivating over those meters.

In Sacramento, independent KRBK-TV is the fifth-ranked station in a six-station market. It's well behind the leading independent, KTXL, and only just ahead of the last-place KSCH.

But Koplal hopes a strategy similar to KPLR's will work for KRBK: strong family-oriented programming plus a home-team identification. In this case KRBK has just picked up the TV rights to the NBA expansion team, the Sacramento Kings, having outbid ABC affiliate KOVR-TV for the rights. The Kings, which have been in the league for the past three years, had been on KOVR. Score another steal for Koplal.

KPLR's general manager, Baker, had been running both stations, but with the hiring of Elliott Troshinsky to head the Sacramento station, Baker's cross-country excursions have been curtailed.

What about other station purchases? Koplal's on the prowl, but he's also cautious. "The opportunities are few and far between," he says. "There are a lot of stations on the block, but when you consider where we are now, we have to be very selective about where to go." Koplal admits he feels more comfortable staying in the independent station community, "but to say we are only looking at independents is not correct. Koplal hints, however, that he may be close with "a couple of opportunities."

Koplal came up with the idea for



Denver: the Last Dinosaur

World Events Productions in 1980 as an R&D company to feed the ever-demanding programming appetite of KPLR.

"With the costs of TV programming so high, Ted felt why not produce what we could, then broadcast ourselves and maybe even sell to other stations," relates Brian Lacey, vice president and general manager of World Events, recalling the initial modest plans for the company.

At the time, Lacey had his own marketing/consulting business in New York, and he first met Koplal in 1985 when he arranged some video conferences for the St. Louis executive. Koplal liked Lacey and wanted him to join his expanding communications empire. But Lacey wanted no part of moving to St. Louis.

"Ted pursued me for almost a year," recalls Lacey, and as Koplal's idea for a broader-based World Events began to gell, Lacey's resistance began to waver. "I began to see World Events as having tremendous potential," says Lacey. The next stop was St. Louis in 1986.

But development and acquisitions don't come fast, and World Events found itself scratching and clawing for every scrap the company could get its hands on—the Paris Air-show, the Irish Sweepstakes, kick boxing, even a reenactment of D-Day.

Then Peter Keefe, vice president in charge of production at World Events, just happened to catch a Japanese TV animation show that caught his eye.

Victims of home video, basic's gains and their own marketing approaches

Cable operators stage a comeback for pay-TV services

By EDMOND M. ROSENTHAL

Network television isn't the only medium that's been confronted with erosion. Pay TV has been having its problems too—with its potential subscribers faced with so many options that pay TV itself has become much more optional to the movie buff than it had been in the past.

Cable system operators, having experienced flat pay/basic ratios and even declines in the past several years are now instituting programs to propel pay TV back into a growth mode, and a number of them are reporting significant gains. For many of them, pay TV had been a victim of the way they had sold it—unrealistic pricing, overselling and packaging with services the consumer didn't want.

Meanwhile, no one questions that the advent of inexpensive home video rentals has taken the bloom off the rose. Operators generally have learned they can't fight the VCR, so the best they can do is make their systems more compati-

ble with it. Another factor has been the strengthening of basic cable services to the point where many viewers feel they have a full plate without pay TV. Many operators have exacerbated this situation by emphasizing basic services at the expense of pay in order to stem defections from cable altogether.

Then there's pay-per-view, tempting viewers to pay a few dollars for earlier viewing of movies that will later appear on their regular pay services. Some system operators feared this new option would weaken the pay-TV subscriber base, but they're learning that the biggest PPV users are those with multiple pay services.

One of the multiple-system operators (MSOs) that has been hit hard with pay-TV erosion is Multimedia Cablevision, based in Wichita, Kansas. After more than five years of decline, it has just completed its first fiscal year in which it ended with as many pay units as it started with, according to Ben Sciortino, senior vice president, marketing. One added factor work-

ing against Multimedia is that its systems were mostly built out, giving it few eager first-time subscribers to work with.

Another thing it is faced with is the aftermath of top-down selling where it pushed for subscribers to take as many pay services as it could sell. Sciortino points out that in Chicago, for example, the system was getting a pay/basic ratio of 290—"meaning virtually everybody was taking all three pay services." Now that ratio has been whittled down to about 140, and Sciortino admits, "I don't see any real upward movement there, but we can still look at all the revenue we enjoyed over those years."

The MSO-wide stemming of pay erosion has been helped by five major pay-TV campaigns during the course of the fiscal year. They have involved such approaches as free pay-TV installation and temporarily discounted pay services for new basic subscribers—two months for the price of one, three months at half price, or 88 cents for the first month.

Direct response works

Multimedia also tried direct response TV—all three network affiliates in Wichita, Kansas—for the first time and added 9,600 HBO or Cinemax units in three weeks with a discount offer.

"Most of us in the business were overpricing pay in the beginning," Sciortino notes, "and now we're looking for ways to reduce pay prices." Last June, The Disney Channel was reduced from \$11.50 a month to \$6.95, and Multimedia came out ahead dollarwise: "Now we have 6,400 customers vs. 2,700 as of June. It took about 5,200 for us to break even on the price reduction."

He adds, "If a pay service is heavily saturated so that the potential for increases is not there, then it's not worth doing this kind of a price-reduction campaign. A good rate for a premium entertainment service is around \$7.95 or \$8.95, considering the outside pressures for the entertainment dollar—video stores and movie houses."

Speaking of the cycles cable operators have gone through, Sciort-

"In the old days, you felt you had to give away pay because no one wanted it. This led to a lower perception of the value, and people bought it for the deal—not for the product."



Ben Reichmuth
President, general manager
Gillcable



The big three: L. to r., Brian Lacey, vice president general manager of World Events Productions; Ted Koplar; and Barry Baker, senior vice president of the broadcast division and general manager of KPLR-TV.

successful that World Events is taking it into first-run syndication as a weekly show. But with only 13 episodes in the can, Keefe needs to pump out a lot more product if the show is to make the all-important transition to a strip.

And Lacey gave the show just that opportunity in the form of a coproduction agreement with DDH, the big French animation company. Lacey made the deal with Bruno Huchez, president of DDH. The French executive has probably forgotten more about kid-rid, merchandising and licensing than most other distributors will ever know, so the linkup with World Events has to be rated as a major coup for Lacey and Koplar.

Lacey says the "multimillion dollar" agreement will result in 26 additional half hours of *Denver* plus an option to produce 39 more for a possible 65-episode *Denver* strip.

In addition, according to Lacey, the agreement calls for future development in both the animated and live-action areas.

Under the *Denver* agreement, World Events retains the domestic syndication and licensing rights, DDH has the rights in France and French territories, while all other markets will be syndicated jointly.

The *Denver* agreement marks a sort of multiple bonanza for World Events. First, *Denver* has a good chance of succeeding in first-run syndication, thereby making World Events three for three. Secondly, the new relationship with

the French company almost instantly transforms the company into a true international player. With distribution, interactive technology and now a major coproduction deal, Koplar will probably find many other doors opening to him.

"If you would have asked me five years ago where we wanted to be now, I never could have told you," says Koplar. "And if you told me then where we'd be today, I never would have believed you."

With World Events off and running, and Koplar obviously ready for bigger hunting, Lacey is moving back to New York, where he will continue as president but turn the day-to-day operations of World Events over to Ed Ascherman in St. Louis. Joining Lacey in New York is Mark Altschuler as national sales vice president. Altschuler joins World Events from WGN-TV, the big Tribune independent in Chicago.

Both Lacey and Koplar are pragmatists when it comes to international distribution, and Lacey ad-

mits that while the development, coproduction and even interactive deals are wonderful opportunities, World Events needs a batch of films, made-for-TV movies and even a miniseries or two in its library in order to be a successful packager. And that, says Lacey, is the next step. "Meanwhile, we're just digging, scratching and clawing."

But it is perhaps in the area of interactive technology on which Koplar's pinning his biggest hopes. It's the combination of communications with telecommunications that seems to intrigue Koplar most (see separate story).

"I'm very excited about the technology," says Koplar, admitting he's "close" to several deals perhaps involving other distributors, ad agencies and even a network.

Koplar Communications has an exclusive licensing agreement with Interactive Systems Inc. of Portland, Ore. In addition, Koplar personally owns 50% of Interactive Systems.

While the initial offering of the interactive technology with *Saber Rider* was disappointing in the U.S., the French TF-1 network has snapped up the idea. Also the technology will be used this fall for *Wheel of Fortune*. The hand-held controllers are being manufactured by Mattel. For now Koplar's feeling the frustration of trying something new, trying to convert from the conventional way of doing things and "come up with a lot more creative things that haven't even been tapped yet."

"But when you look at the people you look up to—Siegel, Turner, Solomon, Garin and Masini—who looked ahead and worked hard to break the ice, you just know it's got to be done." □

Live from Hollywood is Peter Keefe, head of production for World Events.



concentrate on getting basic in the door. We hope to gain four percentage points in basic."

Galavision, which had 415 subscribers, was moved from pay to basic. This and the general focus on selling basic has caused the pay/homes-passed ratio to drop from 52% at the beginning of the year to a current 48.8%. Meanwhile, basic penetration has gone up from 32.5% to 35%. The Galavision shift was responsible for 1% of the drop in pay/homes passed, Wayne notes.

Pay-per-view's effect

Meanwhile, MSOs aren't finding any conflict between pay-per-view and regular pay services. Wayne says most Colony systems are limiting PPV to special events so far, "but we have intentions to get into it in a big way." At the Lowell system, which offers Viewer's Choice, it hasn't hurt regular pay at all, he reports. Pay/basic ratio instead has gone up from 102 at the beginning of this year to 108 at the end of July.

Sciortino at Multimedia says there was initially a concern that offering of PPV would result in cancellations of regular pay service, but he feels the result may be the reverse of that: "They'll pay \$3.99 for a movie like *Platoon*, but we're asking only \$7.95 a month for HBO, so they consider this a real bargain because they get *Platoon* later on, plus all the other movies and specials.

"Pay-per-view is exciting, it's interactive, and everything is product-driven. In the months when

video stores have good product [even though their rates for a movie may be half or less of PPV], our buy rates for pay-per-view go up. Our suppliers are working hard to get us the same day and date as video stores. We don't have the video store's volume of merchandise, but we have convenience in our favor."

Livingston at Continental doesn't believe PPV is likely to have a negative impact on pay services "because the pricing level is consistent with pay pricing—\$4 or \$5 for a movie vs. \$8–10 a month for pay TV. The research we and others have done has not suggested a problem, but the jury's still out. It's the multipay subscribers who are most likely to use pay-per-view, then the single-pay subscribers and then basic-only."

In the systems where Continental has PPV, Livingston says, it's not used widely enough to offer any firm data on how it affects regular pay: "We have no instances where more than 15–20% of our subscribers would use it in a given month, not counting blockbuster events."

Too early to call

Perhaps PPV's impact on monthly pay services is yet to be seen, as is the fate of PPV itself. The industry's leading MSO, TCI, is yet to install PPV in any of its wholly owned systems. Says Lee, "We've done some tests, and our basic opinion is that it wasn't ripe yet.

"We've tested different pricing and ways of selling it, and I don't think it would affect pay TV. I

think the windows in the video stores hurt pay TV more than anything else."

At Reichmuth's Gillcable, a system with more than 140,000 subscribers and over \$48 million in annual revenue, 30–35% of the 60,000 subscribers with converters buy PPV at least once a month. He says this hasn't hurt the regular pay services, explaining, "The windows we have in cable are the same windows that theaters always had. A movie might start in the theaters at \$5 and then come down to \$3 at the neighborhood theaters. The same thing happens in cable. There are those who want a movie as quick as they can get it and those who can wait. The real movie buffs—and pay-per-view appeals to that kind of person—look forward to seeing the movie again, or a particular scene, on their regular pay service."

Although viewers can also record off of pay-per-view, Reichmuth is skeptical that it is being done that much. And even with video stores selling the same titles for \$2 and less vs. PPV's approximately \$5, Reichmuth points to the difficulty of obtaining hot titles from them on demand. He asserts, "They're more in the library business than in the hit movie business."

Living with VCRs

Where the VCR boom had hurt Gillcable most is where subscribers were forced into choosing between cable and VCR use. Gill is a dual cable system, so converters are not needed unless subscribers want pay services or PPV—but adding a converter sometimes paralyzed the VCR. The result: "We found we weren't growing, both in pay and pay-per-view. And there were too many service calls because of incompatibility with VCRs."

With an 86% penetration of VCRs in local cable homes, over the past two years Gill has implemented a program that has brought churn down from about 2.5% a month to 2.25% on total services. The program is called the Total Entertainment Package. It includes a Zenith converter that passes stereo, a video control switch that allows system equipment to be compatible with the VCR, and a remote control. □

"Pay-per-view is exciting, it's interactive, and everything is product-driven. In the months

when video stores have good product, our buy rates for pay-per-view go up."

Ben Sciortino
Senior vice president
Multimedia Cablevision



tino notes that top-down selling at first ingrained the idea that cable must be bought as a package. But he reports the MSO had focus groups that showed nonsubscribers thought basic service was as much as \$10-15 more per month than it actually was—and no one thought it was less than it was. The next tactic was to emphasize basic to get the foot in the door and upgrade from there. Now, he says, the approach is more middle-of-the-road.

Holding the price

Ted Livingston, senior vice president, marketing at Boston-based Continental Cablevision, doesn't think price cutting is the panacea for strengthening pay/basic ratio: "A number of people in the industry have been cutting the price of pay and offering more trial and incentive programs. We haven't done that. It pays to do some of this kind of promotion, but I think it can go too far."

