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DEAL/47

Television/Radio Age

ADS UNDER THE GUN

Health, financial, toy advertising get scrutiny/37

BLACK OR LACK

A closer look at TV images, hiring practices/40

NEW LIFE FOR MSG

Cable network clinches WWOR-TV; Yankees next?/43

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Television/Radio Age

October 26, 1987

Volume XXXV, No. 7

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PRECIOUS MEDALS.



Turner Broadcasting wishes to thank the National Academy of Television Arts and Sciences for four prestigious Emmy Awards. We congratulate the athletes who competed in the 1986 Goodwill Games and our Russian colleagues who helped make the games a reality. We look forward to the 1990 Goodwill Games in Seattle.



GOODWILL GAMES EMMYS

Technical Innovation: "The 1986 Goodwill Games: World's Largest Remote"

Music Composition/Direction: "The Goodwill Games Theme"

Video Camerapersons: "The 1986 Goodwill Games: Moscow Pets, Wendy Wyland"

Video Editing: "The 1986 Goodwill Games: Closing Music Piece, Figure Skating Piece"

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



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LORIMAR
SYNDICATION
A LORIMAR TELEPICTURES COMPANY

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NO, THAT'S OLD NEWS. WWOR IN
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"T'S A LIVING" TO RUN WITH
"COSBY" AND "BOSS"
... SAID IT'S THE PERFECT
COMPANION PROGRAM.



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



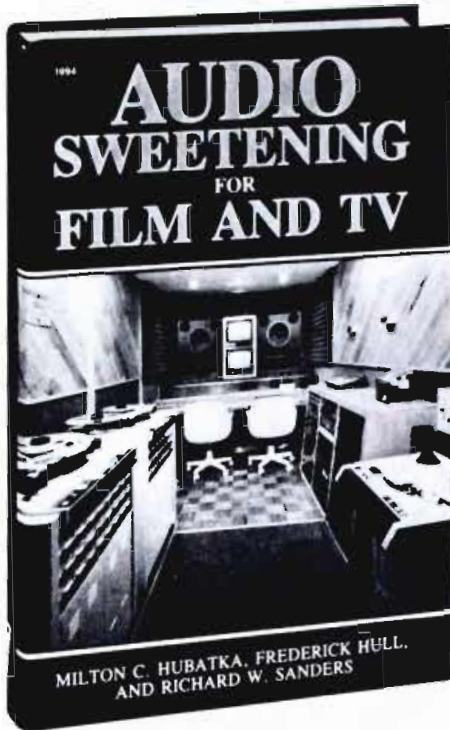
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EVER AFTER
WITH
JOAN
COLLINS...**



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LOTS
MORE!**

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WE PUT IT TO THE TEST

From a recent ASI Market Survey, these are The Facts!

- **FAERIE TALE THEATRE** enjoys higher appeal than network primetime programming, including 60 MINUTES, OUR HOUSE, DISNEY SUNDAY MOVIE, and HIGHWAY TO HEAVEN.
- **FAERIE TALE THEATRE** delivers All-Family Demographics, with outstanding viewer response from Men and Women 18-49, plus Teens and Kids. 85% of the audience agreed Faerie Tale Theatre is "Imaginative," "Entertaining," "Enjoyable," "Humorous," and "For the whole family."
- **FAERIE TALE THEATRE's** viewers prefer the blockbuster stars and critically acclaimed productions over high-priced situation comedies like, FACTS OF LIFE and WHO'S THE BOSS?
- **FAERIE TALE THEATRE** delivers an impressive 87% positive audience response when asked if they would watch the program as a regularly scheduled series.*

THE RESULTS ARE OUTSTANDING!

FAERIE TALE THEATRE is the high-quality programming audiences want, and that audience is what your station needs.

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PRESENTS



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Publisher's Letter

Rash of HDTV activities overdue, but industry must pitch in financially

All of a sudden, there's an explosion of activity in high-definition TV. And it's about time. The Japanese have been working on developing HDTV for about 15 years, while the U.S., fertile soil for so many great electronic advances, has apathetically lagged behind.

There's been a rash of HDTV demonstrations recently in the U.S. and Canada, some of which represent an effort to get a reading from the public on what it thinks about high-definition and how much it would pay for it. Tapping public perceptions is essential, since planners could aim too high or not high enough.

Probably the most important recent development in the HDTV area is the announcement by NBC of what appears to be a U.S. broadcaster's dream: a compatible system which can be transmitted on the existing 6 MHz channel. That means a picture that can be displayed on existing NTSC sets but with no requirement for added spectrum in order to transmit the improved picture.

Significantly, NBC does not consider this "true" high definition. It calls the system "advanced compatible television" (ACTV) and describes it as "extended definition." At the same time, NBC supports the industry position for added spectrum in order to take care of future improvements—or "true" high definition. This is a wise move. It may have been a factor in the FCC's decision on October 15 to delay indefinitely its proposal to re-allocate a number of UHF frequencies in major markets to land mobile use.

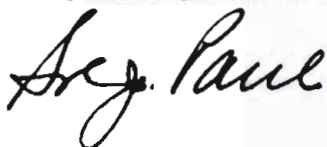
In any case, the commission now says it won't issue a decision on re-allocation at least until its blue ribbon advisory committee, recently appointed, comes out with its recommendations on HDTV policies and standards. Since this committee is composed of many of the top executives in the broadcast and cable industries, including the heads of Capital Cities/ABC, CBS and NBC, the recommendations will have a strong bearing on HDTV's future.

Industry involvement. Greater industry involvement is essential if HDTV is to take off and that includes financial involvement as well. While the ACTV system was designed by the David Sarnoff Research Center and while GE/RCA Consumer Electronics was associated with its development, the research center was turned over by GE to SRI International last year and Consumer Electronics is in the process of being sold to the French company, Thomson S.A.

So far \$45 million has been spent on developing ACTV, but another \$30 million is need to complete the system, build the hardware and test it. The TV industry has been asked for financial help and they must provide it—for their own good as well as that of the public. While NBC engineering executives are confident that the system will work, the fact remains that it can only be displayed in a simulated form at present.

Meanwhile, the Japanese 1,125-line system is standing in the wings. It is not compatible with NTSC and it represents a threat to broadcasters if it takes off as a closed circuit (VCR) system or on cable, where spectrum constraints are not a problem. While the Japanese system has been approved as a *production* standard by the Advanced Television Systems Committee, it could co-exist with ACTV, which is a *transmission* system.

Finally, the NAB, which is already taking a leadership position with its HDTV Task Force and its technology center, must push hard to assure the best possible system in the shortest possible time.



The Hour works.

T.J. Hooker
The Hour



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TELEVISION

A unit of *Coca-Cola* TELEVISION

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

After 18 years at Post-Newsweek, Agronsky could (will) write a book

Martin Agronsky, who's moving on to produce some documentaries and write a book after 18 years of moderating *Agronsky and Company* for Post-Newsweek Stations, believes, "We may not always agree with every editorial decision television's news managers make, but by and large, I think television does a pretty fair job of covering the events and issues that matter."

Recalling the recent talk, for instance, about the networks not carrying live the President's speech backing his Supreme Court nomination of Judge Bork, Agronsky notes that while "Some networks carried more of the confirmation hearings than others, I think enough of those hearings, and enough of the Contragate hearings, and years before, enough of the Watergate hearings, were shown to give anyone who wanted to know what was going on a pretty good idea of the facts and the issues involved."

He notes, "Editorial judgements are made by broadcast news directors just as they are by newspaper editors on which events to emphasize and which get smaller play. And if we ask ourselves whether the public has been kept well informed by the sum of those decisions made by television editors over the years, my answer would be, over the long haul, yes. And I think most of the decisions not to preempt and not to carry this or that story live, instead of waiting to run a tape excerpt on the evening news have been, by and large, pretty defensible."

Showbiz? Is television news more show business than news business? Says Agronsky: People refer to every kind of program as a 'show.' They call *Agronsky and Company* a show. Visually, it's not much of a show. It's talking heads. But we try to keep what we talk about and the opinions we express about the issues and events we talk about so interesting that, in that sense, it is a show—a show that draws a pretty good audience. If it didn't, it wouldn't produce the ratings and attract the sponsors we have, and it would fail.

But you couldn't have more prestigious sponsors: GTE, Weyerhaeuser, IBM, and, from time to time, Northrop. If you believe in a free enterprise system, that's the way broadcasting works. Sure, I've heard people question whether the public is best informed by the three networks having to be in con-



Martin Agronsky

stant competition for the biggest ratings for their evening news. And it's true that under these circumstances, the way to get the most viewers comes down to who provides 'the best show.' But that's the way it is, so we accept it and live with it. And the networks do a pretty good job of showing what's important in spite of it. When there's a story that matters to this country, the networks cover it, and the public responds. And whatever the criticism of the way we do it now, look at the alternative: The government making the editorial calls instead of professional news people working for competing privately owned companies."

Asked whether he thinks broadcasters, with the threat of nonrenewal of license hanging over their heads, get a fair shake under the First Amendment compared to the complete immunity newspapers enjoy from government reprisal, Agronsky concedes that the way things stand, the possibility of retaliation against broadcasters exists.

But he adds, "It's never been used. I can't think of a single instance in which a license was pulled because of the way a station presented the news." He notes that although people in the Nixon administration may have talked about getting back at the *Washington Post* by going after the licenses of Post-Newsweek stations, "It never got beyond talk. No action was ever taken. I don't think broadcasters have too much to worry about on this score."

He says there was pressure from Post-Newsweek for him to stay: "They didn't want to tamper with a winning combination that was producing good ratings and bringing them good sponsors. But 18 years is enough of doing

the same thing. And in Gordon Peterson (news anchor on WUSA-TV Washington) I'm leaving the show in good hands. Our guest panelists will remain the same: Elizabeth Drew, James J. Kilpatrick, Carl Rowan, Hugh Sidey and Strobe Talbott."

—George Swisshelm

Versatile Mr. Dees puts on a news hat

Most mornings Rick Dees is mostly an entertainer much like hundreds of other radio deejays out there across the land, doing his bit to clear the fog out of their listeners' heads, give them a few laughs and get 'em up and on their way to work and school.

And on top of holding down the mike at Gannett's, KIIS(FM) Los Angeles, Dees has also been known to dabble in high tech, marketing a computerized creative resource for radio personalities.

But when that earthquake hit Whittier and Montebello Oct. 1, Dees took off his clown hat and converted himself into an instant news anchor, right in there with the best of them and improvising every step of the way.

General manager Lynn Anderson Powell says he "put over 50 listeners on the air, helping to pin down the epicenter of the quake and getting eyewitness reports before official information became available. He abandoned his regular program for over an hour to provide emergency information and has since received thousands of calls and letters of appreciation from listeners."

And following the quake, the Gannett Foundation made a gift of \$100,000 to help quake victims through the American Red Cross, based on the recommendation of KIIS and Gannett Outdoor of Southern California.

Netlink adds KWGN-TV

Cable operators already tapping into the signals of other Denver television stations via Netlink One Stop Programming of Kirkland, Wash. will be able to add Denver independent KWGN-TV as of Nov. 1. Netlink executive vice president Brian McCauley says KWGN adds strong sports, movie and other syndicated programs as well as regional news to the programming already available through Netlink to subscribers in remote areas from Denver stations KUSA-TV, the ABC affiliate, CBS affiliate KMGH-TV, NBC affiliate KCNC-TV, independent KDVR-TV and PBS affiliate KRMA-TV.



Is TV news shallow?

© 1987 Knight-Ridder, Inc.

The Gulf war in 90 seconds.

A murder in a nearby town gets half a minute.

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

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

Stories with pictures.

Summaries of what matters most.

That's TV news on a daily basis.

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

A tough task.

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

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

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

WPRI-TV tried humor.

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

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

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

WPRI-TV also broadcast

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

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

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

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

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



KNIGHT-RIDDER

We never underestimate the American people.

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

Sidelights

Agency pride—from ownership

The benefits of employee ownership were touted by Charles D. Peebler, Jr., chief executive officer of Bozell, Jacobs, Kenyon & Eckhardt in a recent speech before the American Magazine Conference in Palm Springs. His agency is being bought by employees from Lorimar-Telepictures, which has decided to concentrate on its core business.

Of the management-led employee buyout, he said, "We are putting up the

equity to allow us to control our own destiny. Our people, motivated by ownership, will certainly perform at their highest levels. Ownership will not be restricted to officers; all employees will participate. I like to think of it as an employee earn-out rather than buyout.

"We have already seen a fresh passion for the business on the part of our people, and we are being swamped with resumes of people looking for the opportunity to be part of the family and

the culture we are in the process of re-creating."

He pointed out that a major benefit of having been part of Lorimar was the combination of Bozell & Jacobs with Kenyon & Eckhardt after the two separate acquisitions: "If that marriage hadn't taken place, it would have been essential for us to explore other options."

Song has ended; melody lingers

The Pointer Sisters may be doing a great job of selling Diet Coke on TV, but the whole food and beverage industry needs some pointers if it's going to continue the rush to hire rock and pop music stars for commercials.

The Lempert Co., Belleville, N.J.-based ad agency specializing in the food industry, gives some advice in *The Lempert Report*. Among the pointers:

- Choose appropriate music for the target demo. "It's My Party may have impact on milk buyers over 35, but it doesn't take advanced mathematics to calculate the age of today's 24-year-old when the song was a hit in 1963."

- Allow for ethnic differences. "Cameo is a terrific choice to sell Cherry Coke to young blacks, but many 16-24-year-old white males are heavy metal connoisseurs and won't be favorably impressed."

- Seek image compatibility. "Like Marilyn Chambers for Ivory Soap, a personality can become an embarrassment to a manufacturer."

- Make the media plan match the creative. "Loretta Lynn may do a great job of selling shortening, but don't have Loretta sing its praises on a rock radio or video show."

Renamed for McGannon

The Donald McGannon Communication Research Center is the new name of The Communication Research Center at Fordham University. The Center was renamed in honor of Fordham graduate Donald McGannon who served over 20 years as chairman and chief executive officer of Westinghouse Broadcasting Co. Inc.

The Center was originally established earlier this year with a grant from Westinghouse Electric Corp. Its purpose is to support and disseminate research to policy makers in industry, government, the arts, academic communities and nonprofit agencies in the metropolitan area to help them operate responsibly in a communication-oriented society.

CALL FOR ACTION

Call For Action welcomes

NEWS TALK 1210
WCAU-AM



Philadelphia, PA

to its network of dedicated broadcasters.

Call For Action is a unique partnership between community volunteers and broadcasters which has been serving the public since 1963. Using the combined expertise of the Call For Action network and the clout of the broadcaster, Call For Action provides a strong voice to solve problems and cut through red tape.

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WGN/Chicago, IL
WJW-TV/Cleveland, OH
WJR/Detroit, MI
WRAL-TV/Durham, NC

WOWO/Fort Wayne, IN
KCTV/Kansas City, MO
WGSM/Long Island, NY
KFWB/Los Angeles, CA
KTNO/Los Angeles, CA*
WDIA/Memphis, TN
WELI/New Haven, CT

KDKA/Pittsburgh, PA
WRAL-TV/Raleigh, NC
KMOX/St. Louis, MO
KCST-TV/San Diego, CA
KCBS/San Francisco, CA
WHEN/Syracuse, NY
WTVG/Toledo, OH
WTOP/Washington, DC

*Spanish Language Station



CALL FOR ACTION, INC.

575 Lexington Avenue
New York, N.Y. 10022
212-355-5965

"The Real Ghostbusters." So Successful It's Scary!

MARKET	STATION	TIME PERIOD	REAL GHOSTBUSTERS	
			HOUSEHOLD RATING	% INCREASE THIS YEAR VS. LAST YEAR
New York	WNYW	4:00PM	+ 53%	
Los Angeles	KTTV	4:30PM	+ 63%	
Chicago	WFLD	3:30PM	+ 20%	
Philadelphia	WTAF	3:30PM	+ 30%	
San Francisco	KBHK	4:00PM	+ 210%	
Boston	WLVI	4:00PM	+ 11%	
Detroit	WXON	4:00PM	+ 95%	
Dallas	KDAF	4:00PM	+ 160%	
Washington	WTTG	4:00PM	+ 45%	
Cleveland	WUAB	3:30PM	+ 85%	
Houston	KRIV	4:00PM	+ 130%	
Atlanta	WGNX	4:30PM	+ 67%	
Seattle	KSTW	4:00PM	+ 430%	
Denver	KWGN	4:30PM	+ 17%	

Source: Nielsen Overnight Ratings, Two Week Averages; 9/14-9/25/87 vs. October 1986
Arbitron Overnight Ratings, Cleveland; 9/14-9/25/87 vs. October 1986

For Animated Success, Who You Gonna Call?



ANIMATION BY DIC

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Final Edition

Carol Burnett show likely for Disney Channel; coproductions seen

Look for The Disney Channel to beef up its primetime with a new series featuring Carol Burnett.

Disney president John Cooke says he can't comment on the Burnett deal, though the comic actress has a production arrangement with the Disney studio, but he does say a minimum of two non-kid-oriented sitcoms can be expected for primetime during the next year.

Cooke also says the pay channel plans on coproducing three series with the three networks that would first air on Disney and then network. Brandon Tartikoff has previously said NBC might be interested in doing a kids' show for Disney that would later air on NBC on Saturday mornings (TV/RADIO AGE, Aug. 31, page 38).

A second network coproduced series would be for the early evening family viewing slot, and the third for adult primetime, Cooke says.

Image. The Burnett show would go a long way toward helping alter the image cable operators have that TDC is for kids, which TDC wants operators to push instead of HBO's new Festival service.

Festival, dubbed The Clean Machine, primarily airs non-R-rated films and is oriented toward those households where HBO/Cinemax or Showtime/The Movie Channel is unacceptable.

TDC executives feel their channel is also vying for these homes. In fact, 27% of, or 857,150 homes, that have TDC have that service as their only pay. HBO executives feel Festival and TDC are complimentary or that a current nonpay adult only household would want Festival if HBO/Cinemax or Showtime/TMC are unpalatable.

The other key for the Burnett series is that putting it on TDC first would guarantee at least a four year run and enough episodes to then take to syndication. And with TDC's limited reach—currently 3.175 million TV households—a show with a bona fide TV star of the stature of Burnett should reap big returns for Disney's Buena Vista syndication division when it's finally available.

TDC would also like to do more corporate sponsorships of its programming. Unlike spots on basic cable, the ads follow the PBS model, displaying an advertiser's logo with a voiceover that the show is brought to the viewer

by that advertiser.

TDC is the only national pay service that has run ads, which it did earlier this year when Kodak sponsored Garrison Keillor's *Prairie Home Companion*.

Cooke says neither viewers nor cable operators minded the ads, and that the only reason TDC is not continuing the practice with other shows "is our contracts with the studios." Because the ads are nontraditional, Cooke says, he will push the studios to let TDC use them when next he sits down at the bargaining table.—**Chuck Ross**

TeleRep offers whole-list package

TeleRep, which has been quietly expanding its sales development effort, is now offering its entire station list in a special package to advertisers, it was learned by TV/RADIO AGE. This type of marketing tool is the basis of Katz Television Group's sale to Procter & Gamble (see *Final Edition*, October 12), though it remains a controversial approach because stations fear it will lead to a rash of discounted rates.

The TeleRep package, consisting of all its 46 stations, is part of a major expansion at the rep firm in which spot sales development is being added to local/retail sales development. In the changeover, the name of TeleRep's 12-year-old TV Marketing Associates (TMA) is being changed to TeleMark and the marketing staff is being doubled to eight. Heading the operation is Dave Hills, recently appointed to the new post of vice president for sales development.

While P&G has made a number of national, non-network buys, including the recent, unusual deal with Tribune and Turner Broadcasting, Hills said he has not talked with P&G about a similar group pact.

The TeleRep package covers 80% of TV households, according to the TeleRep executive, and offers the special benefit of concentrating in the top markets—10 of the top 10, 23 of the top 25 and 33 of the top 50. It offers a one-invoice, one payment arrangement.

Hills stresses, as does Katz, that he is looking for new money for spot and said one aim is to go after promotional dollars. He describes the spot sales development effort as a "mini-TvB."

RKO: Enough is enough; pleads to operate stations

RKO General already has been punished enough and now deserves to continue operating its broadcast licenses, the company says in asking the FCC to overturn the August decision of an administrative law judge.

RKO took one more step in its 22-year fight to save its stations when it filed papers with the FCC October 19 seeking a reversal of the ALJ's decision. The commissioners can reverse, modify or endorse the judge's ruling. The head of RKO's parent company said the group had already spent so much money on the case it would continue to fight all the way in the Supreme Court if the FCC appeal fails.

Of 14 licenses it held, RKO is not challenging the loss of its WNAC-TV Boston license (now WCVB-TV). It has agreements with other applicants to buy three other stations and is continuing to try to sell the nine remaining stations. The trio are WHBQ-TV Memphis and WRKO(AM) and WROR(FM) Boston.

FCC weighing kid ad guidelines

The FCC has decided to go beyond the simple order of a federal court and to probe the wisdom of reimposing commercial guidelines and limitations on children's television that were dropped three years ago.

Before the guidelines were dropped in 1984, stations were required to limit commercials during children's programming to 12 minutes per hour on weekdays and 9½ minutes on weekends.

The U.S. Appeals Court, acting on a suit brought by Action for Children's Television earlier this year, ordered the commission to reconsider its action dropping guidelines as they applied to children's television, saying it had failed to provide sufficient justification for its decision.

Diane Killory, FCC general counsel, emphasized that in asking comments from the public, the agency was only looking at advertising on children's programs, and had no intention of reopening actual programming issues.

Commissioner Patricia Dennis called for commenters in the case to state how far the commission can go in regulating the content and type of commercials on children's TV without intruding on First Amendment rights of broadcasters and would-be advertisers.

LENA HORNE
STEVIE WONDER
TINA TURNER
Mayor Tom Bradley
Billy Dee Williams
JANET JACKSON
LUTHER VANDROSS
JESSE JACKSON
Sherman Hemsley
al jarreau
Ella Fitzgerald
Bill Cosby
Carmen McCrae
JOHNNY MATHIS
SAMMY DAVIS, JR.
PATTI LABELLE
Sarah Vaughan
BOBBY SHORT
CHAKA KAHN
NELL CARTER
OPRAH WINFREY
Billy Eckstine
Nancy Wilson
JAMES EARL JONES
Anita Baker
Charley Pride

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Three successful years have taught us just how loyal an audience can be.

And we're repaying that loyalty with an outstanding fourth season.

This year our own Susan Taylor is joined by more guest co-hosts such as Billy Dee Williams, Dorian Harewood and Robert Hooks. Plus a list of celebrities that's bigger and brighter than ever—including Anita Baker, Dick Clark, Stephanie Mills, Natalie Cole and Sugar Ray Leonard. Stay tuned, the best is yet to come.

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Essence Television Productions, 1500 Broadway, New York, NY 10036 (212) 730-4260

TV Business Barometer

September spot increased 3.2%

September was another slow month for spot TV, making it the third slow month in a row during the third quarter. Not that the first half was anything to brag about with a spot TV increase of only 4.7%.

The September rise amounted to 3.2%, compared to increases of 2.4% in August and 1.1% in July. For all practical purposes, including the fact that *Barometer* figures are based on a sample, there was no real difference between the increases of the three summer months.

Billings in September amounted to \$521.4 million for spot TV, compared to \$505.2 million the year before. September was the third month this year in which spot TV volume topped \$500 million.

Both September of '87 and September of '86 were four-week Standard Broadcast Months

(SBMs), so the SBM factor played an insignificant role in the spot results.

Nor can it be said that September '86 business was so good that it was hard to top it. September of last year was up 8.9% over the year before, a number which looks good in today's environment but was nothing special in 1986.

September '87 billings were substantially above that of August—the latter month pulled in more than \$80 million less than did September—but that was a seasonal factor.

As for the third quarter, as previously indicated, it was pretty slow. In fact, it was the slowest quarter of the three to date. The first quarter was up 3.5%, the second, 5.6%, but the third rose only 2.2%.

Third quarter volume came to \$1,442.6 million vs. \$1,410.9 million the year before. The first quarter brought in \$1,152.4 million (the first quarter is traditionally the slowest) while the second attracted \$1,653.5 million.

For the nine months to date, spot TV billings stood at \$4,248.5 million, as against \$4,089.6 million for '86. The difference comes to 3.9%.

While all indications point to a vigorous '88, insofar as advertising a la spot TV is concerned, the poor performance of spot this year worries broadcasters because of its possible long-term implications. The reps, in particular, being the ones most directly affected, are beginning to take action to draw new money into spot.

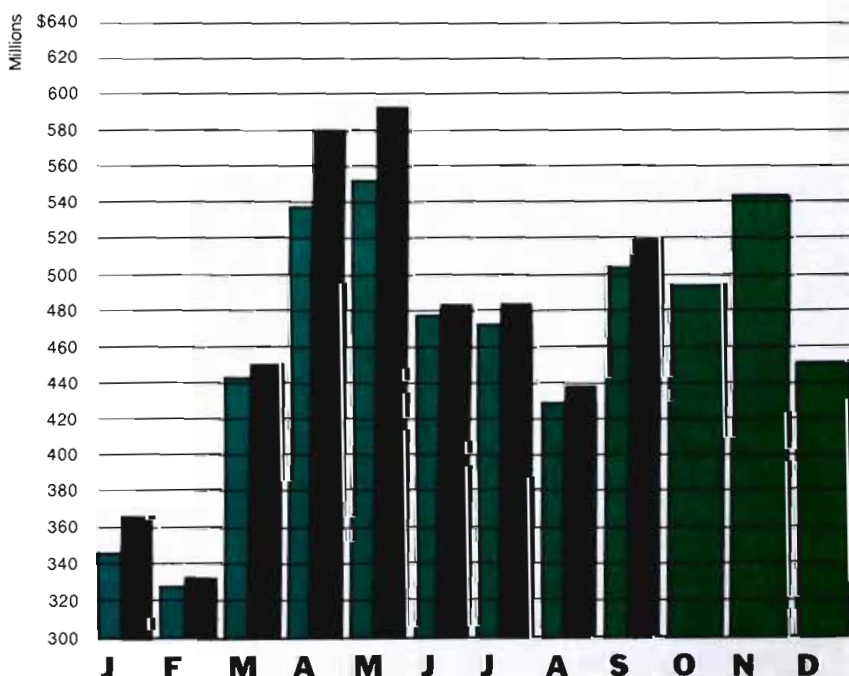
The Katz deal

One example is the successful effort of Katz Television to sell its full client list to Procter & Gamble (see *Final Edition*, October 12). Katz will also sell regional "networks," but the rep says such deals, as well as those involving the full station list, must represent new spot money.

Another rep offering its full lineup of stations is TeleRep (see *Final Edition* in this issue). Here, too, the rules of the game, as laid out by the rep, require new money. What this apparently means is network money diverted into spot.

September

Network (millions \$)



National spot +3.2%

(millions)

1986: \$505.2

1987: \$521.4

Changes by annual station revenue

Under \$7 million	+8.7%
\$7-15 million	+4.5%
\$15 million up	+1.8%



\$135,825,000
Adelphia Communications Corp.
Initial Public Offering,
Senior Subordinated Notes



\$106,000,000
Area Communications, Inc.
Sale to Continental
Cablevision, Inc.



BEAM COMMUNICATIONS CORP.

\$43,000,000
Beam Communications Corp.
Bank Credit Facility



\$142,000,000
Cable Television Company
of Greater San Juan, Inc.
Sale to Century-ML Cable Corp.



\$231,545,000
Cablevision Industries, Inc.
Senior Notes,
Senior Subordinated Debentures,
Subordinated Notes



\$48,125,000
Century Communications Corp.
Initial Public Offering

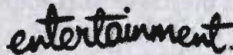


CLEAR CHANNEL
COMMUNICATIONS, INC.

\$7,500,000
Clear Channel Communications, Inc.
Initial Public Offering



\$50,000,000
EZ Communications, Inc.
Senior Subordinated Notes



\$18,750,000
Entertainment Publications, Inc.
Common Stock Offering



Falcon Cable
Systems Company

\$80,000,000
Falcon Cable Systems Company
Limited Partnership Interests



\$488,580,000
GTE Corporation
Leveraged Leases of
GSTAR I and SPACENET II
Communications Satellites

PaineWebber. The Communications Network.

In just over three years, PaineWebber has acted as manager, co-manager or financial advisor in \$4.4 billion of transactions for 24 communications companies in cable television, TV and radio broadcasting, publishing, outdoor advertising and satellite communications. If you're in communications, you should be talking to PaineWebber.

PaineWebber
INVESTMENT BANKING



\$50,000,000
Greater Media Cablevision, Inc.
Senior Notes



\$173,000,000
McCaw Communications
Companies, Inc.
Senior Notes,
Subordinated Notes,
Junior Subordinated Notes



\$14,400,000
Midwest Communications Corp.
Initial Public Offering

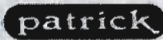


Noble Broadcast
Group, Inc.

