

Television/Radio Age

LPTV
AD PITCH/85

ROAD TO NATPE-II

Indies find movies better than ever in primetime/79

GM SALARIES ON THE RISE

Key subordinates have no reason to be jolly/88

INTEGRATED INDIES

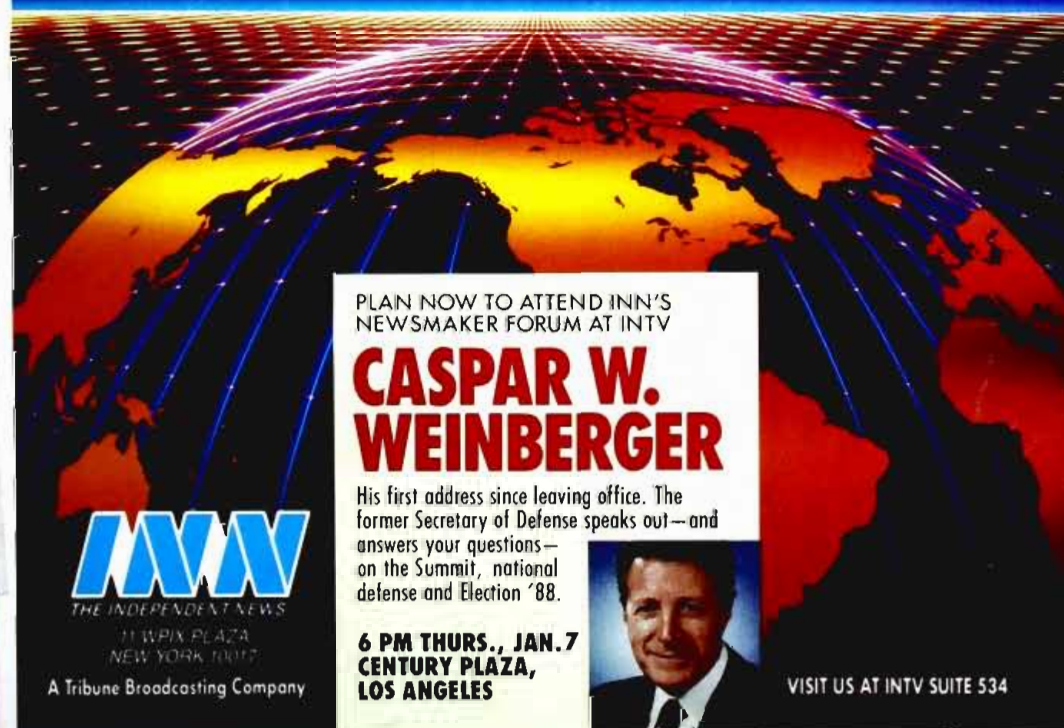
They're no longer segregated from affils by agencies/93

December 28, 1987 • \$3.50

"USA TONIGHT" BRINGS IT HOME FOR INDEPENDENTS

THE NEWSMAKERS. THE GLOBAL COVERAGE.
THE PRESTIGE OF A FULLY COMPETITIVE
DAILY NETWORK NEWSCAST.

America's premier independent newscast. Delivered by satellite to 122 stations.



PLAN NOW TO ATTEND INN'S
NEWSMAKER FORUM AT INTV

CASPAR W. WEINBERGER

His first address since leaving office. The former Secretary of Defense speaks out—and answers your questions—on the Summit, national defense and Election '88.



6 PM THURS., JAN. 7
CENTURY PLAZA,
LOS ANGELES

VISIT US AT INTV SUITE 534



THE INDEPENDENT NEWS

11 WPIX PLAZA
NEW YORK, NY 10117

A Tribune Broadcasting Company

TV 0564 3177 FEB 88 70406511 P72b
A47566
SERIALS DEPT
3DG

**“They tell me my following keep
getting larger. So much for my diet.”**

LORIMAR™
SYNDICATION
LORIMAR TELEVISION COMPANY



Mama delivers dramatic, consistent growth in markets across the nation. In weekly syndication she has improved over her lead-in, over previous time period programming and over herself. Sweep to sweep. Show to show.

And now there are 110 half-hours available for stripping starting spring '89. With 5 days a week to work, she'll do more than have you sitting on a comfortable lead. Her ratings will fatten your bottom line.

So put her on and watch her take off.

MAMA'S FAMILY

A JOE HAMILTON PRODUCTION

Watch Her Take Off!

EXCLUSIVE!

**POWERFUL
NEWS.
PERSONAL
IMPACT.**

The news itself was startling.

Reporter Jeff Kamen's personal perspective made it unforgettable.

The news: A controversial new cancer treatment.

The story: The dramatic improvement of one very special person.

The patient: Kamen's own cancer-stricken mother.

A memorable report from a superb TV journalist.

National impact on America's premier independent newscast.

**USA
TONIGHT**

DELIVERED BY SATELLITE
TO 122 STATIONS NATIONWIDE

INW

THE INDEPENDENT NEWS

11 WPIX PLAZA, NEW YORK 10017
A TRIBUNE BROADCASTING COMPANY

Television/Radio Age

December 28, 1987

Volume XXXV, No. 11

Independents discover movies better than ever; number of new packages declines; cautious buying

Road to NATPE-II: primetime

79

Coverage areas rule out much use of syndicated ratings; TV upstarts go head-to-head with radio

Low power stations open ad sales doors

83

GSMs, PDs show salary declines; station exec survey also covers lobbying, primetime, spot/local biz

TV GMs show increase in earnings

86

Carolyn Wean keeps emphasis on local programming

A formula for success at KPIX

91

No longer segregated from affils in agency view

Indies standing on their own feet

93

Star-driven 'Entertainment Report' profitable

Showbiz news service lights first candle

95

DEPARTMENTS

17 *Publisher's Letter*

24 *Letters*

30 *Final Edition*

44 *News About News*

52 *Sidelights*

58 *TV Business*

Barometer

62 *International*

Report

68 *Cable Report*

70 *Radio Report*

72 *Radio Business*

Barometer

97 *Viewpoints*

98 *Programming/*

Production

109 *Spot Report*

113 *Buyer's Opinion*

115 *Media*

Professionals

118 *Wall Street*

Report

122 *Feedback*

137 *In the Picture*

140 *Washington*

Report

Television/Radio Age (ISSN # US0040277X) (USPS # 537160) is published every other Monday for \$50 per year by the Television Editorial Corp. Publication Office, 1270 Avenue of the Americas, New York, NY 10020. Second class postage paid at New York, NY and additional mailing offices. POSTMASTER: Send address changes to Television/Radio Age, 1270 Avenue of the Americas, New York, NY 10020.

Television/Radio Age, December 28, 1987

IT'S A JUNGLE
OUT THERE.



THE TWILIGHT ZONE

The genius of Rod Serling, ready to fight—and win—in the thickest syndication jungle against the toughest competition. New once-a-week episodes available for Fall '88; and 90 half-hours available Fall '89.

A CBS Broadcast International Production in association with London Films and Atlantis Films. Distributed by MGM/UA Telecommunications, Inc.

GROUP ONE *Medical*

From Van Gordon Sauter, Michael Piller and Dr. Ron Pyon, this breakthrough early fringe series takes you into the lives of *real doctors* and *real patients* to share their *real-life drama*. Half-an-hour every day, starting September '88.

Sauter/Piller Productions in association with MGM/UA.



STOP *the* MUSIC



From two of America's great entertainers—Dick Clark and MGM/UA. Great appeal to game show viewers... it's upbeat fun, with big payoffs. Five-a-week, available Fall '88.

dick clark productions in association with Lynch/Biller Productions from MGM/UA Telecommunications



We Got
it Made

We got the beautiful blonde and her two "roommates" in *the* show with the No. 1 audience profile among new first-run comedies.

*From MGM/UA
Telecommunications*



The hunt for men is over! A top performer among men 18-49. Which means you just found one of the most efficient ways to reach men among all the top new once-a-week half-hours.

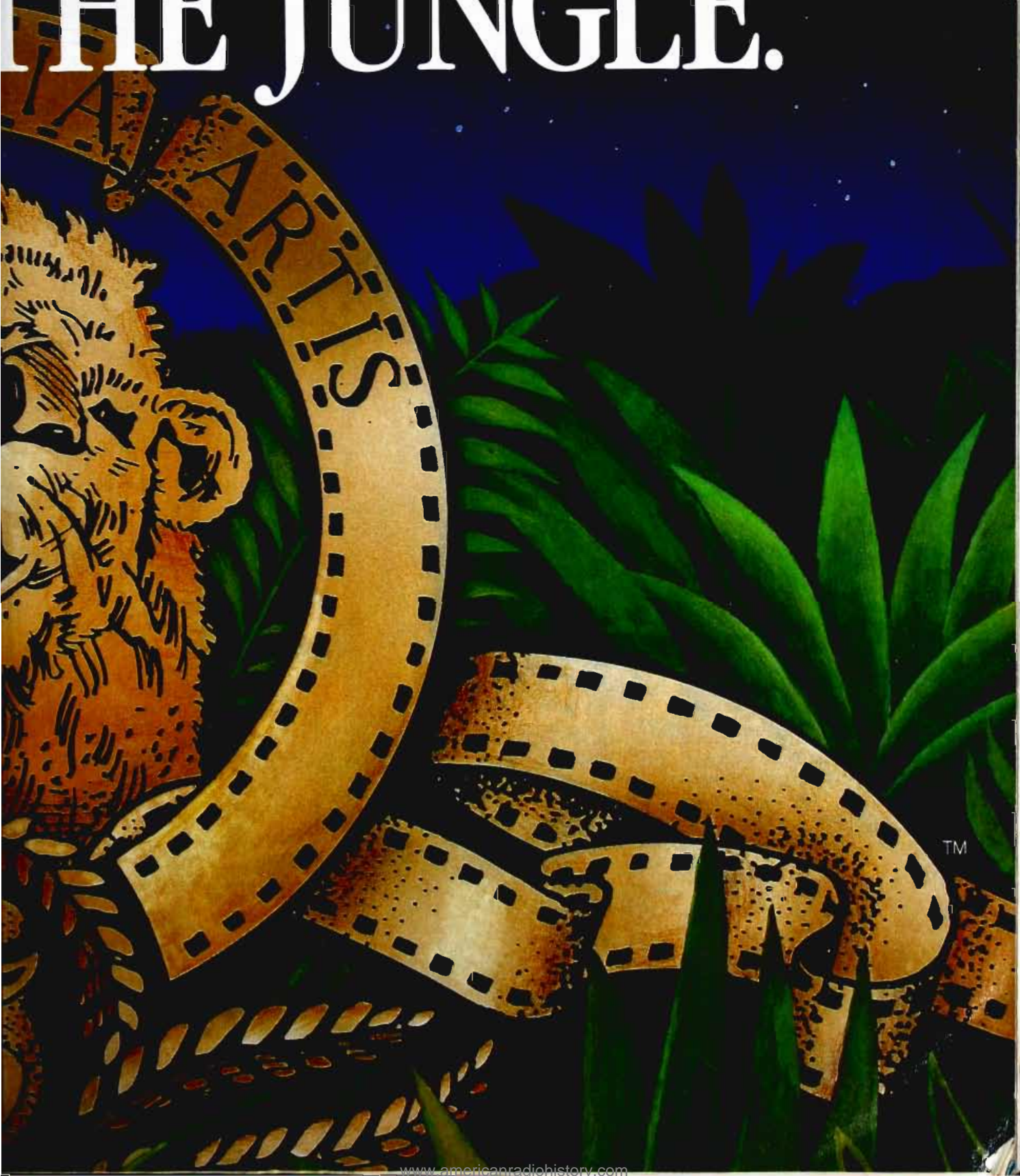
*From MGM/UA
Telecommunications.*

NOW YOU WHO'S KING OF



© 1987 MCA-TV COMMUNICATIONS CO. ALL RIGHTS RESERVED.

KNOW THE JUNGLE.



TM



CORAL COLLECTION I

Features with proven theatrical appeal. All were selected to give hours of powerful, emotional entertainment. Coral Collection I has sixteen star-packed programs to raise a station's ratings. Coral's aim is to provide excellence in television. Coral delivers. Coral Collection I — first class.



6850 Coral Way, Miami, FL 33155, Tel. (305) 661-8922

Editorial, Circulation and Publication Offices

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

Publisher S. J. Paul

Executive Vice President
Lee Sheridan

Editorial

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

Washington

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

London

Irwin Margolis, *European Correspondent*
Sally Mann, *Correspondent*
Keepers Lodge
Hatfield Park
Hatfield, Herts AL9 5PJ
United Kingdom
7-072-64-902

Advertising

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

West Coast Office

Jim T. Moore, *Sales Account Executive*
Eliot Tiegel
West Coast Correspondent
6290 Sunset Blvd., Suite 315
Los Angeles, CA 90028
(213) 464-3552
Facsimile Number: (213) 464-1956

Member Business

Publications Audit of
Circulations, Inc.

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



THE PEAK PERFORMERS



ENTERTAINMENT TONIGHT

A PEAK PERFORMER—EIGHT YEARS RUNNING.

Already renewed for '88, "Entertainment Tonight" is a proven success. Prepared to outperform all those "unproven" alternatives now and into the future.

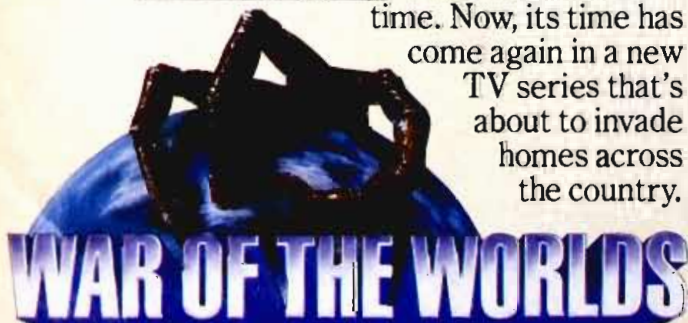
A PEAK PERFORMER FROM THE WORD "GO."

This season, over 200 markets watched Gene Roddenberry's "Next Generation" go right to the top—in ratings and demos. Next season, we're ready to boldly "go" even further.

STAR TREK THE NEXT GENERATION

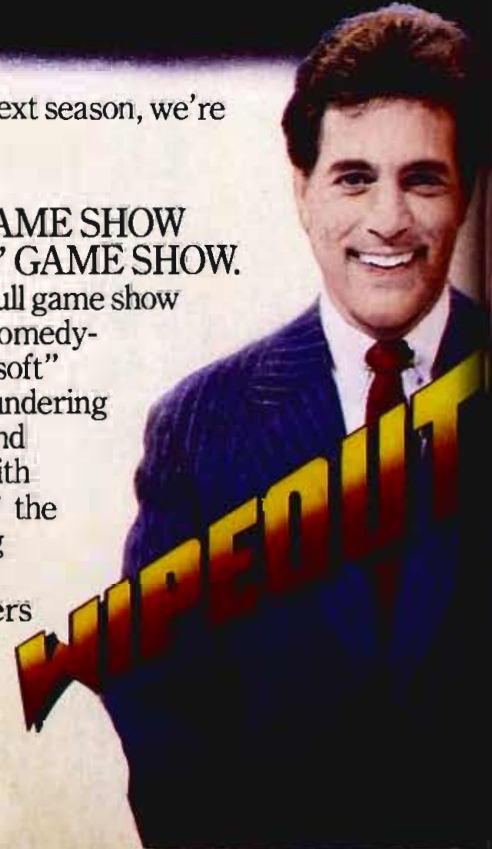
A NEW SCI-FI THRILLER WITH A 30-YEAR TRACK RECORD.

An Academy award winner in 1953, War of The Worlds has stood the test of time. Now, its time has come again in a new TV series that's about to invade homes across the country.



IT'S A GAME SHOW LOVERS' GAME SHOW.

Wipe out dull game show remakes, comedy-celebrity "soft" games, floundering also-rans and retreads with "Wipeout" the challenging new game show viewers will love to play.