He also says there is no need to downplay pay TV in order to win new basic subscribers: "We market basic and pay equally aggressively. Where others have put too much of the emphasis on basic, it has hurt pay."

At Continental, the worst years for pay were 1986 and '87, when widespread distribution of VCRs came into play, "but we came through that period flat to moderately up in pay TV." Downgrades have been another factor. He says his company typically has sold in at a 130-140 pay/basic, but company-wide, mature subscribers average a 110 ratio.

To Ben Reichmuth, president and general manager of Heritage Communications' mammoth Gillcable, San Jose, Calif., it's underpricing of pay services that has hurt most: "New subscribers today have a higher pay/basic ratio than in the past because we're doing a better job of marketing value vs. price. In the old days, you felt you had to give away pay because no one wanted it. This led to a lower perception of the value, and people bought it for the deal—not for the product."

As for promoting basic at the expense of pay, Reichmuth holds, "It depends on what the system has to offer. If they don't have strong pay

"We market basic and pay equally aggressively. Where others have put too much of the emphasis on basic, it has hurt pay."



Ted Livingston
Senior vice president
Continental Cablevision

services—only two services instead of eight—it limits their ability to promote pay services. I think both have to grow. You have to have more basic penetration, but pay comes with that."

Price reduction has been a major push at Denver-based Tele-Communications Inc., the nation's largest MSO. Arthur L. Lee, vice president, operations, reports, "We've had very extensive campaigns for pay, and the numbers are way up. It just kind of got stagnant a couple years back, and we felt our rates were too high. And a couple years ago, we were concentrating on basic more than pay, and the pay numbers were slipping at that point."

What TCI did was push multi-pay over the past 18 months. It started at the beginning of last year with an offer of a second pay service at \$2 a month, either for new or existing subscribers. After a year, it shifted the terms to two services for \$11.95; if the subscriber dropped one, the remaining service would be charged at the going single-service rate, ranging from \$7.95 to \$11.95. Retention rate for the two services, Lee reports, was in the high 60% range.

Next December, TCI will go up to \$16.95 for the two services, and Lee points out, "In December, most subscribers will have looked at two pays for the better part of a year, and we think we ought to hold 60%."

At Colony Communications, headquartered in Providence, the path to improvement has varied with the nature of each market, but

Jeff Wayne, executive director of marketing and advertising sales, says pay/basic has been increased from 94.7 to 95.5% between the first of this year and the end of July.

In three systems in Massachusetts, the focus has been on selling The Disney Channel with a \$2 price reduction. In Fall River, subscribers went up from 1,600 in February to 3,700 in early April, leveling off to 2,700 at the end of July. In New Bedford, subscriptions in the same period went from 1,781 to 4,173 and down to 3,500. In Lowell, 3,053 subscribers at the end of February increased to 6,348 at the end of March and now rest at about 4,700.

Unbundling services

In California, Colony's drive was to unpackage services in a couple of systems where subscribers were forced into buying such things as additional pays and remote controls at certain levels. Instead, all services were offered a la carte, with some discounts for additional services. As a result, pay/basic ratio dropped from 160% to about 142%, but Wayne points out that not only subscriber satisfaction has been the gainer, but revenue is ahead because subscribers are paying more for the services on an a la carte basis.

The jury's still out on an effort in the heavily Hispanic Harbor Area of Los Angeles, where Colony has placed its focus on basic. Wayne explains, "In ethnic urban markets, you'll see much lower basic penetration, so the first thing to do is

And now for the commercial

The Rice Growers Assn. of California has bought the first English/Spanish combination commercial on KTLA(TV) Los Angeles. The Spanish version is airing on the station's second audio program channel, which can only be heard on a stereo set.

The 30-second spot will run through the fourth quarter of the year. It debuted Sept. 9 and marks the initial TV venture for the sponsor.

KTLA has been airing Spanish translations via the SAP channel for four years without any commercials on series which come with their own Spanish soundtrack, and on its 10 p.m. newscast, which has its own translator (see separate story).

Created by Fabianic Stropes and Armstrong of San Francisco with the Spanish translation done by CSI of New York, the campaign is worth between \$50,000-\$75,000. F/S Reilly, San Francisco media service, placed the campaign with the station's regional sales manager Dean Scheu.

Among the programs airing the Spanish version are *News at 10*, *Knight Rider*, *The Love Boat* and *Magnum PI*.

The English-only commercial will run during such other series like *Matt Houston*.

The station is not charging the sponsor for the second-market exposure, as Spanish coverage on an English language station is in its infancy. KTLA is calling its SAP audience "The Spanish Bonus."

tors who worked the half-hour show seven days a week. WCIX does, however, offer several entertainment series like *MASH* and *Benson* which come with a Spanish track on its SAP channel.

KTLA's Bell puts the cost of offering SAP programming "in six figures," covering Riggle's salary and the synchronized dubbing of all the entertainment shows onto tape from film, as the station beams a stereo signal from sign-on to sign-off. In 1984 the station installed a new transmitter, which was easily adapted for SAP. KTLA currently offers 25 hours of SAP programming a week.

With the cost of stereo sets dipping from \$1,000 to the \$200 range, Hispanics are beginning to bring them home. "The major breakthrough for the service," Bell believes, "was the Pope's visit to this immense Catholic archdiocese."

Bell says L.A.'s two Spanish UHFers, KMEX and KVEA, primarily provide foreign produced shows with some local newscasts. So for Hispanics who prefer Anglo TV, KTLA's news and other offerings are a means of connecting with mainstream American programming. Beginning this fall, KTLA is adding *The Latin Connection*, an hour-long syndicated musical show directed at the Hispanic community, to its SAP roster.

Besides the letters and calls it's been receiving recently, are there any other indicators that Latinos are watching the SAP shows and stereocasts in L.A.? Rozanne McMillan, KTLA's research director, cites two promising figures. In a research study conducted by Statistical Research Inc. for Los Angeles TV stations, the probers reported that 36% of the participants owned a stereo set. And in a recent Arbitron report covering the Hispanic market, KTLA averaged a 7 rating for its 10-11 p.m. news. "We felt it was significant because if you look at the general market, we're always behind ABC and NBC. KMEX drew a 4 rating for its 10-10:30 news and KVEA a 3 for its 11-11:30 news." In the May Nielsens KTLA's news averaged a 6 rating,

11 share while KNBC-TV drew an 8.8/22, KABC-TV an 8.4/21 and KCBS-TV a 5.5/14 for their 11-11:30 p.m. news.

There is a growing feeling at KTLA that Hispanic viewers to the SAP service are starting to affect the station's news rating.

The station admits there has been a backlash effect from SAP. People in the front office and news department feel it. Asserts Bell, "People buy a new stereo set and don't know how to press the right buttons and they suddenly hear *Magnum* in Spanish or out of Hal Fishman's mouth there's a woman's voice speaking Spanish. People call the station and ask, 'What the hell's going on?' It amazes us that people jump to conclusions so quickly that we broadcast in Spanish fulltime. Set manufacturers don't apparently include instructions on SAP since it's used so infrequently."

Veteran anchor Hal Fishman reports, "I've gotten letters from people who say they can't understand what I'm saying and that I have a female voice." Viewers have apparently pushed the SAP button not knowing what will happen. "Mayor Tom Bradley's office once called. He heard me in Spanish and couldn't understand why he was getting Spanish and English."

Reporter Marta Waller relates, "I once answered the phone, and a guy was real upset. He said, 'I'm getting damn angry because the Angels game is in Spanish.' I told him to push the SAP button. He said, 'Oh great, the game's in English,' and hung up." He was hearing XPRS-AM's Spanish coverage, which KTLA carries on its second channel. □

They're speaking Spanish, but they don't know it. KTLA's three anchors, l. to r.: Larry McCormick, Hal Fishman and Jann Carl.



KTLA(TV) says it in Spanish

Pioneering with SAP technology has its surprises

By ELIOT TIEGEL

Analia Riggle is a study in tense animation in the announcer's booth she uses to translate KTLA(TV)'s 10-11 p.m. weeknight newscast into Spanish on the second audio program (SAP) channel of the station's stereo signal.

Somewhere in the Los Angeles market, a small audience of Hispanic viewers is hearing the only English language newscast simulcast in Spanish on an SAP channel which can only be picked up on a stereo set. The broadcast was among the first bilingual high-tech newscasts using SAP technology. (On July 4, KCST-TV San Diego began using the SAP channel for its Spanish translation of its 11-11:30 p.m. weeknight newscast. The station hired two court translators to read the news for the city's stereo TV set owners. One week later, this Spanish translation also became available on XTLN[FM], a Spanish station.)

Left hand jabbing the air for emphasis, her eyes concentrating on the printed script before her, Analia faces five small black-and-white monitors which view the teleprompter, the picture going out over the air, and three views of the anchor desk as Hal Fishman, Jann Carl and Larry McCormick keep the newscast moving. During the course of the broadcast, she will have need to use the telepromoter as well as translate the words of reporters in the field from their taped stories for which she has no

script.

For three years Riggle has been KTLA's fulltime translator. This October, the station celebrates four years as the market's lone stereo broadcaster using SAP technology to simulcast select programming, including movies and series, in Spanish.

Last summer, when the Pope visited L.A., Riggle was assisted by two other translators in explaining the station's 48 hours of live and taped features.

Translating the news, with its live and taped features, its health, consumer trends, business, weather and sports segments, is enough to test anyone's sanity.

It's not her sanity Riggle's concerned about. She flows with the pace of the broadcast. It's having the right Spanish word or phrase to use when something of a technical nature comes up, or when former sportscaster Keith Olbermann got real cutesy or self-indulgent. And that happened a lot.

Riggle, who's been a translator 18 years, an interpreter nine years and an L.A. resident nine years from her native Argentina, uses what she calls "neutral Spanish" on the broadcast. It is geared to helping the region's growing population of Spanish-speaking peoples understand what the on-screen Anglos are saying, as there is a concerted effort by KTLA to attract and keep Hispanic viewers, who often discover by accident that by pushing in the SAP button on their new stereo TVs that they can hear a language they understand while

viewing American programs.

Steve Bell, KTLA's vice president/general manager, says going bilingual in stereo was a natural technical evolution for the station, which was L.A.'s first stereo station. The problem has been that KTLA is the only L.A. station using the SAP channel, as there is a very small and uncharted audience which owns stereo TVs, especially in the Latin community.

So to bring attention to its own efforts, KTLA has begun airing a series of 15-second and 60-second promotional spots which tell viewers they can hear the news in Spanish by pushing the audio B button, which is the SAP channel.

Technological opportunity

"We thought SAP was the most important technical achievement for TV since color," Bell says, adding, "We saw it as an opportunity to serve the Hispanic community, which accounts for more than 40% of the population, in a way it's never been served before."

Initially KTLA secured the overseas versions of movies and series, from such suppliers as Worldvision and MCA, which already had Spanish tracks. The station transferred the 35mm film to one-inch tape and broadcast such fare in Spanish as *2001: A Space Odyssey*, *The Love Boat*, *Magnum P.I.*, *Knight Rider* and *Columbo*. Then the station hired Riggle to translate its primetime newscast.

According to Bell and news director Jeff Wald, KTLA is the nation's only station offering a news show in a second language on the SAP channel. WCIX(TV) Miami, which had been offering its 10 p.m. newscast in Spanish via the SAP channel for almost three years, dropped the simulcast 16 months ago, according to Larry Wallenstein, the station's news director. He cites the market's two Hispanic stations—WSCV(TV) and WLTV(TV)—which both began 10 p.m. newscasts, and the economics of paying the salaries for two transla-

Analia Riggle



Translating the news, with its live and taped features, is enough to test anyone's sanity.

Fries is opening a new avenue with Showtime—for a four-hour miniseries. He also finds such other cable services as USA Network, HBO and Turner's WTBS and Turner Network Television "seem to be gravitating to movies and minis."

calls it a "reality-based" game show.

Although there is industry skepticism about the one-hour dramatic format, Fries says, "Our company is very readily accepted in that area. I don't think everybody will walk away from it either. We've had the pilot and six episodes of *Supercarrier* on ABC, and it bodes well for us to do more one-hours. [ABC canceled the show.] They are difficult to finance, and you need a cash flow to carry you through. It's not easy for a small company to do these like it is for the 'Magnificent Seven.' 20th Century Fox, Paramount, MGM, Warner Bros., Universal, Columbia and Disney."

Fries has in development a one-hour series for NBC, *While the*

Boss is Away, in which servants of a wealthy man use his cars and helicopter to solve criminal cases while he's away. "They're soldiers of fortune of a sort," notes Fries.

There's also a half-hour for NBC, *Crash Course*, based on the film of the same name, in which an ensemble cast of high school students learns to drive autos as the central theme of the program.

Fries finds his business is growing "100% every year in foreign markets because of privatization of channels, more competition for product and new satellite channels." While the BBC and ITV haven't opened their British pocket-books to a new level for U.S. product, Fries points to France and Italy as new markets for his shows.

especially movies of the week.

Fries is also opening another new avenue, this time with Showtime for a four-hour miniseries, *Neon Empire*, about the early developing years of Las Vegas, done on a fictional basis. He also finds such other cable services as USA Network, HBO and Turner's WTBS and Turner Network Television "seem to be gravitating to movies and minis."

The company has four film packages—Fries Frame one-four, with a fifth available at NATPE. Each package contains 20–25 titles from various libraries.