\$177,000,000
Noble Broadcast Group, Inc.
Revolving Credit and Term Loans,
Senior Subordinated Debentures,
Cumulative Preferred Stock
with Warrants

Outlet
Communications, Inc.

\$304,000,000
Outlet Communications, Inc.
Sale of Orlando and Sacramento
TV Stations



patrick
PMG Holdings, Inc.

\$870,000,000
PMG Holdings, Inc.
(Patrick Media Group)
Acquisition of Foster and
Kleiser and Outdoor
Advertising Associates, L.P.



\$558,760,000
RCA American Communications, Inc.
Leveraged Leases of two SATCOM
Communications Satellites



\$185,000,000
Scott Cable Communications, Inc.
Sale to Simmons Communications
Merger Corp. (Pending)



\$110,000,000
Sonic Communications
Revolving Credit and Term Loan,
Senior Notes,
Subordinated Notes



SUMMIT
COMMUNICATIONS, INC.

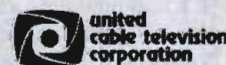
\$20,000,000
Summit Communications, Inc.
Senior Notes



\$405,000,000
Tele-Communications, Inc.
Senior Notes,
Remarketable Eurodollar Facility

Total CATV, Inc.

\$100,000,000
Total CATV, Inc.
Sale to Cablevision
of Baton Rouge, Ltd.



\$86,187,000
United Cable Television Corp.
Limited Partnership Interests,
Commercial Paper

Cable Report

Garden plans to open mikes, improve angles; but when?

Madison Square Garden Network, the two-million subscribing household cable web in New York, has turned on the juice with the opening of New York Rangers hockey. Last year MSGN broke new ground by miking Ranger general manager and sometimes head coach Phil Esposito while he was behind the bench, and it occasionally miked the goaltender. Of course, the open mike picked up some raw language, but it also provided television viewers with a whole new dimension to the game. In fact, the practice became so popular that sportswriters, who were giving the concept rave reviews, were saying MSGN had revolutionized the way television covered the sport.

Both the Rangers and Knicks have new head coaches now who may not be all that eager to put on a mike, though the new Knicks coach, Rick Pitino, seems like a natural. Also both Rangers' goalies liked strapping on the mike last year and are anxious to do so again. Even some of the other players say they'd like the chance.

So what's the delay? Garden officials say they don't want to overdo a good thing. Come on, fellas, wake up. WWOR-TV, the New York independent which will telecast more than 20 games this season, is getting killed by the low ratings the Rangers deliver. Anything that would liven up the broadcast would draw bigger audiences.

Also, MSGN carries most home games, and certainly a few open mikes would be a help to that audience as well.

Garden officials say they will be doing lots of experiments this season with Rangers' games, especially with different camera angles. Camera positions will include high end-zone shots, moving other cameras closer to the ice and even trying a few shots from the crease. Announcer John Davidson will use an on-screen chalkboard (a.k.a. "the MSG Network Screen Analysis") for instant replays.

Technical planning is all well and good, but the Garden has had all summer to get ready for the season. Let's go fellas! **Jack Loftus**

'You pay, we'll play'

Still another basic cable network is trying to get clearance from cable operators.

Teleworld Network Television will act as a conduit for any programs anyone wants to air, provided the supplier can come up with \$350 per minute. The only limitations, according to broadcast vet Gerald Adler, the net's president and CEO, are no religious or porno shows, and the programming "must have an acceptable level of taste and acceptability, which we admit will be a subjective judgment on our part," Ad-

ler tells TV/RADIO AGE.

Adler gives some examples of possible programming: "Remember when Tylenol had their image problem because of the tampering with their product? Well, they used regular 30- and 60-second spots to tell their message. If Teleworld had been around then, Johnson & Johnson [Tylenol's parent company] could have bought an hour or two and broadcast their entire news conference live." Other examples Adler gives are corporations buying time to cablecast shareholder meetings or manufacturers buying time periods to demonstrate products to their salespeople or clients nationwide.

Propaganda? Adler says the net plans to contact all the member countries in the U.N. and see if they want to air programs. Earlier this year TBS also announced it was going to be airing government sponsored programs from around the world. Critics don't like the idea that some of the films would simply be unexpurgated propaganda.

"We'll also have a vanity section," Adler says. For example, one net executive has been approached to run a tape of a wedding. "It's not a celebrity wedding, just a wedding of a regular person," Adler says.

So, why? With cable operators claiming that channel capacity is at a premium, why would they give a slot to this ultimate in narrowcasting? "Because we will give cable operators equity in the network," Adler says, "And we think they'll realize that this type of narrowcasting, which is not now available on the cable dial, has a place. People who aren't being targeted for a particular show will watch because people like to eavesdrop."

Adler says the net is looking to launch by buying blocks of time on some existing basic cable channels to demonstrate to operators that the concept is viable.

The net is targeting a May 1 launch. Adler says Teleworld has to reach at least 6 million homes at launch or the project doesn't make sense. Besides Adler, Teleworld execs include William Cameron, chairman, and Norman Solomon, the net's creator and executive committee chairman. Scott Wecker will be selling the idea to cable operators.

Cable programming

Kids Incorporated begins its second season on **The Disney Channel** October 30. It's produced by Hal Roach Studios and Lynch/Biller Productions in association with MGM/UA Television. . . **ESPN** has reached a five-year agreement to provide coverage of the National Association of Intercollegiate Athletics Basketball Championship. Under terms of the new contract, ESPN will televise live the national semi-final and championship games in 1988 (March 21 and 22) and the NAIA championship game in the four subsequent years beginning in 1989. . . *European Business Report* is a new European produced business news program to be shown in the U.S. on **The Travel Channel**.

Price Communications Corporation

*has sold the stock of four subsidiaries
which own radio stations*

KIOI-FM

(San Francisco)

WNIC-FM, WMTG-AM

(Detroit)

WLAC-AM/FM

(Nashville)

KKOB-AM/FM

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to

Fairfield Broadcasting, Inc.

*The undersigned acted as financial advisor to
Price Communications Corporation in this transaction.*

MORGAN STANLEY & CO.

Incorporated

October 1, 1987

OUR SPHERE C

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

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

Television/Radio Age



F INFLUENCE

International Report

AGB's Buck returns to London confident he took right U.S. approach

Dr. Stephan Buck, AGB director of research, who, until recently masterminded the company's U.S. attack on Nielsen, is now back in London, still confident that AGB eventually will gain up to a 40% share of the mushrooming American national TV audience research market. He says the company's goal to capture part of that market, which he estimates currently to be worth between \$45-50 million a year remains unchanged. Similarly, he reiterates his belief that there is room for a second service in the TV audience rating field.

In a wide ranging interview with TV/RADIO AGE, Buck remains totally optimistic about the eventual outcome of the company's challenge to Nielsen's U.S. dominance, while conceding that even his closest agency friends would continue using the Nielsen figures for buying time for the foreseeable future. He acknowledges that AGB cannot expect any profit from its U.S. venture for another two to three years, expresses concern about Nielsen's more aggressive approach to European audience measurement and discusses the effect of recent personnel defections and organizational changes within the company.

A check. While the agencies which do subscribe to the AGB service tend to use the figures primarily as a check against the ones supplied by Nielsen, Buck believes that AGB acted wisely in trying to solicit strong agency backing. "That support is essential," he says. "We've learned a great deal about the marketplace from them," adding, "If we sat here without those eight agencies, we would be looking rather glum."

Dr. Buck says he was not surprised when CBS signed a Nielsen contract after months of turning down Nielsen's terms. Although he says he always was certain that CBS, which also is an AGB subscriber, would make a deal with Nielsen, he maintains that AGB has created a situation in the U.S. in which all subscribers could look far more critically at Nielsen. He is confident that companies will continue subscribing to more than one of the national TV services for the next several years. This, he says will allow a fair assessment of the competing systems. AGB would win the contest, he predicts, on its ability to provide clients with a better and more accurate service, including a sophisticated system for electronically coding

syndicated programs and verifying their clearances.

Buck says that although the company had spinoff applications in mind, including the possibility of providing some local market information, it presently will concentrate on ensuring that another 3,000 meters are in place on schedule and that the overall U.S. project works smoothly.

He admits that lineup verification improvements still are required, adding, however, that he feels Nielsen's lineup measurement system is not as good as it should be either. Although Buck will not be drawn out on the matter, it is reliably understood that Nielsen has threatened to sue AGB over the use of AMOL (Automated Measurement of Lineups), an electronic verification of whether a network TV program actually was broadcast. Sources say that the threat not only cost AGB money in legal fees, but more importantly practically brought the operation to a halt and occupied a considerable amount of management time during the crucial period leading up to AGB's September launch. It is also understood that Nielsen is still considering a suit and has charged that the AGB verification system, called Line-Trak, infringes on Nielsen patents.

Profile. According to Buck, the American initiative has greatly enhanced AGB's international profile. He is particularly delighted by how much has been written about the company since it challenged Nielsen and says the public relations exposure in the U.S. has led to a reevaluation of the company's more low key approach in the U.K. The experience, he says, has done a great deal in terms of the status of AGB and has also been excellent for company morale.

Nevertheless, there is the downside of taking on a giant competitor. Buck concedes he is a little concerned about a possible Nielsen retaliation in Europe. "Obviously, we are concerned," he acknowledges. "They have a tremendous pocket."

He quickly points out, however, that the European markets are much smaller than the American. He notes that AGB has done well in its past confrontations with Nielsen and would hope to do well in the future.

Buck also admits that, while the resignation of a few key executives may have hurt the company in the short

term, the defections and other matters have prompted an extremely beneficial restructuring.

"We have brought in fresh blood, perhaps," he adds "something we should have done a couple of years ago. It would not be unfair to say that in the past four or five years, during our rapid expansion, we probably underestimated the load on senior management and the debilitating effect that has on people. We now have rationalized the company's operation and brought in a number of people at different levels."

—Irv Margolis

Greece probes home vid deals at MIPCOM

Home video buyers from Greece were complaining loudly at the MIPCOM market in Cannes that U.S. sellers are squeezing them dry, holding out for unprecedented prices, some as high as \$30-40,000 per title. No question these are stiff prices for such a small market (nine million population, 600,000 VCRs).

At the same time it has been learned that the Greek government has launched a major probe into allegations that money is leaving the country illegally, bypassing normal Greek banking channels, much of it going to American program suppliers.

According to sources familiar with the investigation, there are 145 Greek videocassette distributors selling programs in that country.

But only 45 are registered with the Bank of Greece. The bank regulates and controls all money leaving the country. In order to get around this requirement, many Greek companies pay for home video product through Swiss bank accounts.

"We get paid out of Geneva all the time," said one U.S. program supplier who obviously requested anonymity.

Swiss accounts. Those Swiss bank accounts may be what's driving prices up.

One Greek buyer claimed that ITC is demanding \$60,000 for a package of *Billionaire Boys Club* and *Poor Little Rich Girl*. Other American distributors were listening at MIPCOM, but were not making any sales until the Mifed market in Milan, hoping that prices will climb higher.

"These prices are way out of line with reality," moaned one Greek buyer. "They're playing ping pong with us." Added another: "These prices are OK for a mature market like Germany where a major miniseries is going for \$90,000, but not for a small country like Greece."—Jack Loftus

Granada looking for U.S. partners now that facilities need filling

Granada TV (U.K.) is looking for like-minded American and European independents. Chairman David Plowright told a London press conference that Granada is anxious to work with U.S. indies with a view toward producing "quality dramas" which he hopes will be acceptable to the U.S. networks.

Changes in U.K. broadcasting, says Plowright, "leaves us in danger of being a major producer with under-utilized facilities."

The British government is expected to insist that about 25% of programs shown on TV come from independent U.K. production companies, leaving the television companies, such as Granada with facilities but less to produce.

Insofar as the U.S. is concerned,



David Plowright

British companies always have had trouble selling their programs to the nets, which generally consider them PBS ghetto program-makers.

In spite of the continuing difficulty the British have in satisfying American network programming requirements, Plowright criticized past coproduction efforts in which, he explained, companies like Granada were asked to provide the money so that their partners could produce the films.

He says economic circumstances have forced a change and that now there is scope for genuine coproductions.

Nevertheless Plowright says that although it is Granada's ambition to become a major world program supplier, he believes the organization will find it more profitable to maintain its reputation for quality rather than to attempt to compete in categories in which there already is ample programming material.

While Granada still has not broken into the networks, actual newly announced Granada activities, in fact,

seem to reflect the company's more ambitious approach.

The company is teaming with the Canadian independent Atlantis Films and the French independent Ellipse Programs to produce and distribute internationally 12 Ray Bradbury short stories. The series will be shown on USA Network. Additionally, according to Bill Allan, head of coproduction and marketing, Granada hopes soon to conclude negotiations for the development of a number of projects with the U.S. independent Telecom and HBO.

'CNN Report' in 78 countries

Television organizations from 78 countries including the United Nations have notified CNN they will participate in the network's new global program, *CNN World Report*. The newscast began airing Sunday, Oct. 25 at midnight.

Recently added to the list of participating countries are the United Kingdom, Austria, Honduras, Venezuela, Panama, Yugoslavia, Italy, Iran and Israel.

CNN may have some problems getting paid from telecasters in some of those countries. But the U.S. news service is probably more interested in claimed coverage than money. That'll change.

Distributors say airline sales taking off

Program sales to airlines are "beginning to take off," says Angus Fletcher, sales executive for the British distributor, ITEL.

Fletcher predicts "an enormous demand" for television programming when airlines begin installing individual screens on the back of aircraft seats. "While revenues obviously don't match up to terrestrial TV sales," he notes, "some airlines actually pay more than some small countries."

He also points to other advantages: "Sales are quick; there's no long track of negotiations," he says, "and there's a lot of potential for sponsored programs. The audience is probably 60% businessmen who usually are too busy to watch TV." With thousands of passengers traveling the major routes each

year, programs also get a considerable amount of first-time exposure.

Spafax Airline Network, which puts together one-hour and half-hour in-flight videos for British Airways and Singapore Airlines, says audiences show a preference for sports, travel/exploration/adventure, showbusiness, lifestyle, and leisure programming.

Spafax buys material from a worldwide network of distributors, including PBS, ABC and CBS in the U.S., BBC, Thames and Granada in the U.K. and producers in Australia, Europe and Japan. The company makes its money from ad sales: At present, between six and seven minutes per hour are set aside for advertising.

Fletcher says ITEL, which sells programming for independent British broadcasters, Yorkshire and Anglia, recently sold the sitcom, *Yes Minister*, and wildlife documentaries from the *Survival* series and Spafax. Nic van Zwanenberg, sales executive for LWT International, who says LWT has been selling material to airlines for the past couple of years, adds they are paid between \$50 and \$70 per minutes for programming.

Fremantle, Dentsu deal in Japan

The world's largest ad agency, Dentsu Advertising, has signed an agreement with Fremantle International for several network specials and a sampling of U.S. gameshows and soaps. Dentsu will place the programs itself on Japanese TV.

Paul Talbot, president of Fremantle, says this direct sale is a first for Dentsu.

The specials, which will be placed on TV Tokyo by Dentsu on behalf of several of its clients, are *Diana Ross—Red Hot Rhythm and Blues* (CBS last May), and *Television's Funniest Game Show Moments Special* (ABC, 1984).

Japan has not been an active market for most U.S. distributors, but recent sales there by Worldvision, Lorimar and now Fremantle could be the beginning of "a significant, if not spectacular, upturn," says Talbot.

Duck tales

Link Licensing (U.K.) has obtained worldwide merchandising rights for *Count Duckula*, new \$5.5 million, 65 half-hour series from Nickelodeon, U.S. Children's cable service, and Thames Television's animation subsidiary, Cosgrove Hall.

The programs currently are in production and are scheduled for airing next year.

Radio Report

Tribune shakes up radio div. puts Vriesman in charge

Chicago-based Tribune Broadcasting plans major expansion moves into radio, with Wayne R. Vriesman, its new vice president of the Radio Group, revealing projected growth in both station acquisitions along with its news and farm information network.

"The Tribune Company is going to get a little more serious about the radio business," says Vriesman, who in his newly-created position, now oversees the company's five owned stations, plus the Tribune Radio Networks eight program services. Vriesman, 50, recently promoted from vice president and station manager at WGN-AM, the company's flagship station in Chicago, has been with Tribune since 1960.

"We are going to look at more stations and will definitely look and get into an expansion mode if it makes sense financially." Will the company acquire more stations immediately? Vriesman cautiously



Wayne R. Vriesman



Daniel J. Fabian

skirts a hard answer here. "I'm not sure," he says, adding: "It depends on the economy and what's available. We do have some plans, and we have done some preliminary investigation. I have full hopes of expanding once I survey the status of our existing facilities."

Vriesman recently paid a visit to the company's two east coast properties, WPIX-FM, its New York adult contemporary outlet, and WICC-AM Bridgeport, Conn., its news/talk station. He is also familiar with the company's two Sacramento, Calif., stations, KGNR-AM, which programs easy listening music, and KCTC-FM, a beautiful music outpost.

"I have a good feel for Sacramento," Vriesman continues, "since I was given responsibility for them, although not officially, one year ago." His first move back then was to replace the two station's general managers.

The Tribune Radio Networks, Vriesman concedes, are regional in scope, and that, too, allows for expansion. This midwest general news and farm news service stands a good chance of being offered to other areas of the country. Under the networks' umbrella are Cubs baseball with 67 stations; Bears football with 52 stations; Agrivoice, the Midwest news and

farm service with 45 stations; the InforNet general news service with 40 affiliates; the five-minute five-days-a-week *National Farm Report* with co-hosts Orion Samuelson and Max Armstrong heard on 285 stations; the new three-minute weekdays *Farming America* with Max Armstrong heard on 50 stations; the 60-minute *Mike Ditka Show* featuring the Bears coach Monday evenings on 45 stations; and the three-minute *Al McGuire At Large Show* heard five days a week during the basketball season on 65 stations.

With Vriesman now in charge of all radio properties, Daniel F. Fabian, 44, a WGN employee 22 years, takes over as the station's general manager. Lorna Gladstone, formerly assistant program manager, moves up to fill Fabian's former program manager's slot. She has been with the station since 1981 in various programming posts.

Internal consolidation. One immediate result of Vriesman's new position is that Leavitt Pope, president of WPIX-FM-Television, is no longer responsible for overseeing WICC-AM Bridgeport. He's only concerned now with the two New York City stations. The two Sacramento stations already are under the jurisdiction of Chicago. Explains Vriesman: "This is simply an internal consolidation and it strengthens us from a group standpoint to have everyone report to one person under a centralized situation."

In the past, all the station heads reported to James C. Dowdle, president, chief executive officer of Tribune Broadcasting. Now Vriesman is Dowdle's key man on the radio side. "Wayne's job will be to implement the strategies we have formulated for the radio group," Dowdle explains, "building on our strengths and considering several opportunities which can best be matched to our markets, talents and financial resources."

As part of the personnel shifts, Betsy Riemenschneider has been promoted to manager of marketing and creative services for WGN, and Tom Peterson was named to the newly-created post of assistant news director for WGN-AM, the market's leading news/talk/sports station.

Vriesman sees all these moves as "painting a bright future for the broadcasting side. The company is in good shape from the television standpoint with its (owned) stations in New York (WPIX), Chicago (WGN), Denver (KWGN), Atlanta (WGNX) and New Orleans (WGNO). "If everything falls into place we are planning," says Vriesman, "I see a similar bright picture for radio. With WGN as strong a base as it is, we can build our radio operation to where it will be bigger than it is."

WGN-AM, the perennial ratings leader, slid out of the top slot in the spring Arbitron book in the 12-plus listening category to WGCI-FM, an adult contemporary programmer, but regained its number-one posting with the just-released summer book. During morning drive time, it has a 14.4 share, a 9.1 in afternoon drive, and a 9.7 share overall, according to Arbitron.

Tribune Broadcasting reports 1986 revenues of \$44.8 million, ranking it 20th among U.S. radio groups. Vriesman, ever cautious, says the three-year-

old network operation is finally making money. "It was even last year," he says, offering no financial breakouts. The stations individually are "reflecting the radio business nationwide," he offers guardedly. The inference is that some are making money, some are not. "We all wish for more national ad dollars," he suggests.

Vriesman says it's purely coincidental that the personnel changes were announced a few days before the summer book came out which heralded WGM-AM's return to number one with 12-plus listeners.

The executive's rise within the company comes from the editorial, not sales side. He has a news background, joining WGN-AM as a news writer and then holding several news and programming posts before moving to Denver in 1966 to become news director of the company's television property, KWGN. He returned to Chicago in 1977, serving as news director for WNG radio and television and then becoming WGN-AM's station manager in 1978.

Bridging 'the recall gap'

One more reason radio may be underreported could be "the recall gap," says Mark Ramsey, research director of Bolton Research Corp., in the October issue of the company's newsletter, *RadioTrends*.

Ramsey notes the problem of reliance on recall in listening diaries "because what listeners remember hearing and what they actually listened to are very often not the same."

What to do about it?

"Try the Five Ps," he suggests: Performance, positioning, presence and persistence, personality and packaging.

Performance, he describes as fulfilling the primary needs of the station's listeners. Whether those needs are a matter of changes in the music, in the news or in the other talk or information content can be best determined by audience research.

On positioning, Ramsey says a station that understands its own strengths and its competitors' weaknesses can position itself in the minds of its listeners to exploit those weaknesses.

Presence and persistence means making a station "part of the listener's everyday life" which makes that station hard to forget. And persistent and repetitive reminders help listeners recall and appreciate what they hear.

Off the air, presence means advertising, on TV and on billboards and through the mail. It also means high visibility via community involvement.

On the air, he says, personalities "must be constantly aware that with each song played the listening audience changes. Some listeners punch in, others punch out. And the new listeners need to be told what station they're listening to before they, too, punch out. Thus, station identifications should be frequent to maximize listener awareness."

As for personalities, says Ramsey, "The strong ones tend to score well in Arbitron. Listeners can often associate them with a station, since a favorite

personality will be found on only one station, while a favorite Whitney Houston record may be heard across the dial. Because of this uniqueness, recall is improved."

And on packaging, he sees programming features as examples of packaging devices. For instance, "Psychedelic '60s music is just music until it's packaged as a "Psychedelic Supper" block. Then it becomes unique. And as a sound medium, radio could make much greater use of sound logos or other identifying sound devices to cue the listener that the station he's listening to is different from any other in the market."

Radio GSM salary : \$44,097

The average annual compensation package for radio station general sales managers during the year ended March 31 was \$44,097, while the salary figure for the average program director was \$25,162. These are among the figures provided in the 1987 *Radio Employee Compensation and Fringe Benefits Report*, published by the NAB and Broadcast Financial Management Association.

Other figures from the report: the average compensation package for account executives—salary, bonus and commissions—was \$24,043, while average salaries for chief engineers were \$23,792, for operations directors were \$25,970 and for on-air personalities were \$17,445.

The report contains 34 different tables, based on station type, revenue categories and market population. Each table contains the average and media base salary for 12 department heads as well as their average and media bonus. There is similar data for support staff positions.

Respondents represented 2,075 stations out of 8,837 outlets on the air. Because of the 23.5% response rate, data should be interpreted with care, says the NAB. Association members can get the report for \$40, non-members for \$80. The number for ordering information is 800-368-5644.

Creeping up on Arbitron

A McGavren Guild Radio track of spot radio and unwired rep network buys through this year's first half shows steady erosion in share of contracts based on Arbitron since 1983, together with concurrent gains by what McGavren Guild Research labels "Other" ratings services, but most of which can be read, "Birch."

In 1983, Arbitron owned 90% of the "market," insofar as spot buys through McGavren Guild were concerned. The following year 84% of the buys were based on Arbitron and by 1985 "Other" services were used for 20% of the buys as Arbitron's share dipped to 80%. Last year 76% of McGavren Guild's contracts were based on Arbitron, and for this year's first half, 27% of the buys were based on "Other" services' ratings and 73% on Arbitron.

Radio Business Barometer

Web radio down 6% in September

The double digit declines that network radio underwent during the first two months of the third quarter eased in September, but the quarter still ended with a double digit drop. Most of the drop in September came out of Detroit.

The latest figures from Radio Network Association showed a 6% dip in September, with billings going down from \$33,005,195 to \$30,958,826. This follows a plunge of 12% in July and a plummeting of 16% in August.

The final tally for the summer quarter showed a drop of 12%. Billings for the July-September period came to \$94,376,682, compared to \$106,863,315 during the corresponding period in '86.

For the nine months to date, network radio billings were 4% behind those of the previous year. Time sales amounted to \$273,062,141, as against

\$283,637,920 last year.

One of the four sales territories reported by the RNA actually showed an increase in billings during September. This was Chicago, where the increase amounted to 12%, time sales rising from \$7,253,533 in '86 to \$8,157,821 this year.

The most dramatic drop was registered by the Detroit territory, which was no surprise, since the Motor City has been showing large declines in billings since General Motors transferred its radio network buying to New York earlier this year. In fact, more than 90% of the September drop was accounted for by the plunge in Detroit billings.

The actual Motor City drop was from \$4,273,907 to \$2,392,530, representing a decrease of 44%. Bad as that was, it was still less than the 61% drop Detroit showed in August.

Because of the shift of network radio billings to New York, it can be assumed that the New York

territory would have otherwise shown a bigger decline in September than it actually did. As it happened, the New York territory drop came to 5%, with billings dipping from \$19,563,188 to \$18,568,682.

The Los Angeles territory was down 4% to \$1,839,793 from \$1,914,567. But Los Angeles was down 16% for the quarter to \$5,714,605 and down 7% for the nine months to \$16,554,137.

Territory data

The other three territories showed the following three- and nine-month figures: New York, down 12% for the summer and up less than 1% for the year to date; Chicago, down 6% the quarter and down less than 1% for the nine-month period; Detroit, down 47% for the July-September period and down 40% for the nine months.

Network radio people have been pointing out that, while the medium is down so far this year, it's still ahead of '85. In fact, through September, network radio time sales are 14% ahead of the figure for '85.

Network -6%

(millions) 1986: \$33.0 1987: \$31.0

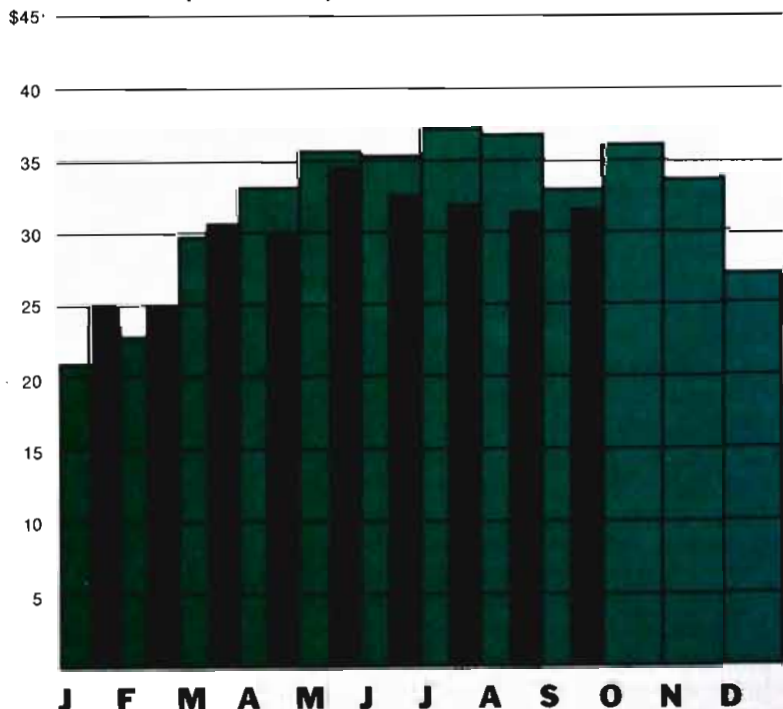
Changes by territories

Territory	Billings (000)	% chg. 87-86
New York	\$18,568,682	- 5%
Chicago	8,157,821	+12
Detroit	2,392,530	-44
Los Angeles	1,839,793	- 4

Source: Radio Network Association

September

Network (millions \$)



RADIO EXPENDITURE REPORTS INC.

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The logo features the letters 'SFM' in a stylized, multi-colored font (blue, red, yellow) to the left of the words 'Holiday Network'. The words 'Holiday Network' are in a large, bold, yellow-outlined font with a red-to-yellow gradient. Above the letters are several lit candles with yellow flames, set against a dark blue background.

SFM Holiday Network

A blue ribbon banner with a wavy, three-dimensional appearance, containing the text '10th ANNIVERSARY' in a yellow, outlined font. Below the ribbon, there is a shower of colorful confetti in shades of red, yellow, and blue.

10th ANNIVERSARY

We made it.
The SFM Holiday Network celebrates its 10th birthday in 1988, and we couldn't have done it without the continued support of our stations and advertisers. Special thanks to those of you who have been with us from the beginning, and welcome to the new members of our family. Here's to another 10 together.