THE COMIC TRADITION

FUNNY NOW... AND FOR YEARS TO COME. Nobody does comedy better than Paramount. And we've got some of the highest-rated shows in network history to prove it.

Family Ties

Cheers

Webster

WE'RE TALKING FUN. WE'RE TALKING TRACK RECORD. WE'RE TALKING HIT.

From the network spotlight, Joan Lunden joins forces with entertainer Bobby Anderson in "The Daytime Show" —a refreshing new daily hour of talk, music and fun.



WE'RE USING SCARE TACTICS FOR NIGHT-TIME SUCCESS.

One of our most successful undertakings, "Friday the 13th" buries all those late night talk shows and sitcom re-runs.





BROTHERS

A COMEDY THAT WINS AWARDS... AND AUDIENCES.

Now the #1 cable sitcom in the country, "Brothers" also ranks among the best on the networks in attracting the audiences necessary for syndication success.

COMEDY CLASSICS

THE ODD COUPLE™

THERE'S ALWAYS SOMETHING FUNNY GOING ON AT PARAMOUNT.

Great comedy is a Paramount tradition. And one look at our lineup of all-time favorites will prove it, over and over again.





Diamond Jubilee

LET US MAKE YOU AN OFFER YOU CAN'T REFUSE!

The Godfather Part I, the world television premiere of The Godfather Part II and "The Godfather Saga." Along with "Space" and "Wallenberg," it's a gangbuster movie package.

THE WINDS OF WAR

ONE OF THE BIGGEST GUNS IN TELEVISION HISTORY!

This epic 18-hour mini-series starring Robert Mitchum and Ali McGraw is now available for its command performance run in syndication.



SUCCESS IS ALWAYS A GOOD TOPIC FOR DISCUSSION.

His rating triumphs are in the books. Now you can put Geraldo's special brand of journalism to work for you—five days a week.



© 1987 BY PARAMOUNT PICTURES CORPORATION. ALL RIGHTS RESERVED.



THE PEAK PERFORMERS

Publisher's Letter

TV business predictions for '88: Not the best year, but pretty good

The stock market dive has naturally given rise to many uncertainties about business conditions next year. The full impact of the drop in securities prices on the broadcast business may not be apparent until next year's ad spending begins. But certain facts should be kept in mind.

First of all, there's no real sign of a recession, though there's always the danger that people can talk themselves into one. In fact, unemployment hit a new low recently, and in November the operating rate of U.S. factories, utilities and mines hit the highest level in more than three years—81.7% of capacity.

Secondly, if TV is not recession-proof, it is certainly recession-resistant. There hasn't been a year-to-year drop in national and regional spot TV revenues since the early '70s. And there have been two recessions since then. The historical record doesn't show a drop at all in local TV revenues, certainly not in the past 25 years. The products and services that are advertised on TV are mainly those that people buy come rain or come shine.

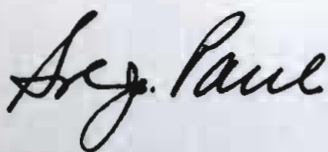
The trend in advertising rates can have an effect, of course. But next year is the quadrennial Olympics/election year, which will offset to some extent, at least, any slippage in advertising demand. Therefore, '88 will be a good year, though it may not be as terrific a year as some people think.

Having said that, here are our fearless predictions for TV: The biggest rise will be in local business, an increasingly important bulwark of TV station fortunes. The increase will be around 12%. National and regional spot will grow more slowly—9.5%. As for the networks, they have already had first-rate results upfront, particularly welcome since it was unexpected. So, barring some unlikely backtracking by advertisers, the networks should be up about 10%.

Annual prognosticator. That's not a bad outlook, considering there's not much inflation to factor in and considering the TV doldrums of 1987. Our *TV Business Barometer* sample of stations shows, for the 10 months through October, that spot is up only 3.6% and local is up 6.2%.

Our annual prognosticator, Dick Gideon, will be displaying his forecasting gifts in the next issue. Gideon takes our *TV Barometer* figures and projects them through 1993. We understand he'll be raising a warning flag about 15-second spots and the threat they could present in the future, not only because of clutter, but because of the increased inventory that 15s represent. The agencies are looking for 15s priced at 50% of the 30s, and the stations, of course, are resisting. The networks are already selling about a third of their spots via 15s, but the station ratio is quite low. It might be noted that, so far as spot is concerned, 15s cannot take off unless a large percentage of stations give in to agency demands. Few clients would approve a campaign of 15s just to cover scattered markets.

Many broadcasters are saying that it's not '88 that's important, it's '89. There is fear of an ad slump after the stimulation of the Olympics and election. However, while we feel that '88 won't be equal to most of the quadrennial years since, say, 1976, we also feel that the momentum of '88 will carry over to some extent into '89.







CHEER UP.
SNORKSTM
ARE COMING
FROM
HANNA-BARBERA.

Here come some of the most captivating characters
in all of animation from the people who brought
you the beloved Smurfs.[®]

A world filled with SnorksTM would be a better place to
live. Help improve the world—program the Snorks.TM

Available Fall 1988. 65 half-hours.

ADVERTISER SUPPORTED PROGRAMMING



The World's Leading Distributor
for Independent Television Producers

New York, Los Angeles, Chicago, Atlanta, London, Paris, Tokyo,
Sydney, Toronto, Rio de Janeiro, Munich, Rome

20 HITS THAT CAN'T MISS

Your programming universe is about to be expanded by the stellar performances of today's brightest stars.

**WHEN THE BOUGH
BREAKS
SAM'S SON
STRANGER IN MY BED
NASTY HABITS
DEADLINE
UNCOMMON VALOR
BREAKTHROUGH
RUNNING SCARED
SENIOR TRIP
HELP WANTED: MALE
THE DIRT BIKE KID**

**VASECTOMY:
A DELICATE MATTER
WIZARDS OF THE
LOST KINGDOM
THE RIP OFF
PATRICK
HAPPY
SEPTEMBER GUN
BAD GUYS
MY SISTER'S KEEPER
FROM HELL
TO VICTORY**

Richard Burton
Robert Mitchum
Rod Steiger
Curt Jergens
Barry Newman
George Peppard
George Hamilton
Dom DeLuise
Suzanne Pleshette
Bert Convy
Glenda Jackson
Melina Mercouri
Geraldine Page
Sandy Dennis
Anne Jackson
Eli Wallach
Rip Torn
Dame Edith Evans

Lee Van Cleef
Karen Black
Edward Albert
Judge Reinhold
Pat Hingle
Bradford Dillman
John Saxon
Scott Baio
Mickey Rooney
Robert Preston
Patty Duke Astin
Sally Kellerman
Lindsay Wagner
Ben Murphy
Paul Sorvino
Ted Danson
Ruth Buzzi
Abe Vigoda

And it's all from one source...

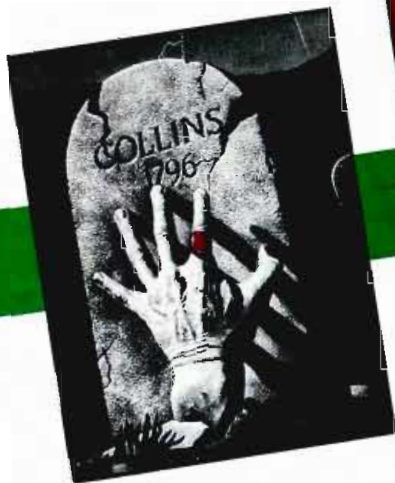


**WORLDVISION
ENTERPRISES INC.**

**The World's Leading Distributor
for Independent Television Producers**

New York, Los Angeles, Chicago, Atlanta, London, Paris, Tokyo,
Sydney, Toronto, Rio de Janeiro, Munich, Rome

THEY DO RUN RUN RUN



HOURS

The Streets of San Francisco
 Combat
 The Fugitive
 Ben Casey
 The Invaders
 Man From Atlantis
 Mod Squad

HALF-HOURS

Dark Shadows
 That Girl
 Annie Oakley
 Buffalo Bill
 The Doris Day Show
 Douglas Fairbanks Presents
 The Mickey Rooney Show

N.Y.P.D.
 One Step Beyond
 People's Choice
 The Range Rider
 The Rebel
 Wendy And Me

CHILDREN

Casper The Friendly Ghost
 George of the Jungle
 Jackson Five
 Jerry Lewis
 King Kong
 Lancelot Link-Secret Chimp
 Milton The Monster
 Professor Kitzel
 Smokey The Bear

THEY DO RUN RUN.



EVERGREEN. EVER GREAT.

Evergreen is always in season. With programs that run forever.

Classics that are Ever New; Ever Fresh; Evergreen. Thousands of engrossing hours of programming to fit your schedule from sun up to sun down.

Movies, off-network series, mini-series, game shows, specials, children's programs and more.

Catch the excitement of classic television that runs and runs and runs.

MINI-SERIES

Against The Wind
Holocaust

FEATURES

Prime I, Prime II,
Prime III, Prime IV

GAME SHOW/VARIETY SPECIALS

Take My Word For It
The Don Lane Show
Come Along
Wonders of the Wild
And Many, Many more...



A DIVISION OF WORLDVISION ENTERPRISES INC.
660 Madison Ave., New York, NY 10021 • (212) 832-3838
9465 Wilshire Blvd., Beverly Hills, CA 90212 • (310) 273-7667
625 N. Michigan Ave., Chicago, IL 60611 • (312) 642-2920

Selling radio short

While Len Kay of Kelly, Scott and Madison (*Media Professionals*, Nov. 9) is wise to remind advertisers and agencies to factor in increased budgets to offset the higher inventory costs due to 1988 events and the resulting high demand on inventory, I take issue with one of his final points.

Near the end of his article, Mr. Kay offers the suggestion to look to "safer" media, like print, to replace television and that television is the backbone of marketing.

It appears that Mr. Kay is one of those media professionals guilty of throwing radio under the umbrella of broadcasting and tossing it out with the bathwater, while looking at print as the only alternative to television.

If television is the backbone, the R-A-D-I-O offers the lifeblood to marketing. It goes everywhere with the target that it so eloquently reaches and it "pumps" the advertising message out frequently.

While radio will be affected to a certain extent by primaries, elections and the Olympics, there will be plenty of availabilities left for those advertisers astute enough to utilize it and plan campaigns with enough time to execute the plan properly.

A better suggestion near the end of Mr. Kay's article would have been to write, "... But you might increase your print or look at R-A-D-I-O in 1988."

Some of us just won't allow for the medium of radio to be sold short.

THOM SUTTON
Vice president, manager
Eastman Radio, Chicago

Dark crystal

It's obvious to all your readers and admirers that TV/RADIO AGE is making a great effort to encourage spirited debate and discussion of the great issues in your pages.

As for Jerry Lyman's recent letter (November 9) condemning you for providing me with the opportunity to present some recommendations for improving and instilling greater integrity in the selection process of NAB's Crystal Awards competition, I can only suggest that Mr. Lyman might put his considerable talents to better use in his own home health or direct them toward his responsibilities as chairman of our NAB radio board.

As for me, I'll continue to speak out on major, controversial issues, much as I did, almost alone, when RKO first

ran afoul of its critics during my previous service on the NAB board—arguing in that high council that the sins of RKO's parent should not be visited on the broadcast division. Indeed, it is an argument which could fairly be made even to this day.

I would hope Jerry would agree there are too many dragons out there for us to spend time attacking our own.

Jerry Lyman is bright, gifted and articulate—but I reserve the right to disagree with him on occasion, and I'm grateful to you for the use of the hall.

WILLIAM O'SHAUGNESSY
President
WVOX/WRTN New Rochelle, N.Y.

Sales development

I must congratulate TV/RADIO AGE, not for its two page story in which CCA was prominently featured (Sept. 7, 1981) but for its being on the cutting edge of where radio and TV sales were going. This subject has continually been the subject of subsequent articles, Nov. 10, 1986, captioned "marketing ideas," and Aug. 31, 1987, "Stations take control of destinies in sales development efforts."

I have seen authoritative reports that this year over \$500 million in national spot business has been diverted from national spot to vendor programs, regional sales and other localized merchandising and sales support, with continued trade publication mentions of additional, similar diversions by heretofore national advertisers.

The leader-of-the-pack in spotting the trend to "promotional-selling" in the station rep business has to be Ralph Guild's Interep Group with the initial effort spearheaded seven years ago (1980) by Interep's McGavren-Guild's creation of a six-person, new business development department under the direction of Erica Farber.

The best proof of CCA's pioneering efforts in media-merchandising and promotional-selling is the fact that it coined the phrase, "proof-of-purchase," which has come into common use by three out of four national advertisers—understood as well in the kitchens all over America as it has become to advertisers and their agencies.

CCA "proof-of-purchase" or advertiser results have, over the years, grown from an average of several million dollars in a 17-week campaign to an all-time high of \$44 million on Portland, Ore.'s KXL. CCA station campaign revenues have grown in less

than 15 years from \$90,000 to nearly a half million dollars in extra, annual, first-quarter campaign revenue.

WABB Mobile still holds the record for national accounts, with 43 grocery and drug participants out of 56 participating advertisers. This is WABB's 26th campaign, (Mobile's 28th).

JOHN C. GILMORE
President/founder
Community Club Awards, Inc.
Westport, Conn.

Wrong station

I read with interest the article titled *Financial programs target specific audiences* in the Nov. 23 issue of TV/RADIO AGE (*Cable Report*).

The reference to *Catching Winners Early* was particularly noteworthy. However, the article was in error in attributing its Rockford airing to WTVO-TV. It was, in fact, aired on WQRF-TV in the first half of this year, Sunday mornings, 8:30-9 a.m.

According to the May '87 Arbitron report, *Catching Winners Early* was the second ranked show in its time period, surpassing the audiences delivered by both WREX-TV (ABC) and WTVO-TV (NBC).

ROBB GRAY, JR.
General manager
WQRF-TV Rockford, Ill.

Cronkite not so free

There was a rather grievous error in your *Radio Report* column in your Nov. 9 issue which stated that I have "recently been freed of a contract" which prohibited me from doing TV and radio work outside CBS. This is not correct. My contract still calls for exclusive services to CBS News.

WALTER CRONKITE
CBS News

First in good causes

The article, "Increased ad sales, moving the product are good causes too," appearing in the October 26 issue underscores the outstanding advantages that can be attained when corporate advertising and the media work hand-in-hand with "good causes" such as ours.

MDA is indeed privileged to receive corporate advertising, product and services support from such companies as Anheuser-Busch, Inc.; Brunswick Recreation Centers; Chase Manhattan Bank, Citgo Petroleum Corp., Era Real Estate; Folz Vending Co.; Gitano; Harley-Davidson Motor Co.; Kimball International; MasterCard International; McDonald's Corp.; Service Merchandise Co., The Seven-Up Co.;



THE STREETS OF SAN FRANCISCO



SAN FRANCISCO GIANTS.

The winning team. Michael Douglas and Karl Malden, backed by a dazzling lineup of top-name, guest stars in action-filled episodes shot in one of the world's most beautiful and exciting cities. Plus a five-year track record of proven network success. Add it all up and you'll score with the ideal one-hour series to fill your programming game plan.

119 hours



EVERGREEN
PROGRAMS INC.

A DIVISION OF WORLDVISION ENTERPRISES INC.
660 Madison Ave. New York, NY 10021 • (212) 832-3838
9465 Wilshire Blvd. Beverly Hills, CA 90212 • (310) 273-7667
625 N. Michigan Ave. Chicago, IL 60611 • (312) 642-2650

THE RADIO & TELEVISION COMMERCIAL (Second Edition)

Primarily designed for the aspiring radio/TV commercial producer, the second edition of *The Radio & Television Commercial* has expanded its scope and depth to be a useful tool even for the seasoned agency executive. As a practical guide, it features and delineates with examples the importance of copywriters' interaction with agency and client personnel, commercial structures and styles and the creative process.

Examples of radio and TV scripts, storyboards, glossary of terms and commercial production/testing included.