Fries' earlier experience was in such early Ziv TV half-hour series as *Highway Patrol*, *Sea Hunt* and *The Cisco Kid* from 1952–59. For eight years he was vice president for production administration at Screen Gems and then vice president in charge of feature film production for parent Columbia Pictures. In 1970 he joined Metromedia Producers Corp. as executive vice president for production until leaving to launch his own company.

It was at Metromedia in 1971, he recalls, that he did his first socially conscious movie, *Maybe I'll Come Home in the Spring*, with Sally Field.

Fries, wife Ava and cast member of "Troop Beverly Hills"



Fries says 40% of the company's business is in TV production, 40% in distribution and the rest in films and home video.

Chuck Fries faces issues

Socially-conscious, but not consciously so

If we do four to six movies, one miniseries and one-hour or half-hour series we'll be O.K. for the year." That's how Chuck Fries, president and chairman of the board of Fries Entertainment Inc. sees his company's capability.

"We can handle as many projects as we produce," the 58-year-old executive explains. "The amount of product you produce is controlled by the deficit financing you want to do." His overall development budget is \$3 million, Fries says, about what it was for last season.

Latest product

Known for his support for issues-oriented telefilms, Fries says, "You can't be a producer of television movies and not do some of these. We had an opportunity to lean in this direction, but it wasn't a conscious approach."

Fries' newest social issues film, *Bridge to Silence*, stars Marlee Matlin and Lee Remick. Slated for CBS, which has not yet announced an airdate, it is a story of deafness

within a family. Earlier socially-conscious telefilms have included *Bitter Harvest*, *Drop Out Mother*, *Fight for Life*, *Samaritan: The Mitch Snyder Story*, *LBJ: The Early Years*, and *Cocaine: One Man's Addiction*.

The company has produced 65 TV movies, four miniseries and three series during the past 13 years. Its second telefilm, *Double Standard*, starring Robert Foxworth, will air on NBC sometime during the new season.

Budgets for telefilms run in the \$2.7 million-\$3 million range; for miniseries they escalate to \$6-\$8 million. The company has two series set for syndication, *Born Famous* (nine one-hour barter specials, produced by Fries' wife, Ava, and hosted by Meredith McRae) and *New Generation* (half-hour, cash rock-musical hosted by Michael Young). *Born Famous* deals with the children of celebrities—in and out of show business. Five episodes aired last season.

Forty per cent of the publicly-held company's business is in TV

production, 40% in domestic and overseas distribution and the remaining 20% in theatrical films and home video. The company also is doing several theatrical projects for Weintraub Entertainment this year.

The recently concluded writer's strike had a "delayed effect" on the company, Fries explains. A TV film with Farrah Fawcett, which should have been completed in August for ABC, is now being pushed for November. "Instead of doing five or six movies, we might be diminished," laments Fries. In development are a number of stories, including *Mission of the Shark*, story about the USS Indianapolis, which was torpedoed during World War II; and *Hillside Strangler*, about the grizzly series of murders in Los Angeles.

In the area of first-run, Fries says he'll be going to NATPE with a game show. Several are in development, including *The Interceptor*, in which a couple trying to complete a treasure hunt is thwarted by an interloper along the way. Fries

Chuck Fries



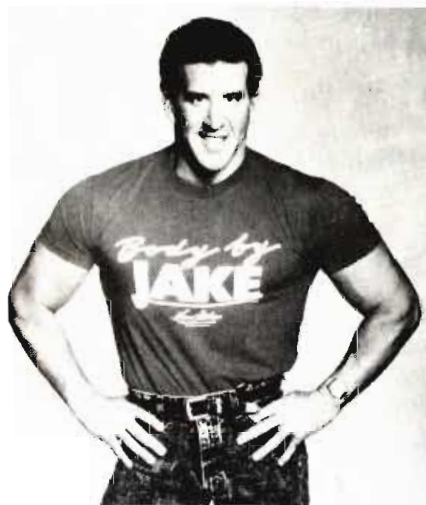
Fries' business is growing "100% every year in foreign markets because of privatization of channels, more competition for product and new satellite channels."

Programming

Reps choose top new syndie shows from this season's lineup of 34; information, reality programs trend

The vast majority of new first-run syndicated series to be introduced this fall is getting favorable performance predictions from the major rep firms. A dozen of the 34 key shows are termed above-average, while 14 are projected as performing at least average.

Michael Levinton, vice president, program director at Blair Television, believes some eight to 10 shows will do well this coming season and projects that the mortality rate of the new syndicated entries will be less than in 1987-88. "Oprah Winfrey and Donahue



Samuel Goldwyn's "Body by Jake"

were in a lot of morning situations, which precluded anything of that type getting going in the morning," he says. "Now the morning time period is open, so there's room for more shows to make it in the daytime."

Dean McCarthy, Harrington Righter & Parsons vice president and director of programming services, is more concerned with the stations than with the new product. "I'm very concerned that the stations do not take the time, or exercise the effort, to give shows a proper launch. That, I think, is stupid on the station's part and is certainly unfair to the producer of the show."

In all, the trend so far as the new shows are concerned, is decidedly serious. Reality-based shows, talk and information, entertainment and game shows are the dominant genres, exclusive of kids' shows, and there are only a few sitcoms in the mix.

The following is a program-by-program breakdown of what the reps think will be the better-performing shows:

■ *Body By Jake* appears to have the right body language to make it work, say the reps collectively. Jack Fentress, program director at Petry Television, calls it "a cute show that will do fine for what it is. It will probably get in the vicinity of a 1.5 rating," which Fentress considers good for an early a.m. fixture.

■ *COPS* wins a gold badge from the reps. Blair's Levinton says the show should be "a good, above-average animation." McCarthy at HRP: "I think it will be a good show. It's a step back into the so-called action-adventure animation, but I think it's very well done and has good things going for it, such as public service messages."

■ *Denver the Last Dinosaur* gets a favorable consensus from reps. McCarthy at HRP: "This will probably be an average kids' show. I saw the special, which I thought was well done. I know World Events has been working hard on getting good clearances, and I suspect that, because it is soft animation, it has as good a chance as any of the other new cartoons."

■ *Family Feud* is not a program that the reps are feuding about, and the consensus is it will do well. Levinton at Blair sees *Feud* as a "good strong show, daytime network numbers notwithstanding." HRP's McCarthy calls *Feud* a winner. "I like the host, and the game

has always been popular. Also, it's getting good clearances."

■ *Family Medical Center* looks like good medicine. Levinton at Blair: "Good show. Recommended." HRP's McCarthy: "Hopefully, the stations will put this in good time periods. If the stations do that, I see this and *Group One Medical* doing well."

■ *Finders Keepers* and *Fun House* are both being evaluated similarly by the reps—about average.

■ *Freddy's Nightmares*: All reps call it above-average. At Katz Programming, John von Soosten, vice president, director of programming, gives *Nightmares* a plus. "It has potential because of the movie title," says von Soosten, adding



Freddy's Nightmares

that if the production is as good as what people came to expect in the movie and in shows such as *Star Trek: The Next Generation*, then the high quality will draw an audience. Von Soosten says, "It's the type of show that has good young-adult and kid appeal, and positioned properly, the show could do moderately well."

■ *Great Escape* gets an upside vote from most of the reps. Levinton at Blair calls *Escape* a "good show."

"There's a lot of advertising money out there and audience interest. As a weekly show, it's sufficient. But if it were a strip, it would be too much."

Viewpoints

Elmo Ellis



President, Elmo Ellis Productions, Atlanta, and former vice president of Cox Broadcasting and general manager, WSB-AM-FM Atlanta

Let's talk station creativity —or even better yet, let's do something about it

People who make their living by manipulating and communicating ideas like to think of themselves as being creative. I've been attending conventions of broadcasters and journalists for half a century, and the agenda is almost always loaded with "creative" speakers and subject matter.

When the Georgia Association of Broadcasters convened recently at Callaway Gardens, a succession of prominent radio and television leaders from all over the country delivered impressive and impassioned speeches about creative programming, problem-solving and selling. Members of the audience listened intently, made notes, and probably left Callaway with good creative intentions, which they doubtlessly put on hold soon after returning to the demanding routine and responsibilities of their respective stations.

In all likelihood, when these radio and television representatives meet next summer for their 55th annual convention, they'll hear more pitches for creativity, but most of them, in the meantime, will have done little or nothing to make their operations more interesting, distinctive or helpful.

Automation vs. creativity

In spotlighting the creative deficiencies of broadcasting, I am well aware that it is not the only workplace where such conditions exist. Original thinking is in short supply in virtually every industry and profession. Although drastic economic and social changes have been taking place, not much of the upheaval has represented constructive innovation. To the contrary, the trend has been in the other direction—to maximize automation and reliance on standardized procedures, and to minimize the need for fresh, human input.

A typical radio station is today little more than an electronic jukebox, transmitting a stereotyped format of recorded music, commercials and promotional announcements. The unimaginative amalgam sounds pretty much the same in thousands of communities.

From Albuquerque to Zanesville, they're playing the same songs, running the same contests, cracking jokes supplied by the same comedy service.

Considering all of the millions of dollars that advertisers allocate to television, the scarcity of creative output by that medium is even more pronounced. There are reasons, of course, for this prevailing reluctance to try out new ideas. Production costs have skyrocketed, and many of today's highly-leveraged owners and operators are looking for ways to retrench rather than expand their creative services.

Yet when management in any type of business becomes excessively absorbed with cutting expenses and beefing up the profit margin, it stifles the enthusiasm and initiative that are so necessary in building and maintaining a strong successful enterprise.

There was a time when you could depend on most radio stations, and a high percentage of television operations, to offer a variety of local programs, plus a well-balanced new service. Broadcasters accepted responsibility for supplying a certain amount of information and entertainment, tailored to the wants of their audiences and advertisers.

In return, they were rewarded with loyalty and support that made their businesses stable and profitable.

No longer is that standard procedure. Thousands of radio stations have no news departments, and the vast majority of television stations produce few, if any, original programs.

How many broadcasters are capitalizing on the fact that a multitude of listeners and viewers are lonely, bored, confused, even frightened? The potential is unlimited but you can't say as much for the vision of some owners and managers in our industry.

Where creativity grows

Creativity grows best in a permissive environment. It is most likely to flourish in an organization where everyone, from the boss at the top to the beginners at the bottom, is encouraged to look for new and better ways of doing things.

In analyzing scores of corporate takeovers that have occurred during this decade, it is hard to believe some of them had any desire to provide the public with improved products and services. The instigators of these mergers, all too often, seem to have been motivated by one compelling desire—the wish to make a great deal of money in a hurry.

Evidence of such shortsighted selfishness, and the unfavorable results it has produced, can be seen in the weakened state of some heavy industries, banks, airlines, chains of retail stores, and electronic communications companies. In many instances, the needs and interests of the public have been overlooked or deliberately ignored. And the only signs of creativity have been in the financial arrangements devised by the buyers and sellers of these firms.

Our free enterprise system has been sorely abused by these manipulators, who do not appear to understand or respect the fundamental principles on which it operates. Suffice it to say, two things are essential for success in any business: catering to the needs and interests of the public, and doing so with courtesy, consistency and creativity.

■ *On Trial* wins the jury of reps. Levinton at Blair: "Recommended. It could be part of the next wave of reality, court and medical type of shows." Von Soosten at Katz notes, "At the very least, it will be a moderate hit. I would put *Trial* in the same category as *People's Court*."

■ *Starting From Scratch* gets a mostly favorable reception. Levinton at Blair recommends the show as "good comedy." Petry's Fentress calls *Scratch* one of the funniest and best-written first-run sitcoms this year.

■ *Superboy* is flying high. Von Soosten at Katz says the title alone will get a lot of sampling. "If the *Superboy* character they have chosen turns out to be another Christopher Reeve in terms of charisma



MCA TV's "Munsters Today"

and sex appeal, it will do well and will be judged on the basis of how the movies are produced. Stations will put it in time periods where it can succeed, although it's tough to make a half-hour of that genre work. It may play better as an hour."

■ *Sweethearts* is a sweetheart to most reps. Levinton at Blair is high on the show, but basically for daytime. Bjork at Seltel says the show is promising in daytime.

■ *Teenage Mutant Ninja Turtles* wins the nod from the reps, with only one reservation. On the above-average side, Katz's von Soosten calls *Turtles* a "cute, offbeat and camp show that's very different. I personally would make it a hit if I was the typical viewer."

■ *USA Today: The Television Show* has reps in a quandary. The big question is whether the strip will perform up to expectations, given its heavy sales push. Blair's Levinton views the show as positive overall. Based on the pilot he saw, "the show needs work but that's why the dry runs are produced. Also, I have extremely positive reaction to the four co-hosts."



Viacom Enterprises' "Superboy"

■ *War of the Worlds* is soaring high. Fentress at Petry: "It may be as successful as *Star Trek: The Next Generation*." Bjork at Seltel says that based on Paramount's track record, she's calling the show above average. To Von Soosten *Worlds* could be a moderate hit if the show is well executed and if it can be positioned adjacent to *Star Trek*, as Paramount is pitching.—

Robert Sobel

Raymon sets up media company

Paul M. Raymon, an executive at WAGA-TV Atlanta, CBS affiliate, has set up an independent media consulting and programming company. New firm, Raymon Media Group, plans to manage investment opportunities in medium-to-small markets. The Atlanta-based firm also expects to get involved in production and syndication. Raymon will continue to serve as chairman and chief executive officer at WAGA-TV.

'Downey' helps 'Raphael' in ratings

The Sally Jessy Raphael Show, strip series distributed by Multimedia Entertainment, cashed in on the ratings register by capitalizing on an incident in another syndicated program, using it as the focal point in a follow-up program the following day.