Far Horizons
PARAMOUNT

The Fall Of The Roman Empire
PARAMOUNT

Salome
COLUMBIA

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You Can See Forever
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Paratrooper
COLUMBIA

The Eagle And The Hawk
PARAMOUNT

SFM Holiday
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The Last Safari
PARAMOUNT

How To Be Very, Very Popular
TWENTIETH CENTURY FOX

The Black Knight
COLUMBIA

I'd Climb The Highest
Mountain
TWENTIETH CENTURY FOX

Half A Sixpence
PARAMOUNT

NAD keeps advertisers on toes—
with lots of help from their competitors

Financial service, health claim ads go under scrutiny

By EDMOND M. ROSENTHAL

Broadcast advertising may be getting a whole lot sexier, but—despite a relaxed regulatory environment since earlier in this decade—there are some areas in which advertisers and agencies are learning they can't play it fast and loose.

Most recently the heat has been on where health and the consumer pocket-book are concerned. And the heat definitely isn't off in comparative advertising and commercials directed to children (see separate story).

Since 1982, when a U.S. Justice Department antitrust suit against the National Association of Broadcasters resulted in disbandment of the Code Authority, matters of taste have been governed only by the policies of the networks and stations. This leaves the National Advertising Division of the Council of Better Business Bureaus as

the key arbitrator of the industry's self-regulation efforts.

As Ronald H. Smithies, NAD vice president puts it, "Truth and accuracy is our only concern. Nice and nasty is not our specialty."

As for what's nice or nasty, a more liberal environment is making for such breakthroughs as bras modeled on TV by real women and the more controversial condom advertising. Bernie Owett, senior vice president and group creative director at J. Walter Thompson, has gone well beyond "talking heads" in commercials for Warner-Lambert's E.P.T. Plus early pregnancy tests (most recently a wife sitting next to her sleeping husband and waking him up with "baby" songs) and adds that sex is a way of life in many other commercials: "The amount of sexuality in commercials has heightened, although it all pretty much stays in the realm of the married world." He notes a suggestive

Television/Radio Age

October 26, 1987

Sex has become a way of life in commercials, although it tends to stay mostly with the married world.

J. Walter Thompson spot: Pregnancy test graduates from "talking heads."





Ronald H. Smithies

scene may be punctuated by a closeup of a wedding ring.

At the NAD, meanwhile, it's the food and beverage industry that's getting the biggest chunk of attention, representing 17 of the 71 investigations (23.9%) made by NAD in the first nine months of this year. A major reason for this, Smithies reports, is the greater amount of health and nutritional claims made for these products.

Any viewer turning on a TV set today can see a number of examples of this approach to food advertising: Campbell's bean and pea soups fighting cancer at lunch, just as Kellogg's All-Bran does at breakfast, Quaker Oats reducing cholesterol—not to mention any number of claims for lower, less or no caffeine, sugar and sodium.

Of the 71 cases handled so far this year, 31 of them (44%) came as a result of competitor challenges, and Smithies notes that most of those dealing with health and nutritional claims came from this source. Smithies, who earned a Ph.D. in biochemistry before he became a lawyer, says, "Competitive challenges are our best cases because we have the resources of both the challenger and the challenged."

So NAD has to do very little research of its own on these claims, although it may use consultants. Because much of the research had already been cleared by the U.S. Food and Drug Administration for labeling purposes, it's mostly a matter of "looking at whether the data is consistent with the claims."

Typical of the thrust of inquiries being handled by NAD was one where two hand cream manufacturers contested one another's claim of being best for dry skin. Procter & Gamble (Wondra) and Chesebrough-Ponds (Vaseline Intensive Care) each had their suits dismissed in U.S. District Court because there was no proof the consumer was injured, Smithies notes, so they finally brought the matter to NAD, and the end result was a typical one: Both agreed to modify their advertising.

To Carla Michelotti, vice president and assistant general counsel at Leo Burnett, the advertiser's responsibility for substantiating claims is no greater in comparative advertising than it is in a noncompetitive claim: "The rules are the same, but the game is different." Advertisers now are more likely to name their competitors, she explains, so they're more likely to be challenged.

For the most part, she notes, information to substantiate a claim comes from the advertiser, while it is "the agency's job to develop and prepare superior advertising." She adds, though, that the agency works with a food advertiser's nutritionists in dealing with nutritional claims, as it would work with an automotive client's engineers when technical claims are involved.

Ever since Coca-Cola was confronted with the "Pepsi challenge" in the mid-'70s, Smithies notes, comparative claims have been the largest effort for NAD. Meanwhile, food advertising challenges began to pick up significantly through the '80s and particularly in '85 and '86.

Owett of JWT notes that the likelihood of being challenged by a competitor is now so great that it pays to think twice before making a competitive claim: "It depends on the scope of the claim. If you're going to claim that something works better than something else, you need a very large sample."

"If we want to say Sinutabs make the consumer less sleepy than a competing product, we have to go beyond what we do for the FDA. But if it's a really valid claim, and proving it is a good couple years away, it may still be worth the investment and time. If the brand invests less in TV and parity advertising may work as well, then it may not be worth it."

Financial under the gun

Except for child-directed advertising, which accounted for 12.7% of cases handled by the NAD in the first nine months of this year (nine cases) and cosmetics and toiletries, with the same amount, there were no other significant categories in which complaints fell. Most categories, though, had a complaint or two.

But Smithies discloses that financial services, which accounted for two actions so far this year, will be getting much more attention: "I think it may be more a matter of our recognition. There's not enough information being given, and they're often using unfamiliar jargon." Among the financial areas being watched are credit cards, second mortgages, investments and insurance.

The number of cases handled by

NAD has been slightly over 100 a year for the past few years. Smithies explains that number has more to do with staff capacity than anything else. The professional staff comprises three lawyers including Smithies and another staff member with a master's degree in business administration. Additionally, the Children's Advertising Review Unit (CARU) has a Ph.D. in education and an MBA.

Next to the 44% of actions that came to NAD through September this year from competitor challenges, the second biggest source is NAD monitoring—24%. Each staff member has specific spot-checking assignments.

For TV this involves taping specific stations and cable networks and fast-forwarding through the programming to watch the commercials. Other sources are: Better Business Bureau referrals (half of them estimated to be consumer-initiated), 14%; direct consumer complaints, 13%; reopened cases, 1% and other, 4%.

Smithies estimates about three-quarters of NAD's cases have some comparative element but, only in about one-quarter, are competing brands clearly identified. Consumer-originated complaints, meanwhile, are rarely concerned with product comparisons: "They're very specific and tend to be very self-serving, and we pick out the broader issue in them."

As a classic example, he refers to a just-concluded case involving an American Airlines "Super Sale" fare promotion stating, in advertising out of Bozell, Jacobs, Kenyon & Eckhardt/Dallas, "Anywhere we fly in the continental U.S. \$19-99 each way. Make your reservations at least two days in advance and plan to stay over Saturday night. Tickets are nonrefundable." It also stated that seats were limited.

The complaint was initiated by a consumer who was unable to purchase a ticket out of Seattle within the specified price range. When he specifically named Dallas as a destination, he was told the one-way fare was \$259. It turned out that a substantial number of seats were available during the promotion between Seattle and Dallas based on a round-trip purchase—but the lowest fare out of Seattle was \$29, not the \$19 advertised, which was a systemwide figure.

NAD suggested that the lower figure of the advertised range reflect the minimum fare offered in each market and added that there appeared to be a conflict in the facts with respect to availability of the \$99 fares. While NAD noted that part of the problem was probably miscommunication at the local level, the advertiser agreed to take

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Toy sophistication makes kid spots a sticky wicket



Rita Weisskoff of CARU believes children's advertising blunders are repeated because the cast keeps changing.

Three major developments are rocking the boat so far as TV advertising to children is concerned:

1. A significant portion of the advertising is created for syndicated shows, and barter syndicators and stations don't necessarily play by the same rules as the networks.

2. Programs created by toy makers or based on licensed products have a more "commercial" look, offering ammunition to kidvid's detractors.

3. Toys have become so sophisticated that, when they are shown along with such production techniques as stop-action animation, it's no longer easy to say, "Kids know what the toy can do."

Under the current environment, advertisers to children may soon have a hard fight to remain self-regulated. Recently a panel of the U.S. Court of Appeals in Washington struck down an FCC ruling allowing toy manufacturers to program around their products without saying they are paying for the programming (the specific action involved KCOP-TV Los Angeles and *He-Man and the Masters of the Universe*, produced by Mattel and Group W Productions). And the House Communications Subcommittee is looking toward completely banning "program length commercials" as well as reimposing guidelines limiting commercials to 9½ minutes per hour on Saturday and Sunday morning children's TV.

So far, none of this activity impinges directly on the self-regulation efforts of the Children's Advertising Review Unit (CARU) of the National Advertising Division of the Council of Better Business Bureaus. In most respects,

CARU, established in 1974, picks up where the National Association of Broadcasters Code Authority left off when it was disbanded in 1982.

But most of its activity, according to Rita Weisskoff, vice president and director of CARU, revolves around perception of the product and its benefits. Weisskoff, a Ph.D. in education with special interest in children and media, notes there has been little activity in other areas that CARU is concerned with: sound usage of food products, safety, frightening violence and undue sales pressure. Noting that the networks also have guidelines in these areas, she says few commercials containing these elements make it to the TV screen.

In the less definable elements of children's advertising, though, agencies are glad to have the guidance of CARU during creative development. Bernie Owett, senior vice president and group creative director at J. Walter Thompson, says, "In toy advertising, it's harder to distinguish how the product is perceived. We know we have to be sensitive about costs and what the audience can afford." He's concerned about confusing children and says that network provisions prohibiting more than one scene per second in children's commercials are "realistic and workable."

Carla Michelotti, senior vice president and assistant general counsel at Leo Burnett, noting that her agency has no toy accounts, still feels strongly about keeping regulation in the industry. She asserts, "The toy industry is getting a lot of unwarranted criticism. In hearing about legislation that has been proposed, I feel it's an unfair attack on the toy business. Toys are enjoyed and understood."

She holds the advertising industry should be looked upon as an example of self-regulation—particularly in an environment where "alternate dispute resolution" is being offered as the legal profession's answer to backlogs in the courtrooms. She notes this approach—which is precisely what CARU is all about—has become particularly popular in California and that outside regulation of advertising would go against the trend.

Weisskoff indicates her inquiries on product misrepresentation tend to be more directed to commercials running with syndicated shows than those on the networks: "Since discontinuance of the Code, the networks have continued with the same degree of strictness. But on independent TV stations and cable, each clears according to its own precedures. Some advertisers produce two

kinds of commercials—one for the network and one for syndication—and some make the decision not to go on network."

She notes that the networks often go beyond CARU requirements, for example, requiring an island shot of the product at the close of the commercial, limiting the amount of animation that can be used—often to the first 10 seconds of the commercial, and requiring both audio and visual disclosure when a battery is required.

"We never stated that any technique can't be used," she adds. "What we look for is a clear and accurate depiction of the toy. Fantasy should be balanced with a realistic look at the toy. But if a commercial is primarily animation and has just a brief shot of the product, we would question it."

As a child's perception of advertising is often difficult to determine, CARU has a panel of academic advisors around the country, including professors who have done research on child comprehension, some of it directly related to advertising. CARU's activity involves consulting with the industry as well as enforcing, and it holds frequent workshops and seminars, particularly for the toy industry.

Even so, the same types of cases involving confusion over what a toy can or can't do continue to come up. Why? Weisskoff explains, "Advertisers are experimenting with ways to produce the most impact, and often they get some unintended results. And there are always new people producing commercials; the cast changes. That's why we try to get the message out over and over." □



Carla Michelotti, Leo Burnett attorney, says the toy industry is getting a lot of unwarranted criticism.

Hollywood producers & actors speak on blacks' image & hiring on web TV

Is there any such thing as black programming?

By A. JAMES LISKA

At the end of the 1987 movie, *Hollywood Shuffle*, a white scriptwriter begs forgiveness from the all-black cast saying, "Don't blame me, I learned about blacks from TV."

Indeed, the view of blacks historically offered by television might lead the average white viewer to conceive of blacks only as criminals and servants, each with shared, oddly peculiar speech patterns and movement traits. And blacks, statistically glued to their television sets more than any other identifiable ethnic group, are left with few positive role models.

"The whole thing with stereotypes goes way back," says Robert Townsend, the comic actor who co-wrote, directed, produced and starred in *Hollywood Shuffle*. "If that's what the pimp looked like on *Baretta*, then that's what he better look like here."

It was precisely those attitudes that Townsend attacks in his movie. "I didn't let anybody off the hook, though," he says. "I did a whole overview of everything wrong in Hollywood. Certain black actors are doing it wrong, too."

If Townsend faults black actors for accepting roles beneath their dignity—

those "caught in the web of going after jive characters"—he does so with a streetwise understanding that personal survival necessarily takes precedence over more altruistic, socially consciona-

and Phylicia Rashad are cast (he, a doctor; she, an attorney) represent more positive roles for viewers of any color to witness.

While it is generally agreed that *Cosby* casts the best light television has ever offered to blacks, the show is not without fault.

Actor Bill Henderson, for example, has heard a few complaints that to some the show is unrealistic.

"They [the characters] don't seem to have problems like we do," Henderson says. However, he suggests the public's perception of the Huxtable family as the "perfect family" is not what the show was intended to be.

"That wasn't his [Cosby's] intention," says Henderson, who has worked with Cosby on several projects over the

NAB minority grants near \$3 million

The National Association of Broadcasters' has committed \$400,000 for two minority-owned broadcast companies. The money is distributed through the NAB's Broadcast Capital Fund, a private, nonprofit venture-capital company the association started in 1976.

This latest round of financing brings Broadcast's total commitments to nearly \$11 million, representing investments in four TV and 37 radio stations.

The grants are to Victory Broadcasting, Cambridge, Mass., for an AM station and to Cambridge Broadcasting, Baton Rouge, La., for an FM station.

"Broadcast promised an aggressive lending posture for 1987, and we're proud of our record thus far," says Donald A. Thurston, president of Berkshire Broadcasting, who is head of the fund. "We have invested \$2.89 million in 10 minority-owned companies this year, with the number of stations in our portfolio growing from 27 to 41. This represents significant strides toward increased minority ownership in the broadcast industry."

ble goals. And he also sees things, albeit slowly, for the better.

Naturally, he points to NBC's *The Cosby Show*.

"*Cosby* is really great," he says, adding that the roles in which Bill Cosby

years. "Remember, after a certain period of time, no matter how good you are, somebody's going to give you a zingy."

Among Henderson's arm's-length list of television credits is the CBS pilot: *Kingpins*, an all-black casted show the network chose not to order for a series. To many, the show about an extended family that owns and operates a Baltimore bowling alley featured every conceivable black stereotype within its formulaic sitcom structure.

Though hesitant to comment very much on the failed pilot, Henderson complains of the formula itself and its restrictive nature.

"The sitcoms are programmed," asserts Henderson. "They can't deviate. I mean, Suzanne Sommers has a half-hour and so-and-so and so-and-so have half hours. The black shows are pretty much the same, they cover the same formula." That formula, Henderson thinks, restricts not only what can be accomplished on a television show, but what impressions might be ultimately

(Continued on page 42)

"We only see half of it. Black pimps in terrible situations with no other problems than drugs and

prostitution. If that's all the people are going to see, then they'll say, 'That's the way they are, huh?'"



Bill Henderson
Actor

BET looks to affiliates to keep its roots spreading

Washington-based Black Entertainment Television (BET) needs an infusion of capital to provide the funding necessary for competitive programming, says Robert L. Johnson, president of the eight-year-old, black-owned and operated cable network.

"What we're going to do," Johnson says, "is go to the cable industry. If they [the cable system operators] will

naturally different and need to be served.

Claiming that about "20 to 25%" of homes reached are black households, a figure he says translates to "over one-third of the nation's black households," Johnson projects that in three to five years, BET will reach "in excess" of 75% of the black market.

What that black market represents is one of the most underserved and un-

different," Johnson says. "You have to deliver a different message to different people. The music, the characters, the environment is different. Instead of showing a family with one child, maybe the family will have two or three children because blacks tend to have more children in the household. Or maybe the bargain aspect of the quality of a product will be stressed because blacks are interested in high quality and bargains."

"Our plans include building our own studio for production and distribution and looking to the

Hollywood creative community for programming geared to black audiences."



Robert L. Johnson
President
Black Entertainment Television

give us another nickel per sub, then we can penetrate more deeply with punch-through programming to the black audience."

How the 845 system operators who currently offer the 24-hour BET as part of their basic service and pay three cents per subscriber will respond to a 166% increase is anybody's guess.

But Johnson seems undaunted as he expresses the need for additional funds to better serve the 16.2 million homes in which BET is currently available. Of course, BET's being able to guarantee audience delivery for the first time this year (Nielsen began tracking the network in last January) will no doubt help.

BET's franchise

"There are millions of black Americans who are not being adequately served," Johnson says, adding that the particular concerns of blacks are widely ignored by the majority of television outlets. "We have a once-a-week national news wrapup that focuses on the issues important to blacks. We don't ignore the news that's important to everybody, but we do report on, say, the Congressional Black Caucus, which is ignored by other news operations."

Though insisting that BET is "in no way discriminatory," Johnson says the needs and interests of blacks are cul-

derrated consumer groups which, according to Johnson, "consumes more than their budgets would allow."

Stating that blacks consume 30% of the soft drinks sold in the U.S. and are disproportionately heavy consumers of beer and rice products, Johnson contends that BET "can give [advertisers] the target audience."

Among those willing to target the black audience via BET—and pay an average primetime fee of \$800 for 30 seconds—are Toyota, Kinney Shoes, AT&T, Procter & Gamble, Seagram's wine cooler, Johnson Products and General Foods, according to Jim Ebron, BET's vice president of network advertising.

Despite Ebron's saying that the network is having a "banner year," he says that "there's so much more work to be done."

"I've worn holes in my shoes," laughs Ebron about the uphill battle he's been fighting for the last five years on BET's behalf. "We do witness a lot of nonadvertisers holding back because they don't know the market. It's a matter of constant education."

Johnson says that the advertising community is responding with commercial messages geared to reaching blacks.

"Well, Cheerios are Cheerios, but the method of explaining the message is

Defining programming

Just as the commercials BET carries might define the cultural differences, so does the programming. Relying primarily on music entertainment, BET showcases urban contemporary music videos and regularly features jazz, blues and gospel artists. In addition, the network regularly carries informational programming and a heavy dose of black college sports. *This Week in Black Entertainment* is a black-oriented version of *Entertainment Tonight*, and some off-network programming (*Charlie & Company*, starring Flip Wilson and Gladys Knight) is carried.

Johnson says that the network, whose principal investors are Tele-Communications, Inc., Taft Broadcasting Co. and Home Box Office, is looking to "increase production" of original programming.

"Our plans include building our own studio for production and distribution and looking to the Hollywood creative community for programming geared to black audiences," Johnson says, adding that currently a talk show "a la Carson," a "Saturday Night Live type of show," a soap and game shows are all in the planning stages.

Although Ebron says that BET is pleased with its current Nielsen primetime ratings (an average 4.6 among black households), he recognizes the value of original programming. "Our Tina Turner special did a 6.4 among black households," he says. □

"This Week" host Sheila Banks





Lisa Bonet of "Another World"

Black programming

(from page 40)

delivered.

"We only see half of it," he says. "Black pimps in terrible situations with no other problems than drugs and prostitution. If that's all the people are going to see, then they'll say, 'That's the way they are, huh?' If you don't see the whole picture, then we'll always be stereotypes."

The actor admits, however, that in a quest to be "broadly entertaining," perhaps it is difficult, if not impossible, to educate. "If it [the situation] was played like it was supposed to be, it would [be] too serious."

"Amos 'n Andy"

Though Henderson says he was never offended by *Amos 'n Andy*, he thinks things have improved greatly in terms of the portrayals of blacks on television. He also thinks that with more "black" shows, the situation will improve. Part and parcel to that end are shows that focus on different segments of black society.

"Remember," cautions Townsend, "it's just a piece, a segment. Nobody would think all whites are like the way they're portrayed in one show. There are all different kinds of shows—*Dynasty*, *Laverne and Shirley*, *Eight is Enough*."

Daphne Maxwell Reid, star of the CBS series, *Franks's Place*, and wife of co-executive producer and star Tim Reid, thinks there's room for showing even more segments of black society.

"*Frank's Place* is a realistic view of working class people," she says, adding that *The Jeffersons* presented "another aspect" and *227* yet another. "There never was before a show that showed people who earn their livings with dignity. Then there was the very rich, a la *Cosby*, or the pimps and hookers."

"There is a whole gamut of black

(Continued on page 73)

Agencies say black audiences play big role in web primetime future

Agencies are coming to realize that black audiences play an increasingly important role in the network primetime programming equation.

"Black audiences are going to be the key in the future," predicts Betsy Frank, senior vice president and associate director of media research for Saatchi & Saatchi DFS Compton. "And you're going to see more black-oriented programs. At least you're not going to see any less."

That opinion is shared by Doug Allgood, vice president, special markets for BBDO, who just completed a major survey of the subject.

"Blacks are playing an increasingly important role as viewers of primetime network television, as a growing number of white viewers are investigating programming alternatives provided by VCRs and cable," says Allgood.

In this regard, Allgood says, "It is incumbent upon the networks to become more attentive to the tastes and preferences of blacks in developing programming for their primetime schedule."

The average black household contains a greater proportion of adult women and 48% more non-adults than all other categories, studies show. There are also 14% fewer adult men

and 20% fewer adults aged 50 and over.

Reaching out to the black consumer, however, has not been very specific. Although commercials today host a greater number of black characters than ever before, there are very few commercials running on network television targeted solely to black audiences.

"You have to take into consideration the black audience," says Lisa Kleiman, media buyer for Ogilvy and Mather, "and you try to fit your audience with your product, but there's no exclusivity in the market."

What's watched. But what are black audiences watching in primetime and how do network programs fare among black audiences? BBDO's Allgood has a few answers based on last season's Nielsens and a few predictions of his own for the new season.

In the first place, he says, of the 20 new programs on the networks' 1987-88 primetime season, only four are likely to make it to "hit" status among black viewers.

BBDO predicts that *A Different World* (NBC), *Frank's Place* (CBS), *Private Eye* (NBC) and *The Law and Harry McGraw* (CBS) will enter the top-20 programs among black viewing

(Continued on page 76)

1987-88 top 20 primetime TV programs; estimated black household ratings

	HH Ratings		Rank	
	Black	Total	Black HH	Total HH
The Cosby Show	47	33	1	1
A Different World	40	28	2	2
Amen	39	18	3	19
Miami Vice	38	18	4	23
Golden Girls	35	23	5	6
Hunter	32	16	6	39
227	31	16	7	33
Frank's Place	30	14	8	47
The Equalizer	30	15	9	43
Cheers	29	26	10	3
Crime Story	26	14	11	46
Private Eye	26	15	12	40
Matlock	24	16	13	33
Moonlighting	23	21	14	9
Alf	23	17	15	24
L.A. Law	22	19	16	13
Magnum P.I.	22	16	17	29
Houston Knights	22	11	18	63
Law & Harry McGraw	22	12	19	60
Knots Landing	21	16	20	35

Source: BBDO Special Markets

Gutkowski brings new life to cable web;
ex-Paramount exec wheeling & dealing

MSG Network signs WWOR-TV; Yankees next?

By JACK LOFTUS

Just two years shy of its 20th anniversary as the oldest and largest regional cable network in the country, Madison Square Garden Network has signed a crucial two-year deal in which WWOR-TV will carry New York Rangers (hockey) and Knicks (basketball) games. And waiting in the wings is an exclusive MSGN-New York Yankees telecast agreement.

MSGN, the Rangers and the Knicks are owned by Madison Square Garden Corp., itself part of the entertainment operations of Gulf+Western (as is Paramount Pictures). WWOR is owned by another bigwig, MCA. Then, of course, there are the Yankees and its principal owner, George Steinbrenner.

The Garden-WWOR-TV relationship has been on shaky ground ever since MCA bought the outlet and decided to pump new life into a station that's pretty much been an also-ran in New York. MCA has refurbished the station from top to bottom, beefed up its news department and poured millions of dollars into its new primetime lineup (see separate story).

So why does WWOR need the kind of deathrow ratings the Knicks and Rangers have been delivering for years?

It doesn't. So WWOR insisted that if the relationship is to continue, most of the 23 Knicks games and 22 Rangers games it will telecast this season be moved out of Monday-through-Thursday primetime and into Friday, Saturday or Sunday primetime. Six games from each team which can't be moved to the back of the week will be carried by WWOR-TV on a delayed broadcast.

It's not the best deal that MSGN president Bob Gutkowski ever negotiated, but after unsuccessfully shopping the deal to the other two New York independent stations, the two-year, \$1.5 million per year arrangement was the best available.

Since assuming the presidency of the Garden network in 1985, Gutkowski has transformed a little known regional

cable network which only came to life for Knicks and Rangers games, into a showcase network, churning out more original programming than any other regional web, boosting subscribing household levels past the two-million mark and along the way generating more than \$11 million in sales and about \$6 million in annual operating profits.

Gutkowski has delivered, and the powers-that-be at both MSG Corp. and G+W are doing everything they can to keep him happy.

Prior to joining MSG Network, Gutkowski was vice president, advertising sales for Paramount's domestic television distribution arm. Before that he was vice president in charge of programming at ESPN, having gone there from NBC sales. So he knows the business. He's also a known commodity in Hollywood and New York circles, and the time may not be far away when one of the movers and shakers makes him an offer he can't refuse.

But for now, Gutkowski will stay put,

*What Gutkowski
needs is a
dynamite
franchise
That's where
the Yankees
come in.*

even though under the new corporate realignment at the Garden, Gutkowski no longer has full control over all the company's television or distribution operations. But he does run the network, no doubt about that.

WWOR compromise

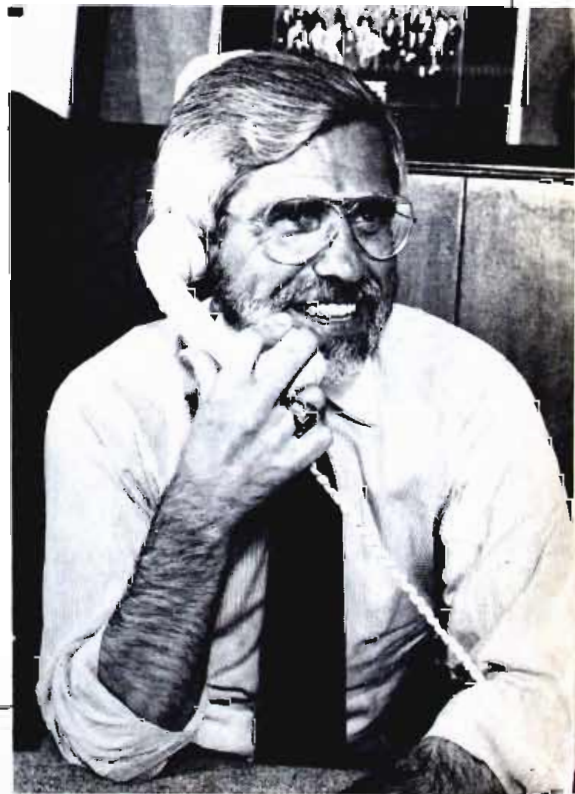
The network buys the time for Knicks-Rangers telecasts outright from WWOR-TV and makes money by selling the commercial time (It packages the sales with other events, including radio and billboards inside Madison Square Garden.) Previously, WWOR kept some commercial time in the block for its own, but this time around "in the spirit of compromise," as one WWOR official put it, all the times goes to the Garden.

WWOR (previously WOR) is no stranger to the Knicks and Rangers. The teams first went on the station in the 1961-62 season, though the number of games broadcast has rapidly diminished. For the 1980-81 season, the NBA, fearing basketball saturation in the New York area, ordered a limit on the number of noncabled telecasts to 41 games. Things have been running downhill from then on.

WWOR carried 24 Knicks games last season and 21 Rangers games. The numbers for this season stay about the same. The rest of the Knicks and Rangers games will be cablecast over MSG Network.

Just why WWOR went for the deal at all remains a mystery. True, there were two more years to go on the contract, but that's no reason. Loyalty to the Knicks and Rangers? Considering the

Bob Gutkowski



poor team records over the past years, and the fans' deserting the teams in droves, loyalty is hardly a factor.

The Rangers, do, however, have something going in the person of Phil Esposito, the team's general manager and sometimes head coach. No question he's the most popular sports personality to pass through New York since Casey Stengel. The problem is that Espo knows little about baseball, and hockey can't attract the kind of primetime numbers that a commercial outlet like WWOR needs to survive.

On the other hand, there is the spectacle of too many sports franchises disappearing to pay cable; that's where the Devils, Islanders (both hockey) and Nets (basketball) have gone courtesy of Cablevision Systems' pay service, Sportschannel, in New York as well as an increasing number of Mets and Yankees games on the same channel. WWOR carries the Mets, while WPIX has whatever Yankees games are left over (very much a sore point among Big Apple baseball fans since Sportschannel carries 100 games).