232 pp. Paperback **\$14.95**

TV/Radio Age Books

1270 Ave. of the Americas
New York, NY 10020

Enclosed please find \$_____ for _____ copies of **The Radio & Television Commercial**.

Name _____

Address _____

City _____ State _____ Zip _____

Price includes postage.

Payment or company purchase order must accompany order.

How to Produce Effective TV Commercials

Television, in a remarkably short time, has grown to become the most important advertising medium, but until now little has been written on how a commercial is actually made. *How to Produce Effective TV Commercials* is the definitive reference book covering each step in professional detail. You will learn how to produce commercials on film or on videotape, on set or on location, in live action or animation, and with original or public domain music.

This book takes you right to the set on shooting day, pointing out each member of the production crew and their specific job. Then you get a detailed look at what happens after filming—that mysterious process called editing and finishing.

Hardbound **\$29.95**

TV/Radio Age Books

1270 Ave. of the Americas
New York, NY 10020

Enclosed is \$_____ for _____ copies of **How to Produce Effective TV Commercials**.

Name _____

Address _____

City _____ State _____ Zip _____

Price includes postage and handling.

Order must be accompanied by Check or company purchase order.

Letters (continued)

The Southland Corp.; and United Airlines.

However, I'd like to take issue with those who've credited Jerry Welsh as the originator of cause-related advertising. What Mr. Welsh did for the American Express Co. in 1981, and again in 1983, was admirable. MDA initiated cause-related advertising in 1966 when a Metropolitan New York hamburger restaurant chain, Wetson's, joined forces with the association in a restaurant product promotion that was announced on our very first Jerry Lewis Labor Day Telethon. The following year, McDonald's came aboard in the New York and Philadelphia market, inaugurating a partnership that subsequently led to a national McDonald's promotion of MDA. In 1973, the Seven-Up Co. joined our ranks and, shortly thereafter, the companies listed above came aboard as well.

I just wanted to set the record straight. The American Express Co. did not initiate cause-related advertising.

GERALD C. WEINBERG

Director of field organization,
Muscular Dystrophy Association,
New York

Hispanic budgets

Anglo radio buyers have budgets for spot, network, syndication and special promotions. Spanish radio buyers are only just beginning to develop this kind of diversity. In order to foster a climate in which national syndication can grow and provide quality services to stations, media planners and clients must set aside separate funds for spot and network.

Spot dollars are absolutely necessary to pay the operating costs of the stations. Spot advertising is also necessary for frequency and effective sales of products and services. No station will run syndicated programs if the advertising agency plans to deduct spot dollars directly from that station in order to pay for the syndicated program. The dilemma is that syndicators need national dollars to fund program production and distribution, but, if they are honest, they can not take money from spot budgets.

In our case, we will not accept national revenue that would take away from spots that are placed on our affiliated stations. For example, we recently turned down a "buy" from a car company because their budget was so small that if they bought one of our shows it would have had an impact on our stations.

We normally surmount this dilemma by asking the agency to plan our contract as a national group buy and to keep it separate from detailed spot planning.

I think our Procter & Gamble clients, the Immigration and Naturalization Service and the Army are all honest about funding our programs in a way that has no direct impact on spot buys with our affiliated stations.

If Spanish radio is to grow up and provide the kind of diversity that exists in English radio, national advertisers must allocate separate budgets for spot and for national syndication.

Two interesting national campaigns we are running are:

The Christian Children's Fund, where we use a national 800 number which has generated many thousands of dollars in pledges to support children in Mexico and Latin America. This kind of campaign can only run on a national basis.

In early 1988 Robert Redford will release his new movie about Hispanics—*The Milagro Beanfield War*.

Both Consuelo Luz and Robert Mondragon have cameos in this film. We will broadcast a national contest for Spanish language radio listeners. The winners will get to come to the world premiere in Santa Fe to meet Robert Redford, the stars (Ruben Blades, Sonia Braga, etc) and Roberto Mondragon and Consuelo Luz!

This is the kind of national promotion which really benefits from national syndication and helps build audiences for our affiliated stations.

JEFF KLINE

Hispanic Radio Network
Santa Fe, N.M.

Hour-long news

I wish to offer some clarification to an article printed on page 12 of your August 17 issue of TV/RADIO AGE.

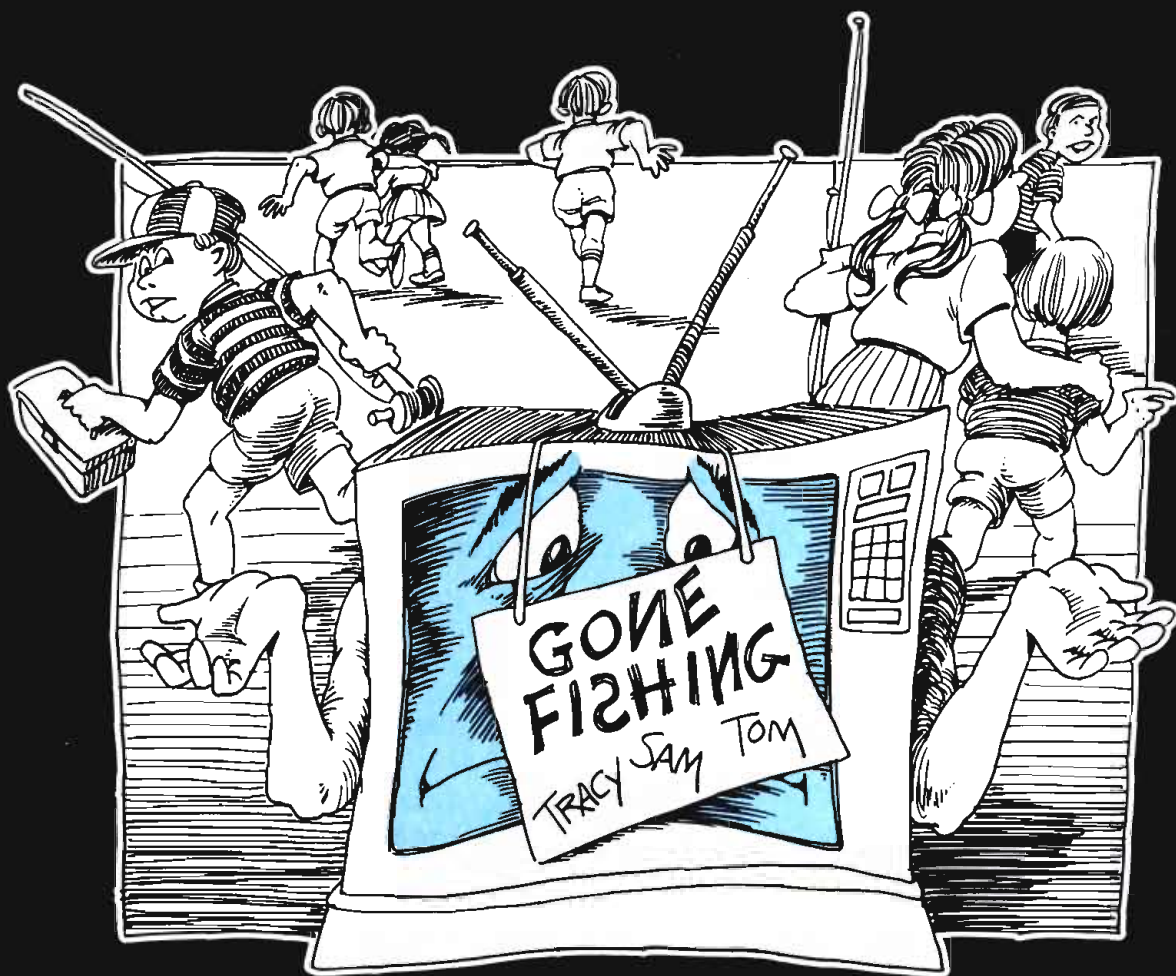
In the article titled "WCVB and WNEV in Boston shootout", there is a bit of confusion about whether WCVB-TV will be the first station in the country to carry a full hour of early evening news seven days a week.

They will not.

On April 11, 1981—nearly 6½ years ago—KUSA-TV in Denver expanded its weekend 5 p.m. newscasts to a full hour, thus beginning hour-long newscasts, in the early evening, on a seven-day-a-week basis. We were known at the time as KBTV.

I'm happy to report that we, along with our viewers, have been pleased with this format over the past six years.

FIDEL "BUTCH" MONTROYA
News director
KUSA-TV Denver



**LOOKING FOR WAYS
TO WIN THEM BACK?**

TURN THE PAGE

20 "WIN BACK THE KIDS" IDEAS FROM A GROUP THAT HAS A VESTED INTEREST IN YOUR SUCCESS.



We're both all too familiar with the problem: Kids are deserting television; viewership has dropped more than 15% in the last two years; and there's no turn-around in sight.

So what can you and we do to win them back? We considered that question, and came up with 20 suggestions we felt you might find useful.

None is a cure-all. But who knows? One may lead you to The Answer for your station. We hope so.



STOP DRIVING THEM AWAY.

- 1** Take a kid's-eye look at the programs you're running. Do they all have a similar visual appearance? When you're a kid, that's a turn-off.
- 2** Take a parent's-eye look at your programs. Do any seem scary, violent or mean-spirited? When you're a concerned parent (as most are), that's a turn-off.
- 3** Check your programs' production quality. Kids sense production short cuts intuitively, and tire of them over time.
- 4** Do schedule changes make it hard for kids to find their favorite shows? If so, you're probably losing a lot of them.
- 5** Are you betting on untested programs at the expense of your "tried's and true's?" If so, you're probably missing some good bets.
- 6** Are you ignoring "flow?" Don't. Follow an older-boy program with a younger-girl program and you're likely to lose both groups.

SELECT THE BEST.

- 7** Don't be seduced by "fad" programs. They fade fast... and leave you with the daunting task of re-attracting kids who think you're *passé*.
- 8** Imagine that each program in your line-up is a chapter of a novel. Then ask yourself how they hang together. This is a good way to spot weak spots.
- 9** Now ask what sorts of programs you should add to make your novel hang together better. Look for shows that complement your winners... and outclass your competition.
- 10** When you look at an existing show, pay close attention to its track record. If it hasn't run in your market recently, insist that the syndicator provide hard data for current clearances.



TV affiliate screening groups run hot & cold over merger talk

The proliferation of TV screening groups—mostly network affiliated stations meeting in Los Angeles and New York to preview first-run syndicated shows and pilots—has reached the point where some form of consolidation might be desirable.

At least that's the view of Steve Currie, manager of broadcast operations at KOIN-TV Portland, Ore., who heads The December Group of 40 affiliates which met in L.A. in December to screen dozens of first-run offerings and pilots. (A list of the screening groups, stations attending and product begins on page 102.)

The two major screening groups are called The Television Screening Group (30 stations), headed by Craig Smith of King Broadcasting's KGW-TV Portland, Ore.; and Currie's December Group of 40 stations. In addition, many station reps, whose members are not included in the two major groups, held their own screening sessions—HRP, McGraw-Hill Broadcasting and probably others. All hoped to get a jump on any new product that might be unveiled for the first time to independent stations during the INTV meeting in January.

Each screening group offers its member stations exclusivity within their own market. The only restriction on the meetings themselves is that no business may be discussed. That's to keep the antitrust lawyers happy.

But Currie, a former NATPE president, said the proliferation of station groups all screening product at the same time, though in different places, makes the exclusivity meaningless. He has begun polling his December Group to see if they might be interested in consolidating.

"I think it would make a lot of sense," said Currie, and if the majority of his members agree "we'll make a direct proposal to the other groups."

The way he figures it, there would be a general conference in L.A. open to all stations, with individual screening sessions broken out according to the station reps or maybe by network. The resulting bazaar would save wear and tear on both stations and distributors, Currie said.

"By inviting all the stations we are more open and there is less of an antitrust problem," Currie added, so some business could be conducted.

But no sooner had Currie floated his consolidation idea when some began to

shoot it down.

"This is just an idea that Steve floated," said Larry Manne, program director at WTNH-TV New Haven who also is a member of Currie's December Group. "I think there are more negatives to it than positives." To combine the groups into one huge meeting, he said, would be both cumbersome and complicated. "You really have to have a way of keeping the competitors apart," he added.

Instead, Manne sees the process going the other way. He thinks there will be a further proliferation of screening groups as existing groups restrict their membership and more stations want to get in on the act.

Craig Smith, representing The Television Screening Group, said he mentioned Currie's idea to several of his members "and there was no interest. . . . We have 30 stations, and we are quite comfortable. . . . I think you'd have a problem by inviting two or three stations from the same market and not the fourth."

The reps don't seem to like the idea of combining, either. "We're not interested," said Dean McCarthy of HRP. By meeting with just the stations he reps, said McCarthy, "we are able to summarize and make recommendations. We couldn't do that if the competition was in the room."

Currie's convinced, however, that if the single screening conference were properly organized—perhaps under the auspices of NATPE or the networks—many of the problems could be solved.

Lurking behind the screenings is the impact on NATPE. With so many affiliates having already screened the new product, why do stations need NATPE?

"That's an interesting question," said Manne. "I'm not sure we do. . . . NATPE becomes more a social and educational event than anything else."

However, Manne also agreed with both Currie and Smith that, with so much of the screenings done in advance, stations are better able to focus their time at NATPE.

"The screenings make NATPE easier for me by a longshot," said Smith.

Phil Corvo, executive director of NATPE, sees the screenings as helping stations come to NATPE "with a better road map of what they should do. . . . It helps them not be so overwhelmed."

Spanish Radio group votes to improve ratings

Subject to one final meeting early in February, the Spanish Radio Advisory Council has wound up its task of laying out the specifications of its proposed syndicated rating service. At a meeting in New York earlier this month, council members, spearheaded by client and agency representatives, voted on improvements and refinements that sought to raise the quality of the proposal presented to them without looking too hard at the costs.

The most important improvement was to raise the sample size for the 15-odd markets to a range of 1,600 to 2,400 persons per market. The original range sought was 1,200 to 1,800, but the proposal at the December meeting was for a smaller sample—800 to 1,200, on the assumption that "any gain in precision of estimates is minimal beyond 1,200." The proposal for the smaller sample, and the other aspects of the proposed service, was presented to the council by Harvey Morrow, general manager of Information & Analysis, Hicksville, N.Y.-based member of the AGB Research Group. I&A conducted a pilot study in Chicago last winter to determine, among other things, whether the proposed rating service should employ telephone or door-to-door interviewing. After reviewing the figures, the council, led by Abbott Wool, media chief at Cadwell Davis Partners, voted for the phone methodology (see TV/RADIO AGE's Hispanic market section, November 23).

The December meeting of the council was the last of four following the pilot study and was supposed to be the last and to include the council's swan song. But because of the changes made in the I&A proposal there will be another meeting February 9, thus extending the life of the council.

Once details of the methodology are finalized the proposed service will be put up for bids. Since I&A conducted the pilot study and is familiar with the details of the followup, it is believed that the service has the inside track. Complicating the situation, however, is the effort by Strategy Research Corp. of Miami to launch a competitive service employing the door-to-door methodology. SRC has just completed a radio study of the New York market, the first of a number of markets it plans to survey.

A minor hitch in the SRAC's plans developed following the meeting this

**(Final Edition
continued on page 32)**

QUEEN of the SOUTH SEAS

Based on a true story.

*Starring Barbara Carrera,
Hal Holbrook, E.G. Marshall*

*A four-hour exotic, action
adventure currently in
production for OPT
and now being sold
in non-OPT
markets.*

*Available
May 1988*



 **FRIES DISTRIBUTION COMPANY**

a subsidiary of Fries Entertainment Inc.

LOS ANGELES (213) 466-2266

NEW YORK (212) 593-2220 CHICAGO (312) 751-3483

Worldvision reorganization continues as Ryan and Cohen get top slots

Another shoe has dropped in the wake of the Great American Broadcasting Company's reorganization of its Entertainment Group under Kevin O'Sullivan.