The show in point, *The Morton Downey, Jr. Show* of Aug. 14, was the much publicized one which wound up as a brawl between Downey and the editor of a local newspaper in New Haven, Conn., where *Downey* was taped. *Raphael* is also taped in New Haven, and when the incident made the press, *Raphael's* executive producer, Burt Dubrow, decided to get the "combatants" together, with *Raphael* acting as peacemaker.

Dubrow explains that Downey was scheduled for a guest shot on the show anyway, so that was no problem. But, he says, he had to win over the editor, which took a little doing.

In any case, the *Raphael* followup show aired live—a rare occurrence—on Aug. 15 on licensee ABC affiliate WTNH-TV Hartford-New Haven and was sent shortly thereafter to other *Raphael* licensees for airing two days later. Usually, points out Dubrow, stations receive an episode a few weeks after taping. One big problem, he says, was narrowing the hour into a half-hour for those stations carrying *Raphael* in the 30-minute version. (*Raphael* is available in both configurations.)

Also compounding the difficulties was that the expletives used in the show, heard live by Connecticut viewers, had to be edited for the taped version. "To edit the show and have it sent via satellite was insane," says Dubrow.

The live show registered a 9.6 in the New Haven-Hartford overnights, according to Multimedia, and shown on Aug. 17, based on a 16 metered-market average, *Raphael* did a 5.7, from a 4.1 the day before, for an increase of 39%. The program increased the ratings in 11 of 14 metered markets. In Detroit, on WXYZ-TV, *Raphael* registered an 11.9 vs. a 7.5, for an increase of 59% over the Aug. 16 show; in Dallas, the increase was 106%, a 6.4 vs. 3.1, on KDFI-TV.

■ *Group One Medical* will be operable, say some of the reps. Fentress at Petry says because it's an antedated genre, it's hard to call. "It will probably play well after the afternoon soaps on affiliates, so I would be hopeful if I owned it."

■ *Latin Connection* gets a "si" from McCarthy at HRP, who believes that *Connection* will do well in major markets, especially in those which have a heavy Hispanic concentration. But he questions whether it can get enough clearances outside of the top 25 markets. But Fentress at Petry thinks it will succeed. "It's the 1980s and 1990s version of *American Bandstand*. With all the ethnic changes around."

■ *Live With Regis and Kathie Lee* from Buena Vista hits the spot with most of the reps. Michael Levinton at Blair Television calls it "a good second-cup-of-coffee show for the morning, especially since a lot of the talk shows are being moved up to the afternoon. There is a hole in the time period for this kind of soft programming."

■ *Monsters* production was held up because of the writers' strike. Seltel's Janeen Bjork, director of programming, thinks it's similar to *Tales of the Darkside*. "This means some markets will do well with it and some won't," notes Bjork.

■ *Munsters Today* may not be a

ratings monster, but it wins the day with all five of the reps queries. "If you judge it by what other first-run sitcoms have done," says Katz's von Soosten, it would be on the upper end, which would make it a relative hit. But compared to other types of shows that may run opposite it, it may not rank quite as high." Petry's Fentress sees the series as doing "just fine. They did a terrific job in recreating the old *Munsters*."

■ *My Secret Identity* gets thumbs up. Fentress at Petry calls it a "handsome program, but I'm not sure where it goes." At Blair, Levinton recommends the show: "It's a good idea, and I think it's a fun show."

First-run syndicated series to debut in fall

Title	Distributor	Premiere	Terms
Body by Jake*	Goldwyn	Oct. 3	B(3/4)
C.O.P.S***	Claster	Sept. 19	B(2+4)
Denver, Last Dinosaur***	World Events	Sept. 24	B(2+/3+)
Dick Clark's Golden Greats**	TeleTrib	Oct. 7	B(3+/3+)
Dr. Fad Show***	Fox/Lorber	Sept. 19	B(2/4)
Family Feud*	LBS	Sept. 19	C++
Family Medical Center*	Lorimar	Sept. 12	C++
Finders Keepers***	Viacom	Sept. 12	B(1+/5)
Freddy's Nightmares**	Lorimar	Sept. 30	B(6/6)
Fun House***	Lorimar	Sept. 5	B(2+4)
Gong Show*	Barris	Sept. 12	C++
Great Escape**	Genesis	Sept. 17	B(2+/4)
Group One Medical*	MGM/UA	Oct. 3	C+
Improv Tonite*	Peregrine	Oct. 3	B(2+4)
Latin Connection	All American	Oct. 7	B(5/8)
Life's Embarrassing Moments**	Group W	Sept. 24	B(2+/4)
Live with Regis and Kathie Lee	Buena Vista	Sept. 5	C++++
Marvel Action Universe***	New World	Oct. 1	B(2/4+)
Monsters**	TeleTrib	NA	B(3+/3+)
Munsters Today**	MCA TV	Oct. 3	B(3/4)
My Secret Identity**	MCA TV	Oct. 3	B(3/4)
New Liar's Club*	Four Star	Oct. 3	B(3/3+)
On Trial*	Republic	Sept. 12	C++
Public People/Private Lives	Orbis	Oct. 1	B(5/7)
Relatively Speaking*	Select Media	Oct. 3	C++
Starting From Scratch**	Worldvision	Sept. 26	B(3/3+)
Superboy*	Viacom	Oct. 3	B(3/3+)
Sweethearts*	Multimedia	Sept. 21	C++
Teenage Mutant Ninja Turtles***	Group W	Oct. 1	B(2+/3+)
Triple Threat*	TeleTrib	Oct. 7	C++
Twilight Zone**	MGM/UA	Oct. 19	B(3/3+)
USA Today*	GTG	Sept. 12	C++
War of Worlds**	Paramount	Oct. 7	B(6+/5+)
Wipeout*	Paramount	Sept. 12	C++

Source: Petry Television. First number on list under terms reflects the national minutes for sale, the second, local. Each + equals a 30-second unit. * Half-hour strips. ** Half-hour weekly. *** Children's series. "Regis and Kathie" is hour strip. "Latin Connection," "Nightmares," "Worlds" and "Public People" are hour weekly.

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Glaser named AFT president

Robert L. Glaser, a director of American Film Technologies and a member of its audit committee, has been named president of the company. Glaser has a long career in communications, with a history of top executive positions beginning in 1955, when he was midwest sales manager at ABC Films.

After a four-year tenure with ABC, he joined CBS Films in Chicago in its sales department and in 1961 became manager of Metromedia's Detroit division in the Chicago-Detroit office. In 1965, Glaser became sales manager for the midwest area for the ABC Network. Two years later, he joined RKO's WOR-TV New York as vice president/general manager. During his 15-year association with RKO General, Glaser was promoted to president and chairman of RKO Television Representatives.

Later, Glaser joined Viacom Enterprises as president. AFT's principal business is the creation of color versions of movies and TV programs.



Robert L. Glaser

Syndication shorts

Group W Productions, Los Angeles, has cleared 115 stations for *Life's Most Embarrassing Moments*, weekly series with a Sept. 24 premiere. That translates into 82% coverage. The series, coproduced by Reeves Entertainment Group and Woody Fraser Productions, was inspired by the popular ABC-TV primetime specials.

Martindale/Gilden Productions, Los Angeles, and Parker Brothers, Beverly, Mass., have decided on

five board games to be developed for TV or cable. Having studied more than 1,000 games (TV/RADIO AGE, May 16), the partners have chosen *Boggle*, *Partylines*, *Probe* and *Ouija*, plus an unnamed adult game, to be unveiled at the February Toy Fair. Of these, *Ouija* will be a late night strip but probably not a game show.

GGP, Corte Madera, Calif., has cleared *Race for #1*, a one-hour sports special hosted by Jim Lampley, on 173 stations, for 86% coverage. GGP had guaranteed 80% coverage to advertisers in the barter-syndicated college football pre-season special.

West Glen Communications, New York-based producer and distributor of video news releases to TV stations, now also ships corporate-sponsored VNRs in magazine format to 200-plus cable systems and 100-plus movie theaters under the titles of *The Health & Home Report* and *The Popcorn Report*, respectively.

All American Television will sell the national advertising for two two-hour Quintex Entertainment specials, *Crimes of Violence* and *Fatal Passions*. *Crimes* is scheduled to air in the fall, and *Passions* is set for the first quarter of 1989.

Harmony Gold will release a soundtrack recording of *King of the Olympics: The Lives and Loves of Avery Brundage* on the Sonic Atmosphere label. It will be released on both compact disc and audio cassette. The score was composed and conducted by Paul Chihara.

Wipeout, game show from **Paramount Pictures Domestic Television**, has cleared 111 stations, including nine of the top 10 markets and covering 75% of U.S. households. Stations include WCBS-TV New York, KCBS-TV Los Angeles, KRON-TV San Francisco and KSTP-TV Minneapolis.

SFM Entertainment has cleared 97 markets representing 70% of the U.S. for *Taking it to the Gorillas: Making Gorillas in the Mist*. Recent additions include WWOR-TV New York, WGN-TV Chicago.

Univision mag show for women

Univision will debut a domestically-produced magazine program designed for Hispanic women. The new one-hour show, *TV Mujer*, which will air weekdays beginning today, will include variety, entertainment, advice and candid discussions, and is hosted by Lucy Pereda and Gabriel Traversari.

It's understood that Univision has other program concepts in consideration, including an "Oprah Winfrey type" talk show, another game show and children's programs.

Also, beginning in October, *TV Mujer* will accept phone calls during the show from viewers seeking



Lucy Pereda and Gabriel Traversari host Univision's new women-oriented "TV Mujer," running weekdays from noon to 1 p.m.

advice. The show, which airs from noon to 1 p.m., will feature segments made up from a wide range of topics such as beauty, cooking, health care, consumer and legal rights. On the lighter side, experts will talk on fashion and travel and give updates from the world of entertainment.

'Investigators' cash-plus barter

The *Investigators*, the projected new weekly hour series to be hosted by Geraldo Rivera, will be offered on a cash-plus-barter basis to stations. The barter split will be six for local sale and six minutes for national, according to David Sifford,

Tribune Entertainment's executive vice president, sales and marketing. Tribune is syndicating the series, which will be available to stations beginning next spring. Shooting on *Investigators* will begin in December, notes Sifford, and the show will be produced by The Investigative News Group in association with Tribune.

Cost of each show will be about \$200,000. The goal of the producers is to make *Investigators* into a half-hour prime access strip, Sifford says. As to the show itself, Rivera

will be host, narrator and in-studio interviewer. It will focus on exposing scandals, spotlighting newsmakers and events, investigating injustices, and highlighting subjects of interest. A segment format will be utilized.

The program expects to utilize the services of local television and newspaper reporters from around the country. Meanwhile, Martin M. Berman has been named executive vice president of the Investigative News Group and executive producer of *Geraldo*.



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Cable tops violence

A recent study of television violence reports that the top culprit is cable TV. Both Home Box Office and USA Network have the dubious distinction of leading the violence parade, which includes the three major networks and 16 cable services.

The report, published by the National Coalition on Television Violence, indicates the two services were followed by WTBS and WGN-TV Chicago, both superstations, along with Showtime and Cinemax. The Discovery Channel was named the only channel in the U.S. without any program carrying inappropriate levels of violence. Other channels receiving praise include PBS, The Disney Channel and Black Entertainment Television.

According to the study, 37% of all programming on American cable and network TV features themes high in violence. During the monitoring period, 86% of HBO programming was considered high in violence, followed by 85% of the programming on USA Network.

Hollywood movies make up the majority of the most violent programming, although violent TV series were prominent on the major networks. In the most-violent category on network TV and X-rated by the coalition were *Crime Story*, *Miami Vice*, *Spenser: For Hire*, *Hunter* and *The Equalizer*. *Werewolf*, on the Fox network, and *Terror Vision*, on Lifetime, were rated still worse. Old network series on USA, *Wanted Dead or Alive* and *Airwolf*, and *Lady Blue* on Lifetime were also X-rated.

Considered among the most violent films were *Rambo II* and *Mad Max* on HBO; *Children of the Corn*, on USA; *Alien* and *Nightmare on Elm Street* on Cinemax; *Red Sonja* on WTBS, and *Rambo III* and *The Terminator* on NBC.

Zooming in on people

Cecelia Andrews has been promoted to the newly created position of executive vice president, business affairs, at the network television division of Paramount Pictures. She had been senior vice president, business affairs, for the division

since March 1985. Also at Paramount, the domestic television division has promoted **Robert Mendez** to director, business affairs. He was associate director, business affairs, legal

Jeff Lawenda and **Michael Yudin** have been named to the new posts of vice president at Reeves Entertainment. Prior to joining Reeves, both were partners in Chelsea Communications, TV production company which they formed in 1984. Prior to Chelsea, Lawenda was vice president, advertiser sales and commercial program development at USA Network. Before Chelsea, Yudin was executive vice president at Reeves Cable.



J. Lawenda



M. Yudin

Margo Raport has been named director of advertising, promotion and publicity at **ITC Entertainment Group's** distribution operations. She joins ITC from Lorimar Telepictures Corp., where she was director of international marketing. Among other positions held by Raport previously were director of marketing assistance programs for Telefilm Canada and director of communications at Superchannel, Canada's leading pay-TV network.



Margo Raport

Donald J. Toye eastern sales manager, and **Reid Davis**, midwest sales manager, have been promoted

to the posts of vice president of their respective areas. Toye, who has been with ITC for two years, was in sales and administration at Columbia Pictures TV's Screen Gems Division. Davis had a variety of sales executive positions in the midwest.