So WWOR may be trying to salvage something of an identity for itself by being known as the home of some endangered species.

Best guess, however, is that WWOR owner, MCA, got a call from the Garden's owner, G+W.

Yet unless something happens ratingswise, this could be the last waltz for the Garden on WWOR. Unless the teams can generate consistent 8 or 9 ratings, look for the station to run movies instead. That way, WWOR gets the ratings and sells the commercial time too.

As a side note, Gutkowski was able to cut a nice radio deal, giving both teams solid exposure on WNBC radio, WEVD-FM and WFAN. Again, the Garden buys the time.

Bid for the Yankees

What Gutkowski needs is a dynamite franchise, something perhaps even more famous than the name Madison Square Garden. That's where the Yankees come in. It's a deal Gutkowski almost pulled off last year, but at the last minute Steinbrenner blew it, and the whole thing was put on hold.

Last year, Yankee sources say, Madison Square Garden Network, with lots of help from G+W, made a half-a-billion-dollar bid for exclusive television rights to all Yankees games beginning in 1989 and running through 2000, according to Yankees sources. MSGN would have the rights to the whole ball of wax: over-the-air television, cable, pay, you name it. MSGN would have the rights to 75 games in 1989 and 1990 (the end of the WPIX contract with the Yankees); then rights to all 150 games beginning in 1991. This would not include Major League Baseball's network contract with the Yankees for some Saturday games.

Beginning in 1991, the Garden network would have the right to license some games to over-the-air telecasters such as WPIX or keep some of them for its own cable network. There even was talk among some New York sportswriters that Steinbrenner would include in the deal a right-of-first-refusal offer to G+W to buy the team should the Yankees' owner ever want out.

This, of course, is decidedly unwelcome news to Cablevision, the New York system which has the pay-cable rights to just about everything that moves in the area.

Steinbrenner tried to take the Yankees off Cablevision's Sportschannel and sell the TV rights to the Garden last year, but the contract says he can't exercise a buyout option until this year. Cablevision/Sportschannel and Steinbrenner have been feuding for years over how many games should go on pay-cable, and the brutal treatment the New York press has given both sides has been scathing.

Viewer confusion

Adding to Cablevision's woes is its terrible relationship with MSGN. Unlike most of the other 93 cable systems in the tri-state area that carry the network, up until this season Cablevision did not carry MSGN as a separate channel. Instead it melded it into its Sportschannel service, confusing the viewer and badly damaging MSGN's advertiser appeal.

This season, after years of MSGN groveling, Cablevision's chairman, Chuck Dolan, put the Garden on its own channel (30) but made it a pay channel on the system. So there's an ad-supported MSGN on a pay tier, something viewers don't like.

MSGN would like nothing better than to stick it to Cablevision while at the same time picking up the Yankees franchise, which it could then use to package just about anything else it wanted, including the Knicks, Rangers or even the dog show. □

MSGN
MADISON SQUARE GARDEN NETWORK

WWOR-TV's loyalty to the Knicks and Rangers was hardly a factor in the deal.

The Knicks



Phil Esposito and the Rangers



WWOR-TV fired up, ready to go

MCA's New York indie carves out local niche

By ALFRED J. JAFFE

Changes in ownership don't come very often in the nation's Number 1 market and the purchase of RKO General's WOR-TV by MCA Inc. for \$387 million was a milestone.

MCA Broadcasting's first move after taking over last April was to change the call letters by putting an extra "W" in front of the existing calls. While this didn't suggest MCA was going to do much in the way of revamping the station, it was not a clue at all; in fact, the station is undergoing a substantial program restructuring.

Over the past two weeks, it has taken major steps in its effort to turn around its market standing—which is sixth in a field of six VHF commercial outlets. It did this by turning around its primetime schedule, dumping its weekday *Million Dollar Movie*, which goes back to the '50s, in favor of local, live programming.

The program revisions by the New York indie, which telecasts on channel 9, are not confined to primetime. The station is bumping up its children's programming, has gotten rid of paid religious shows (from which it took in about \$5 million a year); made some other important switches in its daytime

lineup, and is readying a front-and-center public affairs posture.

In addition, it has substantially fattened its local production and news staffs at a time when networks and other stations are trimming personnel to protect their bottom lines. Not to be overlooked is the fact that the station's new owners have spent close to an estimated \$100 million on syndicated programming, including *The Cosby Show* and *Who's the Boss?* The enthusiasm at WWOR-TV's Secaucus, N.J., headquarters is quite apparent.

The man primarily responsible for the revamping and the thinking behind it is Lawrence P. Fraiberg, president of MCA Broadcasting, which consists of only one station now but which is being groomed for bigger things. Fraiberg was formerly president of the Group W Television Stations, and that says something about his leanings.

Emphasis on Local

Probably Fraiberg's most significant move is to increase the ratio of local programming. According to the tally by Bob Kunath, who was named vice president and general manager of the station in June, the amount of regular local programming has almost doubled under MCA's ownership.

RKO General fielded eight hours a week of news and five hours of other local programming just before the station's sale. MCA is airing 11½ hours of news weekly and 12½ hours of other local programming, almost all of it live. And that doesn't take into account an upcoming children's show.

Fraiberg ticks off the reasons for his sally into the local production arena, particularly in primetime.

First, an independent station, he says, should identify with local needs. "If you serve the community, you will be served by the community." Second, there's "my temperament and sense of what TV is all about." Third, he finds, analyzing his options, that local programming is the obvious choice "unless I want to be a me-too channel and run movies from eight to 10 or nine to 11. But if I run movies, what could I buy to compete against the other independents?" He could have run action-adventure hours, he says, but it wouldn't make sense to throw them against first-run action-adventure shows on the network.

What Fraiberg finally settled on was the following primetime lineup, which will be settled in place by the end of

this month:

■ At 8—*Evening Magazine*, WWOR-TV's name for *PM Magazine*, with a base of Group W Productions features but with the expectation that the locally-produced features will take up 50% of the half hour by the end of the year. The Group W show is coming back into the market after a hiatus and will debut October 26.



New graphics

- At 8:30—*Entertainment Tonight*.
- At 9—*The Morton Downey Jr. Show*, a program of confrontation and controversy before a live audience hosted by a colorful radio personality but who has never had a TV show before. It was scheduled to premiere October 12, but the opening was delayed a week, the station said, so as not to interfere with the debut of the following news hour.
- At 10—*The News at Ten*, an hour of local news with emphasis on "viewers' needs" which replaces a half hour of news at 8 and bucks up against an established news hour on Fox's WNYW-TV, though the third independent, Tribune's WPIX (TV) recently moved news out of that period.

"Evening Magazine"

WWOR-TV is making a sizeable investment in *Evening Magazine*. The stations' executive producer, Bob Woodruff, says the producing staff for the half-hour show was built from scratch. In fact, the station's entire producing staff of 36 was practically built from scratch this year, according to Woodruff.

Rick Miner, in charge of operations and engineering, estimates that about \$2 million was spent for *Evening Magazine*, just on equipment and offices, including Sony Betacam equipment for "videographers" and two Beta-to-one-inch editing rooms. Miner makes a distinction between shooting for news and shooting for *Evening Magazine*. The videographers on the magazine show edit their tapes and act as field produc-



Larry Fraiberg, head of MCA Broadcasting, says local programming was an "obvious" choice for WWOR-TV because he didn't want a "me-too" channel that ran movies in primetime and he couldn't see running action/adventure shows against the networks.



Bob Kunath, general manager of the station, shares management responsibilities with station manager Jane Hartley, who reports to him. Specific responsibilities, however, were not defined.

ers, he points out.

The Morton Downey Jr. Show deals with issues important to the community, according to station program director Farrell Meisel, but that only begins to suggest the temper of the program. Downey, who was most recently on WMAQ(AM) Chicago, is often abrasive and abrupt and doesn't hide his opinions. Kunath says, "Mort calls it like he sees it and pulls no punches." Downey has had a colorful career, which included running for president in 1980, and has been a singer (his father, Morton Downey Sr., was a popular Irish tenor during the golden age of radio), songwriter, businessman, actor, author, sportsman and world traveller—among other things.

The show is produced in association with WWOR-TV by Quantum Media Inc., an entity jointly owned by MCA and Robert W. Pittman, the founder of MTV.

The 10 p.m. alternative

The primetime news following Downey has been described as "One hour of news that helps you deal with the next 24." News director Tom Petner has been staffing up with specialists, such as "action reporter" Al White, who deals with consumer problems; Dr. Dean Edell, who offers health reports (his *Dr. Edell's Medical Journal* follows the Saturday night edition of *The News at Ten*, but is not produced by the news department); Lisa Willis, the station's new weekend weather reporter, who handles material on science and

the environment, and Pete Fuentes, who provides the "bright spots," i.e., human interest stories.

There's also Pat Collins for arts and entertainment; Dorothy Rabinowitz, media critic; Remy Blumenfeld, on lifestyles, and Chris O'Donoghue, who handles general assignments from a wheelchair.

"By going with the specialty approach," says Petner, "we can give people an alternative." The alternative is to WNYW-TV's *10 O'clock News*, which often takes the hour time period (Nielsen) vis-a-vis its two indie competitors. Petner adds, "I don't believe New York is a habit market."

Petner offers a couple of new twists in his primetime news hour. There's a one-minute weather report at the beginning of the program that gives the current and next-day rundown for those viewers who don't want to wait for the regular in-depth weather report later in the program. Another unique, consumer-oriented feature is a Shadow Traffic preview of road conditions based on road construction, detours, weather and anticipated mass transit delays.

"This is not an elitist, snobbish approach that tells people, 'This is what you should watch.' We're building an ensemble of specialists who deal with real life situations," Petner comments.

The News at Ten co-anchors are Van Hackett, who recently joined channel 9 from KTRK-TV Houston and Jennifer Valoppi, who jointed the station in 1985 as co-anchor of its weekend news. Hackett will also take over as temporary co-anchor on WWOR-TV's *The News at Noon*, an hour-long telecast which has been running on the station for some time.

"We're the hottest station around," Petner enthuses. "People want to work here." During the month before the debut of *The News at Ten*, Petner estimates that he hired about 20 people. Kunath figures that the news staff has grown from 67 just before the sale to 90 as of mid-October. As of that time, Petner had yet to conclude a deal with an I-team reporter. The I-team will consist of three persons—reporter, producer and associate producer, plus other reporters as needed.

Though WWOR-TV has dropped movies during the weekday primetime daypart, it is by no means giving up on movies. Kunath notes that the station will be running more movies on the weekend. Fraiberg is maintaining the *Million Dollar Movie* identification for primetime movies on Saturday and Sunday (8-10 p.m.). Actually, a good part of the Sunday schedule is taken up with movies.

The station's access stance is cur-

rently a conventional one. There's obviously a lot of competition in the 7-8 p.m. hour. It's running the *\$100,000 Pyramid* at 7 opposite *Jeopardy!* on WABC-TV and *Cheers* on WPIX and holding its own.

But at 7:30, the station recently dropped *Truth or Consequences* in favor of *Barney Miller* (Lorimar has discontinued the former show). *Truth* was facing *Wheel of Fortune* on WCBS-TV and the *New Hollywood Squares* on WABC-TV.

Early fringe

As for the early fringe period, a recent weekly Nielsen report showed WWOR-TV in either second place (most of the time) or tied for first against the other indies during the 4-7 p.m. period. This has been accomplished with, in chronological order, *Barnaby Jones*, *T.J. Hooker* and *Magnum*. *Hooker* is a recent addition to the schedule and is doing pretty well against the other indies.

But Fraiberg has a handful of sitcoms up his sleeve, which, according to Meisel, would be used primarily in the 6-8 p.m. slots, though not at the same time, if only because the release dates are spread over the next three years. As Kunath looks at this "investment in premium sitcoms," it's part of the drive for a "quality look on-air."

In addition to *Cosby*, available in '88, and *Who's the Boss?*, available in '89, (Continued on page 80)



Tom Petner, news director, staffed up hour of primetime news with specialists, increased department by about a third. News hour features some new twists, including weather right off, reports of traffic trouble spots.

Inside HBO's film scheme

Separate MGM/UA offering for 10 features

By **CHUCK ROSS**

In what it hopes will be perceived as a very investor-friendly scheme, Home Box Office has returned to a not very friendly Wall Street environment to try and raise \$40-100 million for up to 10 theatrical features.

HBO was involved some years ago in one of the first film financing partnerships, Silver Screen. But since then tax laws have changed and so have HBO's needs. The company has deals with a number of studios that feed its pay-TV pipeline, but the company has a very profitable home video wing now that constantly needs to be fed as well.

The studio films that play on HBO and Cinemax are released by their respective studios, not HBO Video, to the home video market. And a number of mini-studios (Tri-Star and Orion) and independents (Carolco/IVE) which have previously provided HBO Video with films have started their own tape operations.

HBO's arrangement with ITC Ent. for syndication expires July 1989.

So enter Take-One Preferred Partners, HBO's new limited-partnership financing scheme. Company officials are not yet allowed to talk about the offering because the company is still in the quiet period following the filing. But according to the SEC registration, the uniqueness of the deal is primarily that the partnership will receive 100% of domestic home video revenues from each film until the partnership's investment is recouped, less about \$10-12 per videocassette in manufacturing marketing, distribution and residual costs. Most deals of this nature split the home video revenue between the investors and the producers.

Maximizing cash flow

The idea, according to the filing, is to make the offering more attractive than past partnerships by "maximizing cash flow in the early years" of the venture. HBO wants to make this offering as attractive as possible because investors, having been burned by other public offerings in Hollywood in the last two years, have turned skeptical.

In fact, HBO would have made the

offering last spring had it not been for the negative feelings about film financing deals in the investment community, according to HBO chairman Michael Fuchs (TV/RADIO AGE, August 3, page 30).

HBO also is assuring the partnership 115% of its investment seven years after the theatrical release of each film. In return for that guarantee HBO will get 10% of all revenue above the 115% guarantee.

But what is such a great deal on the home video side might be a wash because of what is not such a great deal on the pay-cable side. HBO will pay nothing to the partnership for the pay rights to the films until those films reach domestic theatrical rentals of \$10 million each. Generally a pay-cable deal pays about 25% of rentals up to the first \$10 million, meaning the lack of such provisions could cost the investors about \$2.5 million per film.

If a film makes between \$10 million and \$20 million in rentals the partnership will receive 20% for pay-cable rights. Add another 10% if a film does up to \$40 million, and 5% on top of that if a film makes up to \$60 million.

As for network sales of the films, HBO will take 20% off the top as a distribution fee, and the partnership will get the rest, less distribution expenses and residuals.

HBO currently has a deal that has ITC Entertainment syndicating its properties, but that expires in July 1989, before these films would be available to syndicate, the filing states. If HBO then syndicates the films itself it will take 37.5% of the syndication fees. If HBO makes a deal with a subdistributor, HBO could take up to 20% of the fees, with the subdistributor getting up to 17.5%.

Number of films

The partnership will finance four movies if it raises a minimum of \$40 million, and 10 if it raises \$100 million. Considering that Disney raised over \$300 million within the last year for its

It's a great deal for home-video, but not so much on the pay-cable side.

Silver Screen III partnership, HBO seems to be aiming at a modest amount. But HBO is not a studio like Disney, with its attendant track record in making theatrical features. And Wall Street has not been all that receptive to the non-majors. For example, De Laurentiis, in its last partnership

Michael Fuchs



Considering that Disney raised over \$300 million within the last year for its Silver Screen III partnership, HBO seems to be aiming at a modest amount.

offering about six months ago, fell millions short of its goal.

Another factor that makes this particular offering different is that HBO seems to be taking a feather from the studio cap. One major strategy studios use is the output deal with producers. Hence, for example, Simpson and Bruckheimer keep turning out their films—*Top Gun*, both *Beverly Hills Cop* films—for Paramount, and Martin Ransohoff—*Jagged Edge*—works out of Columbia. HBO wants to pact with independent producers through the partnership.

To entice producers, HBO may provide additional compensation. For example, the partnership has pacted with Mercury/Douglas Films for the production and financing of two to four movies through at least November, 1990.

Producer bonuses

Separate from the partnership deal, HBO has agreed to pay Mercury Douglas certain producer bonuses and refundable advances based on the performance of certain films. And since May HBO has made advances against future producing fees. HBO will, in turn, be granted a certain number of warrants (reportedly up to 2.8 million) to purchase common stock (at reportedly \$2.50 to \$5 per share) of Mercury/Douglas' parent company, Mercury Entertainment.

HBO is assuring the partnership 115% of investment seven years after theatrical release of each film.

Mercury/Douglas is basically a partnership between producer Michael Phillips (*The Sting*, *Taxi Driver*) and producer/actor Michael Douglas (*One Flew Over The Cuckoo's Nest*, *Romancing the Stone*). The only film greenlighted by the partnership so far is Mercury/Douglas' forthcoming *Sandman*, a "comedy/fantasy featuring a fast-talking, slightly dishonest genie, banished over 1,000 years ago, who arrives in present day New York City in a beer bottle," according to the partnership filing. "Among other things," it continues, "the genie's new master decides he wants to be a football star. Cast and crew are yet to be set. Production should start by next April at the latest.

The negative cost of the Mercury/Douglas films should not exceed \$17 million each, and most of the partnership films should range between \$8 million and \$15 million. To help finance the films, HBO plans to loan to the partnership an amount equal to the foreign distribution advance, less interest, for each film. HBO anticipates that amount to be about 30% of the budget of each film. Also, HBO may seek third parties to invest in any of the films.

A number of these film financing deals in the past were tax shelter

schemes that provided the substantial amounts needed to make prints of films and advance advertising. Changes in U.S. tax law now generally preclude such deals—in fact this HBO partnership doesn't really have any tax benefits—it's primarily an equity deal to make money. And the filing warns that if the partnership is treated by the IRS as "an association taxable as a corporation, this would have a material adverse effect on an investment in the partnership."

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HBO film financing has competition from MGM/UA 'Star Partners'

HBO does have competition out there in the marketplace. MGM/UA, through a Florida limited partnership called Star Partners, is trying to raise \$75 million to invest in not less than seven films. If a minimum \$20 million is raised Star will invest in four films. The two offerings differ in a number of ways. In the Star arrangement the partnership will be joint venture with MGM/UA. In the Take-One arrangement HBO, in effect, is the managing general partner.

Film budget contributions in the Star arrangement will be set at \$5 million for each of the first three films, and \$1.5 million for the fourth film. For subsequent films Star will ante up to 50% of a film's budget up to a maximum of \$10 million, though for three films previous financial arrangements will limit the partnership investment to \$2.5 million.

On the compensation side, the Star investors should participate in pay revenues from the first dollar. But they won't get 100% of home-video revenues, as will the HBO investors.

For about half the films the Star joint venture should see minimum tape royalties of either 35% of direct costs or \$3 million, whichever is less.

The other films will generate a royalty of 20% of the wholesale price for tapes with a retail tag of \$29.99 or less, and 25% if the retail price is over \$30. These are films that will be distributed on tape in the U.S. and Canada by CBS/Fox. MGM/UA owes CBS/Fox 28 films. The way the deal works, every other film produced by MGM/UA goes to CBS/Fox for home video, and the remainder are distributed by MGM/UA home video. CBS/Fox gets each film for four years. And Warner Home Video has all foreign tapes rights for a minimum of 10 UA titles per year through Nov. 30, 1990. These deals have severely hampered MGM/UA's home video revenue for years.

Star has identified 10 films in which it will probably invest:

■ *Moonstruck*, a sophisticated comedy starring Cher.

■ *Overboard*, with Goldie Hawn. It's a comedy about "a spoiled Park Ave. heiress who falls off her yacht and loses her memory who is tricked into becoming a housemother to a rural carpenter and his stable of kids."

■ *Bright Lights, Big City*, with Michael J. Fox in an adaptation of the popular novel about New York's night life.

■ *Poltergeist III*.

■ *Masquerade*, starring Rob Lowe and Meg Tilly in a "romantic triangle that turns to murder and betrayal at a seaside summer playground of the idle rich;"

■ *A Fish Called Wanda*, with Jamie Lee Curtis and directed by Monty Python John Cleese. "A comedy to be filmed in London about the love-hate relationship between the British and Americans."

■ *Summer Lightning* with Debra Winger in "A powerful and explosive drama about a female FBI undercover agent who infiltrates a radical group only to fall in love with the chief conspirator."

■ *Rikky & Pete*, which is about a "rebellious brother and sister on the run from local police in the outback of Australia."

■ *Goodnight, Moon*, written and starring Billy Crystal, and directed by Henry Winkler, is "a wistful, honest and funny look at the special relationship between a son who grew up too fast and a father who never grew up at all."

■ *Sanctuary* with Tom Berenger as "a priest who risks his life and soul to protect the girl he loves from the Mafia." And doesn't it take place at a seaside in Australia for the idle rich where a genie pops out of a beer bottle screaming "I've got amnesia but I must be an FBI agent who never grew up in London?" □

A fresh look at old issues

McGraw-Hill's Reilly focuses on barter, affiliation

By ROBERT SOBEL

Here's the world (of broadcasting) according to Edward T. Reilly, who became president of McGraw-Hill Broadcasting in January:

- Barter is a mistake.
- First-run syndicated programs have a far greater advantage than off-network syndicated programs for network affiliated stations.

- The networks remain an enormous source of excellent programming, and affiliates should give back what they get in the way of loyalty.

- Increase the amount of locally produced documentaries.

- People meters should be given an ample opportunity to work, because the more information received, the better.

- Independents face tough competition for programming so any new possible new station purchases would center on affiliates.

While a major portion of Reilly's professional career at M-H has been on the financial end (he joined the company's financial management training program when he first started with M-H in 1968 and later became business manager of its Gregg and Community College division), Reilly's mandate is not simply to watch the bottom line of the broadcast division.

"While the bottom line helps guide what we do, it doesn't govern it," says Reilly. "We do a lot of things that are not necessarily the most profit-efficient for the station, essentially out of loyalty to the networks and trying to make sure that we give back what we get."

"The networks are an enormous source of excellent programming for us and our viewers, and we try to walk a fine line of doing what we think we need to do to keep our ratings and income statement in some reasonable order while supporting the networks at the same time."

This season, nonetheless, two of the M-H owned stations, which are ABC affiliates, WRTV(TV) Indianapolis, and KGTV(TV) San Diego, are preempting two half-hours of ABC fare in primetime. Because both series are perceived by the two stations as poorly conceived, they have replaced *Full House* and *I Married Dora* with *We Got It Made* and *She's the Sheriff* in the 8-9 p.m. slot on Fridays.

Reilly emphasizes that most of the programming that M-H has in early fringe and access is first-run, as op-

posed to off-network syndicated shows, the latter a pattern that most major market affiliates follow. This has less to do with the intrinsic nature of the programming than it does with the way the syndication community chooses to go to market with its product, he says.

A network affiliate is at a decided disadvantage when it comes to buying an off-network syndicated product compared with an independent, he points out. "A network affiliate faced with a decision to buy six runs of a particular product spread over a five-year period has a limited time period in which to air the show. You, as an affiliate, almost certainly are buying for one time period, and if it doesn't work in that time period, you have no or little prospect of getting your money back." An independent in the market who is a competitor for the product, on the other hand, Reilly adds, has flexibility and options in using the program in various dayparts—access, primetime and in early and late fringe.

"So the way first-run programming is sold—on a shorter time-frame period—tends to make that more desirable to network affiliates than off-network syndication programs. If the first-run product works, all the better. We do well, the viewers presumably are happy and the syndicator will do well. If it doesn't work, it's not a five-year commitment." In some of the instances, including *Oprah Winfrey*, the programs are being offered with some barter time taken out by the syndicator. Reilly believes that the industry made a "mistake" in getting involved in a situation whereby stations are paying for their local product by giving up airtime.

He feels it was a mistake for two reasons: It has converted valuable station inventory into less valuable national

Although Reilly considers the networks a source of excellent programming and tries to support them, two of its stations are each preempting two half-hours of ABC primetime.

inventory, which is being sold on a cost-per-1,000 basis, which is less than it would command in the local or spot market; and it has contributed to the softness of the network market, which has undermined the overall network-pricing structure. "There is a set amount of inventory that is largely dedicated to local markets, the national spot market and to a certain amount of inventory being sold on a national level.

"If you take a sizeable percentage out of the local market and move it into the national environment, it undercuts the inventory, because you have more supply and not necessarily any additional demand on a national basis, which cuts the pricing structure.

Edward T. Reilly



First-run is held more desirable than off-network because of its shorter time frame.

On weekends, it's all downhill

Ted Reilly, an avid skier, replaces his business shoes with ski boots during as many snowy winters on weekends as he can. On these weekends he and his family make the one-and-a-half-hour auto ride to his country house in Otis, Mass., in the southern Berkshires. Generally, he and his wife, Susan, and their two children, Kristen, 13, and Greg, going on 11, make the trek on Saturdays from his Connecticut home after the two children have played basketball, returning on Sunday.

Although Reilly would prefer the slopes of Vermont and New Hampshire, he says he is willing to sacrifice the quality of skiing for the proximity of schussing at a spot near his Westport home, where Reilly and his family have resided for about four years after a time abroad. In 1980, Reilly moved to England to become managing director of McGraw-Hill's U.K. book publishing subsidiary, and in 1981, he became group vice president for Europe, Africa and the Middle East, overseeing M-H's five operating companies there. He is a fellow of the Institute of Directors of Great Britain and is active in the Boy Scouts of America.

All-in-all, Reilly says, "It's a full life, trying to spend time with two small children and my wife and to travel as much as I do. I spend about 40% of my time on the road. This amounts to about 100 days a year."

Therein lies the biggest problem. The argument on whether the dollars are taken out of the spot budgets and put into syndication budgets, while there is some of that occurring, is secondary compared to the effect it has in softening the national market. This throws the competitive relationship between network, syndication and spot out of whack."

When it comes to how much barter is being carried by the M-H stations, Reilly notes that it hasn't changed much over the years. "We have about the same amount of barter in 1987 as we had in 1986 and the same in 1986 as we had in 1985." He says the primary differences are that the ratings for that inventory are higher and local news numbers have moved up, contributing to revenue growth.

In the case of the other M-H-owned affiliates, CBS-affiliated, KMGH-TV Denver and KERO-TV Bakersfield, M-H carries the complete network lineup. Non-network programming is an important part of the revenue mix at the broadcast group and such revenues grew in 1986 at a much faster rate at all

four outlets than did those derived from network programming. Such syndicated programs as *The Oprah Winfrey Show* and *Magnum P.I.* lifted KGTV into first place in their time periods among young women.

WRTV improved its morning position with *Winfrey*, making it the highest rated program in the time period, notes Reilly. The program has since been moved to early fringe at both sta-

Reilly contends that barter upsets the competitive relationship between network, syndication and spot.

tions. In addition, *Donahue* was recently acquired for early fringe for the Denver station. He says the faster growth in non-network time periods stems from two trends: the fact that neither network posted any large ratings improvement in 1986, and from a substantial improvement in the ratings and salability of the overall collection of news product in early fringe, access and late fringe.

Reilly points out news, company-wide, has been drawing heavy numbers. AT KGTV the station was the leader in 1986 among young women in both the early and late newscasts, and KERO continued to dominate the early-news time period with an audience share that exceeded the combined total of its two competitors, according to the company's annual report. At this point, Reilly believes the company is at the right mix of news product in all of its markets.

Enough is enough

"I don't think you have to expand news endlessly. But we need to continue to develop production techniques that will continue to allow us to expand the amount of local programming we do. We have a lot of talented people on hand, so we are looking to increase the amount of documentary production." In 1986, KMGH developed the market's first locally-produced morning talk show, *AM Colorado*, he points out.

In the past year, KGTV's news was reduced by a half-hour in the afternoon and the WRTV news was increased by a half-hour in early fringe. Reilly explains that research undertaken by M-H

indicated that the audiences would be better served by making changes. In the case of *Colorado*, the local program is "developing nicely," he says, "but it's tough to get an audience flow coming out of the numbers we have from the CBS morning program. Also, we had the misfortune of having it go head-to-head against *Oprah Winfrey*. This season, *Winfrey* was moved to early fringe, so we have a better chance with the show and have made other schedule changes at the station, so we will continue to try and develop both the audience flow aspects of it and the content of the program."

At KGTV, the newsroom was computerized last year, and Reilly expects to upgrade the other stations' news operation facilities as well. "It allows us to improve the quality of the story content and the writing in our news and to add a little more time to the writing to make it even more professional." Also, all four stations upgraded their graphics-generating capability. "It's important that we try to do that kind of product as well as we can, because there's an ever increasing percentage of people who are getting their information from television news."

As an industry, he continues, "we should continually work on improved communication and not be totally seduced by the technology—and should pay close attention to our clarity and the purpose of the writing, and use the medium to communicate, not just to

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"I don't think you have to expand news endlessly."