O'Sullivan, president and chief executive officer of the group, first tapped Neil M. Delman as executive vice president and chief operating officer of the group (TV/RADIO AGE, Dec. 7). Delman, one of the founders of Worldvision, now a GAB subsidiary, had been president and chief operating officer of Worldvision under O'Sullivan.

Delman's job lies in the production and acquisition of programming, while Worldvision will handle the distribu-



John Ryan

tion and marketing. So in order to streamline that process, O'Sullivan has restructured Worldvision by naming John D. Ryan to succeed Delman as president and chief executive officer. Ryan has been senior vice president, domestic sales.

Reporting to Ryan will be Bert Cohen, who moves up to become executive vice president and chief operating officer of Worldvision. Cohen's title was senior vice president, international sales.

Blank & Gottlieb. Rounding out the shuffle on the financial side, Steve Blank moves up from vice president, finance administration, to senior vice president, finance for Worldvision. He takes the position vacated by Lawrence Gottlieb, who moves up to the group staff under Delman as senior vice president and chief financial officer. Gottlieb has been associated with Worldvision since its founding in 1973.

O'Sullivan said the Ryan-Cohen moves reflected the new relationship between the Entertainment Group of

GAB and Worldvision. Both men, he said, will continue to oversee their respective operations—domestic and international sales, with Ryan now the boss. However, Worldvision will no longer have to go out there and dig up television and home video product. That's now going to be the job of the Entertainment Group.

"My job is to make sure they [Worldvision] have a predictable product flow," O'Sullivan said, for delivery to the networks and syndication. Worldvision, he continued, will become "much more of a marketing entity."

Ryan is "the boss," O'Sullivan said, whose ultimate responsibility is to



Bert Cohen

make sure Worldvision operates smoothly and makes money. Ryan was the logical choice to succeed Delman because of his experience on the domestic sales side. After all, that's where the real money comes from.

Big move up. Cohen's advancement is a major career move for him. While Cohen hangs on to the international sales side of Worldvision, his "chief operating officer" slot in this U.S. company broadens his horizons considerably. Rarely have international sales executives of U.S. companies been allowed to advance up the corporate ladder.

Ryan has been running the domestic sales operation of Worldvision since 1982, and has been with the company since 1971 when it was known as ABC Films.

Cohen has held his senior vice president's job of international since 1981 and has been with the organization since 1968. Blank has been running Worldvision's financial machine since 1981, having joined the company the previous year.

Spanish radio ratings service

(Continued from page 30)

month. The survey specs approved called for sampling by random-digit dialing in all census tracts within the ADI in which there was 30% or more Hispanic population. (Other areas would be worked from listed phone numbers.) However, the company designing the sample frame, Survey Sampling, could provide data by ZIP codes, but not by census tracts, which are a smaller geographical area and, hence, a more accurate target than ZIPs. There was also some concern that calling by ZIP codes could be more costly because, being a larger area, it would result in reaching more non-Hispanic homes via random-digit dialing, that is, more wasted telephone calls.

However, Wool polled council members by phone and they approved the change. Wool feels that the change is not likely to add any considerable cost to the sampling procedure.

In addition to adding sample size, the council in its December meeting decided to apply three-sevenths of the sample to weekend calls, instead of two-sevenths, as originally planned. This will enable the rating service to provide reliable figures on more demos. It means, specifically, that all the demos covered in the weekday report will be covered in the weekend report. These include 18-plus, 18-34, 18-49 and 25-54 for persons, men and women, plus teens and, of course, persons 12-plus.

Also approved was the publishing of estimates below minimum reporting requirements, providing the figures were flagged. This provides for flagging figures where the relative error is more than 50% above the rating, based on two standard errors (95% confidence level).

In addition, the council approved (1) the publishing of daily cumes, (2) weighting of data by number of telephones (not extensions) in the household and by size of family and (3) to continue research into both phone and door-to-door methodologies.

The cost of this research is to be included in the costs of the regular survey and the research would be conducted in one market for each "sweep" instead of three markets, as initially proposed.

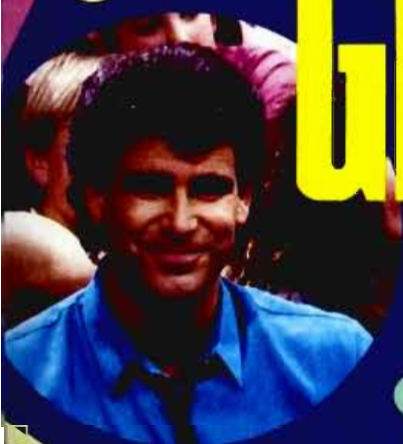
One market would enable the researchers to concentrate more sample numbers (600 is proposed) instead of spreading it across three markets.—

Al Jaffe

(Final Edition continued on page 34)

**Take a Look
at Something Really New!**

The New **GENERATION**



A high-energy, fast-paced weekly half-hour musical variety series for the whole family hosted by teen-throb, Michael Young and featuring an ensemble cast of fresh, new performers.

Available September 1988 on an Advertiser-Supported basis.

Contact your Fries representative for a pilot screening.

FRIES DISTRIBUTION COMPANY
a subsidiary of Fries Entertainment Inc.

LOS ANGELES (213) 466-2266
NEW YORK (212) 593-2220 CHICAGO (312) 751-3483

**At INTV:
Suites 629-631
Century Plaza Hotel**

MGM/UA & Sauter to syndicate 'Group One Medical' for early fringe

Van Gordon Sauter, the former president of CBS News who got out while the getting was good, is one successful pilot away from the first-run syndication business.

During the recently completed affiliate screening sessions in Los Angeles, where station executives looked at all the new first-run shows and pilots for syndication, Sauter, in association with MGM/UA, made a presentation for *Group One Medical*, a real-life medical show set in a clinic, with real doctors treating real people.

If the pilot flies, and MGM/UA salespeople are fanning out all over the country trying to drum up sales, the half-hour show designed for afternoon stripping will be available next September.

MGM/UA officials said reaction from stations who saw the pilot has been overwhelmingly favorable. Indeed, *Group One Medical* could be the talk of the town at both the upcoming INTV and NATPE conventions.

The show is being pitched for early fringe (3-6 p.m.) as a lead-in to local news, game shows or courtroom programs. Production plans call for 34 originals and 18 repeats for the first season. Initial plans call for a cash sale, although MGM/UA may hold back one 30-second spot. (Two other MGM/UA first-run shows, *We Got it Made* and *Sea Hunt*, both weeklies, each have three spots held back. Camelot Entertainment Sales handles the barter for both.)

"I can't think of anything I have ever done before that's had such a breakout potential as *Group One Medical*," said Norman Horowitz, president of MGM/UA Telecommunications. This breakout potential, he continued, could have "significant ramifications not just financially but for the reality programming it generates..."

He knew it. "When Van first came in and talked to me about this show, I knew in five minutes that I wanted to do it," Horowitz continued, "because in this business you have to look beyond the show to the ability of the people behind it. This is not an industry about ideas; it's an industry about execution."

In addition to Sauter, the other people behind the production include Michael Piller, who first teamed up with Sauter at CBS O&O WBBM-TV Chicago where he won two Emmy Awards

while assistant news director. Later he became a program executive for CBS and a coproducer of *Miami Vice* and *Simon and Simon*.

Sauter and Piller are co-executive producers of the show.

Craig Hoffner, the producer, is president of the production company, Triumph Communications. He was executive producer for *Eye on Hollywood* for ABC as well as the syndicated *Hollywood Close-Up*.

Horowitz said *Group One Medical* is his first project with the Sauter team, "and we are investigating others."

The pilot was first announced several weeks ago as *The Doctor's Office*, hardly a title that leads one to think of "breakthrough" programming in the infotainment genre.

Family clinic. The series is set in a small family clinic, though, judging from the pilot action, will shift into hospitals for surgery with a regular staff of three doctors treating patients. No subject seems taboo, and the pilot touched on cancer, pregnancy in older women, AIDS and diabetes.

While the pilot information said the series wouldn't steer clear of depressing topics such as cancer, it's clearly aimed at quick solutions and more appealing endings for this early fringe audience. At the end of each program, according to the pilot, the three doctors have a sort of end-of-the-day meeting to wrap things up.

The three regular doctors—Judith Reichman, Mark Saginor and Michael Gitter—all come across in the pilot as appealing, sincere and competent. The hook—real medicine, real people—is already there. The test will be just how believable and spontaneous the doctor-patient scenes will be day in and day out. Then after the series is off and running, there will be the developing personalities of the three doctors to worry about. *Group One Medical* will be fortunate indeed to have such problems.

Taking some of the spotlight off the three doctors in the clinic will be a team of at least five specialists, some dealing in sports medicine, already an interesting offshoot for a series not yet in production.

As an added incentive, the American Medical Assn. has endorsed the program. This is inserted at the end of the pilot. They never called Sauter slick for nothing.—**Jack Loftus**

Spot spending up in spots

Supermarkets and convenience stores increased their spot TV spending 17.1% in the first three quarters, while their small network expenditures decreased. Southland (the 7-11 Stores) alone increased its expenditures 292% to \$24.4 million.

The TvB figures from BAR showed the total food retailer category (network and spot) up 15% to \$253.3 million during the January-September period. Spot rose from \$212.8 million to \$249.2 million, while network was down from \$7.4 million to \$4.1 million. The leading category spender was Kroger with TV expenditures of \$27.9 million, up 3%. However, two other big spenders were down: Winn-Dixie down 1% to \$16.2 million, and Safeway, down 17% to \$13.1 million. The four chains mentioned led the category in spending.

An even faster-growing category in TV is optical services, which was up 43% during the first nine months to \$60.2 million. The leading clients are Lens Crafters, up 114% to \$19.5 million and Pearle Vision Center, up 1% to \$13.2 million.

TvB had previously reported total broadcast TV expenditures for the three quarters—covering network, national/regional spot, local and national syndication—up 4.5% to \$16.3 billion. The BAR figures showed local up 5.9% to \$4,866 million, spot up 4.0% to \$4,753 million, network up 1.4% to \$6,115 million and national syndication up 41.9% to \$552 million. (TV/RADIO AGE's *Business Barometer* figures on TV station time sales show local up 6.1% and spot up 3.9% for the nine-month period.) The national syndication figures include the Fox "network," though no Fox figures are included in the '86 total.

KDKA-TV talks turkey

Back in 1981, KDKA-TV Pittsburgh news commentator Al Julius received a pre-Thanksgiving check, unsolicited, from a viewer asking him to come up with a way to buy turkeys for needy or unemployed people. The campaign he initiated as a result has now made for a six-year total of \$1.9 million.

This year a record-breaking total of \$528,000 bought 52,800 turkeys for needy residents of the area and was \$140,000 higher than last year's contributions. Turkey certificates were distributed by the Greater Pittsburgh Community Food Bank.

(Final Edition
continued on page 36)

THE MUST-SEE PILOT
NOW AVAILABLE THROUGH FRIES DISTRIBUTION

*Your Golden Opportunity
to reign Supreme...*

ALL-NEW

Queen for a Day



One of broadcasting's biggest hits returns
to television in an exciting new version to
meet today's fast-paced lifestyles.

America's favorite host
MONTY HALL
presides over the royal festivities.

At INTV:
Suites 629-631
Century Plaza Hotel

Produced by



Available September 1988
as a daily strip on a
cash plus basis.

CONTACT YOUR FRIES REPRESENTATIVE FOR A PILOT SCREENING NOW.

FRIES DISTRIBUTION COMPANY
a subsidiary of Fries Entertainment Inc.

LOS ANGELES (213) 466-2266

CHICAGO (312) 751-3483
NEW YORK (212) 593-2220

'AT&T Presents' gets \$3.5 million boost from NBC to launch series

Inherit the Wind is the first in a series of new productions on *AT&T Presents*, debuting on NBC-TV sometime next May. Encompassing music, drama, comedy and dance, AT&T will produce or underwrite programs which it says will air on all three networks. They will generally run two hours.

Perry Lafferty, veteran CBS-TV executive, has been retained by AT&T to seek out properties for the series.

Target audience is adults, skewed toward business executives, says AT&T official Kent Planck. NBC funded *Inherit the Wind* for \$3.5 million, reveals executive producer Peter Douglas, son of actor Kirk Douglas.

Douglas plays Matthew Harrison Brady, based on three-time presidential candidate William Jennings Bryant, while Jason Robards plays Henry Drummond, the Clarence Darrow-inspired attorney who defends teacher Bert Cates, played by Kyle Secor. Darren McGavin plays reporter E. K.

Hornbeck, and Jean Simmons portrays Brady's wife. Four-time Emmy winner David Greene is the director.

The play is based on the 1925 Scopes monkey trial and was first presented on Broadway in 1925, in film in 1960 and on TV in 1965.

Two additional projects being planned include *The Final Days*, an account of the end of the Nixon Administration by Bob Woodward and Carl Bernstein; and *The Code Talkers*, the utilization by U.S. Marines in the South Pacific of Navajo Indian signalmen to thwart Japanese efforts to listen in on military transmissions.

Inherit the Wind was produced by Inherit the Wind Productions and is a new version of the play in terms of character and thematic development, according to Greene.

Actor Douglas calls the story of a teacher being prosecuted for teaching Darwin's theory of evolution, "more important today than when it hap-

pened in 1925." For Robards, "This is a play about the right to think and dignity."

Actor Douglas and son Peter worked together last year on the highly-rated TV movie *Amos*, a drama about aging. "I have developed an increasing appreciation for television," says the senior Douglas. "It enables you to deal with themes that are difficult to do in theatrical films."

AT&T boasts nearly 50 years of broadcast participation, with its *Telephone Hour* on radio 18 years and on TV 10 years. It also presented dramas for 10 years starting in 1968 on the *Family Hour* and is a major underwriter of the *MacNeil/Lehrer Report*.

Arbitron Radio aims for listeners who aren't readers

If all goes according to plan, shortly after the beginning of the new year, Arbitron should have the first results from its test of revising its radio audience measurement to better reflect listening of the less-literate segment of the U.S. population.

Last spring, Arbitron agreed to a suggestion by broadcasters that it change its radio diary to reflect the realization that there is a high percentage of illiterate Americans among radio listeners as well as the population at large.

Rick Ducey, head of audience research and technology planning for the National Association of Broadcasters, says one plan formulated by the NAB's Committee on Local Radio Audience Measurement (COLRAM), formed in part to encourage better research service from syndicated radio ratings firms, was "to redesign the Arbitron radio diary to improve its performance as a survey instrument, particularly from the perspective of response rate."

To do that, he says, Arbitron accepted the COLRAM suggestion to improve the graphics of the diary and change the reading level of the textual material "from an eighth grade down to a lower level of reading."

Ducey adds, "With literacy being a problem, the more simple the instructions and the fewer steps people have to follow, the more likely they will respond." Not only does COLRAM expect the response rate to improve as a result, he says, it expects the quality of the data to increase.

A final report on the change is due next spring.

(Final Edition continued on page 40)

Lifestyles survey: A mixed bag

How well do TV station executives take care of themselves?

Well . . .

The fact is, it's a mixed bag, as shown in the annual survey of TV station execs by TV/RADIO AGE (see separate story in this issue on details of the survey). The survey included a "lifestyle" question in six parts (see table below), which indicated that, among other things, general managers watch their weight almost to a man but that only about two out of three exercise regularly.

Other facts which emerged from the survey: (a) More general sales managers smoke and drink at lunch than general managers (Sure, they got reasons); (b) about three out of four station execs work long hours (or say they do); (c) a large majority of station execs say they have a hobby (If they work long hours, do they have time?)

"Re your lifestyle: Do you generally . . ."

Percentage of TV station executives answering "yes."

	General managers		General sls. managers		Program directors	
	Affils.	Indies	Affils.	Indies	Affils.	Indies
"Watch your weight?"	94.5%	94.7%	87.2%	82.1%	85.1%	82.9%
"Drink at lunch?"	5.6	5.4	9.7	11.1	5.0	3.8
"Exercise regularly?"	65.6	62.5	57.2	64.6	49.8	50.0
"Work long hours?"	79.3	84.5	72.2	79.4	71.2	79.2
"Have a hobby?"	76.9	85.3	84.7	88.5	78.3	76.2
"Smoke?"	23.1	18.8	31.2	31.1	26.0	27.6

Source: TV/RADIO AGE survey of TV station executives, November 1987.