Robert J. Riordan has been named account executive at Spectrum, joint venture of GTG Entertainment and Multimedia Entertainment. Prior to joining Spectrum, Riordan was group sales manager at Storer Television Sales, which represents six major market affiliates.

Gregg Maday has joined Warner Bros. Television as vice president, movies and miniseries. Prior to joining WB-TV, Maday was vice president, comedy development, CBS-TV since 1987. He had left CBS for the position of vice president, premiere films, at Home Box Office, returning in 1985.

Marianne Catalano has been promoted to vice president western national manager at King World Productions. She has been western division manager at KW's Los Angeles office.

Robert Taffner has been appointed director of research at Select Media Communications. He comes to SMC from ABR, where he held a similar position. Before that, Taffner was manager of special projects at Blair Entertainment for three years.

Elise Keen has been named manager, syndication contracts, Columbia Pictures Television. Prior to Columbia, Keen was manager of domestic contract administration at Lorimar Television Syndication. Previously, she was manager of contract administration at Media Home Entertainment.

Patricia Babey has been promoted to sales representative at the PTV division of D.L. Taffner/Ltd. She has been at Taffner for four years as an assistant contract administrator and as manager of the domestic operations department. Also at Taffner, **Barry Katz** has been named director of creative services.

PROGRAMMING

KYW-TV Philadelphia, KPIX-TV San Francisco, WBZ-TV Boston and WXYZ-TV Detroit. Also, the one-hour special *Tappin'*, hosted by Sammy Davis, Jr. and Gregory Hines, has been cleared in 51 markets, including KHJ-TV Los Angeles, KYW-TV Philadelphia, KPIX-TV San Francisco, WBZ-TV Boston and WXYZ-TV Detroit.

Worldvision Enterprises distributed *Starting From Scratch*, weekly sitcom, has begun production in Montreal. The show, which premieres Sept. 26, will be carried in 99 markets, including 18 of the top 20, covering 90% of the U.S. Stations signed include WPIX-TV New York, KTLA-TV Los Angeles, WGN-TV Chicago, WPHL-TV Philadelphia, KTVU-TV San Francisco, WSBK-TV Boston, WKBD-TV Detroit, KTVT-TV Dallas, WDCA-TV Washington and KHTV-TV Houston.

Martin Sheen will host *1968—A Time Television Special*, syndicated by **Golden Gator Productions** in association with **Time**. The program began airing Sept. 9 in a window through Sept. 19. It airs on 137 stations representing 80% of the U.S.

Republic Pictures Domestic Television has sold its Color Image feature films to six markets, bringing the total coverage to 84% of the country. The new licensees are WPIX-TV New York, WGBS-TV Philadelphia, KICU-TV San Jose, KXTX-TV Dallas, WFTY-TV Washington and KTXH-TV Houston. The package includes *Invasion of Body Snatchers*, *Magic Town* and four John Wayne titles.

'Bliss' may have NBC afterlife

NBC Productions, whose coproduction *Good Morning, Miss Bliss* is due on the Disney Channel this fall, says the comedy series may eventually get a berth on NBC-TV. Once its cable run is over, NBC says it, may join the network's Saturday morning or daytime lineup. Starring Hayley Mills, the series, about a teacher, is coproduced by Peter Engel Productions.

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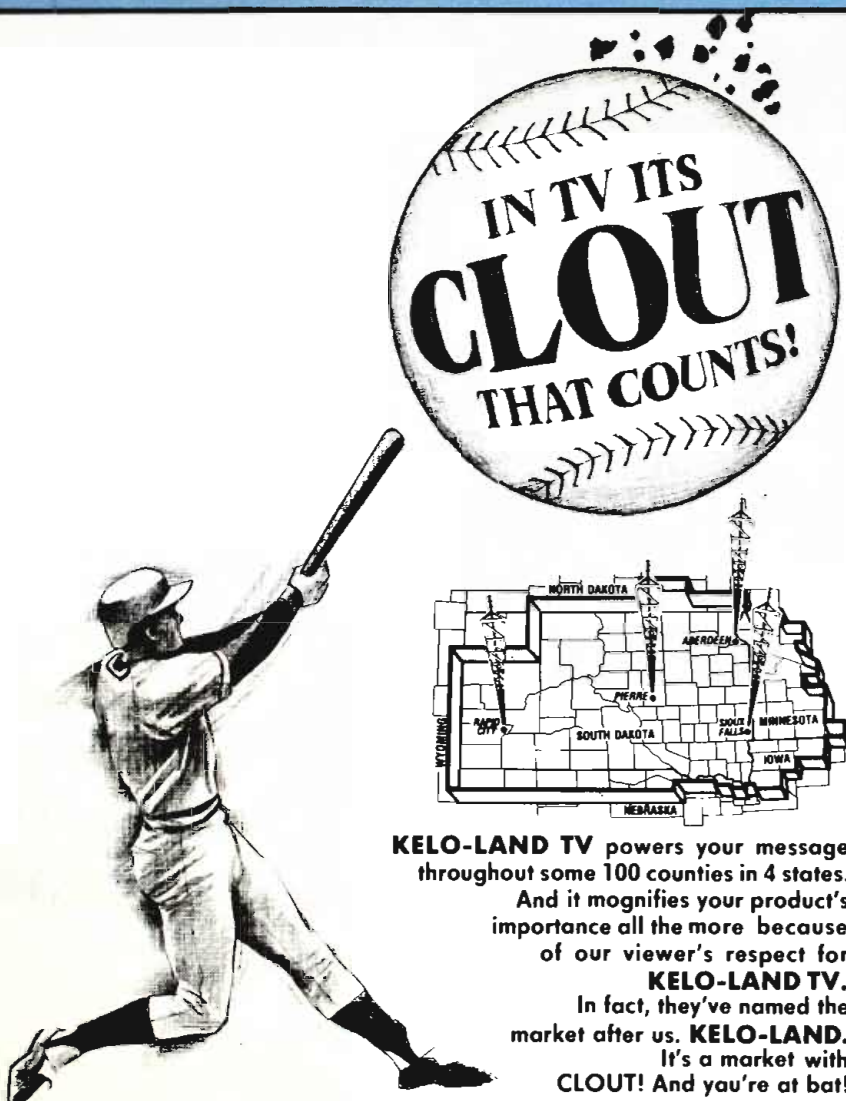
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WIBW-TV, KWCH-TV fight back with mobile unit for Kansas audience

When CBS affiliates WIBW-TV Topeka and KWCH-TV in nearby Hutchinson-Wichita pooled resources with additional funds from CBS to buy their new \$400,000 Skyeye mobile satellite uplink truck, it was only one more bond in a profitable relationship that started as a counter effort against NBC affiliate KSNW-TV Wichita.

KSNW had combined three ADIs—Wichita, plus NBC affiliates in Topeka and Joplin-Pittsburg on the Kansas-Missouri border—and started selling the whole area as a one-buy, one-bill “NBC Network covering southeastern Kansas.”

Had to do something. “We couldn’t just sit there, let that happen to us, and not do something about it,” says Steve Merren, director of sales and programming at KWCH.

What Merren and George Logan, general manager of WIBW did was go KSNW’s way three better by combining six Kansas CBS affiliates into their own “network” that could cover the entire state and reach three-quarters of a million homes with one buy for statewide

events. That gave advertisers a combined market equal to Cincinnati for one order.

The first time all the CBS affiliates were linked up was in 1986 when seven candidates were running for Governor of Kansas. This, recalls Merren, “brought all our CBS affiliates in the state a good chunk of political dollars, along with a heightened reputation for

“Lots of states run lotteries, but so far as we know, Kansas is the only state with a live broadcast of what in effect is a weekly game show in a different city every week.”

first-class news coverage.”

The network hooked up again for the statewide beauty pageant to select Miss Kansas. Then, ever since Kansas opted for a state lottery, the CBS affiliates have been carrying it live, statewide, every Saturday night.

And now that the WIBW-KWCH Skyeye is part of the “network’s” facilities arsenal, Logan says the state “runs it like a road show and we broadcast it live

from a different city every Saturday.

Lots of states run lotteries, but so far as we know, Kansas is the only state with a live broadcast of what in effect is a weekly game show in a different city every week.” The state lottery commission brings in contestants from all over Kansas to the city selected for that week to try for prizes ranging from \$1,000 up to the grand prize of \$25,000. WIBW and KWCH produce each Saturday night broadcast, courtesy of Skyeye and its chief engineer Don Hunsecker, and sell spots in the show, statewide, for the full lineup of Kansas CBS Television Network affiliates.

Air power and hustle. Merren says that while the other Wichita stations have their own mobile units, KWCH is the only one that also fields its own news helicopter. Says he: “Equipment like this that helps us go out and bring back the story faster adds lustre to our image as a top news operation. Local advertisers recognize this and it’s reflected first in our news ratings and higher visibility, and ultimately in more sales. In fact, we’ve been so successful turning KWCH around from third to first in the market in news that *West 57th Street* [CBS News chronicled our rise on the full network, coast to coast. The equipment is part of it. The rest is hustle.”

Logan also mentions that Kansas’ CBS Television Network affiliates “even arranged for Arbitron to

produce a special statewide rating book with demos totaled for our combined ADIs.”

On the move. As for Topeka itself Logan reports that “with our new mall, Hypermart, and downtown revitalization, Topeka is really on the move. And as of just last month, Brown County has been added to our ADI. That gives us 4,700 more TV homes.”

WNEV-TV goes 'local' in the morning as Boston affiliate delays CBS News; moves in early newscast, live kidvid

WNEV-TV Boston, which last year focused its fixes on the afternoon, now is concentrating its latest round of changes on the morning hours, and in the process bouncing the third-place *CBS This Morning* out of its traditional 7-9 a.m. time slot.

The new changes at the CBS affiliate involve rescheduling *Read to Go*, its line, locally produced 6-7 a.m. children's strip, an hour later as of Oct. 3; and preparing a new half-hour early morning newscast for 6 a.m. starting in January.

The local newscast addition, according to news director Jim Thistle, "is a logical next step" for a station that already airs a midday news, a 90-minute early fringe news block and a late news.

Anchoring WNEV's new morning newscast will be Lester Strong, who also continues as the noon an-

"CBS *This Morning*"
will open in Boston
an hour later at 8.

chor, and Amalia Barreda, who has been a freelance reporter for the station.

When *Ready to Go* vacates the 6 a.m. slot, it will be replaced by the *CBS Morning News* 6 to 7 a.m. until WNEV's local newscast is ready. Then the Boston affiliate will take the last half-hour of CBS as a lead-in to *Ready to Go*. Moving *Ready to Go* to 7 a.m. should help increase its audience of both kids and parents preparing for school and work, according to president/general manager Sy Yanoff and Bruce Marson, vice president of programming. The station had to do something in the morning considering the Death Valley ratings *CBS this Morning* was delivering.

Ironically *Ready* was promoted in a primetime version on Sept. 10, preempting CBS' lackluster series *First Impressions* and *Frank's Place*.

Tony Malara, president of CBS' affiliate relations division, clearly

is dissatisfied with the early morning situation in Boston. "We want to be competitive with *Today* and *Good Morning America*," he said, "so I don't think it helps.

"*This Morning* is formatted to take advantage of viewing patterns," continued Malara, but that has been foiled by WNEV.

Malara said talks had been going on since March when WNEV first asked if it could "join *This Morning* in progress." CBS objected, with Malara saying, "You can't take half a broadcast." So WNEV will delay the broadcast.

"We're trying to be understanding," Malara said, "but we hope this is not the final solution."

An ambitious local live program that began last March, *Ready to Go* is a mix of entertainment, education, news and weather updates along with interviews and trivia contests (TV/RADIO AGE, Aug. 8).

During October, *Ready* will add "On Your Own" segments—tips for children at home while their parents work. The station also will run an "On Your Own" public affairs effort in other dayparts, including public service announcements on safety, a multipart news feature by coanchor Diana Wil-



Sy Yanoff, WNEV-TV's president/general manager, revamped the afternoon lineup last year and now is shaking things up in the morning.

liams on the 5 p.m. newscast plus give away kits that include emergency phone numbers.

"Talk" cut. In other alterations, WNEV is cutting its local *Talk of the Town* show in half, to 30 minutes. Filling the 10 to 10:30 slot, *Talk* will make room for *Family Feud*, CBS' game show that airs 30 minutes earlier on the network. *Feud*, quite popular in Boston, will lead into the network's *Price Is Right*; CBS' *Card Sharks* thus will be deleted.

WNEV's latest revamps are the biggest since August 1987 when it zeroed in on the 4-8 p.m. time span.

Lotsa specials on tap at WNEV

WNEV-TV Boston this fall plans at least nine news and entertainment specials on topics ranging from babies to the John F. Kennedy assassination.

Due in October are: *A Consumer Guide*, Oct. 5 at 10 p.m., with a consumer specialist offering tips on spending money wisely; *Count-down to the White House*, four specials on the Bush-Dukakis campaign, starting with a primetime hour on Oct. 11 and continuing with three late-night half-hours on Oct. 18 and 25 and Nov. 1; and *The Baby Makers*, Oct. 24 at 10 p.m., focusing on "reproductive technology" from surrogate motherhood to test tube babies.

Coming in November are: *Election '88*, a one-hour special at 7 p.m. on Nov. 8; and *25 Years from Dallas*, two hours marking the 25th anniversary of President Kennedy, on Nov. 19 at 7 p.m.

Hidden in Plain Sight, an hour celebrating 350 years of blacks' presence in the Boston area, is due in November or December, said Bruce Marson, WNEV's vice president of programming. Definite for December are: a one-hour health special in primetime and *First Night—A Celebration*, a half-hour special on Dec. 31 at 11:35 p.m., which will include a look back at 1988 and at holiday festivities in the region.