Charity, cause-related efforts on stations replace direct corporate contributions

Increased ad sales, moving the product are good causes too

By GEORGE SWISSELM

While direct corporate contributions to good causes are on the decline, corporate advertising related to these causes is moving in to fill the gap. Although the benefits to causes and charities may be the same as before, broadcasters are also benefiting with additional advertising revenues, and advertisers are often reaping their own rewards with increased sales of their products.

A spokesperson for MasterCard, active in this area, observes that direct corporate contributions are drying up because many companies are focusing on their intensifying competitive problems and because mergers are diminishing the pool of potential donors. But she also notes, for example, that the number of advertising-related tie-ins with the Muscular Dystrophy Association grew from one corporation in 1972 to 19 last year.

As many such tie-ins involve such marketing techniques as corporate contributions based on coupon redemptions, advertisers are often receiving direct benefits. The MasterCard spokesperson says recent studies

show coupons are redeemed at a 20% higher rate when there is a tie-in with a charity.

Both advertisers and stations are showing more creativity these days in their goodwill efforts. Various approaches being used include sponsorship of public service programming, local tie-ins with cause-related network programming, special events supported with advertising, advertising brochures that can be picked up at the advertiser's outlets and PSAs capitalizing on star appeal. The real imaginativeness shows up when many of these techniques are used in combination for maximum impact. Such major thrusts are originating both with stations and with national advertisers.

One example of corporate interest is where McDonald's, the New York-New Jersey-Connecticut Hyundai Dealers and 7Up are participating sponsors on many of the For Kids' Sake segments on Fox Television's WNYW(TV) New York. The WNYW primetime television premiere of *Cut Rate Care: America's Daycare Gamble*, explaining the long-range savings of a relatively small investment today in good daycare for the children of working mothers, was

underwritten by a group of three New York area 7Up bottlers.

The two hour special aired on WNYW Sept. 21. The first hour, a documentary narrated by *L.A. Law*'s Jill Eikenberry, was produced by Post Newsweek stations. The second hour was a panel discussion of the growing need for daycare coproduced by WNYW and Trinton Advertising of Washington. It was publicized with the help of Children's Defense Fund president Marian Wright Edelman; Elinor Guggenheimer, president of the Child Care Action Campaign; and the Advisory Panel to the Congressional Caucus for Women's Issues chaired by WNYW vice president general manager Carolyn Wall. These groups are working to push The Act for Better Child Care through Congress. The legislation would make new federal funds available to the states for better child care programs.

Fire prevention

In another *For Kids' Sake* tie-in, this one backed by McDonald's, even the program content of NBC's primetime *Valerie's Family* gets into the act. As part of Fire Prevention Week (the week of Oct. 4), NBC and McDonald's sponsored a national home fire safety awareness campaign, *Make Your Home Firesafe*. The sponsors put together a national PSA featuring *Valerie's Family*'s Jason Bateman, plus a fire safety *Viewer's Guide* given out to elementary school kids. And the show itself on Oct. 5 underlined the key role of fire safety in the home.

Typical of local tie-ins possible with such national exposure, KARE-TV Minneapolis-St. Paul and McDonald's produced *For Kids' Sake* PSAs with support from local firefighters. At the

Jill Eikenberry of "L.A. Law" in daycare special



A two-hour special on WNYW New York drew support from McDonald's, Hyundai dealers and 7Up.



Mindy Cohn of "Facts of Life" in Sandoz PSA

Sandoz doesn't identify itself in its Children's Liver Foundation PSAs but the spots deal with transplants and Sandoz has a drug used in them.

same time, Twin Cities McDonald's restaurants gave out free *Plan To Get Out Alive* fire escape planning brochures.

KARE program operations manager Kathy Bardins observes, "As parents, we expect schools to provide fire safety instructions, but we forget that it's just as important to have the same degree of planning and awareness at home."

In the Oct. 5 episode of *Valerie's Family*, supporting roles are played by such fire hazards as a frayed electric cord, a hidden fire extinguisher, and a smoke alarm that didn't work. And that night on the late news, KARE aired a local segment on fire safety.

Back in 1985 General Foods sponsored a Tang March Across America for MADD (Mothers Against Drunk Driving). This was a marketing and PR program that ran from August to December that year, concentrated in 40 cities where MADD members staged their walkathon to encourage pledges for donations.

General Foods ran a freestanding insert in 41 million copies of newspapers plus radio reminder messages and TV PSAs explaining that for every Tang coupon redeemed, GF would donate 10 cents to MADD. Besides the good will generated, a GF spokeswoman says, Tang sales rose 13% during the drive.

In the latest such campaign, MasterCard says, its entire fourth quarter advertising, created by SSC&B Lintas, is devoted to telling the public about "Choose to Make a Difference." Advertising on network and cable TV, local radio and in print is being used, plus Hotelvision, in-store radio and shopping mall displays.

The TV campaign features a mix of vignettes set to the 1970s hit, *Reach Out and Touch Somebody's Hand*, performed by singer Gladys Knight.

The advertising tells consumers that every time they use their MasterCard bank cards or buy MasterCard Travel-

ers Cheques, the company will set money aside for a fund to be divided among the six participating causes: the AMC Cancer Research Center, the National Committee for Prevention of Child Abuse, MADD, the Muscular Dystrophy Association's *Jerry's Kids*, the National Association on Drug Abuse Problems and the American Heart Association.

These organizations were selected on the basis of consumer interviews showing which causes people are most likely to support. All donations will be based on recorded transactions and will be paid by MasterCard, which emphasizes that "Consumers won't pay a cent."

The sum raised, which MasterCard guarantees will be no less than \$2 million, will be allocated to each charity based on consumer preference. This,

says MasterCard, means the company's approximately 80 million U.S. card holders will choose who gets the donations by completing ballots carried by Sunday supplements, magazines and statement inserts of participating banks.

Kids in need

Also new are the 30- and 60-second PSAs underwritten by Sandoz Inc. and produced by West Glen Communications for the Children's Liver Foundation. These spots feature Mindy Cohn who plays Natalie in *The Facts of Life*. She reminds viewers that liver transplants can be "the gift of life" to children dying of incurable liver disease, and that some kids are "alive and

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'Tell ya what I'm gonna do'

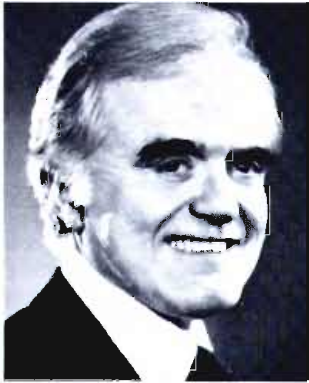
Credited by some with being the originator of cause-related advertising is Jerry Welsh. He's vice president, advertising for E. F. Hutton, but back in 1981 he was with American Express. *American Banker* reports American Express made its first local deal that year to make money by giving away money in California, where the beneficiaries were local arts groups.

By late 1983, says Welsh's hometown paper, *The Memphis Commercial Appeal*, American Express was raising money for restoration of the Statue of Liberty in Welsh's first nationwide application of the idea. The company raised \$1.5 million in three months by contributing a small part of the profit each time a customer used American Express cards or traveler's checks, much as MasterCard is doing today. An Amex spokeswoman says in some cases card use climbed by as much as 30% during a cause-related campaign.

In the case of AmEx's Project Hometown America for local arts groups, started up in 1985, *The New York Times* reported that the company put up a dollar for each new credit card approved and one cent for each purchase charged to an AmEx card, one cent for each purchase of traveler's checks and a dollar for each travel package of \$500 or more picked up at an American Express travel store. And AmEx spent \$6 million in television and print advertising to let the public know what it was doing.

Viewpoints

Jack Valenti



President, Motion Picture Association of America, in a recent speech before the Newsmaker Luncheon of the Hollywood Radio and Television Society

Programmers vs. power: Faceoff imminent with networks, cable giants

In 1990, a Justice Department consent decree will expire. At that time, each of the three networks will be free to produce and own 100% of all their twenty-two hours of weekly primetime programming. Only the networks have the power to make an air-time commitment. Only the networks have the power to shape a schedule. Only the networks control the entrance to the national primetime audience. Only the networks, in the face of other alternative viewing choices, still attract more than 60% of the home audience in cable homes, more than 70% in all US TV homes.

And among broadcasters, only they have twin revenue streams; network advertising sales, and owned and operated stations. I do not believe the networks can any longer sing their song of desolate poverty.

I predict that despite their cries of denial, you will see, one, the networks steadily increasing their number of wholly owned, internally produced programs, and second, you will hear the almost inaudible footsteps of the networks marching toward a total renovation of all rules which now restrain them and which today keep the marketplace in a precarious competitive balance.

Program producers, unless they are clamoring to be employees of the networks, must understand that time shrinks their future. We will all soon find how few are the alternatives we will be offered and how meager the opportunities to enlarge them. So long as the networks refuse to reach any kind of concord with producers, as the Congress instructed them to do, so long as the networks believe that their destiny will retrieve for them the bestriding dominance they once imperiously wielded, competition in the marketplace is put to hazard.

On the cable front, we face a rude collision of contrary desires. The simple facts are these. By the end of this decade, a mere handful of MSO megamonopolies will absolutely control almost half or more of all subscribers in the nation. Because the Antitrust Divi-

sion of the Justice Department is hunkered down absently on the sidelines, there is seemingly no limit to the velocity of takeovers by giant MSOs.

Consider this bleak scenario. It is 1990. Two, maybe three, megamonopolies have fenced off more than half of all cable subscribers. There is no constriction on what these monopolies can charge their subscribers. Customers have no place to go for an alternate cable system. The megamonopolies own and produce programs, available exclusively on the systems they own and operate. They control the only "theater" in town, the friendly cable system headend.

Independent programmers who want to create lively new shows for cable find themselves on the other side of the moat. The cable drawbridge doesn't come down until the program producer bows to the will and the price of the megamonopoly. But that's not all. This most robust and wealthy of all communications industries, with revenues of over \$12 billion annually today, has a special gift from the government. It is an unregulated monopoly, the first time in our history we have tolerated such unsupervised power in the community.

Practically a gift

Under the compulsory license of the 1976 Copyright Act, the cable system can take all the programs it wants from any TV station it chooses and pay a pittance of the marketplace worth for the use of those programs. The cable system, because of this grant by the Congress but subsidized by producers, pays about 1% of its basic subscriber fees for all this distant signal program importation.

It gets goofier and more absurd. The megamonopoly can duplicate on its system programs already brought to the community by the local TV station, who, with no government gifts, has to pay a negotiated price for the same program for which the cable system pays practically nothing. The local TV station suffers audience shrinkage, while the cable system operator laughs all the way to his investment banker. Whatever happened to all the diversity cable so loudly proclaimed it would deliver?

What does all this mean to this community?

Simply put, it means that as the power of the megamonopolies grows, and it will, the producer's opportunity to compete fairly for the eye and favor of cable subscribers shrivels, as it must. He will be sitting across the bargaining table from a couple of corporate titans who by a nod or a negative shake of the head can shape his future, for good or ill. They and they alone have the key to the TV passageway to the community. As 60%, 70%, 80% of the nation becomes wired to cable, the universe of opportunity grows smaller and the future discordant. Programs will be competing for the approval of the cable barons against programs that the cable barons own. Guess who will get the cable programming time? If this seems *deja vu*, it is. It is the same script we so lamentably played out before 1970 until the FCC finally intervened to tell the three networks "Too much power. You have tilted the marketplace, and that's wrong."

Programming/Production

ITC planning two first-run action shows; sets sights on network series

ITC Entertainment, the company that gave the industry *The Muppet Show*, is broadening its horizons and is planning to unveil its first first-run company-funded syndicated series. In an interview, Jerry Leider, newly appointed president and chief executive officer of the combined ITC Entertainment group companies, says ITC has begun shooting the pilot for the series. Called *Tiko*, the half-hour program, which will be offered for a fall 1988 start, will star Larry Wilcox (of *CHIPS*) in a family/action story centering on a policeman and a dog from the canine corps. The script, he says, is by Bob Barbash, a TV series veteran, and executive producer is Don Sipes, former president of Universal Television and MGM/UA Television.

Another first-run half-hour vehicle, *Calhoon*, is looking to debut in fall, 1988, points out Leider. In this case, a pilot has been completed and is a co-production, cofinancing venture with Sandy Howard Productions. Described as an action/adventure show, it stars Bruce Fairbairn (*Rookies* TV series). Both *Tiko* and *Calhoon* will be offered at the upcoming NATPE convention.

Leider says that he's looking for an early-fringe slot for *Tiko*, while *Calhoon*, which is a "harder action piece," will be geared primarily for late night. Leider estimates that the cost of the production of *Tiko* will be in the \$350,000 per half-hour range.

"We have a first-rate distribution company and we have the expertise to deal with stations."

Leider figures his company has a good chance of getting both projects on the air. "We have a first-rate distribution organization, and we have the expertise to deal with stations. First-run syndication is an area of profitability that we haven't really entered. We haven't had a first-run series in a long time, and we want to do what the company did in the past." Leider adds he's looking for both series, *Calhoon* and *Tiko*, to do well overseas.

Acquisition. Besides the two first-run syndicated projects, ITC is planning to keep its acquisition sights open. "We are very acquisition-minded and would

like to pick up additional series for foreign and domestic markets," says Leider. Also on the boards are developing shows for the three networks, he says. "We are developing three one-hour action shows. We have done a lot of made-for-TV movies and miniseries (18 and three, respectively), for the networks, but have never been involved in producing series for them. We have built up credibility at the networks as producers and packagers, and now we have two shows at CBS and one at ABC in development.



Jerry Leider

"One is a two-hour movie pilot, *Sadie and Son*, starring Debbie Reynolds, which airs in November on CBS and is a coproduction with Kenny Rogers Co." Another is *Country Ways*, a one-hour pilot for CBS; while the third project is *The Detectives*, for ABC, a one-hour pilot script. If all goes well, the hope of Leider is that the three will be picked up as regular primetime series.

HBO. In the way of acquisitions, Leider says that ITC did \$39 million worth of acquisitions including the cofinancing of shows with HBO in the 1986-87 fiscal year. ITC during the past year acquired the distribution rights to 12 of HBO's features. Also, ITC has recently made a new coproduction arrangement with the pay-TV service for a series of new features. In addition, ITC acquired the international distribution rights to all Kings Road Entertainment features as well as product from other independent producers.

For the 1987-88 fiscal year, ITC is negotiating with another company for an "output" deal, notes Leider. In this case, ITC "guarantees the company a certain amount of money in exchange for the television syndication distribution rights domestically and for the foreign rights" for all the films it makes

over the next four years. Leider wants to keep the company's name under wraps until the deal is signed.

All-in-all, Leider notes, "our job, both domestically and overseas, is to find more product, have more profitability and have the pride in accomplishment, and not necessarily in that order."—**Robert Sobel**

20th Fox barter handled by LBS

20th Century-Fox Film Corp. television division's barter inventory will be handled by LBS Communications, under an agreement that begins April 1, 1988. LBS will sell the barter time in such Fox syndicated programming as *Small Wonder*, *The \$100,000 Pyramid*, barter movies and other future product.

In future product, this would include *A Current Affair*, Fox Station produced series, which is understood to be going via syndication next fall.

A new agreement marks a continued trend in the industry, in which companies split the duties on barter product. The production/syndication company handles station clearances generally. Other merged marketing operations on barter shows include Tribune Entertainment and Viacom, and Tribune and MCA TV.

LBS has similar arrangements with Orion on *Hollywood Squares*. Other ad sales deals by LBS include, according to Michael Weiden, president of LBS' news sales division, TV Horizons, one with MGM/UA on its Premiere Network of movies, along with deals to sell several Republic Pictures colorized films, Hal Roach colorized titles, and Columbia/Embassy's *What's Happening Now* and *The Real Ghostbusters*.

Multimedia licensing deal with Showtime

Multimedia Entertainment has struck a licensing deal for Showtime to air five of ME's Young People's Specials. The agreement begins in November and runs through February 1989. The series of half-hour specials range in type from fantasy and light entertainment to dramas with serious themes. The five titles are *Charlie's Christmas Secret*, *My First Swedish Bombshell*, *Nicky and the Nerd*, *The Horrible Secret* and *The Great American Video*, which stars Kate & Allie's Allison Smith.

The deal was made by Donna B. Sessa, vice president of programming marketing at ME, and by Laurie Kahn, manager of film acquisitions at Showtime.

Atlantic/K-L ups animation product

Atlantic/Kushner-Locke's animation division has committed \$26 million to productions this TV season, an increase from \$17 million a season ago, despite the industrywide downturn in most of kid-product ratings. It's understood that MCA TV will handle the syndication rights to *Amazing Stories*, which contains an animated episode produced by A/K-L, called *Family Dog*. The episode was the highest rated segment for the series, shown on NBC, during 1986-87, its second season on NBC, according to the company.

Much of the production money will be spent on *The Pound Puppies* and *the Legend of Big Paw*, which will be produced for theatrical release, in association with The Maltese Companies for Easter, 1988. The film is based on the Pound Puppies toy line from Tonka Corp. Tri-State will release *Puppies* in the U.S. and Canada. Carolco Pictures and its videocassette affiliate, International Video Entertainment, will distribute the film to other markets and internationally.

In the television syndication arena, A/K-L is currently represented by *Spiral Zone*, series of 65 half-hours, which premiered this season. Orbis Communications is distributor. *Zone*, which is being run in morning time periods in 10 of 11 Nielsen metered markets, is not registering well, as is the case with most other new kid fare. In Denver, where it got some of its positive power, it averaged a 2 rating, 9 share on KWGN-TV, in the opening two weeks.

Planned by A/K-L for the 1988-89 season is *America's First Team*, a syndications series that will be distributed by Orbis. The show licenses the likenesses of four top sports players: Pete Rose, O. J. Simpson, Chris Evert and Larry Bird. The quartet comprises of a special task force that helps children in trouble, according to Diana Dru Botsford, vice president, animation and children's programming.



A cell from 'Spiral Zone,' which is produced by Atlantic/Kushner Locke. The 65 half-hour animation series is distributed by Orbis Communications

Also on the drawing boards is a Michael Winslow pilot (of *Police Academy*), in which the actor will host a live-action children's show.

In network TV series, the company produces *Teen Wolf: The Series*, Saturday morning half-hour on CBS, in association with Southern Star.

On another front, the company is producing a made-for-videocassette, *Dorothy Meets Ozma Oza*, for Lorimar Home Video and Bristol-Myers Co. The half-hour production is set for release at Thanksgiving.

Zooming in on people

Jon M. Nottingham has been appointed executive vice president at **LBS Distribution**. Previously, he was vice president, television station sales, at Arbitron Ratings Co., which he joined in 1979. Before that, Nottingham was general sales manager at KOTV(TV) Tulsa from 1976-79 and was national sales manager at KHOU-TV Houston. Also, from 1970-74, he was with Harrington, Righter & Parsons, as an account executive in its Chicago office.

Jerry Leider has been appointed to the new position of president and CEO of the combined **ITC Entertainment Group** companies. Leider has been president of ITC Productions since October 1982.

Arthur Kananack has resigned as president of ITC Entertainment, effective Dec. 1. He will join Viacom International in a senior management position. He joined ITC Productions as executive vice president of business affairs in 1982 and was named president of ITC Entertainment in 1985.



Sally Roslow

Sally Roslow has been named director of research/marketing at New World Television Distribution. Roslow's career in broadcasting spans nearly 15 years of research marketing. Most recently, Roslow was manager of marketing for CBS Affiliate Relations. Before that, she was director of market strategy at Viacom Enterprises domestic syndication. Roslow has also held key posts at Petry Television, NBC and The Pulse, Inc.



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Programming/Production

(continued)

LBS: Programmed to making event into an event; looks to new series deals

Picture this on the tube next year: A popular TV personality, say Geraldo or Telly, has climbed inside Hitler's bunker and is about to discover if the Nazi's remains are really there.

And if Paul Siegel, president of LBS Entertainment, has his way, the TV event may happen, possibly as early as next spring. Another project may be going into a sealed pyramid in Egypt for possible treasures hidden there.

LBS did both the *Capone* and *Titanic* shows, and Siegel wants to continue doing event programming. The *Capone* show, which did extraordinary numbers, was bought primarily (70%) by indies. "That established the potential for these events," Siegel says, so affiliates weren't going to let this one slip away. The *Titanic* show, which was sold in 170 markets, was sold primarily to affiliates (about 70%), equally divided between the three networks.



Paul Siegel

Besides continuing with these special events at the rate of one per quarter, Siegel says he'd like to have a late-night strip ready for '89. To be successful in that time period Siegel thinks a show would have to garner at least a 4 rating. "We believe there is an audience there for the right property," he says. He thinks a comedy serial, a-la *Mary Hartman, Mary Hartman*, is the ticket.

"The problem right now is the economics," the LBS president says. "The only way to do it would be barter and cash. But it would require license fees more substantial than stations would pay for that time period, and barter revenue to be twice what we would normally get out of late night.

"Otherwise," Siegel continues, "we're talking a short-fall of \$100,000 per week, which is too risky. If the short-fall was \$50,000 per week, that

might be more encouraging because the upside potential at that time period is very good."

Siegel thinks the reason *Hartman* didn't last was because "the cast became the show." He thinks a much better idea is to do such a show with a comedic ensemble group, and Siegel says he is talking to such a group about the project.

But at this time company is expending most of its efforts in launching *The New Family Feud*, its first game show strip. LBS is distributing the Goodson/Todman production. Alan Bennett, LBS' president of marketing and distribution, says it will be the only new game show in syndication next fall that will also be on a network. He says a web deal for the show will close by Nov. 15. And Bennett expects to announce soon that an O&O group will take the syndicated version as well. Also, Siegel would like to do an early-fringe talk entertainment strip with a known host, and marketed via cash/barter.

If LBS can find a producer for either the late-night series or talk show soon enough, Siegel would like to take one of the shows to NATPE in February. Even though the show wouldn't be available until '89. "I think we're coming to need longer and longer lead times because of the sophistication of deals today and marketing approaches." Another factor in needing a long lead time, Siegel feels, is the clutter of programming in the marketplace. "You want to get a jump on the next guy," he says.

An exception, Siegel believes, is when selling a "very recognizable property that's presold." For example, LBS is looking at doing an animated kid's show as early as next fall that's based on "a very well known" live-action movie, Siegel says.

Meanwhile, *Tales From The Dark-side*, the Laurel TV production LBS distributes, will be stripped on a cash-only basis in fall, '89. "While we see both station and advertisers appetite for barter increasing," Siegel says, "we're looking at more cash opportunities because that's how many strips are done. We have an equity position in *Feud* and *Tales*, as well as in *The New Gidget*, *The New Monkees*, and *You Can't Take It With You*. As we get an equity position in more and more shows, cash deals make more sense to us."

Siegel points to *Tales* as an example

of a good, money-making show. Ninety episodes have shot, including the 44 that will be aired for the first time this season. No more will be shot, Siegel says. LBS, along with the Tribune stations and Laurel TV, have equity interests in the show, Siegel says.

"Out of the barter run," he explains, "we made sufficient dollars to pay the production costs and still go to profit. So when we strip it for cash those will be incremental dollars." LBS co-financed the series, and about half of the episodes were made in L.A. and half in New York. Cost was about \$125,000 per episode, with non-union personnel, Siegel says. "If we had to pay what the networks would pay for a similar show," he maintains, "the economics would not have worked."



"The New Monkees," one of the syndicated series in which LBS has an equity position.

But LBS continues to use barter as an important format. For example, the company is looking to sell 38 off-net hours of Columbia/Embassy's *Crazy Like A Fox* for next fall. One strategy would be to sell the series as a two hour, once-a-month block to fit indies' primetime movie slots. Another idea is to sell it on a once-a-week basis.

LBS doesn't want to produce shows itself, "because we don't want to compete with our suppliers," Siegel says.

In web deals, LBS is talking to a producer about doing an animated Saturday morning series. LBS would finance the deal in order to retain syndication, foreign, home video, and merchandising and licensing rights, Siegel says. Also, LBS recently spun-off an ad sales division, TV Horizons, and is expected to announce some new clients soon.—

Chuck Ross

Palladium, New Century set up syndie venture

Palladium Entertainment and New Century Entertainment have set up a domestic syndication joint venture. The new company will be called PNC Television, and it will distribute both companies' extensive motion picture li-

braries, estimated to be worth in excess of \$50 million. Nathaniel T. Kwit, Jr. will be responsible for the daily operations at PNC Television. Kwit is president of Palladium.

PNC will be based at Palladium headquarters in New York. Other offices will be located in Los Angeles, Chicago, Atlanta and Dallas. PNC's library encompasses a large number of motion pictures plus episodes of *Lassie*, *The Lone Ranger* and *Sgt. Preston of the Yukon* series, and full-length movies acquired from Wrather Corp. Palladium is also contributing three feature films and its entire British production library.



Nathaniel T. Kwit

New Century, which will also contribute product to the new company, has rights to 238 films produced by EMI and Rank Organization, including *Blithe Spirit*, *the Cruel Sea*, *The Third Man*, *Kind Hearts and Coronets* and Lord Olivier's *Hamlet*. Another contribution by NC is the Grey collection of 16 films, including *Agatha*, *Grey Fox*, *The Gate*, *Heartaches* and *Nowhere to Hide*.

Syndication shorts

World Events Productions has cleared *Denver*, *The Last Dinosaur* in more than 50 markets, representing more than 55% of U.S. households. Stations cleared for the one-hour special include all the Fox-owned stations plus WGNX-TV Atlanta, Tribune outlet, Gaylord Broadcasting's WVTV(TV) Milwaukee, Malrite's WOIO-TV Cleveland, WXIX-TV Cincinnati and WAWS-TV Jacksonville. Other markets cleared in the top 30 are KBHK-TV San Francisco, KCPQ-TV Seattle, KITN-TV Minneapolis, KPLR-TV St. Louis and WXIN-TV Indianapolis.

All American Television will distribute *Money/Pro News* features and the *Smart Money* series, produced by Crowley Broadcasting. Steve Crowley is the money editor on *Good Morning America*. *The Money/News Reports* consists of more than 200 money/life-style inserts, which are now seen on

more than 70 stations. *Smart Money* is a series of 12 annual specials.

Monitor Television International has added KWHY-TV Los Angeles as licensee for *The Christian Science Monitor Reports*, along with five other stations. Bringing the present total of signed stations to 95, including KWHY, are KTVY-TV Oklahoma City, WTXL-TV Tallahassee, WVGA-TV Albany-Valdosta, Ga., WCOM-TV Columbus and KDL-TV Salt Lake City.

Fremantle International has acquired the international distribution rights to the *Las Vegas 75th Anniversary Special*, which will be telecast on CBS on Nov. 29. Fremantle has already placed the show for simulcast in Canada.

The Entertainment Network has obtained the distribution rights to *Scavenger Hunt*, a children's game show strip, for fall 1988 availability. *Hunt*, which will be produced by **Kline and Friends Productions**, will have 130 original shows. Also at TEN, its international division has wrapped up the title rights to *Top of the Pops*, BBC pop music series, for its special worldwide edition of the show. The half-hour American version of the British pop program will be distributed to more than 40 countries around the world.

TeleVentures, a division of **Tri-Star Pictures**, will distribute *Jukebox Challenge*, a musical game show, for fall 1988. Taping of the pilot was done at **National Video Center**. Producer is Roll Back the Clock Productions. The show tests participants' expertise on hit songs from the past 30 years. Host is Jim Peck.

Select Media Communications will distribute *Ask Professor Nutrition*, an animated series of 30-second vignettes, sponsored by Coca-Cola Foods. The vignettes will be seen on stations covering 85% of U.S. households, airing three times per week between 9 a.m. and 4 p.m.

Synapse establishes a distrib division

Synapse Telecommunications has set up a distribution division, to be headed by John N. Topol. The new service, Synapse Distribution Services, will work closely with Synapse's entertainment division to help in distributing made-for-TV movies and theatrical low-budget films as well.