REEL POWER!

2 High Calibre motion pictures
that will send the competition packing.

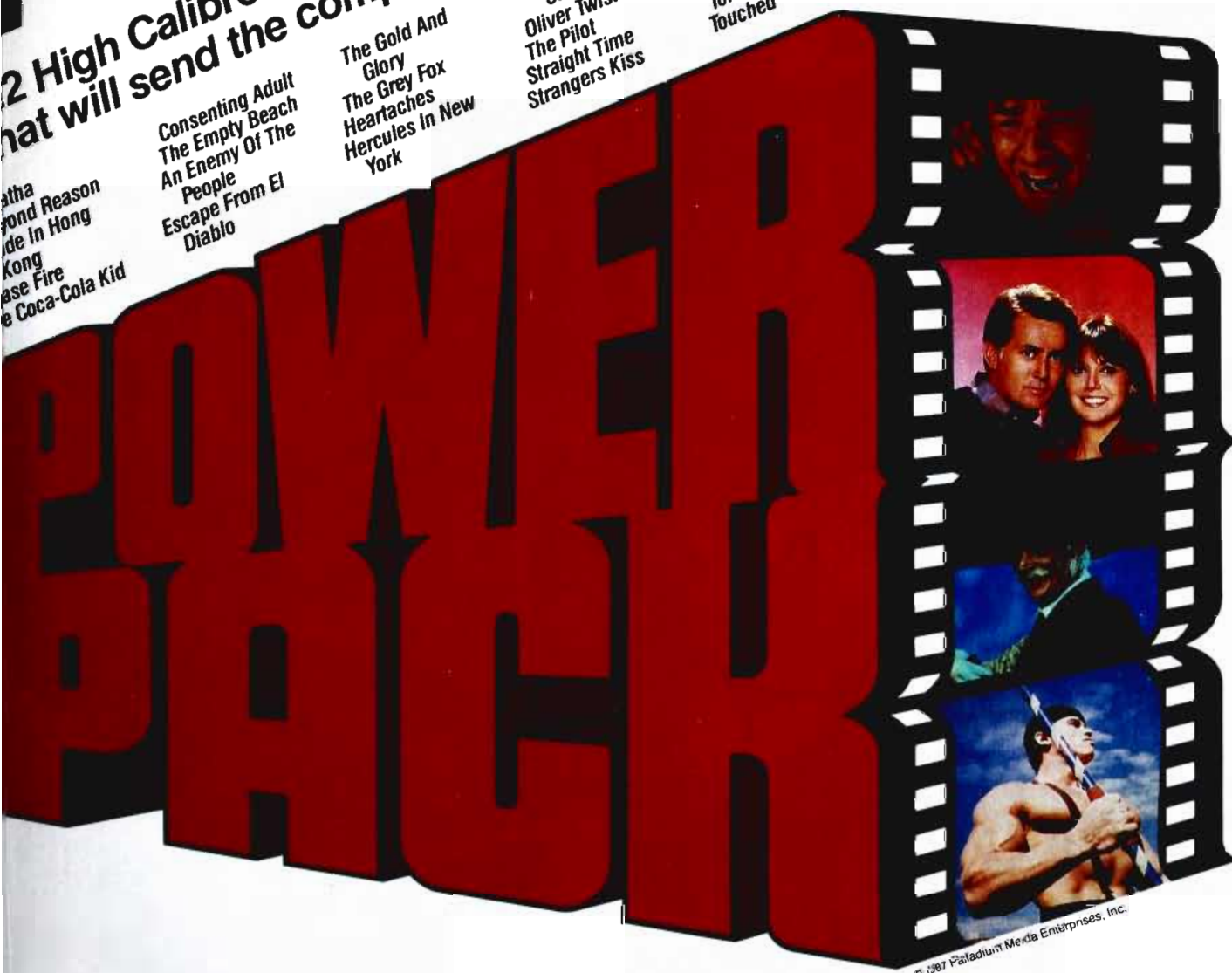
atha
yond Reason
de In Hong
Kong
ase Fire
e Coca-Cola Kid

Consenting Adult
The Empty Beach
An Enemy Of The
People
Escape From El
Diablo

The Gold And
Glory
The Grey Fox
Heartaches
Hercules In New
York

Invisible
Strangler
Oliver Twist
The Pilot
Straight Time
Strangers Kiss

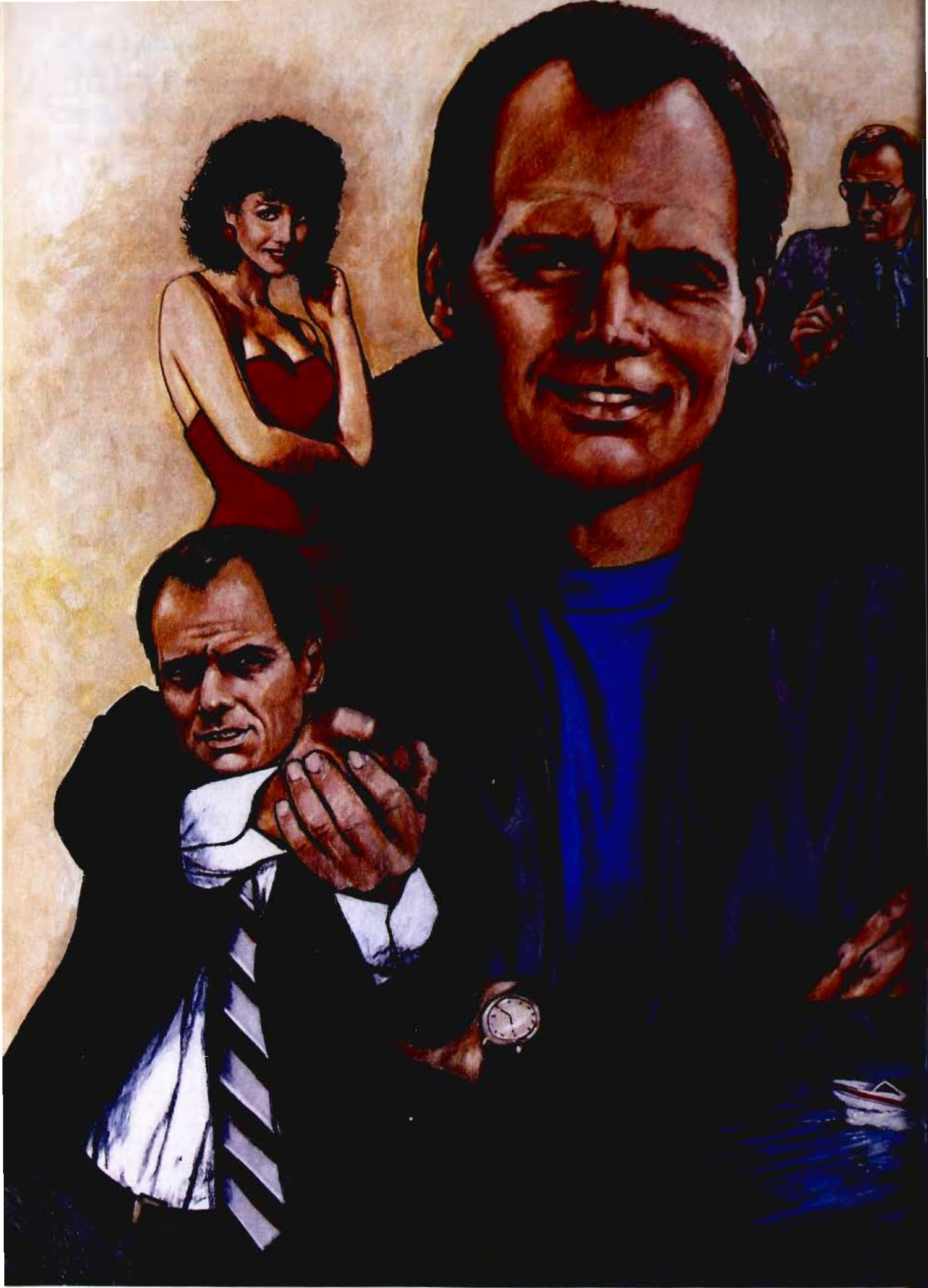
Tell Me That You
Love Me
Too Scared To
Scream
Torchlight
Touched



© 1987 Palladium Media Enterprises, Inc.

PNC
TELEVISION

A JOINT VENTURE OF PALLADIUM ENTERTAINMENT INC. AND NEW CENTURY ENTERTAINMENT CORPORATION
NEW YORK: (212) 355-7070 LOS ANGELES: (213) 274-8021 CHICAGO: (312) 751-3461 DALLAS: (214) 991-6664



Available
Fall 1989



HUNTER HUNTER

“Works For Me..”



A Stephen J. Cannell Production

 **TELEVENTURES**

LOS ANGELES (213) 785-0111 • NEW YORK (212) 541-6040

Cable leaders sound all gung-ho over Turner-NBC summit talks

While NBC—and maybe even ABC—and Ted Turner seek some common ground for a possible business venture, cable executives at the recent Western Show are expressing general enthusiasm for a hookup between the two companies. The big plusses are NBC's programming expertise and muscle. And money. And credibility.

"Conversations are ongoing" is the way Turner described the state of affairs between his Atlanta empire and NBC, which initially sought to purchase 25% of Turner Broadcasting System in mid-November and later apparently changed its offer to encompass a joint venture.

Turner, in discussing his grandiose blueprint for another cable network, emphasized the importance of programming this way: "I'd go for miniseries, sports events, high-profile movies and event programming. Basic cable is now getting programs which the networks don't want."

"I don't think NBC's name will make any difference in attracting new subscribers. Only the product will, and we have a great product now. The question is not whether we need NBC. The answer is no. Do we want them? Sure." **Brian Lamb**

Meanwhile, NBC president Robert Wright, along with NBC affiliate chairman James Siefert of Cosmos Broadcasting, has sent a letter to worried affiliates who fear competition from NBC supplying programming to another Turner cable network (for NBC affiliates' reaction, see *Feedback*, page 124). The letter said negotiating points between Turner and NBC include joint European operations, sports buys, news links and "cost recovery in some form for the NBC Entertainment Division."

According to Tele-Communications Inc. executives (TCI is the largest stockholder in TBS after Ted Turner), the NBC link is key to getting the second channel—Turner Network Television (TNT)—off the ground, but TCI would only agree to such a deal as long as Turner remains in control.

Another TCI official, Bernard Schotters, vice president, finance, claimed that Turner also was having conversations with ABC, a revelation that added a new wrinkle in what by now is a new chapter in Turner's bizarre relationship with the three com-

"I'd go for miniseries, sports events, high-profile movies and event programs."

Ted Turner

mercial networks (Turner once mounted an unfriendly takeover bid for CBS, which he abandoned for his \$1.7 billion acquisition of MGM/UA Entertainment in 1986.)

While all this Turner-network ballyhoo is going on, TBS not so quietly walked in and picked up the worldwide perpetual license of RKO Pictures' collection of 800 films and 80 TV productions for \$30 million.

So for \$30 million Turner may have satisfied a demand for more programming, but in the process he's also strapped on more debt. And then

there's his need to finance dividends for the holders of \$560 million of preferred stock sold six months ago to pay for MGM/UA.

Will NBC—or ABC for that matter—become the financial angel which helps remove Turner from his money morass? By almost any yardstick, cable executives think the answer is yes.

Different proposition. The drama of the closed-door meetings between Turner and NBC was an undercurrent theme of the 19th annual gathering of the Western Cable Show, where two years ago NBC sought to solicit cable operator support for its plans to develop a cable news network to compete with Turner.

Cable operators rebuffed NBC's romancing efforts to obtain two things: a partner for the new venture as well as a starting base of 13.5 million subscribers, the number of viewers NBC said it needed to be monitored by the ratings services.

Turner's supporters did not feel cable needed two news services; now they are in a different frame of mind since

NBC and Turner would work together, not as competitors.

Actually, NBC is already in cable as a one-third partner along with the Hearst Corp. and Capital Cities/ABC in the Arts & Entertainment Network (A&E).

This fact is not buried in the minds of cable mavens who have good feelings about the potential for NBC and Turner becoming business partners.

"Ted's the locomotive that's driving our train," exclaims John C. Malone, president of giant TCI, the nation's Number 1 MSO. TCI is both a Turner stockholder and a board member and is naturally concerned about any buy-in by NBC or departure by Turner.

Turner needs to receive approval of the deal by the majority of the cable operators who invested \$572 million in TBS and who now fill seven of the 15 board seats. If Turner doesn't pay his June dividends, minority owners can elect two new members to the board.

"There is nothing better for the cable industry than NBC's entry," TCI's Malone believes. "NBC is throwing in with what is essentially a program friendly company."

Irving Kahn, the cable pioneer, points to NBC president Robert C. Wright's experience in the industry as head of Cox Cable as a plus in the deal. "He knows the industry well," says Kahn, chairman of Broadband Communications, of New York.

"It could be a very good thing if the terms are right," Kahn continues. "The only danger is that the networks function in the high price range for their programs, and NBC would have to get the price down to earth in order to be cost efficient in cable."

Frank Biondi, president, chief exec-

"There's an awful lot of value on both sides. Two and two here make five."

Burt Harris

utive officer of Viacom, like everyone else, is not aware of the sensitive terms of the evolving NBC-Turner deal. He cites "complications" as apparently extending the negotiations. "It might make a lot of sense for NBC and not for the partners. In every scenario there's a loser; it's hard to see how everybody wins. Under the right circumstances it can be very beneficial for NBC to be in cable. Under other circumstances it

might be problems."

Is the time right for NBC's second entry into the medium? "This is as good a time as any," asserts Brian Lamb, chairman, chief executive officer of C-Span, Washington. "There's plenty of room in this industry for NBC and anybody else with programming expertise."

Indeed that's the point stressed by John Agoglia, executive vice president of both NBC-TV and NBC Productions, at the Western Cable Show when he made this comment, "NBC has the programming expertise which cable needs."

Makes no difference. Can NBC's luster and name power draw additional subscribers to cable? "I don't think NBC's name will make any difference in attracting new subscribers," says Lamb. "Only the product will, and we have a great product now. The question is not whether we need NBC. The answer is no. Do we want them? Sure."

NBC's ability to bring programs to cable is one reason Bob Clasen, president of Comcast Cable of Bala Cynwyd, Pa., likes the idea. "NBC is one of the most popular program sources on

"The only danger is the networks function in high price range for their programs. NBC would have to get the price down to earth for cable."

Irving Kahn

my system now, and I'd be happy to have them provide new product. They've got a great machine for churning out programs, and we've got the machine for its distribution. NBC can bring a lot to the party."

And since network viewership continues to decline, and "people don't leave their dials on one station all night anymore," Clasen sees NBC's full-blown entry into cable as helping the network gain a new audience for its shows.

Burt Harris, president of Falcon Cable, Los Angeles, would be "surprised if NBC and Turner didn't get together. There's an awful lot of value on both sides. Two and two here make five. The credibility and professionalism of both companies compliment each other. It's a bold, smart move, and if they do it right, it's a super idea."

NBC's involvement will show people "the industry is well and established,"

believes Dodie Tschirch, director of governmental affairs for Colony Communications in Providence "I don't see any problem with NBC going with Turner. CBS was involved earlier in cable, but unfortunately it didn't work out. Turner always seems to get out of his financial problems, and associating with NBC will bring new credibility to the industry.

"If NBC can enhance programming on cable, that'll be great," enthuses Barry Egan, general manager of King Videocable of Placerville, Calif., a growing community near Sacramento.

Despite Turner's pledge to remain with TBS, Bob Linekin, president of Maxmedia of Babylon, N.Y., hopes Turner won't be forced out. "TBS needs a cable person at the helm," says Linekin. NBC's interest is both a "strong recognition of cable's quality and it's coming of age.