Appointments

Stations



Steve Glaze has been named vice president, general manager of Group W's all news KCWB-TV Los Angeles. He succeeds **Steve Flaker**, now vice president, development, Westinghouse Broadcasting. **Tom Glaze** is succeeded as vice president, general manager of the company's FOX San Diego by **Don Walden**, who retains his current responsibilities as vice president, FAI stations for Group W Radio.

Carl Kuehly has returned to WBSZ-TV Concord, NH, as president and general manager. He had been the mother's station manager before becoming president and general manager of WCFZ-TV Chattanooga, TN, also a Heritage Media Corp. property.

Joseph E. Bannan has been appointed general manager of KVVU-TV, formerly KGG-TV, Dallas-Fort Worth, recently acquired by Houston. Bannan moves on from Houston's KVVU-TV Los Angeles, where he had been an assistant general manager. He takes over from **Don Pratt**, Houston's former director of regional affairs. He has served as co-manager of the general manager since the acquisition.

Edie Eckerman has been appointed general manager of Chantick Broadcasting's WPXI-TV Atlanta. He had been general sales manager of the station until named acting general manager in March, following the death of vice president, general manager **Martin Sherry**.



Richard Engberg has been appointed vice president, director of sales at WFLB-TV Chicago. He moves in from Fox Television's WFLD-TV, also Chicago, where he had been general sales manager.



Ronald W. Johnson is now vice president, assistant general manager and general sales manager of KWWL-TV Waterloo, Iowa. He has been general sales manager since he joined the American Family Broadcast Group station in 1987.

Lee Swartz has been promoted to station manager, a new post at KJZZ-TV Little Rock, Ark. He came to the station two and a half years ago as production manager and reports to vice president, general manager **Steve Scotland**.

Bob McCann is now general manager of T&K Communications' Madison, Wis. ABC affiliate, WKOW-TV. He comes from the middle of the Pacific, where he had been station manager for KSTV-TV Honolulu.

James A. Volaw has been named vice president, general manager of Olympia Broadcasting's KMR-TV Fresno, Calif. He was formerly general manager of KSNB-TV Anaheim.

(Continued on page 88)

Publisher's Statement

STATEMENT OF OWNERSHIP, MANAGEMENT AND FINANCIAL DATA (Required by 47 CFR 73.352)

1. Publication Title: *Television/Radio Age*

2. Issue Date: *September 19, 1988*

3. Issue Frequency: *Monthly*

4. Issue Month and Year: *September, 1988*

5. Annual Subscription Price: *\$60*

6. Location of Office: *1100 Avenue of the Americas, Suite 307, New York, New York 10020-1097*

7. Location of the Headquarters of the General Business Office of the Publisher: *Suite 307, 1100 Avenue of the Americas, New York, New York 10020-1097*

8. Owner: *Tele-Communications Inc. and its wholly owned subsidiary, Tele-Communications Inc. Radio and Television Division, 1100 Avenue of the Americas, Suite 307, New York, New York 10020-1097*

9. Known Bondholders, Mortgagees and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages and Other Securities: *None*

10. Full Name and Complete Mailing Address of the Stockholder Owning or Holding 1 Percent or More of Total Amount of Stock: *None*

11. Full Name and Complete Mailing Address of the Officer or Director Owning or Holding 1 Percent or More of Total Amount of Stock: *None*

12. Full Name and Complete Mailing Address of the Owner Owning or Holding 1 Percent or More of Total Amount of Stock: *None*

13. Full Name and Complete Mailing Address of the Owner Owning or Holding 1 Percent or More of Total Amount of Stock: *None*

14. Full Name and Complete Mailing Address of the Owner Owning or Holding 1 Percent or More of Total Amount of Stock: *None*

15. Full Name and Complete Mailing Address of the Owner Owning or Holding 1 Percent or More of Total Amount of Stock: *None*

Class of Circulation	Amount in Copies	Percent of Total Copies
A. Total (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15)	44,150	100.00
B. Paid and/or Requested	114	0.26
1. Sales Through Dealers and Carriers, Street Vendors and Counter Sales	20,194	45.74
2. Outside the United States	31,000	70.21
C. Free or Nominal Rate	310	0.70
D. Total (B) (C)	324	0.74
E. Copies Not Distributed	43,826	99.26
F. Total (B) (C) (D) (E)	44,150	100.00

Community service Emmy Awards

KCBS-TV San Francisco, WFLA-TV Miami and Bonneville Broadcasting all received community service Emmy Awards from the National TV Academy. In addition, 20 other stations received plaques as finalists in the national and local competitions.

KCBS won an Emmy for its PSA campaign "For Kids' Sake—Kids." WFLA-TV won for its community service project "Eyes of the Ghetto" and Bonneville took home an Emmy for its PSA series "On Our Own—Prisoners and Outcasts."

NBC-TV slots three first-runs in the wee hours

NBC-TV Los Angeles has slotted three new first-run syndication shows in the 3-5 a.m. time period as alternatives to old rerun movies."

The NBC O&O has also gone to 24-hour programming seven days a week. "Our master plan all along has been to develop 24-hour programming with first-run during the night," says Regina Miyamoto, station spokesperson.

The new half-hours, *Improv 'n' Tone*, *The New Liar's Club* and *Group One Medical*, all debut the week of Oct. 10.

Notes Miyamoto: "Our feeling is there's lots of people in this market who work the graveyard shift and

"Lots of people in this market work the graveyard shift."

don't go to sleep right away when they come home. We think these shows during these time periods provide a good alternative to old movies."

Improv airs weekdays from 3:30-4 a.m., *Liar's* airs weekdays from 3:30-4 and *Group One Medical* airs 4:30-5 Tuesday through Thursday mornings, with clearances for Saturday at 4:30 p.m. and Sunday at 3:30 p.m. Both weekend slots precede the station's early afternoon newcasts, "so we feel they're good clearances," says Miyamoto.

During the early weekday hours, group therapy dramatization, *Our Group*, runs in the 4-4:30 slot between *Liar's Club* and *Group One Medical*.

Two years ago KNBC started to go towards 24-hours all week long. The station usually signed off on Sunday and Mondays at 5 a.m. for brief maintenance periods. Now the 5-6 a.m. slot on both days is filled with such shows as *It's Your Business*, *The Computer Show*, *Sunday Night Sports* and *AG Day*.

One Buyer's Opinion



Improved use of computers seen for spot radio

Mitchell

Most articles on the future of radio advertising focus on cost or on the new "hot" format. But over the next year the most dramatic changes from the agency perspective are likely to come in the *business* of radio advertising—that is, the complete process of analyzing, purchasing and processing billing for spot radio buys.

The forces pushing these coming changes are present today. Radio has always been a work-intensive medium for agencies. Today, agencies face reduced commissions for buying radio. Stations are more sensitive to cash flow. Clients demand an increase in the success of their radio schedules and are becoming more retail oriented in their marketing.

Fortunately, these pressures come at a time when computer technology offers solutions. Computer applications offer tremendous potential for spot radio, where the number of transactions is far greater than for other media, while the dollar value per individual transaction is small. Economies of scale can be critical.

Sure, agencies already use computers to analyze, buy and bill radio—services like Donovan or JDS, and PC analysis programs like MM+ or Strata. But these are only stepping stones to the future. The coming revolution will see these "advanced systems" replaced by a bridge integrating the entire process.

First, think about the process of buying radio—from requests for avails through buy analysis, ordering, and finally invoice processing. How much time do we spend retyping each other's data? How many mistakes are created in the retyping or the data transfer process? How many payments for affidavits are delayed due to lack of standardization of paper invoices?

Now imagine a rep delivering station information electronically to a buyer on a floppy disk. Next, imagine the buyer analyzing the data and structuring the buy on a PC, then electronically transferring the buy to the agency computer and the order to the rep. Finally, imagine the station sending the affidavit electronically to the agency. The whole process would save countless hours retyping data and resolving errors. Buyers would have more time for qualitative analysis. Reps would have more time to "sell."

This is not wishful, star wars technology. It's possible with what exists today. Strata and MM+ have PC-based radio analysis programs. Lintas: USA has used the JDS spot TV electronic affidavit transfer process for two years. We have recently purchased MM+ for spot TV and radio analysis and will interface it with our JDS mainframe. All these services are available to any agency.

One supposed barrier to electronic avails and electronic invoices has been the rep community. But we predict it will be the reps who will take the lead to become the driving force behind progress. I wouldn't be surprised to see one of the "megareps" make the first move in the next year. A major rep is the most logical choice because no agency does enough business with any one station to justify a direct connection. A big rep, because of all the business it does with each station, could justify the interface. The rep could then collect all the invoice data, electronically sort it by agency and client, then transfer invoices electronically to the agency.—**Robert I. Mitchell, II**, senior vice president, director of local media, Lintas: USA, Detroit

Representatives



Pat Ann Baker has been named vice president/sales, director of marketing services of the Interep Radio Networks. She joined Interep in 1983 as a network coordinator and account executive for Hillier, Newmark, Wechsler & Howard, and the following year transferred to the Internet sales team.

Neil Hitzig has been promoted to national director for The Petry Marketing Group in New York. He joined Petry in 1981 and now moves up from account executive.

Brigette Ward has been appointed Boston sales manager for TeleRep.

She joined the firm in 1985 and now transfers from the Atlanta sales office where she had been an account executive on the R Team.

Bennett A. Zier has been promoted to vice president, director of sales for CBS Radio Representatives, reporting to **Anthony C. Miraglia**, vice president, general manager of the radio sales arm. Zier joined CBS in 1980 as an account executive with WCBS-FM New York and now moves up from eastern regional manager for CBS Radio Representatives.

John J. Scott has joined Adam Young as vice president, marketing director. He moves in from John Blair Co. where he had been director of sales research for the rep's CBS stations.

Ron Schruft transfers from Atlanta to take over as sales manager of the new Tampa sales office opened by Harrington, Righter & Parsons. That makes a total of 15 HRP offices across the country.

Buyer's Checklist

New Representatives

Banner Radio is the new national sales representative for WOIC, WPRH(FM) Columbia, S.C. WOIC programs a black news and sports format and WPRH offers hot contemporary hits.

Christal Radio is now the national sales representative for KBTS(FM) Austin, Texas, and for WIBR Baton Rouge, La. WIBR airs adult contemporary oldies and KBTS is a contemporary hit radio station.

Durpetti & Associates has been named national sales representative for KKZR/KRBE(FM) Houston and WWIN/WGHT(FM) Baltimore. WGHT airs an urban contemporary hit radio mix and WWIN programs urban music. KRBE is a CHR station, and KKZR features heavy metal rock.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of KMGR AM-FM Salt Lake City and WPVA/WKHK(FM) Richmond, Va. WKHK transmits modern country music, WPVA programs a heart-and-soul Motown format, and both Salt Lake City stations simulcast an adult contemporary format.

New Affiliates

CBS Radio Network has added new affiliate KNUS Denver. The news and talk station had been an NBC Radio affiliate.

Satellite Music Network has signed up KHHH(FM) Honolulu for its WAVE format. That puts The WAVE in 10 markets to date.

Texas State Networks has added news/talk CBS affiliate KPRC Houston to its affiliate lineup, effective Sept. 1. KPRC will also become Houston's Dallas Cowboys football outlet starting with their first pre-season game on Aug. 6.

GM's on the spot

While Pepsico led spot TV spending during the second quarter, it was down from just under \$80 million last year, according to BAR. On the other hand, General Motors more than doubled its spot spending for the quarter.

Procter & Gamble, meanwhile, has been making a comeback in spot. For the first half, it is now 41.3% ahead of the corresponding period last year. This follows a decline of 24.4% during the first half of last year compared with the first six months of '86.

Other first half figures of note: General Motors is 96.8% ahead of '87, P&G is 41.3% ahead of last year, while Philip Morris is down 24.2% for the half.

Top 10 spot TV clients—second quarter

Parent company	April/June expenditures	Year-to-date expenditures
Pepsico	\$73,132,172	\$130,225,900
Procter & Gamble	39,467,566	102,936,816
General Motors	35,369,757	71,698,838
General Mills	31,504,281	66,430,475
Anheuser-Busch Cos.	31,426,693	45,893,528
McDonalds	30,099,380	58,112,489
Philip Morris Cos.	26,788,780	45,425,585
Coca Cola	23,446,495	35,112,570
Pillsbury	23,368,171	45,699,098
Ford Auto Dlrs. Assn.	20,117,871	37,153,741

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Spotlight On . . .

Phil Gerber



*Senior vice president,
Media director,
Tatham-Laird & Kudner
Chicago*

Phil Gerber reports that at the last meeting of the Chicago Media Directors Council, one of the topics up for discussion was what radio can do to boost its share of the total media pie. But he says the way he sees it is that the first priority of the people who sell radio "should be how radio is going to protect and hang on to the little piece it holds now."

Gerber observes that the top-of-mind priority for most advertisers is getting themselves on television: "With 15-second commercials we can put them on television at costs quite competitive with a radio schedule of roughly equivalent impact. And now the continuing growth of cable, now extending its penetra-

tion into half the country's television homes, is offering a growing challenge to radio. Cable may only have half the country wired at this point, but we can build plans to take care of the other half, to create coverage with dollars that might otherwise have gone to network radio."

And maybe not. Gerber has problems with network radio, too: "Network radio clearances can be erratic, and no buyer wants to be put in the position of wondering how sure he or she can be that the client's commercials were heard when they were supposed to be heard, on every station the network says was in its lineup."