At this point, Synapse is involved in coproductions of two projects: *Comedy Cares*, a comedy show featuring a number of comics at a benefit performance; and *Rock Cooks*, a late-night special which features rock music, comedy and



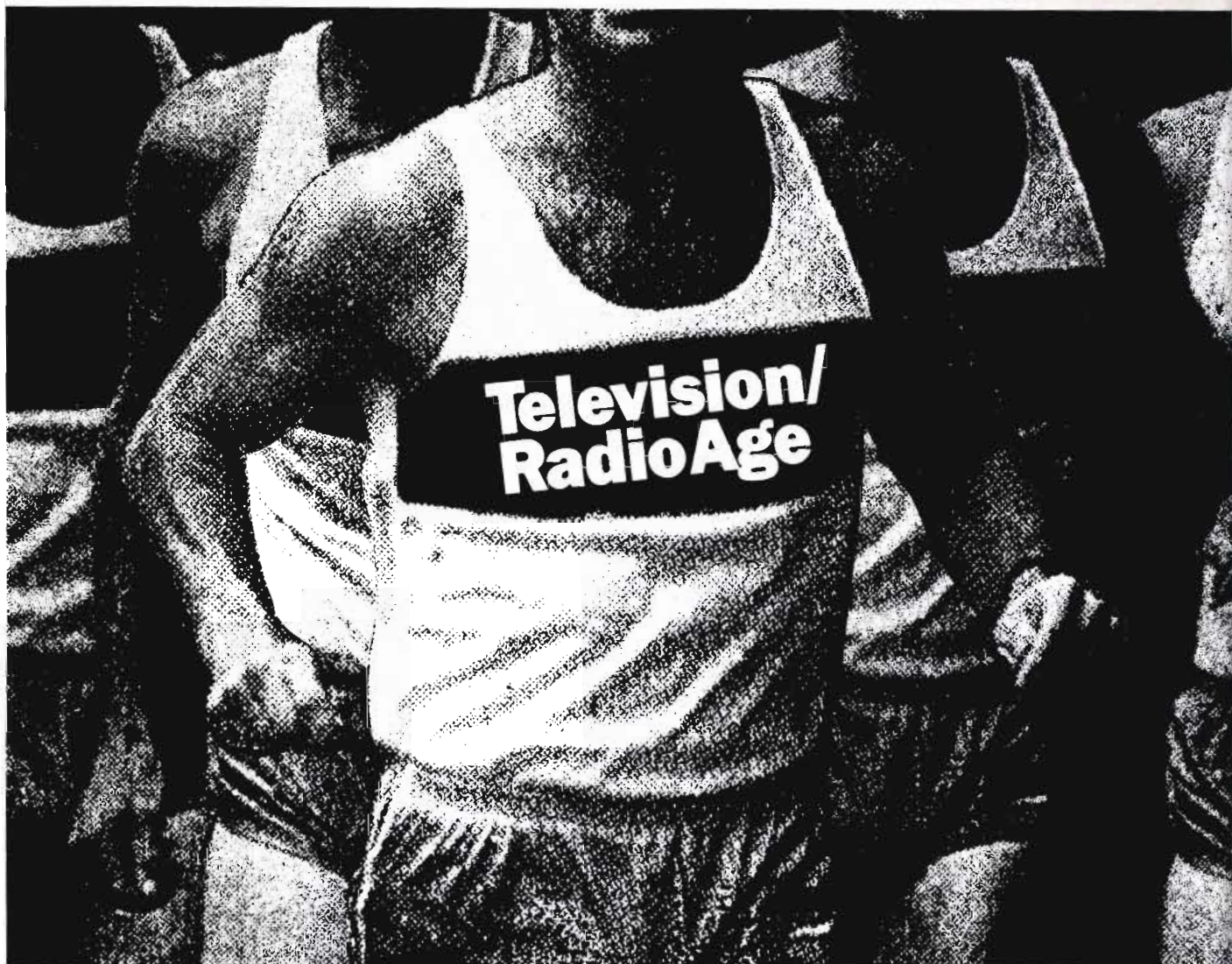
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DEC. 7, 1987	— EARLY FRINGE	— (PRE INTV ISSUE)	NOV. 23, 1987
DEC. 28, 1987	— PRIME TIME	— (INTV ISSUE)	DEC. 11, 1987
JAN. 11, 1988	— LATE NIGHT	— (POST INTV)	DEC. 28, 1987
JAN. 25, 1988	— DAYTIME		JAN. 11, 1988
FEB. 8, 1988	— ACCESS	— (PRE NATPE ISSUE)	JAN. 25, 1988
*FEB. 22, 1988	—	(NATPE ISSUE)	FEB. 8, 1988
MAR. 7, 1988	—	(POST NATPE ISSUE)	FEB. 22, 1988
MAR. 21, 1988	—	(POST NATPE ISSUE)	MAR. 7, 1988

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cooking vignettes. In addition, Synapse Entertainment/Distribution is working on the production of a documentary of the salvage operation of the S.S. Republic, the Titanic sister ship. In addition, the company has a number of projects it's working on with All American Television.

Topol comes to Synapse with more than 10 years of experience in sales, programming and syndication. As senior vice president of Total Entertainment Corp., he was responsible for development and sales of programming. At LBS Communications before that, Topol was vice president, director of programming in pay-cable and syndication for various programs.

Weintraub gets network projects

Weintraub Entertainment Group is reaping production dividends only two months after appointing three key executives as the nucleus of its TV production and management team. Commitments negotiated by WEG's television division involve a total of 15 hours of programming with all three networks and encompass all primetime formats.

Projects underway for NBC are *Haris Down Under*, two-hour movie starring Lee Majors and produced in Australia; *Hammer*, four-hour miniseries based on the autobiography of Dr. Armand Hammer, billionaire business executive; *Power Play*, hour drama involving Rick Power, a bodyguard; *Colin Higgins Project*, a half-hour comedy series; *Down Delaware Road*, one-hour pilot. For CBS: *The Karen Carpenter Story*; *Times Square*, one-hour drama pilot, being produced by David Latt of *Hill Street Blues* and *The Hitchhiker*; *Sister Trouble*, hour mystery-comedy about a snoopy nun and her troublesome teenage ward; *Another Day in Paradise*, half-hour comedy; and *O'Malley*, starring Lee Majors as a U.S. Customs special agent. Majors is on the WEG roster of in-house developers.

Activity at ABC: *Music City*, hour contemporary musical about two families living and working in a Pennsylvania factory town. Also on the drawing board at WEG are possible TV adaptations of the company's theatrical projects.

The three appointments, made the past August, were Michael Ross, vice president of business affairs; Thomas A. Nunan III, vice president of drama; and Richard Pierson, director of comedy development. Andrew Susskind is president of WEG's television division.

In-house talent signed recently includes Lawrence Hertzog, Chris Cluess

and Stu Kreisman. Signed to nonexclusive deals are Tom Eyan, Colin Higgins, David Latt, Bob Shayne and Sherman Yellen.

Republic clearances on colorized 'St. Mary's'

Republic Pictures Domestic Television has cleared the colorized *The Bells of St. Mary's* to 15 stations in its initial offering. Sold via barter, *St. Mary's* stars Bing Crosby and Ingrid Bergman, and is set for a Christmas season premiere. Colorization was made by American Film Technologies.

Stations cleared are WPIX(TV) New York, KTTV(TV) Los Angeles, KXTX-TV Dallas, WPGH-TV Pittsburgh, WCIX-TV Miami, KARE-TV Minneapolis, KSDK-TV St. Louis, WTHR-TV Indianapolis, WTNH-TV Hartford, WVTV(TV) Milwaukee, WCMH-TV Columbus, WXXA-TV Albany, WAWS-TV Jacksonville, KDSM-TV Des Moines and KLAS-TV Las Vegas.

Republic recently returned to production after a 30-year hiatus, with three telefilms: *When the Time Comes*, *Mistress* and *Eye on the Sparrow*. Also, Republic will remake *Indiscreet* for CBS.

Lorimar 'Living' sales

Lorimar Syndication has added WWOR-TV New York and KHJ-TV Los Angeles to its station lineup for *It's a Living*, bringing the total to 44. Airing makes its strip syndication debut in the spring 1988. Other new stations signed include WTAE-TV Pittsburgh, WCPX-TV Orlando, XETV(TV) San Diego and KTVK-TV Phoenix. Lorimar is offering *Living* on a cash basis, with a production guarantee of 100 half-hour episodes. Many of the signed-on stations have scheduled *Living* in access.

Multimedia L.A.

Multimedia Entertainment has opened a Los Angeles office. Personnel based in the new office are Bruce Johansen, vice president, West Coast programming and international sales; Gerald Philpott, western division sales manager; and Marcia Pearlstein, executive secretary. The office is at 11755 Wilshire Blvd., Los Angeles, Calif. 90025. Phone: (213) 479-5150.

LBS restructures

LBS Communications has restructured its corporate organization into four divisions, including two new companies,



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Programming/Production

(continued)

LBS Telecommunications and TV Horizons, which will interface with LBS Entertainment and LBS Marketing and Distribution divisions (see separate story on LBS Entertainment). Phil Howart, formerly president, LBS Broadcast Group, will head LBS Telecommunications, and Mike Weiden, previously executive vice president, advertiser sales, will be president of TV Horizons, ad sales company.

The president of LBS Entertainment is Paul Siegel, and Alan Bennett has been named president, LBS Marketing and Distribution. The development, acquisition and marketing of all LBS programming will now be jointly determined by all divisions. LBS Telecommunications and TV Horizons will be headquartered in New York. The other two divisions will continue to be based in LBS' Los Angeles office.

ASTA offices set

The Advertiser Syndicated Television Association has moved to a permanent

location: 1756 Broadway, Suite 3J, New York 10019. The phone number is (212) 245-0840. Tim Duncan is executive director. In a separate development, ASTA has published its first issue of its newsletter, available to members at no charge, which was authored by Warren Boorum. Boorum was replaced by Duncan and remains in a consulting capacity at ASTA.

NATPE names Key

Sarah E. Key has been named director of creative services at NATPE International. Her primary responsibilities will entail the coordination and production of promotional, informational and advertising materials for NATPE and its various programs. She was an assistant publicist at Solters, Roskin & Friedman in Los Angeles.

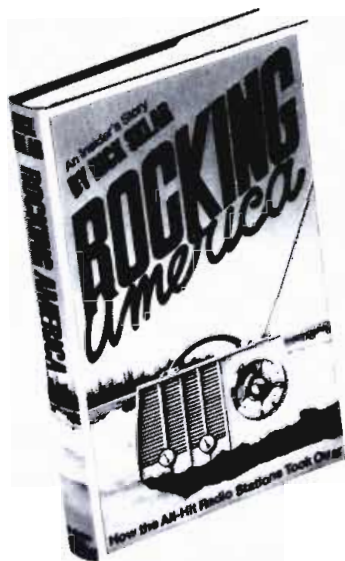
Allen Show is off and running on NBC

The Steve Allen Show, which went on NBC Radio Network a few weeks ago, has signed about 20 stations in its initial rollout, a total of between 150-200 stations are expected to carry the daily radio show, which was airing on WNEW New York until the NBC pick-up. *Allen* is sold via barter, notes Robert Wogan, regional director, affiliate relations, with a six/six minute split in each hour of the three hour show, which airs 2-5 p.m. daily.

Among the radio stations carrying *Allen* are KZIA Albuquerque; WGIR Manchester; WTAI Millbourne, Fla.; WCBG Chambersburg, Pa.; WEEX Easton, Pa. and KJDJ San Luis Obispo, Calif.

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Allen is fed on RCA satellite IR, and stations are required to carry at least two hours of the automated program.

The station may air the show at any time except overnight beginning at 7 p.m. A repeat feed is run from 11 a.m. to 2 p.m., says Wogan. *Allen* began on NBC on Oct. 12. The program is a potpourri of regular comedy features such as *Vent Your Spleen*, *First Impressions* and *Funny Phone Calls*, plus guest appearances and musical selections.

Meanwhile, Westwood One, the parent company of NBC Radio Networks as well as the Mutual Broadcasting System, has reported a record third-quarter and nine-month revenue as well as record net income and earnings per share. Revenues for the nine-month period ended Aug. 31 increased 39% to \$59,338,000 and from \$42,691,000 in 1986. Net income in that period rose 40% to \$7,009,000 from \$5,018,000, and earnings per share increased to 57 cents from 44 cents. Revenues for the three-month period ended Aug. 31 rose 40% to \$23,972,000 from \$17,165,000 in 1986. Net income in that period rose 13% to \$2,798,000 from \$2,476,000.

Conus/Gallup election survey

Conus Communications has reached an agreement with the Gallup organization, 17 TV stations' news operations and local newspapers to launch a series of 33 weekly national election surveys beginning in January and running until the presidential election in November 1988. Initial subscribers include 16 TV stations and the NHK Japan Broadcasting Co.

Momentum is expected to build as other TV stations sign to participate in the Conus/Gallup poll series. Conus member stations have first right of refusal to participate in the surveys in the respective markets. Exclusive rights to participate in non-Conus markets are available on a first-come, first-served basis, according to Charles H. Dutcher III, Conus vice president and general manager.

The 16 local stations that have already contracted for the poll series range in size from the New York City to Topeka. Each week, participating television stations will receive exclusive, national survey results compiled by Gallup, supporting graphics, tabulated results for each local station's region, and multiple-scripted analyses of the survey data.

Conus will distribute survey results and video from its Ku-band satellite distribution system. In addition, researchers at Gallup will participate in live interviews with local TV news operations to explain survey results and

to discuss their implications as election day draws nearer. NHK will have exclusive rights to air the survey results and provide interviews to viewers in Japan through NHK's network of 50 TV stations.

Participating stations in the poll include WNYW-TV New York, WCVB-TV Boston, WRTV(TV) Indianapolis, KTVK-TV Phoenix, WISN-TV Milwaukee, WBNS-TV Columbus, WCSC-TV Charleston, WJLA-TV Washington, WOWT-TV Omaha and KSNT-TV Topeka.

RCMHP names Brodsky

Stan Brodsky has been appointed vice president of TV production at Radio City Music Hall Productions. For the past two years, Brodsky was director of the television division. Recently, he served as associate producer of *HBO Presents: Christmas at Radio City Music Hall*, which will be rebroadcast in December on HBO. In 1986, his division co-produced *An All Star Celebration Honoring Dr. Martin Luther King*, which aired on NBC.

Prior to joining RCMHP, Brodsky established an extensive management background spanning 14 years, including a mixture of over 30 professional credits on musical-variety series and specials for network, syndication PBS and pay-TV.

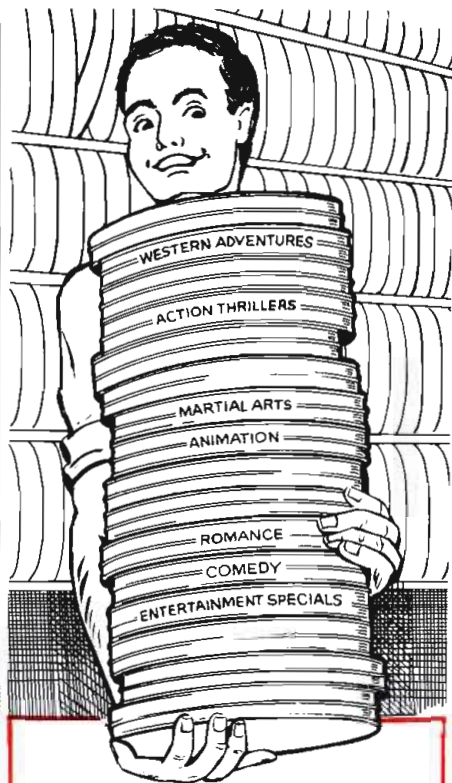


Stan Brodsky

Boating show offered

The airing of the America's Cup has stimulated the introduction of a half-hour series piloted by Mark Graves, who is looking for a TV syndication tie on the series. Called *Captain's Log*, the program was created, produced and written by Graves, a power and sailboat enthusiast, and 20 shows have been completed. According to Graves, the show was test-marketed on four TV stations in the Santa Barbara/Channel Islands area and "was a success."

More importantly, he says, it was the only TV show that enlisted boating industry advertisers prior to production. One of the major sponsors of the test show was Catalina Yachts, a major



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Programming/Production

(continued)

builder of sailboats. *Captain's Log* consists of interviews with doctors, Coast Guard personnel and Navy instructors. Graves feels the potential for such shows is enormous in that they would attract not only boating enthusiasts but non-boating viewers as well.

In addition, believes Graves, the potential for luring major sponsors to support the billion-dollar boating industry is high as well. Other series planned by Graves are *Sea Tales*, based on true stories of survival; *Bo-Shion Motion*, (boating fashions in motion); *The Yacht Channel*, which will cover boating news and yacht races, plus other water sports; and *On the Water*, similar to *The Yacht Channel*.

Harmony Gold buys landmark site

In a multimillion dollar deal, Harmony Gold has bought Preview House, one of Hollywood's landmarks as the new corporate headquarters for the company and its divisions. Occupancy is expected next spring. Preview House encompasses a 32,000 square-foot building, including a theater. Preview House has been an entertainment industry mainstay for more than 20 years.

Harmony Gold's Intersound, a full service post-production facility and subsidiary, will also move to Preview House. Its theater will be removed, and the space will be converted to a new state-of-the-art facility for Intersound. Plans also include the relocation of America 5 Entertainment to Preview House. America 5 is a new production company formed between HG and the Italian-based Berlusconi Group.

Other departments to be included in the new complex are domestic and international syndication, acquisitions and development, music and music publishing, home video and marketing services.

Target gets synclavier

Target Productions, Boston-based post-production facility, has introduced what it calls a tapeless recording studio. More formally, it's called a synclavier, and Target is the first post-production house to own one in New England. It's a digital state-of-the-art audio system that generates, modifies and manipulates sound faster and more accurately than any other system available, so the Target claim goes.

Among its features are that it can be used for taking dialog and compressing

run time with no pitch change; that its use of "mouse" editing of audio wave patterns can result in exact, clean edits and sounds; and that it can be used as a sampler-reproduction of any instrument or sound digitally with high speed. Also, the synclavier can be used for film scoring.

Its benefits to broadcasters are several. The synclavier allows fast and precise editing and can remove seamlessly anything from whole sentences to syllables to announcer pops; it can change the emphasis on words after a promo has been posted; and it can grind out the original sound of episodic promos instead of having the broadcaster make interim dubs and work tapes.



Peter Fiedler, l., operations manager, and synclavier operator/sound designer **Jeff Largent** of Target Productions.

As to Target facility, it has such equipment as a Roland D50 LA synthesizer, Yamaha TX81Z tone generator, Koorg DDD-5 drum machine, an Opcode midi-interface, a Macintosh SE computer and Mastertrac's pro-sequencing software. In addition, Target is building an extensive CD sound effects library including a Firstcom digital music library and Sound Ideas CD sampler library, which is tied into Target's state-of-the-art Ampex one-inch editing facility and TV sound studio.

HOME VIDEO

LBS Entertainment is expected to set up another home video label. This one will concentrate on children's programming that has never been aired on TV in the U.S. About 90% of the product will be animated, according to Paul Siegel, president of LBS Entertainment, and will come primarily from Japan, Canada and Europe. LBS will market the video itself or/and work with a major distributor. LBS has a Kideo Video label arrangement with Lorimar Home Video.

Besides kidvid, the company wants to focus its tape efforts on special interest product that will be advertiser supported. "Since we have such a strong advertiser client base," Siegel notes,

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"we want to utilize them. We have an Elaine Ford tape that we are talking to two advertisers about."

George J. Krieger has been named senior vice president, home video and pay television at the television division of **Twentieth Century Fox Film Corp.** His responsibilities include overseeing the company's home video partnership, CBS/Fox Video, as well as planning, developing and marketing pay-TV and non-theatrical programming. Krieger has been vice president, pay-TV, since joining Fox in 1985.



George J. Krieger

The Hitchhiker, successful HBO series, makes its video debut on October 30 via the **Lorimar Home Video** label. The first in a series of releases, *The Hitchhiker* Volume 1 consists of a trilogy of 24 minutes each. These are *The Curse*, *W.G.O.D* and *Hired Help*. *Curse* stars Harry Hamlin of TV's *L.A. Law*; Gary Busey and Geraldine Page are in *W.G.O.D*; and Karen Black is featured in *Hired Help*.

Prism Entertainment has made three sales appointments. **Gerald Schramko** joins Prism as midwest sales manager; **Bob Berry**, West Coast customer service/telemarketing rep, has been promoted to sales administrator; and **Nancy Garrett** has been named to the newly created position of supervisor, customer service.

Pierre Loubet, former vice president of business development at Lorimar Home Video, has opened **Matrix Three**, a sales consultation organization for the home video industry. Headquartered in Newport Beach, Calif., Matrix Three will look to represent producers, manufacturers, distributors and video retail stores. The firm already has its first set of clients, including Embassy Home Entertainment and Home Video Market Place. Loubet spent more than four years with Lorimar and handled the distribution of the Jane Fonda workout series and Playboy line in direct mail, and to premium houses and mass merchandisers.

Empire Entertainment and **New World Video** have entered into an agreement whereby New World will release selected Empire feature films in the domestic home video market, under the Empire Video label.

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MASLA'S FUTURE

After rep contracts sold, station ownership may be next/67

SELLER'S OPINION

Effects of people meters on cable webs described/69

MEDIA PROS

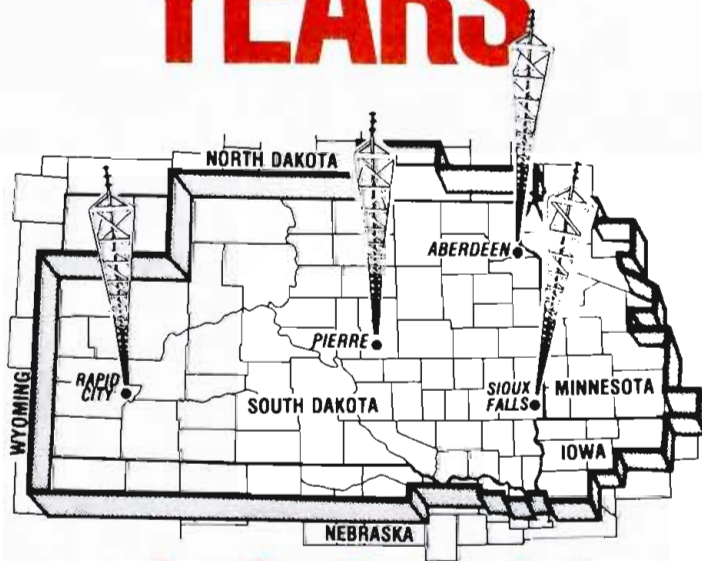
How mergers are changing the face of network radio/71

TELEVISION/RADIO AGE

Spot Report

October 26, 1987

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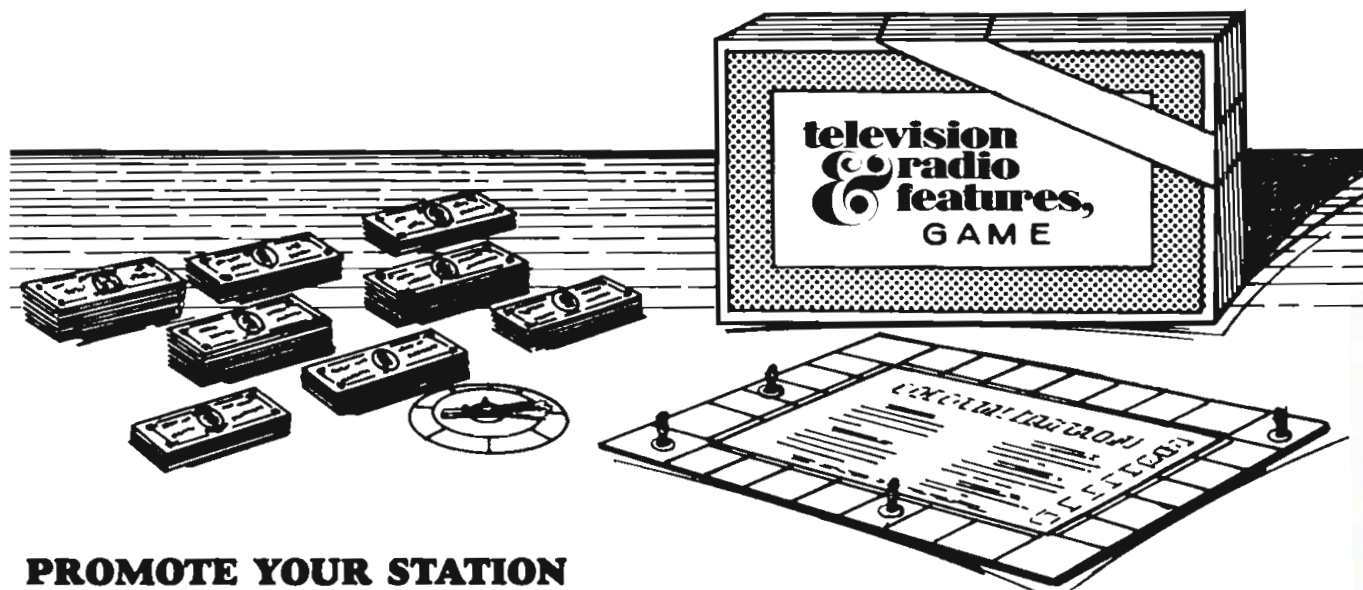
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Spot Report

October 26, 1987

What remains for Masla? Maybe station ownership

Katz bought our assets—the majority of our station representation contracts. They didn't buy the Masla Co. We'll continue to operate as a company, and I'm currently considering a number of offers and directions," says Jack Masla, president and founder of the company. He adds, "One possible direction is station ownership, but at this point that's still a maybe."

Says Ken Swetz, president, Katz Radio Group: "Every service The Katz Radio Group has to offer in sales, sales research and marketing will be available to the former Masla represented radio stations." He says the ex Masla-repped stations will be divided among KRG member companies Banner Radio, Republic Radio, Christal Radio, Katz Radio and Katz Hispanic Radio Sales.

Masla says he expects to sell the station contracts KRG passed up to one of the other rep companies, but which one is still in negotiation. These are the stations Katz didn't take "either because of market conflicts, or the markets were small ones," says Masla.

Masla asserts his company "has made a profit in each of our 30 years in business, and 1987 will also be a profitable year." He says his company had peak billings of some \$26 million annually and at the time of the contract sale to Katz had 47 employees in nine offices.

Then why bow out of representation if it's still making him money? Says Masla: "I looked at how the radio rep business has changed so drastically that the niche of the medium sized rep has practically disappeared. Radio reps have gone the same direction as the agencies and the airlines: "You're either very big, or you're small. Then when Katz offered me a very advantageous deal I decided to cut bait."

And Katz Radio Group reports billings "in excess of \$450 million."

Birch, MG squabble

To McGavren Guild Radio's charge that Birch's "release" suggesting that McGavren Guild and Interep endorse Birch research was sent out without the rep's permission, Birch president Bill Livek asserts, "Birch never originated any release claiming McGavren Guild endorsement. Frank O'Neill, McGavren's vice president, research sent a letter to repped stations encouraging them to buy more copies of Birch reports because of our increased agency acceptance. Some of our sales people may have sent copies of

Frank's letter to their customers on their own."

But that squabble aside, significant differences have been turned up between Birch and Arbitron in terms of station rankings in the top 10 metro areas. McGavren Guild researchers Frank O'Neill and Jane Schoen found differences at the format level even wider. Overall, formats for which Arbitron reported higher average quarter hour levels included adult contemporary, all news/news-talk, classical, easy listening, MOR/nostalgia, oldies and soft rock/light adult contemporary. Birch reported higher AQH levels for AOR, black, contemporary, country music and urban contemporary. Arbitron's advantage over Birch showed up greatest for easy listening.

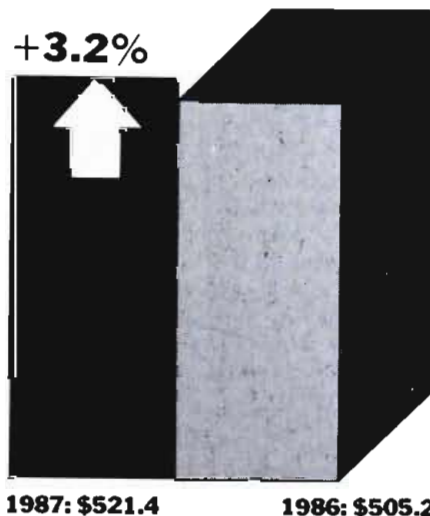
McGavren Guild president Ellen Hulleberg points out the pluses and minuses of both Arbitron's diary technique and Birch's telephone methodology and says her concerns are "the inconsistencies of the data currently produced by Birch from book to book and the use of a single qualitative estimate. Negotiations for rates have been fierce over the past 18 months, and I would not want to think that new research data, especially one number from one report, is being used as a way for buyers to push down rates and possibly end up with inappropriate radio stations."

Birch, Scarborough team up

Birch Research Corp. and Scarborough Research have agreed to consolidate data collection and processing and have set up a new intercompany interviewing and production group to handle it. Existing Birch and Scarborough reports will continue to be marketed by both companies, with radio station, advertiser and agency sales eventually coming under Birch's wing and responsibility for newspaper product development and sales continuing under Scarborough management.

September

National spot business



Complete TV Business Barometer details p. 24

Spot Report

Campaigns

Budget Rent A Car Corp., TV

CPM Inc./Chicago

SPECIAL PROMOTION for car renters will be featured for four weeks starting in early November in a long and nationwide list of larger television markets. Negotiators picked up news, sports and late fringe avails to attract men 25 and up.

General Mills, TV

DDB Needham Worldwide/Chicago

YOPLAIT is being served for three weeks set to start in early November in a good many western and south-western television markets. Media team placed daytime and primetime spot to appeal to women 18-plus.

Quaker Oats Co., TV

Bayer Bess Vanderwarker & Flynn/Chicago

GATORADE will be advertised for 11 weeks set to start in early November in a long and coast-to-coast lineup of sunbelt television markets. Buyers worked with sports, fringe and prime-time inventory to attract young adults and teenagers.