"On the surface I think this is a sound idea because we've got the broadcast leader expressing an interest in buying into the industry and providing a degree of credibility it's denied us to date.

"Now they're sitting back acknowledging we're here to stay. The declining ratings of the three networks has forced them to this position."—**Eliot Tiegel**

Speedy AP courts TV

The Associated Press has come up with an additional data transmission service for TV stations called AP Express. The data—video advisories, billboards, news scripts and video news release notices—will be delivered on a dedicated high-speed 1,200-band network to teleprinters and newsroom computers at the stations, AP said.

The network is an expansion of a national satellite feed advisory newswire created earlier in 1987 and called Medialink by Video Broadcasting Corp., a New York based company which transmits video news releases and other video-oriented material for corporations, government agencies and PR firms. Medialink will continue to use the expanded network for its clients and other companies that wish to use the service.

The AP Express network claims to have already signed up more than 200 stations. In addition to networks and other news organizations, AP will be pitching the service to broadcast industry trade associations, such as the NAB and NATPE, that wish to deliver data to TV stations.

Leading web TV spenders down

Although Procter & Gamble and the Philip Morris Cos. topped network TV spending in September, they were practically alone in being down from last year, according to the latest data from BAR, among the top 10 web spenders through the third quarter. The only exception to this, a minor one, is American Home Products, down 1.1% to \$135.3 million. P&G was down a hefty 14.5% to \$284.6 million and PM was down 3.9% to \$265.5 million.

Biggest percentage increase was scored by Unilever (not shown), up 43.3% to \$164.5 million. Double digit increases were also achieved by Kellogg, up 37.9% to \$172.3 million; RJR Nabisco, up 35.5% to \$129.4 million; Johnson & Johnson, up 28.7% to \$137.3 million; Anheuser-Busch, up 10.3% to \$129.4 million, and General Motors (not shown) up 10.1% to \$156.7 million. The remaining client in the top 10 for the nine-month period is McDonalds (not shown), up 4.8% to \$152.9 million. Unilever, General Motors and McDonald ranked fourth, fifth and sixth, respectively, in the top 10 for the year to date.

Top 10 web TV clients—September

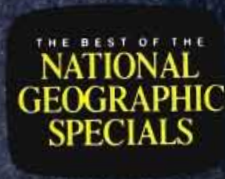
Parent company	September expenditures	Year-to-date expenditures
Procter & Gamble	\$30,240,600	\$284,585,100
Philip Morris Cos.	25,457,900	265,450,100
Kellogg	21,948,000	172,269,200
RJR Nabisco	18,828,700	148,270,800
Anheuser-Busch Cos.	15,240,200	129,387,600
Johnson & Johnson	15,136,900	137,264,800
General Mills	14,289,200	88,653,900
Quaker Oats	14,094,200	60,223,900
Mars	13,214,200	109,758,800
American Home Pdts.	13,031,300	135,333,600

Copyright 1987, BAR.

TELETRIP

AMERICA'S PREMIER SYNDICATOR

SPECIALS



DAYTON
INTERNATIONAL
AIRSHOW



Heidi's
Song



WE FILL YOUR SCREEN!



TELETRIB, a joint venture of Television Program Enterprises and Tribune Entertainment Company, syndicates a full spectrum of series and specials covering all day parts and demographics.

TELETRIB

875 Third Avenue, New York, NY 10022
212-750-9190
New York, Chicago, Los Angeles

With some Agnew-sounding lingo, study rips Soviet hype on U.S. TV

A new study highly critical of the "Sovietization of American television" news since 1981 notes that appearances by Soviets on American TV increased by more than six times between 1981 and 1985 but virtually ignores the primary reason journalists would give for the phenomenon.

"Moscow Meets Main Street: Changing Journalistic Values and the Growing Soviet Presence on American Television" has been published in book form by the Media Institute, a media watchdog organization that critiques the media from a politically conservative viewpoint.

Ted J. Smith III, associate Mass Communications professor at Virginia Commonwealth University, says in the book, "There is no real doubt that American television coverage of the Soviet Union has increased dramatically in recent years across a wide variety of program formats."

He backs his contention with a study based on a review of abstracts of more than 3,000 newscasts of the major TV



Ted J. Smith

1981 to 213 stories in 1985." And, he says, "the total number of Soviet appearances increased by an even greater amount, a staggering 550% in the same period, from 50 in 1981 to 325 in 1985."

By 1985, Smith says in the book, "one could say that Soviet spokesmen were given access to American network evening news audiences at a rate averaging almost one appearance per day."

"This pattern of news coverage represents a change of such scope and magnitude that it could be called without too great exaggeration, the Sovietization of American television."

networks in 1981, 1983 and 1985, as published in the Television News Index and Abstracts by the Vanderbilt Television News Archive.

The study shows, Smith says, that the number of stories mentioning the Soviet Union increased by 7% between 1981 and 1985, and the length of coverage devoted to those stories increased by 11%. The number of "focus" stories increased by 28%, and the length of time of those types increased by 46% he says.

Single sources. Among other figures noted in the book are those showing the number of stories using at least one Soviet source jumped by 64% during the study period, and the total number of Soviet sources cited in TV newscasts increased by 84%. Other figures, he says, "depict an increase in the number of appearances by Soviet citizens that can only be described as stunning."

He adds, "The number of stories in which at least one Soviet citizen addressed the American public increased 407% in four years, from 42 stories in

He adds, "Taken in conjunction with the enormous increase in the use of Soviet sources, spokesmen and materials in other forms of programming, this pattern of news coverage represents a change of such scope and magnitude that it could be called, without too great exaggeration, the 'Sovietization' of American television."

The book devotes only 13 of 130 pages to the study. The rest is spent criticizing the amount of exposure given to Soviets, centered primarily on network airing of the response of a Soviet spokesman in response to President Reagan's speech early in 1986 appealing for public support of his defense budget featuring his "strategic defense initiative" (SDI), and of the reporting on the Soviet downing of the Korean airliner in 1983.

Cultural what? Smith suggests that "cultural relativism," which he calls "the intellectual underpinning of elite journalism," is the chief cause, and argues against it.

Only once does he mention the chief

cause that would be cited by experienced journalists, when he says coverage of KAL 007 signaled the beginning of "a highly significant change in television news reporting."

The study suggests, he says, "the change began in about August of 1983, just before the KAL-007 incident. Its precise origins are obscure. It seems likely that it was facilitated by the increased willingness of the Soviet government to make its leaders and spokesmen available to Western reporters, as well as by improvements in recording equipment and worldwide satellite communications facilities."

News women lag behind camera

Anchorwomen and women news correspondents appear all over the home screen. But behind the cameras, the percentage of women in policymaking jobs in television news departments has shown no increase in the last four years, according to a new study by Talentbank Ltd., a television recruiting firm.

And a different survey, this one conducted by University of Missouri professor Vernon Stone for the Radio-Television News Directors Association, finds that working as a television news director "typically pays a third less for women than for men." Female news directors for radio stations averaged \$16,400 against \$17,000 for radio's male NDs. In television, the men averaged \$37,600, vs. \$25,000 for women news directors.

The four-year survey of news managers by Talentbank found more than 90% of all television news directors in the top 100 markets are men, while the percentage of women managing TV news operations has remained constant over the past four years at 7%.

Talentbank president John P. Bobel said that while local TV stations offer more hours of news per week than ever before—and the numbers of news directors, producers and assignment editors have multiplied to keep up with the increase—women have not increased their share of those decision-making jobs. This static figure is further disappointing, he said, in light of the push for equal employment opportunity, the growing female audience for news, "and the concerted drive by feminists for more women in news that have put women and women's concerns in front of the camera."

What's
better than
one half hour
of unbeatable
Disney
animation?



One full hour.

Introducing
CHIP 'N' DALE'S RESCUE RANGERS.
Teamed with **DUCKTALES**,
it's an hour of animated power.

Last year, we gave you **DUCKTALES**. Today, it's the No. 1 animated half hour on TV.

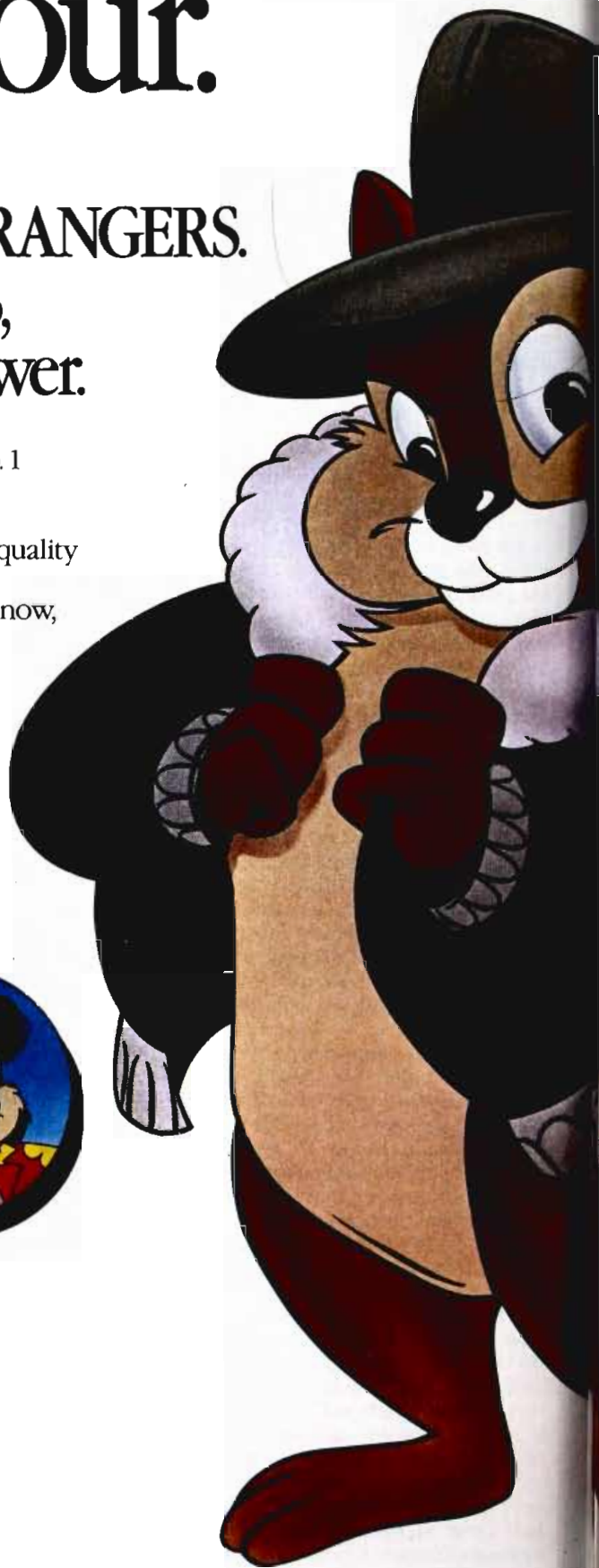
Now, we're introducing **CHIP 'N' DALE'S RESCUE RANGERS**, 30 more minutes of originality, fun, and top quality Disney animation. 65 half hours of high adventure with memorable, lovable Disney characters. And it's available now, for air in Fall, 1989.

There's nothing else like it on TV. And kids know it.

DUCKTALES brought kids back to afternoon TV. And they brought their parents. Adults are a generous 35% of our audience.*

Now you can keep them watching for a full hour with **DUCKTALES** and **CHIP 'N' DALE'S RESCUE RANGERS**.

The perfect way to rescue anyone's afternoon schedule. *NSS: Season-to-date



THE MOST ANIMATED BUNCH OF
CHARACTERS YOU'LL EVER MEET.




Buena Vista
Television
Advertiser
Sales
CAMELOT
ENTERTAINMENT SALES

© 1987 Walt Disney Co.

Metropolitan Broadcasting Corporation

has sold the assets of

WASH (FM)
Washington, DC

to

Outlet Broadcasting, Inc.

*The undersigned acted as financial advisor to
Metropolitan Broadcasting Corporation in this transaction.*

MORGAN STANLEY & CO.
Incorporated

December 3, 1987

Metropolitan Broadcasting Corporation

has sold the assets of

WIP (AM)
Philadelphia, PA

to an affiliate of

Spectacor, Inc.

*The undersigned acted as financial advisor to
Metropolitan Broadcasting Corporation in this transaction.*

MORGAN STANLEY & CO.
Incorporated

December 8, 1987

LET US MAKE YOU AN OFFER YOU CAN'T REFUSE.

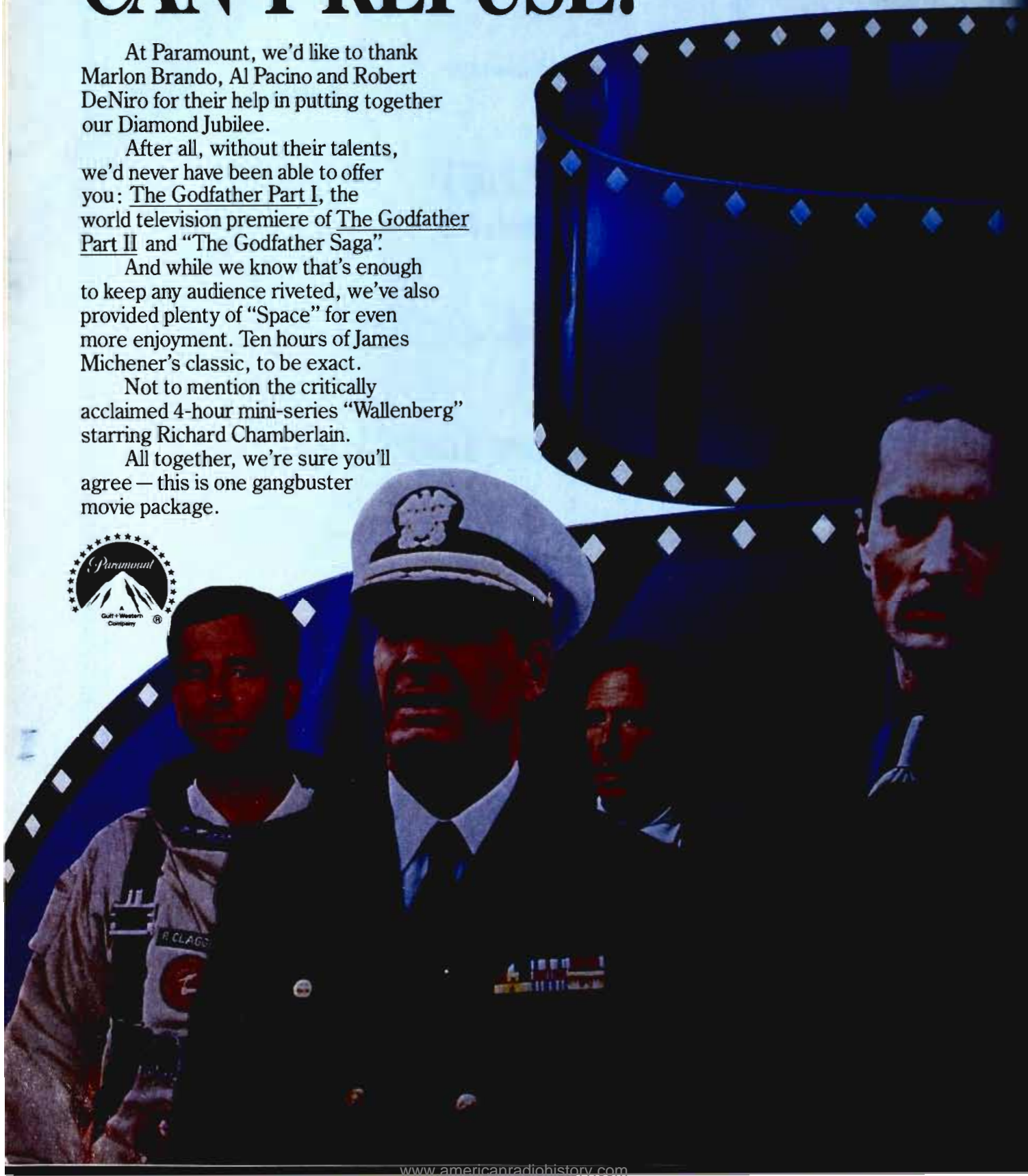
At Paramount, we'd like to thank Marlon Brando, Al Pacino and Robert DeNiro for their help in putting together our Diamond Jubilee.