He notes that this problem may "be a bit ironic because the scheduled subject for the Council's October meeting is longform radio programming, where clearances can be an even 'iffier' proposition."

Gerber adds that, from an internal agency administrative standpoint, "Properly thorough market analysis, followed by actually putting together a spot radio schedule that can do a real job for a client, adds up to an extremely labor intensive process unless the agency practically turns the whole job over to the reps. They'd probably be happy enough to take over the buyer's job for him and come up with their own version of an 'unwired network' using a lot of stations including some that maybe the buyer would want and others that he'd probably just as soon forget about. Again, the buyer doesn't want to be left wondering whether the schedule wouldn't have been more effective with a lot more direct supervision on his part, so that's hardly a satisfactory way to go, either."

In a word... Quality



The First Name In Radio

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

Westinghouse Broadcasting Company

FEEDBACK

What is your reaction to the decision by ABC, CBS and NBC to cut back or eliminate their program practices departments? Are you comfortable with this shift in responsibility from the networks to Hollywood?



"I'm a little concerned because I wonder whether the Hollywood creative mind is always in tune with the mind of the TV viewing audience, which is a passive audience. By giving back standards and practices' control to the Hollywood community, maybe the networks are abdicating some of the responsibility they have to their affiliates. While I'm vehemently opposed to censorship, I've got a license to protect here."

Bill Dilday
Executive vice president/
general manager
WJTV-TV Jackson, Miss.
(CBS)



"I'm comfortable with the situation and with the ability of people in Hollywood to censor themselves. The networks are going to have to initially watch and oversee. This is like the deregulation of TV stations, where we were able to oversee ourselves and follow the standards which were set before. I don't see any big problems with this."

Wayne Laporte
General manager
KBAK-TV Bakersfield, Calif.
(ABC)



"With the advent of a universe with 50% cable and nobody monitoring that, a lot of viewers have accepted a lot of what is not normally seen on broadcasting. There's a little dichotomy there. We must be aware our competitors are not playing by the same rules we are ... I don't think producers should have total freedom to do whatever they want over free TV. We are going to assume more of that responsibility as station operators."

Ben Tucker
Executive vice president
Retlaw Broadcasting, Monterey,
Calif.
(chairman, CBS affiliates
boards)

Wall Street Report

Broadcast properties Pulitzer's prize profit performance

Revenue and income growth for the broadcast operations of Pulitzer Publishing Co. appears to be more robust than it is for its newspapers, according to a new analysis of the company by Merrill Lynch. While Pulitzer's seven network-affiliated TV stations and its AM-FM radio combination commanded only 26.5% of revenues in 1987, they were responsible for 49.3% of operating income.

Peter Falco, first vice president of the investment bank, is projecting corporate earnings per share will increase from \$1.46 in 1987 to \$1.84 in '88 and \$2.20 in '89. He sees price/earnings ratio on the stock declining from 19.5 in '87 to 15.5 in '88 and 13.0 in '89. Corporate revenues were up 11.6% to \$367 million in '87 from \$328 million, while net income was down 6.8% to \$15.3 million from \$16.4 million.

Bullish on broadcast

With Pulitzer operating four ABC and three NBC affiliates—with two of the ABC affiliates being UHF stations—Falco considers the stations well run, noting that five of the seven are No. 1 on their respective markets. He adds, "Pulitzer is aggressive with respect to amortizing programming costs. Management prefers to write off the expense as soon as the show is profitable and treat it as a period cost; they do not tie the expense to whether the show is played or not.

Alternatively, some stations will amortize license fees when the program is aired.

The report notes KOAT(TV) Albuquerque and WXII(TV) Winston-Salem encountered soft broadcast sales markets in 1987 and KETV(TV) Omaha was faced with the introduction of the first independent station in its market, but WLKY(TV) Louisville, a UHFer "has started to experience large gains in cash flow, and we expect it to continue through 1989.

"Since many of Pulitzer's stations already have high revenue market shares ranging from 27-45%, we have factored average growth for the group in our estimates. Louisville is an exception because of its relatively low rating and estimated market share of approximately 18%, providing room for improvement [see table below]."

Speaking of the Phoenix AM-FM combo KTAR/KKLT, Falco notes, "Following a ratings decline, the radio stations' revenues and cash flow were down in 1987. Recent ratings have improved, and management believes they can turn the situation around in 1989. A new general manager was hired in late 1987. Additionally, KTAR won the rights to air the Cardinals football games."

The St. Louis Post-Dispatch accounts for 65.7% of newspaper operating revenues and 72.6% of operating income. It operates under an agency agreement with Herald Co., former owner of *The Globe-Democrat*, which is responsible for 50% of capital expenditures. Falco observes operating margins on the paper are at about half of realistically attainable levels.

The Arizona Daily Star contributes 13.3% of newspaper revenues and 41.6% of operating income. It operates under a joint agency agreement with Gannett, publisher of The Tucson Citizen, with a 50-50 profit split.

Pulitzer broadcast information and operating estimates (\$ in mill.)

Television Station	1987			Station Revenue				Cash Flow					
	Avg. Aud share	# stn rank		1987	1988E	% ChG.	1989E	% ChG.	1987	1988E	% ChG.	1989E	% ChG.
VHF:													
WYFF/NBC Greenville	31%	7/1	\$16.8	\$18.0	7.5%	\$19.1	6.0%	\$ 7.7	\$ 8.0	4.6%	\$ 8.4	5.4%	
WGAL/NBC Harrisburg	30%	6/1	19.1	20.7	8.1%	21.9	6.0%	10.1	11.0	8.9%	11.5	4.7%	
WXII/NBC Greensboro	22%	7/3	11.4	12.5	9.3%	13.1	5.0%	3.9	4.5	14.1%	4.7	5.9%	
KOAT/ABC Albuquerque	33%	7/1	14.0	15.1	8.2%	15.9	5.5%	5.2	5.6	7.7%	5.9	4.7%	
KETV/ABC Omaha	23%	4/1	9.6	10.1	5.6%	10.5	4.0%	2.1	2.0	-4.8%	2.1	6.0%	
UHF:													
WLKY/ABC Louisville	18%	5/3	9.0	9.7	7.8%	10.2	5.0%	1.7	2.1	23.5%	2.2	6.8%	
WPTA/ABC Fort Wayne	26%	6/1	7.3	7.8	6.2%	8.2	4.5%	1.5	1.6	6.7%	1.6	2.6%	
Radio Stations													
KTAR-AM/KKLT-FM Phoenix	10%/4%	18/4/6	10.4	9.3	-10.5%	9.7	4.3%	3.2	2.0	-38.4%	2.1	5.0%	

Source: Nielsen Station Index, May 87, November 87, February 88

Another strike in Hollywood? Crafts unions making noises

Trouble ahead? A second labor strike is likely to take place in Hollywood the week of Sept. 26 unless something radical happens in negotiations between five crafts unions and the Alliance of Motion Picture & TV Producers.

The crafts—drivers, electricians, laborers, plasterers and plumbers—have rejected the producers' recent offer. Teamsters drivers, for example, are upset over the proposal to scale back their hourly wage from \$16.61 to \$14. The studios are also asking the unions to reduce weekend overtime. Some 3,500 workers would hit the picket lines if they vote to strike. The recent writers' strike against the Alliance lasted five months.

Longform activity: **Orion** has 12 hours of longform miniseries in production, including *The Kennedys of Massachusetts* for ABC; *Pancho Barnes* for CBS, and *Glory, Glory* for HBO. The move into longforms is a philosophical switch for the company, whose prime focus has been on network series.

Big leagues: **Fox Broadcasting's** new *Beyond Tomorrow* 60-minute feature exploring future developments, is giving several local on-air personalities their first shot at a network platform. **Gary Cubberley**, was host and producer of *Sunday Times*, weekly news/info show on

WJBK-TV Detroit; **Susan Hunt** spent seven years in news and sports reporting in Buffalo, N.Y., with several radio and TV stations, most recently WHTT-FM. The two other reporters are **Richard Wiese**, actor and "scientist," and **Randy Meier**, weekend anchor at WSAZ-TV Huntington, W.Va.

Late-night battle?: **CBS** isn't saying it officially, but there is some concern about several affiliates choosing to take *The Arsenio Hall Show*, Paramount's debut into first-run latenight strip programming over its own *Pat Sajak Show*. Both shows debut next January, going up against Johnny Carson. For CBS, it's its first talk show to go up against the king of late night. In its first days, the Hall show cleared 75 markets, causing Paramount to boast it is achieving one of the quickest acceptances for a first-run series.

New player: **Triangle Entertainment International**, new TV distributor, has acquired several sports and entertainment shows which it will offer at MIPCOM. Andrew Berman is president of worldwide sales; Jim Katz is president of production and acquisitions. The company also plans to get into original productions.

In production: *Improv Tonite*, syndicated half-hour, is taping at

the Hollywood Improv comedy club. Sid Caesar recently hosted one of the shows. *Wipeout*, Paramount's first syndicated game show, is taping its 39 weeks of original shows. *2HIP4TV*, from **Saban Productions**, is taping its music/comedy hours for NBC. **Lorimar** has three series underway—*It's a Living*, *Full House* and *Knots Landing*, the latter in its 10th season. *Celebrity Secrets*, syndicated half-hour game show from **Casablanca IV**, **Budd Granoff** and **Mac III**, is taping with host Bob Eubanks. *Life's Most Embarrassing Moments*, weekly half-hour syndicated humor show, features Roy Firestone as host. **Group W Productions** is the distributor.

Human effort: Amnesty International's Human Rights Now! concert Oct. 15 at Riverplate Stadium in Buenos Aires, Argentina, will be taped and syndicated worldwide by **RadioVision International** for airing Dec. 10, Human Rights Day.

Cable capers: **CBN Family Network's** new musical image was created by **HLC of Hollywood**. The spots run from three seconds to three minutes and will begin airing in mid-September . . . **The Disney Channel** launches *All the Best, Steve Allen*, featuring a compilation of comedy sketches from Allen's 1956-61 NBC comedy series. Regulars from the series to appear in the hour-long special Oct. 2 include Louis Nye, Bill Dana, Tom Poston, Don Knotts and Dayton Allen.

Overseas break: A Dutch version of *The Home Show*, airing weekdays on ABC, is being developed. Rights to the show were arranged between **Reeves Entertainment** and **Joop van den Ende Productions** of Amsterdam. The deal covers the right to produce shows during the next 18 months.

Dish business: Producer-director Marty Passetta is developing original programs for the new **Touchtone Video Network**, company specializing in offering limited top movies to owners of satellite home dishes. The direct broadcast satellite company plans testing in the first quarter of next year.



Susan Hunt



Gary Cubberley



I am concerned. We all know the rules, and I expect Hollywood will play by the rules as they see them. We will probably have to be more watchful now, and that goes for commercials as well as programs."

*James Sefert
President
Cosmos Broadcasting,
Greenville, S.C.
(Chairman, NBC affiliates
board)*



"The offset is the networks have seen these [program practices] people are not terribly busy. To compete with other TV signals coming into the home via cable, such as uncut movies, they probably have to be more lenient and probably didn't need so many people."

*David T. Lane
President-general manager
WFAA-TV Dallas
(Chairman, ABC affiliates
board)*



"That's always been a really sensitive issue. Our viewing audience is strikingly more conservative than Hollywood standards. We preempted "Valerie" when they did the story about condoms. And with Hollywood programming for a different time zone—what they see at 8 o'clock, we see at 7—that really aggravates the problem."

*Frank O'Neill
President/general manager
KXAS-TV Dallas (NBC)*



"While there is some apprehension, we do not feel programming standards will necessarily be relaxed. As an affiliate, we will continue to monitor network programming and be prepared to address that issue with the networks should we find standards are being lowered."

*Patsy Smullin
President
California Oregon Broadcasting*



"Personally, I never recognized those departments were so huge in numbers of people. It's an extremely important department, and I hope that cutting down on people doesn't mean cutting down on the quality of judgement. The second line of defense—or maybe the first—is the station in deciding to clear, or not clear, what comes on over the air, and we have at times decided not to clear programs that would be a disservice to our community."

*Sy Yanoff
President/general manager
WNEV-TV Boston (CBS)*

Preemptible political spots get some clarification from FCC

Check signals on that FCC advisory on preemptible spot political commercials. The staff has issued a clarification.

Apparently there was some confusion over the advisory issued on the subject in early August, so the agency is attempting to put things straight.

Its definition of what is "lowest

unit charge," it says, is the cost of the least expensive spot that is cleared in a given time period each week. If the station has interpreted the meaning otherwise, a rebate will be due to candidates already charged.

And, if time on a particular program is sold to a candidate at a particular rate and later the station

finds it is selling other slots for that program at a lower rate, the candidate is to be billed at the lower rate.

If a candidate's spot is bumped from preemptible time, he or she is due a "makegood" before election day if the station is in the habit of giving makegoods to advertisers.

Finally, the agency is going to raise an eyebrow if a station creates a new class of time other than "fixed," "run-of-schedule," and "preemptible with notice" between now and election day. The FCC is concerned that some broadcasters may create a new class in order to get around the lowest unit charge.

the marketplace

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n the Picture

David R. Williams



Media veteran of three ad agencies and Vitt Media International takes a long backward look at the evolution of television advertising, the ways media people have evolved with it, and how it's led up to what we face today.

From \$300 TV spots in Boston to big agency mergers, he's seen it all

David Williams, who's retiring as executive vice president at Vitt Media International after 35 years in this business, takes a long look at the many changes in broadcast advertising that have taken place during his career.