Sunbeam Appliance Co., TV

Robert Cohn Advertising/Chicago

EXPRESS MEALS OVEN is being advertised for four weeks that started in late October in a long and nationwide list of television markets. Media used the full array of dayparts to persuade women 25-plus.

Split spot

The new split TV spot for ConAgra Frozen Foods' Armour Dinner Classics and Dinner Classics Lite is a first for the company, and is appearing in select spot markets as well as on network television. Agency is D'Arcy Masius Benton & Bowles/St. Louis. The spots feature "microwave spokesperson" Micro-Mike talking up the "microwaveability" of Armour Dinner Classics, and, in the second half promoting the low-cal variety of the frozen dinners. Armour director of marketing Robert E. Wangerien, says it's the first television exposure for the low cal line since the product name was changed from Classic Lite to Dinner Classics Lite and its packaging was redesigned. Micro-Mike is the creation of puppeteer Tony Urbano of Los Angeles.

Appointments

Agencies



Thomas H. Winner has been promoted to executive vice president, director of media/programming at William Esty Company. He joined Esty in 1981 from Advansers Media/Programming and now moves up from senior vice president, media director.



Stephen K. Lonning has been appointed media director at Barker Campbell & Farley Advertising in Virginia Beach, Va. He had been vice president/associate media director at Ogilvy & Mather in Chicago. He is co-author of *Advertising Media Trends* and has served as editor of *The Journal of Media Planning* at Northwestern University.

Vivian Young has been promoted to the new post of senior vice president, director of strategic services at Ammirati & Puris. She came to the agency in 1983 from Needham Harper Worldwide and now steps up from senior vice president, director of research.

Phyllis Oulmann is now senior vice president, director of broadcast production at Bozell, Jacobs, Kenyon & Eckhardt/New York. The one-time broadcast business manager at Young & Rubicam joined Bozell in 1985 as vice president, director of broadcast administration.

Robert M. Nichol has been elected a vice president of Tracy-Locke, Inc. in Dallas. He came to the agency in 1986 from Ketchum Advertising/Pittsburgh and at Tracy-Locke he's an associate media director handling all media

planning for Phillips Petroleum and Marion Laboratories.



Jean Pool has been named senior vice president and director of local broadcast operations for J. Walter Thompson USA. She will continue her responsibilities as manager, client services—local broadcast.

Eugene H. Camoosa, Jr. has joined Burton-Campbell/EPB in Atlanta as senior vice president and media director. He moves in from the St. Petersburg, Fla. office of Young & Rubicam where he had been executive vice president.

Media Services

Michael C. Gennet has been appointed president of SMY Inc., Chicago. He moves in from Sealy Inc. where he had been vice president, marketing for the home furnishings producer.

Spot graduate

Close on the heels of its successful use of spot and cable television, Delco Electronics Corp. launched its first network TV campaign Oct. 10 with the theme, "Delco Electronics—it's who we are." The commercials out of Campbell-Ewald—now, together with what was SSC&B, known as Lintas:USA—feature the Beach Boys singing up Delco's car and truck music systems that "deliver optimum sound reproduction," according to Lintas account supervisor Robert Hrtanek. The commercials are part of a multi-dimensional campaign aimed at consumers, GM dealers, fleet buyers and original equipment manufacturers and that also promotes such other automotive electronics as engine controls, anti-lock braking controls, power-steering controls and instrumentation and display products. Trade advertising includes radio spots aimed at original equipment makers that will run in metro Detroit.

Representatives



Dave Hills has returned to TeleRep to take over the new post of vice president for sales development, heading the rep's retail marketing arm, Television Marketing Associates. He rejoins the company after a year as president of DBH Broadcasting and operating his own radio station, WKRI Warwick, R.I.

Frank Digoia has been named vice president, general manager of Katz Radio Group Sports in New York. He moves in from WABC New York where he had been general sales manager since 1983.

Thomas F. McGarrity has returned to Blair Television as vice president, sales manager for the New York Independent Red Team. The former Green Team sales manager has most recently been local sales manager at WLVI(TV) Boston.

Jack M. DeHaven has been named vice president/regional manager of the new Atlanta sales office opened by Cleveland-based Regional Reps Corp.

Lori Morgan and **Sindee Klippel** have joined Seltel as account executives. Klippel steps up from senior research analyst to sell for the Blue Team in New York and Morgan was with NW Ayer before joining the Red Team in Los Angeles.

Christine Giblin is now an account executive with Independent Television Sales in New York. She was formerly with Harrington, Righter & Parsons and most recently was with McCann-Erickson.

David Harris and **James Mittal** have joined Katz Continental Television as sales executives. Mittal comes to the Gold Team in Chicago from WHOI-TV Peoria and Harris, formerly an account executive for The Weather Channel, is assigned to the Southeast Sales Group in New York.

One Seller's Opinion



Effects of people meters on cable networks described

Koplovitz

Based on what we've seen so far, the cable television networks are doing just fine with the new people meter system. While our household ratings are now based solely on Nielsen's people meter sample, the demographic audience delivery of the cable networks will still be derived from the NSI diary system for another year.

Our network is up slightly in the people meter sample in distribution. On the ratings side, we do see some fluctuation in people meter vs. the old NTI—with some programs up a bit and some slightly down. But on the whole, we and the other cable networks have yet to see any significant differences at all under the new system.

What we do see in clearer detail than before is the continuing decline of broadcast network programs at the hands of cable networks. Early personal viewing data seem to confirm what people have said for years: the cable household, with more household members and more TV sets, fragments itself for the purpose of watching television. On Sept. 9, from 8 to 9 p.m., cable programming drew more women than two of the three networks, and more men than any network.

Heavy concentrations of demographic audiences in cable households are common due to the ability of family members to watch programs of interest to them as individuals. So in prime time, teens can watch MTV in their rooms on their sets, women can watch one of several movies or other entertainment programs available every night on cable channels, and men can watch sports.

Pay TV is a factor in lower broadcast ratings, too. On Sunday, Sept. 6, pay channels by themselves, although available in only 27% of television homes, outdelivered CBS in nearly every demographic category.

What does this all mean? From these few examples alone, and from others we could cite from the first few weeks of people meter data, it is quite apparent that there are multiple sets in use in most U.S. households. Television is indeed becoming a personal medium. And by 1988, for the first time, the cable networks will have complete viewing data, daily, delivered overnight, on a par with the Big Three networks.

How is all this impacting the programming marketplace? Pretty dramatically. The programming marketplace, too, has changed forever. It was assumed five years ago that the Big Three would be able to buy any programming they chose. That's no longer true. Changes in the television business and the cost of programming have changed the perspective of networks and studios alike. Studios no longer are willing to produce at huge deficits because the syndication market isn't as secure as it used to be.

The uncertainty in the syndication market has forced program producers to structure deals more creatively. Therefore, many distribution combinations have been formed. Now we have the part time networks like Fox trying to compete with the Big Three as well as the cable originated networks. And of course we have the traditional syndication marketing comprised primarily of independent stations. But this is a marketplace that's changing too, with the entry of network affiliates.—**Kay Koplovitz**, president, USA Network, before the Academy of Television Arts and Sciences.

Stations



John Proffitt has been appointed vice president, general manager of WRTV(TV) Indianapolis. He has been a vice president of McGraw-Hill Broadcasting and station manager of WRTV since January and now steps up to succeed the late **Jerry Chapman**.



Lonnie Gronek, general manager of Malrite's WHK/WMMS(FM) Cleveland, has been elected a vice president of Malrite Communications. He came to WHK as an account executive in 1978.

TvB promotes



Michael R. Smythe has been promoted to vice president midwest for the Television Bureau of Advertising. He came to TvB in 1982 as a marketing consultant to advertisers and to TvB member stations, and for the past three years helped run the Bureau's regional sales conference and sales training programs across the country.

He has been in sales and sales management posts and has served as an air personality for a number of stations including WSPD-TV (now WTVG-TV) Toledo and WTOF-TV, also Toledo. Before joining TvB, Smythe had been vice president-communications of People's Savings Association in Toledo.

John Terboss has been promoted to general manager of WSYR/WYYY(FM) Syracuse, N.Y. He moves up from general sales manager for WYYY to replace **Hugh Barr**, now vice president, general manager of New-City Communication's KKYX/KLLS(FM) San Antonio.



Dow C. Smith has been named president and general manager of WTEN-TV Albany-Schenectady-Troy. He moves in from WDIV-TV Detroit where he had been news director, and before that he had been vice president and both news director and station manager of WJLA-TV Washington, D.C.

Jerry Birdwell has been named station manager/program director at WCIX(TV) Miami. He had been director of programming and research for TVX Broadcast Group Inc. and before that had been vice president, general manager of WLOS-TV Asheville, N.C.

Dale Bosch has joined KTHI-TV Fargo-Grand Forks, N. Dak. as station manager, reporting to **John Hrubesky**, vice president, general manager of the NBC affiliate.

Peter Walker has been promoted to director of sales at WGN-TV Chicago. He joined the Tribune station in August from Blair Television where he had been a team manager, and before that he had sold for both Katz and TeleRep.

Daniel J. Sullivan has been named general sales manager for WWDB(FM) Philadelphia. He comes from similar responsibilities with WMEX/WMJX(FM) Boston.

Nick Marnell is now general sales manager of KIOI(FM) San Francisco. He moves in from Denver where he had been vice president and general manager of KNUS/KBPI(FM).

James Long has been appointed president and general manager of Capital Cities/ABC's WJR Detroit. He returns to the station from WPRO AM-FM Providence, R.I. where he has also been president and general manager.



Peter Bloom is now senior vice president/Eastern sales manager for the Westwood One Sales Division. That includes coordination of sales for the NBC Radio Networks and Mutual Broadcasting System as well as for the Westwood One Networks. The ABC Radio veteran had previously been director of sales administration for Mutual and in 1985 became vice president/Eastern sales manager for Mutual.

Senior citizens



Media planning managers, from l., Vincent J. Tortorelli, George T. Hayes, Jr., and Stanley Weinstein have been elected senior vice presidents at McCann-Erickson/New York. Weinstein joined the agency in 1984 following media posts with Leber Katz Partners, Kornhauser & Calene, The Marschalk Co. and Grey Advertising. Hayes came aboard in 1975 as a senior planner, moving in from J. Walter Thompson. And Tortorelli first joined McCann in 1969, transferring from sister agency, The Marschalk Co. In 1972 he returned to Marschalk after two years with Kenyon & Eckhardt, then came back to McCann in 1975 and was named a vice president the same year.

Media Professionals

How mergers are changing the face of network radio



Pat Springer

*Assistant media director,
broadcast supervisor
Ketchum Advertising
Pittsburgh*

Pat Springer, broadcast supervisor at Ketchum Advertising in Pittsburgh, says we're seeing "much the same course of events followed in spot radio in recent years now taking place in network radio too. First there was the expansion in the numbers of radio rep companies until there were about 20 of them. Then, more recently, most of them have been absorbed under the umbrella of just two holding companies, Interep and Katz, with Eastman and Roslin as two of the few remaining independents."

And now, she says, close to a dozen of the many radio networks formed following development of the

ability to substitute satellite transmission for land lines "have come under the umbrella of two major players, ABC and Westwood One, with CBS and United Stations as two of the few independent radio network operations left."

Springer doubts that we've seen the last of the changes at Westwood One and its growing stable of networks: "In most buyouts, the initial goal is to trim operating costs. It can take six months to a year to fine tune the end result."

She adds that one of the attractions of the network radio business "has always been that it was a people business. Now it's become more a business of bottom line oriented conglomerates, and I keep wondering at what cost and at whose expense."

She says she doesn't expect to see any big difference in service from the individual networks, "But there will probably be a realignment of dollar shares. ABC, with seven different network services, has always negotiated aggressively, assuming going in that between those seven, ABC would end up with 50% or more of a client's network radio budget. Now, Westwood is in a similar position."

She also observes, "If the radio networks' priority is to make money, I think they may first have to invest more money in talent beyond the current emphasis on youth music groups. How much longer can their popularity remain so overwhelming as 'the graying of America' continues and our population keeps growing older?"

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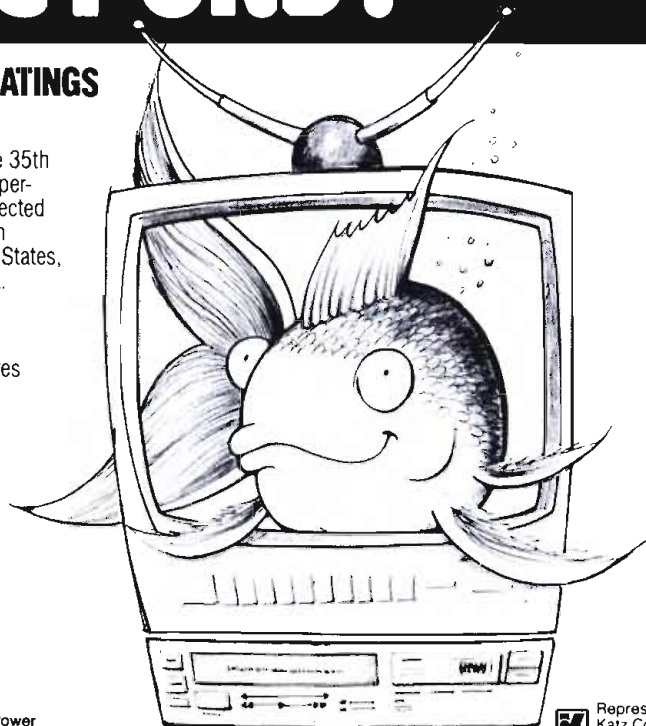
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Katz Continental
Television

L. William White has been appointed vice president, general manager of Media General Broadcasting's WJKS-TV Jacksonville, Fla. He was formerly general manager of Fox Television's KTTV(TV) Los Angeles.

Tom Heston has joined WHO-TV Des Moines as general sales manager. He moves in from the general sales manager's desk at KWQC-TV Quad Cities.



Manuel Martinez-Llorian has been promoted to national sales manager for Telemundo's WNJU-TV New York. He joined WNJU as an account executive.

Dale Foshee has been appointed general sales manager of WCAY-TV Nashville. He comes to the TVX station from Grant Broadcasting where he was regional sales manager for WBFS-TV Miami, WGBO-TV Chicago and WGBS-TV Philadelphia.

Jan Ammons has been promoted to general sales manager of WJKA-TV Wilmington, N.C. She joined the station in 1985 as an account executive and before that she had been with WJYW in Southport, N.C.

Kenneth L. Miller has been named director of sports marketing for KABC Los Angeles. That includes sales for a 30 station network carrying Los Angeles Dodgers games. Miller had been vice president, Western Division, for Banner Radio.

IGC/Direct Marketing

The Independent Group of Companies Inc. has formed The IGC/Direct Marketing Group to provide direct response marketing services in broadcast, mail and print media. The firm's IGC/Direct Response Network unit, which has focused on broadcast direct response programs, has been merged into the new group. The unit is headed by Henry C. Kavett, president of IGC, Inc., and James D. Stratton manages the direct mail part of the operation.

New Stations

Going Full Power

KLuz-TV Albuquerque, N.M.; Channel 41; ADI, Albuquerque. Licensee, Olivarez Television Co., 2725-F Broadbent Parkway N.E., Albuquerque, N.M. 87107. Spanish language programming. Telephone (505) 344-5589. Graciela Olivarez, owner and president; Jim Perrin, general manager. Represented by Univision. Converted from low to full power Sept. 10, 1987.

Buyer's Checklist

New Representatives

Caballero Spanish Media has been selected as national sales representative for WADO New York. WADO was purchased in July from Nelson Lavergne by Herb Levin, Louis Wolfson and Mark Blank.

Christal Radio is now national sales representative for WHTZ(FM) New York and KRPM AM-FM Seattle. Both Seattle stations program country music and WHTZ features contemporary hits and its air personalities.

Eastman Radio has been appointed national sales representative of WYHY(FM) Nashville and WQIK AM-FM Jacksonville, Fla. All three stations are owned by Jacor Communications. Both Jacksonville stations offer country music and WYHY is an adult contemporary station.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of KFSD(FM) San Diego and KTKT/KLPX(FM) Tucson, Ariz. KLPX airs adult rock, KTKT broadcasts an adult contemporary sound, and KFSD is a classical music station.

Katz Radio is now the national sales representative for KWZD(FM) Abilene, Texas. The station is owned by B&D Communications and programs a modern country format.

Masla Radio has been appointed national sales representative for WPGC AM-FM Washington, D.C. and KOKE Austin, Texas. KOKE offers easy listening and both Washington stations broadcast crossover contemporary music.

Republic Radio is now national sales representative for KRMD AM-FM Shreveport, La. and WAES/WROQ(FM) Charlotte, N.C. WROQ plays contemporary hits, WAES features Transtar oldies and both Shreveport stations program country music.

Roslin Radio Sales has been appointed national sales representative for WZRC(FM) Chicago and for WJNL AM-FM Johnstown, Pa. Both Johnstown stations carry an adult contemporary format and WZRC programs Z-Rock.

New Format

WMRQ(FM) Boston has changed its call letters to WODS and its format from soft album oriented rock to oldies—specifically to rock 'n roll hits of the '50s, '60s and '70s.

Transactions

Family Stations Inc. of Oakland, Calif. plans to sell KEBR(FM) Sacramento to Duchossois Communications Co. for \$7.4 million. Duchossois is owned by Richard L. Duchossois and Rolland Johnson is president of the broadcast group. Family Stations is headed by Harold Camping. Kalil & Co. Inc., Tucson, Ariz., is representing the buyer in the transactions.

Narragansett Broadcasting Co. has agreed to sell KHTT San Jose to Vista Broadcasting Co., Inc. for \$2 million, subject to FCC approval. John F. Levitt is president of Vista and John E. Franks is president of Narragansett. The Mahlman Company is broker in this sale.

Radio sales combine

Following purchase of an equity position in the Transtar Radio Networks by principals of United Stations Radio Networks, the two companies have entered into an agreement for United Stations to assume responsibility for sales of Transtar's advertising inventory. In all other areas of operation, management of the two companies remains unchanged.

United Stations president Nicholas Verbitsky reports that the sales combination will add up to over 2,000 thirty second units of available ad inventory a week to sell to advertisers. President of Transtar is C. T. (Terry) Robinson.

Black programming *(from page 42)*

people, from the wealthy to the working class," Reid reminds.

The actress also believes that concerted efforts must be made to accurately and honestly portray blacks on television. "You have to know what to look for in the culture," she says, noting that in *Frank's Place* the head chef is a black man. "In most shows, the chef would be white."

While just about anybody could conceive of such a character twist, looking for the significant aspects of a culture might best be seen by somebody from within the culture.

Hollywood report

Hollywood has been slow to respond on that level. In the 1987 Hollywood Writer's Report: A Survey of Ethnic, Gender and Age Employment Practices, published by the Writers Guild of America, it is revealed that minority writers comprised only 2% of the total number of writers employed between January 1982, and December 1985. And during that four-year period, the

average minority writer earned between 60 and 70 cents for every dollar earned by white males.

Though base pay discrepancies don't exist on the acting level, SAG spokesman Mark Locher says it is "difficult" to monitor the hiring practices among producers. "In our agreement with the producers," he says, "They must endeavor to portray the American scene realistically."

While the union boasts 12% non-white membership (latest census figures show 10.5% of Americans are black), Locher says that because the black population is more dense in urban areas it is difficult in pure numbers to realistically populate urban shows. "That 12% of the membership gets about 12% of the jobs," he says.

NAACP has clout

While the creative industry's trade unions can have some effect on the racial balance in Hollywood, the NAACP carries a fair share of weight as well.

Anxious not to have "all our faults

broadcast on television," spokeswoman Connie Watson says the Beverly Hills branch of the NAACP has been effective in lobbying the industry to make changes.

"We have no governing or policing power within the industry," she says, adding however that the NAACP "successfully stopped" an attempt to revive *Amos 'n Andy*. That group also caught the attention of Bill Cosby when it informed him that during the first year of his NBC show there were no black writers on staff. "He did hire three black writers then," says Watson.

Such aggressive lobbying has its limits, however. Watson is quick to point out that the NAACP, while fighting to improve the image of blacks in any arena, must walk gently as it tries to increase the black presence behind and in front of the camera. "We don't want to lose black actors their jobs," Watson says.

Surprisingly perhaps, even the so-called "black" show, *The Jeffersons*, employed only between one and four minority writers between 1982 and 1984. The remaining writers, number up to 26, were not members of any other minority group.

"With a population so diverse," Watson says, "it's difficult to realistically and accurately tell any story involving races."

How real is it?

Such a problem was noted at a gathering of television critics in Los Angeles last summer. After viewing the pilot episode of the *Cosby* spinoff, *A Different World*, critics were quick to inquire about the "reality" of a white girl at an all-black college. The producers and stars alike denied that such a situation was unreal, adding that it didn't matter anyway.

Marcy Carsey, co-executive producer of both shows, declines comment.

Marla Gibbs, the actress who played the *Jeffersons'* maid and who currently stars in *227*, says that both efforts were "family shows. They had nothing to do with blacks or whites. We set out to do a comedy, with black players, about people."

Gibbs' attitude is one widely shared. "I'm sure in some people's minds there is such a thing as black programming—programming aimed at blacks," says Reid, "but you'd hope there wouldn't be. You'd hope for American shows about Americans."

"People are just people," says Townsend, adding that "when the world is truly ready" the stereotypes and racial divisions will fall to the wayside.

"I think," says Henderson, "it's going to be a long, long time." □

"Frank's Place"



"With a population so diverse, it's difficult to realistically and accurately tell any story involving races."

"227"



"Falcon Crest"



Wall Street Report

Aggressive expansion undertaken by Comcast impresses investment firm

Having embarked on an aggressive strategy shift sacrificing near-term earnings for long-term growth potential, Comcast Corp., now the nation's seventh largest cable system operator, is getting a "may buy" recommendation from Brown Brothers Harriman & Co. Analyst Jay Nelson says, "Comcast is well-controlled financially and highly regarded within cable operator ranks. Thus, the company is a likely candidate for participating in future operator consortia and joint ventures."

Comcast made its first bold move in mid-1985 with an 11th-hour bid for the much-larger Storer Communications, which was turned down in favor of a competing offer. But in late 1985, Comcast agreed to participate in a consortium to buy Group W Cable and its 2 million subscribers for \$1.7 billion. It ultimately purchased systems with 540,000 subs for about \$440 million, doubling its scope of operations in one fell swoop. Nelson observes that, at about \$815 per sub, this was less than half the going rate. He holds out good promise for improvement of the results of the "undermanaged," "undermarketed" and "overstaffed" systems.

In its headquarters city of Philadelphia, where many of its top executives are natives and know the

market first-hand, Comcast decided last year to keep 92% of the franchise for the city's northeast quadrant for its own account rather than farming out a large chunk to limited partners. Brown Brothers points out Comcast will have both the "home court advantage" and economies of scale from clustered systems.

In December 1986, the company purchased a suburban Indianapolis system for \$151 million (including assumed debt) "at a very high multiple" of estimated 1987 operating cash flow. Then, last October, it agreed to purchase the startup franchise for a second quadrant of Philadelphia for \$35 million—far more than the \$10–15 million invested in it so far by Heritage Communications.

With Comcast earning 3 cents per share in 1986, Nelson estimates that the aggressive expansion program will make for a loss of 25 cents in 1987, which will decline to a minus 7 cents in 1988. He says the estimated private market value of the company is \$32 per share, with the recent price running at 81% of private market value.

In the 10 years since 1976, the company's revenues grew 12-fold, and operating cash flow nearly kept pace. Revenues per fully-diluted share rose about 6.5 times and OCF per share by six times.

Nelson observes there is no likelihood of a hostile takeover of the company because Ralph J. Roberts, 67, chairman and president, owns over 70% of voting shares and gives no indication that he is interested in selling his shares.

Comcast has a stake in three cable system limited partnerships valued at about \$108 million. It also owns 1.9 million shares of the QVC home shopping network, of which it was a founder.

Comcast Corp.

(\$ in millions, except per-share amounts)

	1988E	1987E	1986	1985	% Change		
					'88/'87	'87/'86	'86/'85
Revenues	\$354.0	\$303.0	\$130.9	\$117.3	16.8%	131.5%	11.6%
Cash op. expenses	220.0	198.5	84.3	79.9	10.8%	135.5%	5.5%
Operating cash flow (OCF)	134.0	104.5	46.6	37.5	28.2%	124.2%	24.3%
Depreciation & amortization	75.0	65.0	17.8	15.6	15.4%	265.2%	14.1%
Operating income	59.0	39.5	28.8	21.9	49.4%	37.2%	31.5%
Net interest (expense)/income	-54.0	-41.0	0.5	1.4	31.7%	N.M.	-64.3%
Income before taxes and equity in loss of affiliates	5.0	-1.5	29.3	23.3	N.M.	N.M.	25.8%
Taxes	4.0	4.0	12.4	8.7	0.0%	-67.7%	42.5%
Net income before equity in loss of affiliates	1.0	-5.5	16.9	14.6	N.M.	N.M.	15.8%
Equity in loss of affiliates	-4.0	-5.0	-15.9	—	-20.0%	-68.6%	N.M.
Net income	-3.0	-10.5	1.0	14.6	N.M.	N.M.	-93.2%
Fully diluted earnings per share	-0.07	-0.25	0.03	0.46	N.M.	N.M.	-93.5%
Avg. fully-diluted shares (mil.)	44.9	42.8	37.1	31.4	4.9%	15.4%	18.2%
OCF margin	37.1%	34.5%	35.6%	32.0%			

Source: Brown Brothers Harriman & Co.

Good causes (from page 52)

healthy today because parents of children who died agreed to organ donation when the time came. It's a thought none of us wants to think about, but if you ever have a choice... give the real gift—the gift of life."

The spots are being distributed to some 500 TV stations across the country early this fall. Maxine Turon, founder and president of the foundation, says Sandoz doesn't get a mention in the commercial. But the company does make and market Cyclosporine, used by surgeons to help prevent organ rejection, one of the major problems in organ transplant surgery before Cyclosporine was discovered by a Sandoz medical researcher in 1979.

The foundation premiered the spots in Washington, D.C. Oct. 7 as part of the launching of the organ transplant

program at Howard University Hospital.

Dean Work, unit director of Sandoz's immunology business unit, explains that the company does not normally get involved in direct-to-consumer communication: "Most of our communication involves education of health care professionals. But in this case, we've been involved with the Children's Liver Foundation for some years and so has West Glen. Encouraging organ donations is so important because children are dying because there aren't enough organs available for all the children who need transplants. It's a particularly difficult problem with small children because the liver has to be from a baby or child of the same age and size as the patient."

Everyone wins

Another example of local tie-in by a national advertiser is provided by Folgers coffee. In Pittsburgh, Cheryl Morton, program director at KDKA radio explains that each Christmas KDKA-TV and KDKA radio work together to make the three weeks leading up to Christmas "Children's Hospital time."

She says, "We broadcast from the shopping malls and from the windows of the big department stores. Everyone gives. Even the children donate at school."

Folgers joined in by making a contribution for every can sold during the fundraising drive. Says a Group W spokesman: "The hospital benefits, Folgers benefits, and the stations benefit by being part of helping out a good cause. Everyone wins. That's what makes a good public service campaign."

Telethon tie-in

Similarly, on a nationwide level, Kimball International, a corporate sponsor of Jerry Lewis' Muscular Dystrophy Telethon, works with piano technicians across the country who contribute to MDA from the proceeds of their piano tuning house calls. And Kimball dealers hold salethons and make a donation for each piano sold. At the same time, young musicians host music marathons in shopping malls and donate the money raised to MDA. Even piano teachers get into the act, through a Kimball-devised program in which kids help contribute by pledging to practice the piano. □

MasterCard campaign



MasterCard use is promoted by advertising that informs viewers it results in money being set aside for a fund divided among six major causes.

"Have you seen CEA's offering memorandum on our station?"

"Yes. For brokers, they sure know a lot about the broadcast business..."

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813-877-8844
5401 W. Kennedy Blvd.
Suite 851
Tampa, Florida 33609

Member: National Association of Securities Dealers, Inc. and SIPC

Black audiences

(from page 42)

households.

At the same time, *Matlock*, *Moonlighting*, *Magnum P.I.* and *Houston Knights* will come from behind to displace such old favorites as *Dynasty*, *The NBC Monday Night Movie*, *Family Ties* and *Murder, She Wrote* from the top 20.

Black tastes

"The strength of these shows does not necessarily reflect a preponderance of blacks in leading roles," says Allgood, "but rather the shows appeal to the tastes and viewing habits of blacks."

"Obviously," Allgood continues, "black viewers are sensitive to the conspicuous exclusion of blacks, as they are to the outright expression of racism on television."

More from BBDO

Other highlights of the BBDO survey:

■ During 1986-87, the black population of the U.S. accounted for 11% (9.3 million) of all TV households (a 5% increase over 1985-86), 12.5% of the total population, and more than 17% of all hours spent viewing television (74.3 hours per week, up from 73.2 hours in 1985-86).