After all, without their talents, we'd never have been able to offer you: The Godfather Part I, the world television premiere of The Godfather Part II and "The Godfather Saga".

And while we know that's enough to keep any audience riveted, we've also provided plenty of "Space" for even more enjoyment. Ten hours of James Michener's classic, to be exact.

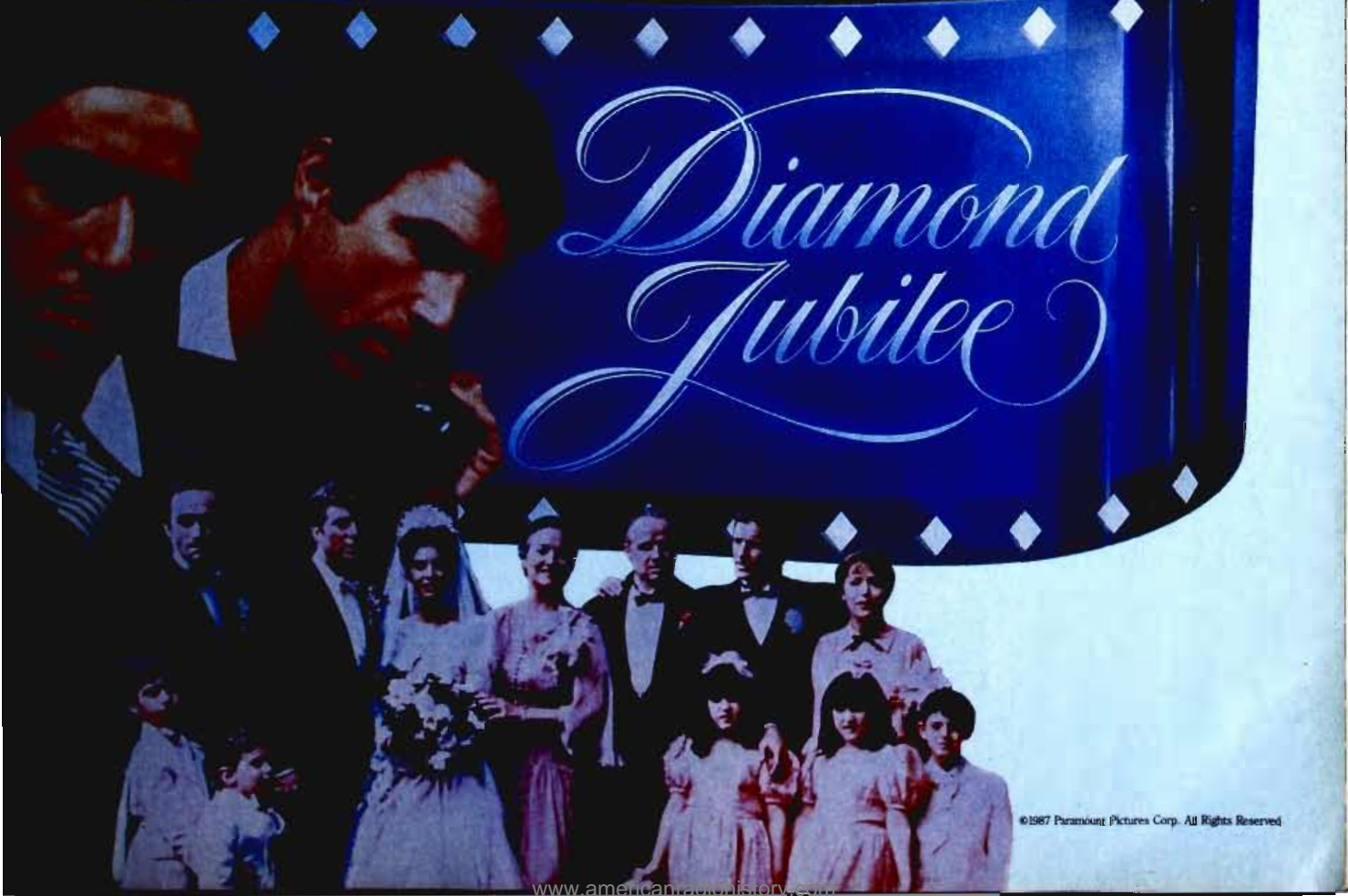
Not to mention the critically acclaimed 4-hour mini-series "Wallenberg" starring Richard Chamberlain.

All together, we're sure you'll agree — this is one gangbuster movie package.





Diamond Jubilee



©1987 Paramount Pictures Corp. All Rights Reserved

Sidelights

Houston station's cup runneth over

What ever happened to women's lib? Two decades ago, bras were for burning at protests in Washington. Now they're for parading down the streets of Houston—weighing in at a glorious 400 pounds—hanging off of a billboard and promoting a radio contest prize of \$5,000 for a breast augmentation oper-

ation.

Labeled "The Bazoomerang," the 40-foot brassiere grew out of the "Change Your Life Sweepstakes" on KLOL(FM) Houston, where "bad boy" DJs Mark Stevens and Jim Pruett offered the prize to the woman giving the best reason for wanting breast enlarge-

ment. Thousands responded. The bra associated with the contest was constructed by Houston Canvas and Awning from a polyvinyl fabric called "textileen."

The twin hammock suddenly appeared overnight on one of the station's award winning "You Get It All" billboards, but the city sign commission ordered the sign braless, citing an order against "spectacular" signs, and fined



Bigger and better in Texas: KLOL's "pace bra" skates down Louisiana street.

the station \$160. Subsequently the creation was invited by comedian Sam Kinnison to join him on stage during his performance at the Music Hall.

The following week, the bra was hung from a hot air balloon and flown over Loop 610 at the height of morning rush hour traffic. It was last seen floating sunny-side-up down Louisiana street in downtown Houston, held aloft by 20 "Urban Animals" on roller skates during the First Republic Bank Symphony Classic (a 10K race), thereby becoming the first "pace bra."

The station plans to donate the bra to Frederick's of Hollywood Brassiere Museum in California. Such is Dollywood's loss.

Who's blowing smoke?

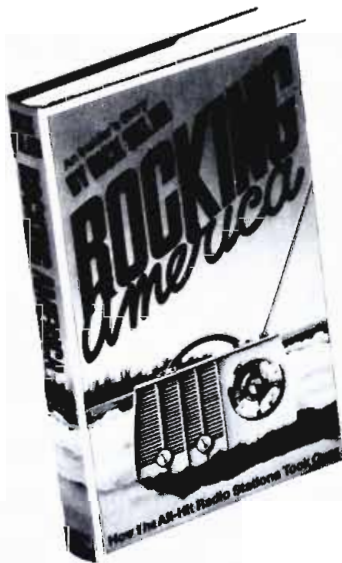
Family and peer influences, not advertising, are the major reasons young people begin smoking, according to a study just published by the International Advertising Association. The study, conducted in 10 countries by the Children's Research Unit in London and edited by J. J. Boddewyn, Ph.D., Baruch College, City University of New York, is titled "Why Do Juveniles Start Smoking?"

New research was conducted in Argentina, Canada, Sweden, Switzerland and Turkey in addition to that conducted in 1986 for a five-country report involving Australia, Hong Kong, Norway, Spain and the U.K. It reports that findings are consistent from country to country concluding that "family and

**(Sidelights
continued on page 56)**

THREE DECADES OF RADIO & ROCK 'N ROLL

ROCKING AMERICA How The All-Hit Radio Stations Took Over by Rick Sklar



"Without question, Rick Sklar is the Dean of Contemporary Radio Programmers, and the man most responsible for making the term 'Top 40' a household word."

—Michael L. Eskridge
V.P. RCA Home Info. Systems

ROCKING AMERICA traces the rise of rock 'n roll radio, from its origins to its explosion across the country and beyond, as it was experienced by Rick Sklar as a radio programmer.



Rick Sklar is a radio and music video program consultant and was formally a consultant for ABC-TV's music video programs. He has been program director at New York radio stations WINS, WMGM, and at WABC, which he built into "the most listened-to station in the nation."



Please send _____ copies of ROCKING AMERICA
(@ \$12.95 each (paperback)).

Name _____

Address _____

City _____

State _____ Zip _____

Payment or company purchase order must accompany order. Return coupon to:
TV/Radio Age, 1270 Avenue of the Americas, N.Y., N.Y. 10020

**TOUGH TIMES
CALL FOR SHOWS
THAT CAN
HACK IT.**


NOBODY CARVES OU



A NEW LINE CINEMA
production in association with

LORIMAR
SYNDICATION

NICHE LIKE FREDDY.



The man of your dreams is coming to television this Fall. And how. His weekly first-run hour is going to be a nightmare for your competition.

Freddy Krueger, the sinister sandman, has already hooked the country through his incredible performance at the box office and in home video. He's very sharp.

Now he comes to television well armed to cut out a huge slice of the late night audience. Don't miss your share.

Take a stab at greater ratings with Freddy. The hottest face on TV.

A Nightmare
ON ELM STREET
Freddy's Nightmares

Sidelights *(continued)*

peer influences appear to be the determining factors, irrespective of whether the young are exposed to cigarette advertising or not.

An average of only 1% of the respondents in the 10 countries named advertising as the most important factor in starting to smoke. The similarity between countries transcended the differences in cultures and regulation. For example, Norway had the highest percentage of 15-year-olds (36%) who

smoked one or more cigarettes a week, even though tobacco advertising had been banned in that country since 1975.

In a preface to the study, the IAA stresses its strong belief in the freedom to advertise all products and services that are legally sold and legally consumed.

The study also maintains that advertising is only one of the many variables affecting consumer choices.

Copies of the new study are available to IAA members for \$12.50 and to non-members for \$22.50.

Broadcast Pioneer



Milton Berle is presented with the Life Membership Certificate to the Broadcast Pioneers by Sol J. Paul, publisher of TELEVISION/RADIO AGE, incoming president of the Broadcast Pioneers, during a reception at the Friars Club, New York.

Group W 'Discovery'

Group W Television has completed *The Discovery Year*, the first of its 1988 "For Kids' Sake" specials. The new program, which highlights the first 12 months of life, is hosted by actor Christopher Reeve and was produced by Arthur Greenwald of Group W's KDKA-TV Pittsburgh.

The special will be aired on more than 100 "For Kids' Sake" TV stations across the nation, including stations in all of the top 20 markets. It takes viewers into the homes and lives of parents and their babies, according to Greenwald.

"Through intimate, close-up shots," he says, "the program examines how newborns and parents grow to know and love each other. As babies develop, we watch them learn to focus their senses, roll over, grasp objects, crawl and explore. Once they can walk alone, it's as if they have declared their independence—and are ready to explore the world."

Reeve, himself the father of two children, introduces "A Tale of Three Caitlins"—three baby girls, each three months old, each with the same first name and each with entirely different personalities. The special emphasizes how all parents discover unique ways to communicate with their babies by finding the best "fit" between the infant's temperament and their own parenting style. *The Discovery Year* features no on-camera interviews with experts. Instead, intimate pictures of babies and parents are reinforced with an original musical score by award-winning composers Rick Patterson, Ron Walz and Neal Fox.



STAY TUNED IN! Television/Radio Age

THE MAGAZINE OF
BROADCAST MANAGEMENT

26 ISSUES A YEAR

Check the term you prefer:

- Three years for \$120
(Save \$153 off the cover price.)
- Two years for \$90
(Save \$92 off the cover price.)
- One year for only \$60
(Save \$31 off the cover price.)

Name _____ Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Check ONE box which best describes your business.

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

Television/Radio Age

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

A TOTAL COMMITMENT.

Dedicated Exclusively
to the Business of
Independent
Television Stations.



ITS

Independent Television Sales, Inc.

TV Business Barometer

Local October sales up 6.8%

Local TV time sales were just about at par in October—that is what came up was a mid-single digit percentage increase. This follows the only monthly, double-digit percentage increase this year—though September's figure was barely a double digit.

There was no difference in the length of the Standard Broadcast Month between this October and last October to complicate comparisons, though the bulk of sample stations report on a calendar month basis.

The October increase came to 6.8% over the previous year. For the first three quarters local time sales had been up 6.1%. The October number followed a 10.1% increase in September and while October's increase was less, it was still the third highest percentage increase for the year to date. The

only other month to top it besides September was April, when the local billings figure increased 6.9%.

Volume for October came to \$630.3 million, compared with \$590.2 million the year before. The local total topped that of spot by a considerable margin, the latter hitting \$497.4 million, up only 1.3% over October, '86.

For the year to date, local volume is still a little behind that of spot. Local's total through October came to \$4,604.3 million vs. last year's comparable figure of \$4,334.4 million. Spot's 10-month total this year was \$4,745.9 million vs. \$4,580.6 million for spot last year.

Thus, spot is still 3.1% ahead of local. Also, November is traditionally one of spot's strongest months, so it may retain, and even lengthen, its lead over local when the figures come in. Last year, spot time sales in November came to \$541.9 million, compared to local's figure of \$495.3 million. In

'86, local billings in October were also ahead of spot's.

Network compensation had its worst '87 month in October as to percentage change over the year before.

The month showed a 2.7% decline, the fourth this year in which network comp was lower than the year before.

The total take

Total station network take in October came to \$36.5 million vs. \$37.5 million in '86. The 10-month comp total now stands at \$381.1 million as compared to \$377.8 million last year. That represents a increase of 0.9%.

The total of spot and local time sales plus network comp came to \$1,164.2 million during October, compared with \$1,118.7 for October, '86. That represents a rise of 4.1%.

Total time sales plus network comp for the 10 months came to \$9,731.3 million as against \$9,292.8 million last year. The difference is 4.7%.

October

Local business **+6.8%**

(millions)

1986: \$590.2 **1987: \$630.3**

Changes by annual station revenue

Under \$7 million	.....	+15.1%
\$7-15 million	.....	+4.7%
\$15 million up	.....	+5.1%

Network compensation **-2.7%**

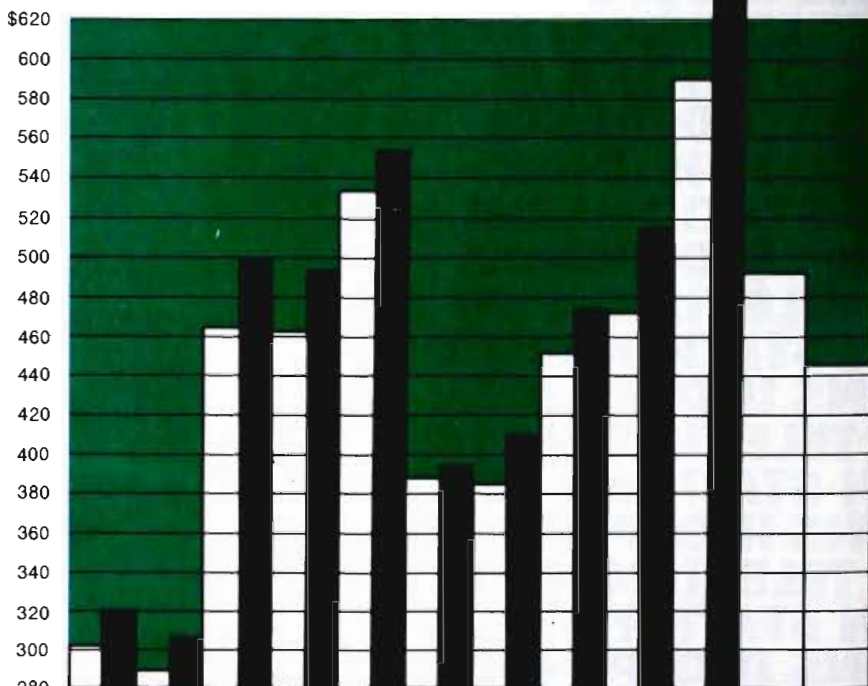
(millions)

1986: \$37.5 **1987: \$36.5**

Changes by annual station revenue

Under \$7 million	.....	-0.4%
\$7-15 million	.....	+2.2%
\$15 million up	.....	-5.0%

Local (millions)



Network compensation (millions)





BLAIR DECLARES FOR INDEPENDENTS.