He says that back when he started work in 1953 at Boston's Harold Cabot agency, "Television penetration was 53%. It was not considered the primary medium. Boston had two stations, NBC affiliate WBZ-TV and the CBS station WNAC-TV. There was no cable, and there were no independents."

Williams recalls life then as simple and clean: "We bought 60s on TV, 20-second chainbreaks and 10 second IDs. We priced spots by looking it up in SRDS. A primetime fixed-position 60 on WBZ-TV was \$300, and we expected 30 minute protection from competing products on either side of our commercial."

At that point, he says, "A man named Norman Knight came to Boston and introduced 'package buying' on WNAC-TV. You could get a lot of spots if Norman liked you and you gave Norman's station the whole budget. Some of the spots ran in primetime."

Williams recalls it was when Carling Brewing negotiated a special deal with Cabot to handle only New England regional media buying at a very low commission, with no creative work involved, that "a forerunner of the media buying service idea was conceived."

Client preferred print

Williams left Cabot as media director in 1959 to join Ketchum, MacLeod & Grove in Pittsburgh at a time when TV penetration had climbed to 80%. He remembers that one major consumer product client believed print was "much better than television," but a new agency creative director "proposed shooting an elaborate commercial in Rome with gorgeous girls, and where the client had to be present to supervise. The new medium sold a lot of product, so that client entered the television era, too."

This was also a time when color TV penetration was approaching 7%, there was still no cable, "but media departments were getting bigger, more sophisticated, and more expensive. Syndicated media research services such as Simmons, Brand Rating Index (BRI), Nielsen and Arbitron had arrived in all their glory, and with them, growing media staffing requirements."

By 1965, Williams found himself "missing the east coast." His first encounter with Sam Vitt was when the man who was later to start up VMI interviewed him for a job with Ted Bates in New York. By that time TV penetration was up to 94% and Bates was building its success on "its great ability to use the power of the medium which was, by then, clearly No. 1."

Williams describes Bates' media department at the time as "big, expensive and growing. Most media money went into network TV, which doesn't take a lot of staff to buy. Nonetheless, when Bates finally bought a mainframe computer and started cost controls, there began the pitiful monthly visits from whining management reps, looking for ways to shave internal media overhead—a lost cause if ever there was one!"

Spot buying unit

Meanwhile, Colgate started a centralized TV spot buying unit, consolidating all its multiagency brand spot buying under one roof at Bates for more clout and lower rates. The buying unit was run by Dick Olsen, now vice chairman at Vitt Media. Market buying and computerized coordination had begun. The client got better deals, but internal costs of buying spot had increased again, with computer service charges "an added feature."

About this time, Williams says "first generation" spot media buying services "began to make passes at Bates clients. I was put to designing unbiased tests and discovered a whole new world of qualitative criteria for spot buying that had never existed before. And I found the main difference between big and small brands tended to be largely a substitution of concern for media logistics instead of media detail, with too little time or staff and a constant struggle to get one's own rather than others' projects worked on by the specialist support people."

It was 1969 when Sam Vitt left Bates to start his "third generation" independent media service, Vitt Media International. Williams recalls, "Sam felt that agencies' captive media departments faced a wretched and bleak conflict situation. The wretchedness was growing internal cost. The bleakness was decreasing agency compensation and priority dedication to creative work—a situation that would severely cramp their media capabilities and reduce their clients' media budget effectiveness. Sam believed a company completely dedicated to, and compensated for, planning and buying media, with no creative work, could do a better job."

Williams observes, "In the 15 years I've been with Vitt, agency compensation has been under severe attack. Experienced, capable media people are being solidations, as fallout from the exorbitant prices paid for leveraged buyouts and megamergers. Sam Vitt turned out to be right."

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JHF spectrum placed on hold or high-definition TV allocation

ven for those in the television industry who don't care much about high-definition television, there is an ancillary benefit for the industry when the FCC voted to accept some "tentative conclusions" suggested by its HDTV advisory committees.

One of the conclusions was that the UHF spectrum remain frozen and that no new allocations within that band be made until some decision is made on the delivery of

HDTV to terrestrial broadcasting receivers.

Unless something new is discovered within the next year or two, it also appears from the FCC action that the UHF space will be reserved for HDTV, however. The agency concluded that any advanced television system be compatible with existing sets in use in the United States. Under current technology, at least 3 MHz of UHF is needed beyond the normal 6

MHz bandwidth to broadcast HDTV over the air. That additional bandwidth would have to come from the non-underutilized UHF spectrum.

Now the commission wants to know from the industry and the public how best to approach use of additional spectrum, if any is needed.

Until the freeze on the UHF spectrum was imposed by the FCC, it had been considering requests from the land mobile industry that additional channels in that spectrum be taken away from broadcasters.

the marketplace

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The case of the cozy critic

The *Washington Post's* Pulitzer Prize-winning television critic Tom Shales gets a dose of his own medicine, and then some, in the September *Washington Journalism Review* for being more than just a bit too friendly with CBS News. Then, again, CBS News comes up a bit short in the ethics department itself.

Actually, *WJR* is picking up on a gossip column in *Spy* magazine alleging that Shales' friend and former aide to then Sen. Howard Baker (R-Tenn.)—James A. Miller—was hired by CBS News as a favor to Shales. Miller was hired by former CBS News president Howard Stringer (now president of the Broad-

cast Group) and made an associate producer for *CBS Morning News*.

The article claims that everyone got what they wanted: Miller a job, Shales a favor and CBS a way of keeping the *Post* critic in check.

Shales calls the whole thing rubbish; only he uses a stronger word.

Leo... Leo?

"Requiem for Leo the Lion" titles this feature in the September issue of *Manhattan Inc.* by Aaron Latham. Co-author credits must surely go to Alan Ladd, Jr., ex-head of MGM Pictures and/or Lee Rich who left last month as chairman of MGM/UA.

In this tome, MGM kingpin Kirk Kerkorian comes off as the villain, and Ladd the exiled—and now dearly departed—hero in this saga of the disintegration of MGM/UA. As one headline reads, opposite a photo of *The Wizard of Oz*: "No brains, no heart, no home; MGM is in danger of being stripped of three assets that made it great." It's all downhill from there. Two weeks after the article ran so did Ladd.

THEY SAID IT

"Some forget that Pee-wee was only the fourth live-action show in 15 years that has succeeded."

—*ABC Entertainment* vice president Squire Rushnell commenting on CBS and NBC plans for a bunch of live action Saturday morning kidvid shows.

"I don't think I've missed 12 days in 40 years. I don't see retiring until somebody makes me or I can't do it anymore."

—*WCAU-TV* announcer Gene Crane commenting on his 40 years with the CBS station in "The Philadelphia Enquirer."

HIGH BROWSE

Measuring the Audience, an informative, clearly written group of articles on media marketing from the *Gannett Center Journal*, spring edition.

"Getting Elected," the book by J. Leonard Reinsch about politics and broadcasting "from radio and Roosevelt to television and Reagan" came out earlier this year from Hippocrene Books. It's a good read.

LOW BROWSE

"Like it or not, modern politics takes place largely on television. It's there, throughpaid and unpaid propaganda, that the candidates seek to define themselves and their agendas. Modern campaigning has thus become an exercise in imagery; a relentless, costly

search for the right 30-second advertisement, the perfectly orchestrated 'photo op.'"

—*The New York Times* editorial, Sept. 7.

Wise arc?

CBS' *Wiseguy* has yet to translate its favorable critical reviews and cult following into big-league Nielsen numbers, but it's already added a new term to the media lexicon: Arc, as in the (current) "Profitt Arc." Arc refers to a storyline that stretches into roughly six episodes.

Ken ("Wiseguy") Wahl



That's why!

Here's Bill Moyers explaining in the *Los Angeles Times* why he's starting his new PBS series, *Bill Moyers' World of Ideas*, with British filmmaker David Puttnam, ousted last year as president of Columbia Pictures:

"Today's politics is entertainment, and films are the image-makers of our day. At the Democratic convention, Massachusetts Gov. Michael Dukakis was introduced by his cousin, Olympia, whose knowledge of politics is zilch, but who is known to the public as the woman who won the Academy Award for her performance in *Moonstruck*. Then at the Republican convention, Vice President Bush made two *Dirty Harry* references in his acceptance speech, and Indiana Sen. Dan Quayle led off his speech talking about *Hoosiers*, which Ronald Reagan saw at least three times."

Bill Moyers



TV game show guide

TV game shows, probably a good deal more than you'd ever want to know about all the hits and misses, is the subject of *The Encyclopedia of TV Game Shows*, published by New York Zetrotre. Authors are David

Schwartz, Steve Ryan and Fred Wostbrock. Game, quiz and panel shows are included for network, syndication and cable. It's a fact-filled, well-written, well-researched 587 pages. Intro is by Mark Goodson.



"Reach for the Stars," from Meriv Griffin Productions, had a short life from January to March 1967 on NBC daytime. Host was Bill Mazer.

Washington Report

How fast to move ahead on U.S. HDTV system is issue in Washington

Rep. Don Ritter (R-Pa.) calls it "one of the most important inventions of the 20th Century." Richard Wiley calls it "the most significant advance in the state of the television art since the advent of color."

Wiley's qualified accolade and Ritter's unqualified statement about an age that also produced the automobile, airplane and computer point up a difference of opinion between Congress on the one hand and the administration and television industry on the other. The difference appears to be so strong, in fact, that it could be next year's burning broadcast issue. The issue is high-definition television (HDTV), also referred to as advanced television (ATV) and enhanced definition television (EDTV).

Although all sides appear to agree that HDTV is wonderful and that it should be something that is made available to the American people, the big difference seems to be one of viewpoint.

Wiley, former chairman of the FCC, now head of the law firm of Wiley, Rein and Fielding and chairman of the FCC's Advisory Committee on Advanced Television Service, is looking at the issue from his parochial position. Members of Congress fear the issue has implications far greater than its impact on the various TV and entertainment industries.

Wiley told the House Telecommunications Subcommittee that "I think we've got a year or two" before the United States has to settle on an HDTV system. That response was met with incredulity by Chairman Edward Markey (D-Mass.): "I'm not quite as optimistic as you on the time available to us."

America-firsters react

The Japanese public television system, NHK, has done the most advanced work to date on HDTV and expects to be airing the improved product as early as 1991. What has the members of Congress worried, according to their statements at the hearing, are estimates that HDTV has the potential of adding \$150 billion to the U.S. gross national product over the next 20 years. They believe reports that say it is going to mean that much to the electronics and related high-technology industries.

But what if other countries develop HDTV so much faster than the United States that this country will still be at the starting gate while profits are reaped by spinoffs elsewhere, they ask.

Thus, the questioning at the hearing even went so far that one member, Rep. Jim Cooper (D-Tenn.) even questioned whether it was important for the health of terrestrial broadcasters to be taken into consideration when contemplating HDTV. To be sure, Cooper is a champion of satellite dish proponents, but his question could become infectious.

Wiley took it as a given that any consideration of HDTV by the United States should include the well-being of terrestrial broadcasting. As a former FCC chairman, Wiley still considers important his charge at that agency to protect the public interest. Part of that public interest is "localism." Thus Wiley believes any move toward HDTV should include terrestrial broadcasting in the mix.

The problem with including terrestrial broadcasting is that its consideration is holding back development of a U.S. version of HDTV. The well-advanced NHK system is not compatible with terrestrial broadcasting



Wants to take the time to protect terrestrial broadcast, but Congress wants to move fast to head off foreign technology.

Richard Wiley

in the United States, but it could easily be used by non-broadcast media such as cable, direct broadcast satellites, and videocassette recorders.

As Wiley says, "Full HDTV probably will require greater spectrum than the 6 MHz allocated for each terrestrial television channel . . . a second augmentation channel (with 3 or 6 additional MHz) may be required."

His panel leaves open the possibility that the United States might not develop HDTV after all and may opt for something like EDTV. Which will be required, he says, "must be determined by the marketplace." Members of Congress who spoke at the hearing expressed horror that so important a question could be approached so casually.

John Dingell to the rescue

Rep. John Dingell (D-Mich.) chairman of the parent Energy and Commerce Committee, makes rare cameo appearances at hearings of his subcommittees. He made one this time to call HDTV "of the utmost national importance in terms of our broad national technologies, including many things."

He listed "development of technology and trade and other matters . . . which will perhaps in a real sense dictate in large fashion how well the United States does or does not do in the race to have the continued development of this economy and other economies bottomed on high technology of the most advanced sort."

Dingell says his panel intends to keep a close eye on the developments in HDTV because "there is a great deal more at stake than I think most people appreciate. Other nations are prepared to move rapidly forward into this area to achieve the benefits in terms of trade and technology that can be gotten.

—Howard Fields

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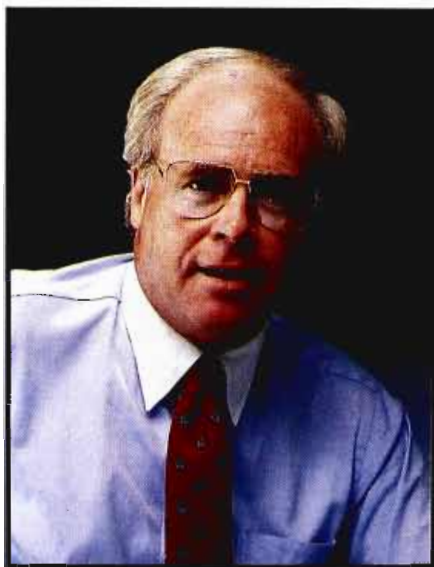
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WLWT's Tony Kiernan he joined



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Tony Kiernan
Vice President and General Manager
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