■ Black viewers continue to demonstrate a distinct preference for prime-time shows that is not necessarily related to the participation of black talent or total audience popularity. For example, *The Cosby Show*, *Amen* and *227*, with their predominantly black casts, do very well in the black ratings, but so do others such as *Golden Girls*, *Cheers* and *Knots Landing* (shows that rarely feature black performers).

■ Only nine of the 20 most popular shows in black households were among the most popular with all viewers.

■ Nine of 10 and 16 of the 20 highest-rated shows among black households during the 1986-87 season were aired by NBC.

■ Five primetime network TV programs may owe their survival to a high black viewership: *Hunter*, *Miami Vice*, *Crime Story*, *The Equalizer* and *Knots Landing*.

■ Because of its move to Sunday night following *Our House*, *Family Ties* will experience a "dramatic drop" in its black household rating in the 1987-88 season.

■ The change in ratings measurement to people meters is expected to lower black household ratings relative to previous years. □

Oct.-April 1986-87 top 20 primetime TV programs; black households

	HH Ratings				
	Black	Non-Black	Total		
1) <i>Cosby Show</i> (NBC)	47.6	(1) 34.1	(1) 35.6		
2) <i>Family Ties</i> (NBC)	38.6	(2) 33.4	(2) 34.0		
3) <i>Amen</i> (NBC)	37.3	(18) 17.3	(13) 19.5		
4) <i>Golden Girls</i> (NBC)	35.1	(7) 23.2	(5) 24.4		
5) <i>227</i> (NBC)	33.5	(21) 17.0	(16) 18.7		
6) <i>Miami Vice</i> (NBC)	30.9	(28) 15.1	(29) 16.8		
7) <i>Hunter</i> (NBC)	30.2	(29) 14.9	(30) 16.5		
8) <i>Equalizer</i> (CBS)	26.7	(29) 14.9	(33) 16.2		
9) <i>Cheers</i> (NBC)	25.8	(3) 28.0	(3) 27.7		
10) <i>Crime Story</i> (NBC)	25.7	(51) 12.1	(48) 13.6		
11) <i>Knots Landing</i> (CBS)	25.5	(24) 16.0	(25) 17.1		
12) <i>Dynasty</i> (ABC)	24.8	(22) 16.5	(22) 17.4		
13) <i>Me & Mrs. C</i> (NBC)	24.5	(25) 15.9	(29) 16.8		
14) <i>Facts of Life</i> (NBC)	24.0	(27) 15.4	(32) 16.3		
15) <i>Stingray</i> (NBC)	23.9	(47) 12.6	(46) 13.8		
16) <i>NBC Mon. Movie</i>	23.4	(19) 17.2	(20) 17.9		
17) <i>ALF</i> (NBC)	23.2	(26) 15.7	(31) 16.5		
18) <i>A Team</i> (NBC)	22.3	(52) 11.9	(51) 13.0		
19) <i>L.A. Law</i> (NBC)	22.2	(17) 17.5	(19) 18.0		
20) <i>Murder, She Wrote</i> (CBS)	22.0	(4) 25.5	(4) 25.1		

Source: BBDO Special Markets

1987-88 new primetime TV programs; estimated household ratings

	Ratings	
	Black	Total
<i>A Different World</i>	40	28
<i>Frank's Place</i>	30	14
<i>Private Eye</i>	26	15
<i>The Law & Harry McGraw</i>	22	12
<i>Beauty and the Beast</i>	21	10
<i>J. J. Starbuck</i>	20	14
<i>The Oldest Rookie</i>	18	12
<i>Wiseguy</i>	18	13
<i>Dolly Parton</i>	17	15
<i>Hooperman</i>	17	18
<i>Buck James</i>	16	13
<i>Jake & The Fat Man</i>	16	13
<i>My Two Dads</i>	16	20
<i>Slap Maxwell Story</i>	16	17
<i>Tour of Duty</i>	16	11
<i>Year in the Life</i>	16	16
<i>Leg Work</i>	14	11
<i>Everything's Relative</i>	11	15
<i>Full House</i>	11	13
<i>Once a Hero</i>	10	8
<i>I Married Dora</i>	10	11
<i>Thirtysomething</i>	9	10

Source: BBDO Special Markets

Television/ Radio Age

1987-88 Twelve City Directory

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QUESTION:

“How good a job is your affiliate advisory board doing in representing your interests to the network?”



“I’d have trouble saying for sure because we just became an NBC affiliate two months ago. But I think our ABC affiliate board did quite well in getting the concerns of the small market stations in the western states to the network. I assume the NBC board is very good, and I expect it to serve those same needs.”

*Bob Merrill
General manager
KULR-TV (NBC) Billings,
Mont.*



“The NBC affiliate board is very effective. The makeup of the board has been good over recent years and has dealt well with the problems in the relationship between us and the network. Of course, NBC’s overall performance hasn’t left too many problem areas or concerns for the affiliates. For years we’ve had a daytime problem—morning is still a problem—but they’re making progress and the soaps are performing very well.”

*Thomas G. Barr
General/station manager
KFYZ-TV (NBC) Bismarck,
N.D.*



“I’ve been general manager here only a short time, but in that time, plus the meetings I attended when I was with Blair, my impression has been that NBC’s affiliate board is no rubber stamp. They seem to be doing a good job of transmitting our concerns to network management. At affiliate meetings, the board members are on the dais, fielding questions from the station people in an open forum. And from there the board members carry the ball on to the network.”

*Patrick J. Devlin
Vice President, general
manager
WEEK-TV Peoria, Ill.*



"I think the affiliate board is quite representative. Probably nothing underscores that more than the point relative to the compensation issue. The communication is there, it's honest—might be a little ascerbic—but they believe in that interplay."

*Hoyle S. Broome, Jr.
Vice president, general manager
WBMG-TV (CBS) Birmingham,
Ala.*



"I'm very pleased with the effectiveness of the affiliate board, especially under the leadership of Phil Jones. They've done an excellent job of representing our interests to the CBS network."

*Ulman McMullen
General manager
KBTX-TV Bryan, Tex.*



"For the most part, I think our affiliate board does a great job in articulating to the network our problems. The nature of the relationship is so unique that you cannot expect to win every time. The fact that problems like sports overruns, compensation and last-minute program changes—all deep concerns—continue would make you think the board isn't very effective. But the network has problems and we have to understand that. The network listens, and it is receptive and responsive."

*George J. Gonyar
General manager
WABI-TV (CBS) Bangor, Me.*



"Excellent. I wouldn't want to say anything more personal than that. You can see the 'The Morning Show' isn't on the air. That had a lot to do with the affiliate board."

*Mervyn Rhys
General manager
WAFB-TV (CBS) Baton Rouge*



"I think they're extremely effective. The planning and organization of the board is great, and the people are some of the best I've ever been associated with. They get together several times a year and keep us informed religiously. I couldn't be more pleased."

*Charles Webb
General manager
WVVA-TV (NBC) Bluefield,
W. Va.*

WWOR-TV fired up

(from page 46)

there's *Head of the Class*, available in '90; *Kate & Allie*, available in '88; *Silver Spoons*, set for an '88 start; *It's a Living*, scheduled for airing (again) next March, and *Barney Miller*, which as noted, is now on WWOR-TV's air.

Putting aside the three sitcoms no longer on the networks—*Silver Spoons*, *It's a Living* and *Barney Miller*—of the four remaining series three were in the top 20 among 107 regular shows which appeared on the networks during the 30-week 1986-'87 season. *Cosby*, of course, was Number 1, *Who's the Boss?* ranked 10th and *Kate & Allie* was 20th. *Head of the Class* ranked 33rd.

Fraiberg won't talk about MCA's obviously substantial investment in these programs. The *Cosby* price has been estimated at anywhere from \$240,000 a week up, which means a total of at least \$45 million, but Fraiberg indicates that most of the outside estimates of the *Cosby* price are on the high side. He does say that the seven sitcoms together with new movie packages purchased cost under \$100 million all told. Fortunately, MCA has deep pockets.

A test station?

The significance of a major TV program distributor owning a station in the nation's top market has not been lost on the industry. There have been various reports to the effect that MCA TV would use WWOR-TV as a "testing ground" for syndicated shows. Meisel insists, however, that the station is "totally autonomous."

But the program director also notes that the station usually does well with action hours, where MCA TV is well represented, but which are hard to sell these days. WWOR-TV is currently running five action/adventure hours from its sister company. *Magnum* and *Simon & Simon* bracket primetime on weekdays, the former starting at 6 and the latter at 11. And the station carries *The A-Team*, *Knight Rider* and *Black Sheep Squadron* on weekends.

The station runs *The A-Team* back-to-back 4-6 p.m. on Saturdays. On September 26, the Nielsen weekly book showed *The A-Team* taking the second hour time period, and ranking second during the first hour.

WWOR-TV did run a test of sorts with *Miami Vice*, which it used to promote its other programs. This occurred on two successive nights early in September, the first night covering two and half hours—which led off with a half hour *about* the show and was followed with the two-hour "Prodigal

Son" episode (the season opener in '85). The second night encompassed two shows back-to-back—"No Exit" with Bruce Willis and "Smugglers' Blues."

Both schedules performed similarly, gradually building up an audience until the show took the time period in the second hour, according to Nielsen figures. These audience numbers, Meisel feels, are evidence that fears of *Miami Vice* becoming dated—the clothes, the music, etc.—are exaggerated.

But WWOR-TV is not about to take on *Miami Vice*. At this juncture, says Kunath, it is "too expensive," and "where would it fit?" So the show is available in New York.

The MCA station has been making changes in the area of children's programming also. One policy introduced by WWOR-TV's new owners is to avoid cartoons with toy lines, says Meisel.

WWOR equipment: up-to-the-minute

When MCA Broadcasting took over WWOR-TV, the assets included a sleek, modern building in Secaucus, N.J. (right across the Lincoln Tunnel from Manhattan) loaded with up-to-date production and transmission equipment and containing three large studios. RKO General spent an estimated \$26 million on the building and its electronic innards.

MCA is continuing to expand its facilities, in particular those for its new *Evening Magazine* (see separate story). Two interformat rooms are set up for editing on broadcast Beta recordings, using the Paltex ES/D controller, which are then dubbed onto one-inch tapes spooled on Ampex VPR-6 recorders. The NEC System 10 is used for digital effects.

The WWOR-TV facility contains the largest internal routing system ever built by Utah Scientific, according to Rick Miner, head of station operations and engineering. This means, for example, that any of the three identical control rooms can be used with any of the three studios. System 10 is routable throughout the network of video lines, and hence can also be used by news people.

While WWOR-TV is not transmitting stereo sound yet, it is prepared for stereo and will be transmitting it in the near future, says Miner. The Secaucus building is also equipped for stereo production.

Studio A, largest of the three, is 70 by 90 feet and is equipped with motorized lighting grids. Lighting is controlled by the state-of-the-art Strand-Century Light Palette Two control board, also used in Studio B (60 by 70 feet), where

The morning lineup has been revamped between 7 and 9 with four shows—*Dinosaucers*, *Jetsons*, *Bugs and Daffy* and *Beverly Hills Teens*. Executive producer Woodruff reveals the station's staff is developing a new local live-on-tape kid show, scheduled to be run Sunday mornings in the 10-11:30 slot and with a debut target of mid-November.

What do all these changes add up to? "Quality image" is a phrase that leaps quickly to the lips of WWOR-TV executives. Kunath also limns other facets. In looking for a niche, he says, Fraiberg picked the information area. This will help give the station a local identity. But the general manager doesn't want to be pinned down too precisely. "I'm hesitant to make a statement on what we are. The audience will do that."

In a rather unusual setup, Kunath shares his management responsibilities

the new local children's show will be produced. Miner says lighting for a full-scale Broadway show can be handled by the Strand-Century controller. Studio C is used for news.

The station has a Utah Scientific automation system for on-air programming. It runs completely automated during such programs as movies and semi-automated with live segments, such as news programs. The system ties into the BIAS business automation installation of Data Communications Corp. The BIAS system is linked to a Memphis mainframe computer, but WWOR-TV will drop BIAS by the end of the year in favor of a completely in-house operation supplied by Enterprise Systems Group.

The station is still equipped with three old RCA TCR-100 automated cartridge units, which station people can't wait to get rid of. The intention is to get two Sony Betacart units, one of which would be traded in later for a Sony LMS library system, but the cart units have not yet been ordered.

In the process of converting all their news camera crews to the half-inch Betacam system, WWOR-TV now has a dozen crews, half Beta and half 3/4-inch. Miner says that the station will have an all-Beta ENG operation by the end of next year. In the remote ENG realm, the station is adding a third microwave van to the two it already has. It is also replacing three portable microwave setups with microwave wagons. As for satellite reception and transmission, the station is now equipped with two 7.3-meter (24 feet) C-band dishes and is mulling over the question of going for the expense of a Ku-band truck. □

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1987

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

1988

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

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

with Jane Hartley, who was named vice president and station manager in July, but who nevertheless reports to Kunath. Like Fraiberg, both have Group W backgrounds, and they know each other. On the question of whether WWOR-TV should be projecting an overall image or promoting individual program components, Hartley says the time has not yet come to do an overall job. "At this point we're promoting (individual) programs. We hope eventually to strengthen the image so that we're (regarded as) more than a sports station. But we're not there yet." In gener-

al, says Hartley, the current phase of promotion is to attempt to give "a classy look to the station but yet make it seem innovative and unpredictable."

The job of projecting the look is in the hands of Art Hecht, named to the position of vice president/marketing and communications September 30. He takes over responsibility for overall marketing strategy at the station. A veteran creative type, Hecht was most recently at NBC Television, where he had the title of creative director, corporate advertising and promotion, for the network. □

Under scrutiny

(from page 38)

note, in future promotions, of the need to adjust the range in each market to reflect locally available fares.

Since NAD's creation in July 1971, it has concluded a total of 2,205 cases. Of these, 43% were substantiated by the advertiser and 56% resulted in the advertiser modifying or discontinuing the advertising—frequently without any admission of wrongdoing. Only 1%—a total of 42 cases—were referred to the National Advertising Review Board, which is also funded by the Council of Better Business Bureaus. Of these, the NAD decision was upheld in 28, it was reversed or modified in 10, and it was dismissed without prejudice in four.

The NARB is composed of 50 volunteers—30 from advertisers, 10 from agencies and 10 from the public sector (most typically the academic world). The entire self-regulatory mechanism was created when there was an "activist" FTC and Ralph Nader was at the height of his influence. Participating in its creation were the American Advertising Federation, American Association of Advertising Agencies and Association of National Advertisers.

Apparently advertisers don't want to rock the boat of self-regulation, because refusal to cooperate with NAD and NARB is extremely rare. If it happens, NAD prepares a written statement of the facts for review by the chairman of NARB, and, if the chairman concurs, NAD files a complaint with an appropriate government agency. Smithies says NAD's concerns don't overlap with those of the FDA, which is concerned with labeling claims, but do come close to those of the FTC, which is charged with protecting the consumer against false and misleading advertising while NAD is concerned with "truth and accuracy."

He notes that neither the FTC nor NAD talks about cases under investigation and, while NAD is not supposed to handle matters being decided by a federal agency, there's no way of knowing whether the same matter is being handled by the FTC or perhaps a state attorney general's office.

"One of our original purposes," he adds, "is to save the taxpayer dollars, and I'm quite sure we're taking some of the heat off where these cases may otherwise go to the FTC or the courts." □

Bernie Owett



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- 04 Time Rep
- 05 Radio Station/Radio Network
- 06 Production/Post Production Company
- 07 Government/Schools/Libraries/Trade Associations
- 08 Film Syndicator/Distributor/Program Supplier
- 10 Equipment Manufacturer
- 11 MSO Hdqtrs/Operation
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HBO film scheme

(from page 48)

To help pay for prints and advertising, HBO will advance the partnership approximately 50% of the first \$5 million (up to \$7 million if HBO so chooses) of P&A costs. The company will recoup its advance, plus interest, in a "priority position."

The distributors who will get this P&A money will be any of the major studios plus Orion, Tri-Star, or Lorimar Telepictures. (MGM will distrib-

HBO has agreed to pay Mercury Douglas producer bonuses and refundable advances based on film performance.

ute the Mercury/Douglas films, and has script approval.)

Generally, a major actor or director or producer who demands profit participation in a film could mean it would be that much longer before investors see any money. But this partnership provides that no one will get a participation in gross receipts prior to the time the partnership recoups 110% of its investment in a film. After that, the profit participants can take up to 45% of subsequent revenues.

Managing partner

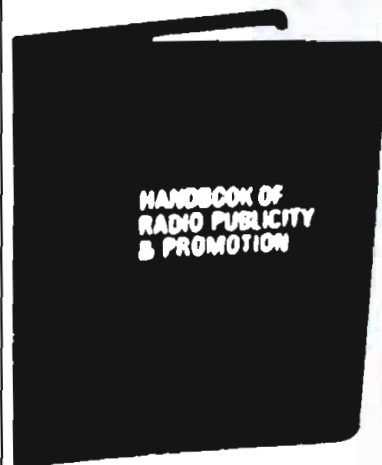
HBO Film Management has been set up as the managing general partner for the deal. Production and overhead fees will be 5% of each film's budget, payable when shooting begins. If \$100 million is raised, that will mean over \$6 million to HBO.

An equal amount will be paid to the administrative general partner, who is Bradley Weschler, a former HBO vice president of group operations, through his Entertainment Finance Services Inc.

HBO and Weschler also will split another 2.5% of each film's budget.

If only the minimum \$40 million is raised through the partnership offering, \$34.4 million will be available for film investment. HBO's advance would be \$12.5 million, assuming that the foreign advance for each film is about 30%. If \$100 million is raised (which includes a \$25 million oversubscription), \$86.9 million will be available for film financing, and HBO's commitment, again, based on foreign advance, will be \$31.6 million.

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In the Picture

Dr. Robert K. Passikoff



New executive vice president, consumer perspectives at William Esty Co. explains what consumer perspectives adds to standard, market-driven agency research. And he talks about integrating advertising and sales promotion to make them work in the same direction to reinforce each other.

Says top people want to join him, in spite of 'this summer's bad news'

Hot on the comeback trail, after some hefty account losses, Dr. Robert K. Passikoff, new chief of William Esty Co.'s consumer perspectives (research) department, says the agency is "in a rebuilding mode."

Passikoff, who came aboard in September as senior vice president and was just elevated to executive vice president, adds, "We're also in a hiring mode. And I've found it easier than you might think after this summer's bad news to attract the best people without simply buying them with crazy salaries."

Why?

Says he: "Every agency loses accounts. Ayer lost the Army. Now they've just come back up with Burger King. We lost Nissan. Now we're back in the car business with Jeep." (Chrysler Motors' Canadian Jeep/Eagle account was just added last month to Esty's Jeep/Eagle business in the U.S.)

Passikoff explains, "Top people want to come here for the same reasons I did. They want to hitch their wagon to stars like Joe O'Donnell and Marvin Honig. And people who really know what's going on in research want to come because Rebecca Holman came over here. Y&R would probably like to kill me for taking her away from them. She's one of the key people in research. And they want to come because we're starting to do some exciting new things: a lot of internal R&D on new ways of looking at things, and a new concentration on the consumer and on new questions to ask. The trick in research isn't necessarily knowing all the answers. It's knowing who to ask and what to ask them. And we have 100% backing from Esty management in looking for these better ways."

What consumer perspectives boils down to, explains Passikoff, is "integrating the consumer into the creative process. I wish I could say I invented it, but I didn't. It got its start in Europe and Britain. Our people still grind out the numbers when asked, and we still run focus groups and all the other traditional research procedures. We haven't thrown out the baby with the bath water.

"But we're now going beyond all this to act as the voice of the consumer. We speak for the consumer to our creative and account teams."

Passikoff explains that "It's people's own individual values that determine how they're likely to react to a given product and to the commercials for it. Product usage studies can confirm that, yes, we have a great product, but lousy distribution. Or that people are using the product only once a week, so what we should be doing is trying to persuade them to use it two or three times.

"But now we're looking for better ways to get past product attributes and benefits to consumer value systems, and from market-driven advertising to consumer-driven communication."

Making brand different

Passikoff explains the attribute of a hand lotion can be that it's easily absorbed into the skin. The benefit is that it makes the woman's hands softer. "But so do the competing brands of lotion. How do I make mine different? By appealing to the consumer value that makes her feel that if her hands are softer, people will see her as more feminine."

But he cautions that the value system "can change with different audiences, so we have to understand each audience." For instance, he observes, "There are a lot of moms who do want to hear about the brand's attributes—that it's fresh, pure, and good for their kids. For many people, attributes can still add up to a relevant value system.

"But there are also a lot of us who occasionally like to indulge ourselves, sit down in front of the TV and put away a whole pint of ice cream at one sitting, and to hell with guilt. Thus the success of Marvin Honig's Frusen Glädje commercial."

On the other hand, he continues, "There's the woman who gets satisfaction from being a good homemaker and mother and caring for her family and home. But she needs a little time to herself, when she can relax and be left alone, even if it's only a 20 minute break. And she's earned it. No guilt. So we have an entirely different approach to this kind of consumer used by General Foods for its line of international coffees."

These are just two examples, explains Passikoff. "But what it boils down to is that consumer perspectives means we're now both product and consumer oriented, and this gives our creative people a much wider range of approaches."

Before joining Esty, Passikoff had been director of market planning for Cato Johnson, Young & Rubicam's sales promotion affiliate. There, among other things, he worked on plans to integrate sales promotion with advertising, so they work together and reinforce each other. He says he plans to do that at Esty, too. He also points out that "Not nearly as much research has been done on sales promotion, so we can't predict what a given promotion will do with nearly the confidence we have when we talk about the expected results of advertising in broadcast or in print, which have been researched up and down and across, and every way anybody has ever been able to dream up."

A fresh look

(from page 50)

entertain. From a station and management point of view," Reilly says, news is a way for a station to identify itself in the community. "So it's important from a business point of view and a fundamental mission point of view."

Reilly says that, much like others in the industry, three of the four M-H outlets experienced a softness in sales (WRTV is the exception). There are different reasons in different markets for the slack, he notes. "Obviously, in Denver, the city has gone through some difficult economic times, but it's fundamentally sound. There are lots of industries growing in Denver and these have continued to grow in difficult times. I think that there were some corrections taking place in 1987 in mar-

kets. I don't think we will return to the GNP-plus-10% growth in television advertising, and even if we did, it wouldn't all find its way into the affiliate market."

People meters

When it comes to people meters, Reilly takes a softer stand on the new measurement system than some of his colleagues at other station groups (see Tom Goodgame interview, TV/RADIO AGE, Sept. 28). "There are two sides. One is the actual execution of people meters on a national level, and from what I gather there is still a lot of work to be done in this area. The other is that I believe the more information we can get on our viewing audience the better off we will be.

"We shouldn't stay away from more

information. If we can understand better who makes up our audience, we can program better and provide a better overall advertising product to our advertisers. In the long run, if the information is used properly and we get past whether it's an accurate sampling technically, it would be good for our industry. What we need to understand is that the people meter numbers and the old household meter numbers are two different attempts to try to reflect the same reality. Audiences haven't changed, what we have is a different measure, and the likelihood is that neither one is entirely correct. Once the reality is defined, the true measure for the advertiser will be whether those programs accomplish what the advertiser wants in terms of audience behavior change.

"We have a shorthand measure at

the marketplace

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present of dealing with the advertisers in that a certain number of rating points are bought and ultimately something happens in terms of consumer behavior. Now rating points are bought based on people meters, and the relationship will be developed between people meter numbers and audience behavior in terms of advertisers buying more product, and there will be a settling down into a more efficient advertiser market."

Meanwhile, Reilly says M-H would like to find itself in an "expansionary mode" and is looking for the opportunity to expand its ownership of television stations, as are other groups. "We have the financial resources. It would depend on identifying properties that would make some strategic sense for McGraw-Hill, vis-a-vis network affiliation and geographic location, and the

"We don't have any plans to acquire independents. Independent stations face more and more direct competition from the additional sources of programming that cable delivers than network affiliates do."

right situation between buyer and seller. I don't think we would only be interested in the fast-growing markets, because we can do a good job in managing properties in markets that are not necessarily growing at twice the rate of the GNP."

But to Reilly indies are hands off. "We don't have any plans to acquire independents. Independent stations face more and more direct competition from the additional sources of programming that cable delivers than network affiliates do. I think as affiliates we have good fortune to have access to new, original programming, sports programming, national news, and public affairs programming, which still separate us and our product in a distinctive way from the kind of programming that the independents are largely offering.

"The competition for that kind of programming will intensify between independents and cable-delivered vehicles, and it will be more and more difficult for independents to maintain a unique and competitive look on the air." □

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Washington Report

New HDTV developments brighten prospects, but gloom stands in the wings

The Federal Communications Commission may have provided a bit of sunshine for broadcasters regarding high-definition television when it granted an indefinite moratorium on allocating valuable UHF spectrum space to land mobile use, but dark clouds are still hanging over the new generation of TV from the U.S. viewpoint.

A week before the FCC decision to accede in part to pleas from broadcasters to preserve the spectrum for possible HDTV requirements, the leaders of the research into HDTV gathered in one room and unintentionally painted a gloomy picture for members of Congress.

The HDTV researchers were strangely low-key, despite the fact that just a few days earlier, NBC had announced a breakthrough that the broadcasting industry considered exciting. It promised compatibility with NTSC and transmission on a single 6 MHz channel. Part of the reason for the low-key approach could have been because some of the researchers are walking a fine line between hailing the breakthrough and preserving their argument that they needed to keep the UHF spectrum space. The dichotomy was not lost on some of the congressional members.

Not 'true' HDTV

But a major reason could have been that the breakthrough, announced by NBC and its David Sarnoff Research Center, is not considered "true" HDTV. And neither is most of the other U.S. research into the high-definition. Testimony at the hearing, held by the House Telecommunications Subcommittee, demonstrated that U.S. research is so far behind that of the Japanese that a system developed without U.S. participation may become the worldwide standard by default.

The Japanese MUSE system, developed by NHK, Japan's public broadcasting network, is incompatible with the 130 million existing TV sets in the United States and requires a greater bandwidth than the current 6 MHz allocated to U.S. TV stations.

Americans would have to buy new sets in order to receive an HDTV picture provided by the Japanese system. Guess what country already manufactures just about all of the sets in use in the United States. And even if new sets were not a problem, broadcasters may be shut out of the HDTV picture if the FCC eventually decides not to give them all the bandwidth they would need.

Until now, the considerations of HDTV have been widely scattered. They have only recently begun to converge so that dates projected into the future can be seriously considered. The considerations also include U.S. action to try to head off the prospect of the Japanese system becoming the system of choice.

The NBC development, for example, coincided with a decision by the key group within the Advanced Television Systems Committee (ATSC) to adopt a production standard for HDTV that is to be promoted as the worldwide standard. A transmission standard, however, is another matter, and that is what is worrying the U.S. TV industry, particularly the over-the-air (terrestrial) broadcasting segment. (The NBC system is primarily a transmission method.)

NHK's controller engineer, Masao Sugimoto, told the panel that the MUSE system will be broadcast over a satellite that is to be launched in 1990. "We expect to have 100,000 receivers available to consumers in Japan and the United States in 1990 and 500,000 in 1991," he said.

Asked for U.S. dates for home delivery of HDTV, Joseph Flaherty, vice president and general manager of CBS engineering and development, said that "if we are to give the various proponents each a chance to finish their work and demonstrate this, so that we have a number of systems among which we can choose, that is probably two or three years."

He added, "If this goes ahead, then you probably could see high definition emerging in the early 1990s and replacement programs extending perhaps over 10 years, like color did" when stations made the transition from black and white TV.

Rep. Howard Nielsen (R-Utah) noted that HDTV may be available on cable and videocassettes by 1990 and wondered if "broadcasters are too far behind to catch up."

Fred Paxton, chairman of the Association of Maximum Service Telecasters, added, "We need about another three years" for broadcasters to catch up to the other segments of the medium in HDTV. "I think it will take that length of time to determine which is the best" system.

Richard Green, senior vice president for the Public Broadcasting Service, summed up the problem facing U.S. broadcasters. "At the moment, the criteria for selection of a high-definition system are quality, spectrum utilization, and compatibility. Any decision is obviously a trade-off in any of these parameters."

Difficult spectrum decision

Focusing on the issue of proper government policy, Rep. Tom Tauke (R-Iowa), traditionally a strong supporter of broadcaster interests, said after listening to much of the debate that, "I have come to the conclusion that the spectrum question is going to be a very difficult one. It seems to me that, essentially, there are three things that can happen: We can develop the technology that will allow us to broadcast high-definition television on 6 MHz that now is allocated to broadcasters, or we can reduce the number of broadcasters and thereby increase the spectrum available to each broadcaster, or we can take the spectrum from somebody else." (Nervous laughter.)

Speaking a week before the FCC's announcement of a moratorium on a decision on the UHF spectrum, Green warned, "A de facto standard could come into being through introduction of equipment on line if, in fact, it happened at a point that there are no proven competitive systems."—Howard Fields

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