Experienced, dedicated people produce results. When it comes to independent television, Blair speaks from experience. Our Independent Division staff averages five years of selling for independent stations. Research managers have seven years of independent specialization, their analysts more than three years. To learn more about how Blair gets results for independents, call Jim Kelly. (212) 603-5254.

BLAIR. ONLY BLAIR
TELEVISION



A subsidiary of John Blair Communications, Inc.

Take a look at us...

'88 Shines Bright with Something New from LBS!

Powermasters

13 half-hour half hours

They're Earth's last hope against evil alien forces...and they're ready for action in this explosive animated series for kids.

Care Bears and Friends at the Movies

Six 90-minute feature films

A fun-filled package of animated movies, featuring the box office smash *THE CARE BEARS MOVIE* plus other kids' favorites.

LBS Spectrum

Feature length films

BONANZA: THE NEXT GENERATION, a world premiere, heads the list of six outstanding motion pictures...the only major movie package with no prior network or theatrical exposure.

The Story of Rock 'n' Roll

Half hours

Personal profiles of the legends and their music from the '50s to the '80s. Available summer '88.

Long Hot Summer

Miniseries

Don Johnson and Cybill Shepherd, hotter than hot in this steamy 4-hour blockbuster. Available June '88.

Out there in the universe of television entertainment something shines a little brighter.

That something is LBS.

For more than a decade, leading stations and national advertisers have looked to us for one innovative program after another. And this year we're looking better than ever. With exciting first-run series and off-network favorites, World premiere movies and prime-time specials. And all sorts of shows to delight the kids.

It's a colorful galaxy of quality television you won't want to miss.

So take a look at LBS.

Take a look at us *now*.

now!

POWER RANGERS
MASTERS

AMITY
FEUD

CARE BEARS
AND
PUPPETS AT THE MOUNTAIN

THE
MOUNTAIN

THE MOUNTAIN
PUPPETS

THE MOUNTAIN
PUPPETS

Family
PUPPETS



LBS COMMUNICATIONS INC.

NEW YORK (212) 418-3000
LOS ANGELES (213) 859-1055
CHICAGO (312) 943-0707

European sports satellite channels compete where no bird has ever gone

Screensport executives are still refusing to discuss the possible ramifications of the new European satellite sports channel, Eurosport, which Sky Channel and European Broadcasting Union members are planning to launch by next summer.

It is almost certain, however, that Screensport—the first and until now only pan-European sports channel—might well suffer from competition in a market in which not even the most successful general entertainment channels are making money.

In spite of Screensport's silence, however, those involved in the new group are trying to discount any threat to Screensport.

"I don't see any fundamental difference in the situation from what we have today," says an EBU spokesperson, adding, "The fact is today our members hold rights to all major sporting events in Europe with very few exceptions."

He also points out that "all members have agreed that they are prepared to

The new channel would be the top-seeded player at Wimbledon.

sublicense rights to nonmembers, with certain conditions."

Until now, Screensport has been able to buy rights from individual EBU members. It is unclear, however, how this might work or what new conditions might be imposed once Eurosport is operating.

The purpose of the channel, says the spokesperson, is for EBU members to fully exploit events to which they already hold rights. "Members have limited airtime available for sports," he says, adding, "On the other hand, they've acquired a lot more sports rights than they can use and have produced more than they can show."

The Wimbledon tennis tournament is cited as one event which would likely be shown to a greater extent on the new channel. It is also used as an example of where Screensport conceivably could purchase the rights to certain matches for which there would be no available time on Eurosport. As it would seem unlikely at this juncture that Screensport would be able to obtain the rights to the most important matches, it is

questionable whether they would want to serve as a promotion vehicle for Eurosport.

Although the EBU members involved—including the U.K., France, Belgium, Italy and Scandinavian countries—initially will provide programming free of charge, they eventually expect to get paid.

Strange bedfellows. While potential competition with Screensport is receiving a great deal of attention, the Eurosport venture also is auspicious for its alliance between state broadcasters and Rupert Murdoch. Eurosport is a 50/50 joint venture between the participating EBU members on the one hand and Murdoch's News International on the other. The EBU members say they expect to benefit from Sky Channel's expertise.

For their part, Sky officials say sports programs are among the most popular currently aired on the channel and believe that Eurosport eventually will be a viable commercial venture.

Eurosport will be promoted on Sky, which also will sell its advertising and make use of its "good contacts with cable operators" to get outlets for the new channel. The partners hope to get an ECS transponder, and currently are negotiating with European PTTs.

The partners say that final details will be spelled out once a formal agreement is drafted.

New Zealand web starting in 1989

TV3, a group of four independent companies in New Zealand, has been awarded the first network license to compete with the state-owned network in that country.

Russell Watkins, president of Russell Watkins International in Burbank, Cal., is the network's U.S. rep, and he's been screening American product.

TV3 won't go on the air until the first quarter of 1989, Watkins says, and the programming budget is under review. He hopes the new company will hire a programming director before next January.

Under the license agreement, TV3 will program a minimum of 30-35% of New Zealand programming, with the rest coming from the U.S. and a lesser amount from the U.K.

People in the news

Ellen Windemuth has been promoted at Fremantle International to vice president, business affairs and coproductions. Among her responsibilities will be to oversee Fremantle's entry into the Japanese market, including the company's sale of programming to the Dentsu Advertising Agency. Dentsu, in turn, places the shows on Japanese TV. Windemuth has been with Fremantle since 1985, most recently as director of acquisition.



Ellen Windemuth

Bill Mechanic, who took Walt Disney's video operations from an also-ran unit to one of the top suppliers in the business (because he had the product), has been promoted to president of international theatrical distribution and worldwide video. He succeeds longtime



Bill Mechanic

foreign distribution head **Harry Archinal** who is retiring. In addition to his film hat, Mechanic will continue to be reasonable for the operations of all worldwide home video and pay TV activities. In this area, he sparked the big Disney sale to the French pay-TV network Canal Plus.

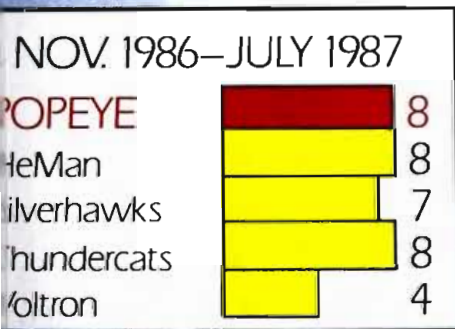
Lorimar has promoted **Annette Bouso** to vice president, international TV operations. She'll report to **Michael Jay Solomon**, president of Lorimar.

(International Report continued on page 64)

POPEYE

**HE DOESN'T
TOY AROUND**

**POPEYE'S STILL ATOP
THESE TOY-PRODUCT
BASED PROGRAMS***



Source: NSI R.O.S.P. Nov. '86—July '87

**DON'T TOY AROUND!
INVEST IN THE
TOUGH COMPETITOR!**



King Features Entertainment

A SUBSIDIARY OF THE HEARST CORPORATION

235 East 45th St., New York, N.Y. 10017 Phone: (212) 682-5600 TWX: 7105812391
London Phone: (01) 408-1229 Telex: 266570 Los Angeles Phone: (818) 889-2047

© 1988 King Features Syndicate, Inc. Worldwide Rights Reserved.

Television production news

The Bourne Identity, a four-hour miniseries based on the Robert Ludlum novel, has begun shooting in Nice. Denholm Elliott, Donald Moffat, Richard Chamberlain and Jaclyn Smith are in the cast. It's from **Alan Shayne Productions** and **Warner Bros. ABC-TV** will air it in the U.S.

France Media International has sold its entire 52, six minute episodes of the animated children's series, *Shagma*, to Italian state broadcaster RAI 2. FMI also sold a 135-part soap, *Tomorrow Love*, to the **South African Broadcasting Corp.** Jokes FMI spokeswoman, Martine Delort, "They had to buy the whole lot to find out what happened at the end."

Commercial British broadcaster, **HTV**, has "tied up most of the loose ends" on two deals with U.S. partners following a trip to L.A. in December. One is *Inspector Maigret*, starring Richard Harris, which has been presold to **Robert Cooper Productions** and **Tri-Star/Coca-Cola**. Shooting will start on a two-hour pilot in February. The other is a two-hour remake of the Cary Grant film, *Indiscreet*, to be coproduced with **Republic Pictures** for **CBS**. The productions, which were initiated by HTV's managing director, Patrick Dromgoole, will each cost about £4 million.

Japan's new 24-hour satellite broadcasting service developed by **NHK** has picked up *The MacNeil/Lehrer Newshour* as part of its service. *Newshour* will be fed from the U.S. to Japan by satellite where it will be subtitled and aired over NHK Satellite TV Channel One. In addition to the *Newshour*, the NHK service will carry other newscasts from Britain, France, Korea and Thailand as well as NHK's own *World News*.

The Children's Television Workshop has signed separate deals with **Turkish**

Radio and Television (TRT) and **Radiotelevisao Portuguesa** of Portugal to coproduce 130 half-hour shows based on *Sesame Street*. For its part, Turkey's TRT gets the rights to retransmit the series to other countries in which a number of expatriate Turks reside: Cyprus, Germany, Holland, Belgium, Denmark, Sweden, Yugoslavia, Australia and France.

Newsbrief Ltd., which has been licensed by the **BBC** to sell monthly video tapes of major British and world news stories covered by the corporation, hopes to have 1,000 subscribers by the end of 1988. A Newsbrief spokesman, who said an initial mailing has produced "a very encouraging response," expects the venture to kick off with about 400 subscribers.

Beeb hung up on U.S. rights

Rights' problems are delaying the BBC's expansion into European cable homes.

Although Swedish cable viewers will be able to watch the BBC when it starts transmitting in January (Norway and Denmark have been receiving the BBC's two channels for several months), the Swedes won't be able to see some of the top U.S. shows currently airing in Britain, including *Dallas*. Rights to transmit purchased programs, many of which are American, are proving difficult to clear, although BBC says negotiations are progressing.

Cable viewers in Belgium, The Netherlands and France also receive a simultaneous relay of the BBC, but rights payments for broadcasts in these territories are covered by an earlier agreement with the umbrella organization, AGICOA, which represents major film distributors worldwide.

Taffner in Australia venture

D.L. Taffner is moving into Australia in a big way. Taffner has teamed up with the Paul Ramsay Group to form Taffner/Ramsay Productions to develop and produce TV programs in Australia primarily for that market.

Lorraine Collins, until recently a Taffner vice president for development based in Los Angeles, will be relocating to Sydney as managing director of the new venture.

While a big chunk of the production activity will be aimed at the Australian market, John Fitzgerald, vice president of Taffner, said some productions would be geared toward the international marketplace. He added that Taffner will use the resources of the recently formed Theatre of Comedy Light Entertainment Division in England as well as the joint venture in Canada with Pat Ferns' Comedia Productions.

Alliance Ent. reorganized under Cavan

Alliance Entertainment, a major producer and distributor of TV programs and films in Canada, has gone through a major restructuring as it begins work on a production slate of five TV projects and two feature films budgeted at more than \$70 million.

Susan Cavan, who has been senior vice president in charge of business and legal affairs since the company's start two years ago, has been elected president. She replaces Stephen J. Roth who has resigned but remains supervising producer of the TV series *Night Heat* and *Diamonds*, both of which run in the U.S. on CBS-TV in late night.

Alliance also said it will not merge with Robert Cooper Productions, as planned, but will continue to work jointly on several projects including *The Return of Ben Casey*, a two-hour TV movie which already has been completed.

The reorganization was announced by Alliance's founding partners: Robert Lantos, Denis Heroux and John Kemeny.

The television productions include *Mount Royal*, an hour dramatic series for CTV Television Network; *Children of Poverty*, a TV movie which CTV and ABC-TV will air next March; and *Diamonds*, a one-hour mystery adventure series airing on CBS in the U.S. and Global Television in Canada.

Arts Channel goes Skyhigh

The financially troubled Arts Channel, which currently reaches only 1.25-million homes in Europe from the Intelsat satellite, has a new benefactor. In January it will begin nighttime broadcasts from Sky Channel's transponder on ECS-1, while Sky promotes highlights of its schedule during the day.

John Griffiths, chairman of the Arts Channel, a cultural service financed by subscriptions and sponsorship, says he is "enthusiastic" about the move, pointing out that "it will give us access to about 10.5 million homes. "If we can't turn a lot of them into customers in the next few months, we might as well not be here at all."

While the Arts Channel insists that no money is changing hands, Sky's majority shareholder, Rupert Murdoch's News International, does have an option to acquire up to 20% of the Arts Channel, whose shareholders include Britain's Television South and W H Smith & Son.



Columbia/Embassy Television
and
Tri-Star Television
proudly announce
the formation of
Columbia Pictures Television

A unit of Columbia Pictures Entertainment, Inc.

**The comedy that works 9 to 5
is now working M to F.**

MONDAY

TUESDAY

WEDNESDAY

T





9 to 5, today's comedy of life and love at the office, is now ready to work full time for your station.

In a special test run strip in Charleston, S.C., 9 to 5 was a runaway #1 in its time period, beating The Tonight Show and all others in key women categories.

In Jacksonville, 9 to 5 improved the 7:00-7:30 PM household share by 33% over the previous Sweep, with major gains in key women shares, too.

In Miami, 9 to 5 boosted key female demos dramatically over year-prior numbers, in the 7:30-8:00 PM hot spot.

And now, you can make your whole week stronger with the comedy that already proved it works 'round the clock!

Available to strip
Fall '88.



Cable Report

Telcos getting more than a nose under cable's tent

The first cracks are appearing in the cable industry's efforts to keep telephone companies out of their industry. Several experimental distribution systems are under construction, which portend a new role for telcos as suppliers of new technology for word and picture transmission, notably fiber-optic systems.

Despite these initial inroads around the country, including two projects by GTE in Cerritos, Calif., and Newton, Mass., cable operators remain steadfast in their opposition to altering current federal rules which prohibit telephone companies from operating cable systems in their service areas.

GTE's Cerritos test, for example, is designed to compare services provided by three technologies: twisted pair copper wire, coaxial cable and fiber-optics. Apollo CableVision, which holds the local franchise for this recently earthquake torn community south of Los Angeles, will lease from General Telephone of California 275 MHz of bandwidth to provide 36 channels of programming.

Approximately 16,000 homes and 2,000 businesses will be involved in the test, explains Tom Gillett, director of advanced operations and testing for GTE in Stamford, Conn. "The services and technology could be ready by next year if we put away all the regulatory swords," noted Gillett during the recent Western Cable Show. "We want to build systems and lease them back to the cable companies. We want to own the networks and have the cable companies transmit their programs through these networks."

A test of wills. Not unexpectedly, the Cerritos application has evolved into a test of wills between the cable industry and the telcos with the FCC right smack in the middle. In order to proceed with the build, GTE is asking the FCC for a waiver of the telco-cable crossownership rules. Both the National Cable Television Assn. and the California Cable TV Assn. have filed in opposition. At the same time the FCC is conducting its own inquiry that could lead to its abolishment of the rules, Congress also is considering eliminating a similar provision contained in the 1984 Cable Communications Policy Act.

Gillett's contention that "we aren't trying to change the rules, we want to build networks that cable companies can use," is met with skepticism by cable executives.

Gillett says such other telephone companies as Southern Bell, Chesapeake and Potomac, Ohio Bell, Wisconsin Telephone and Pacific Telephone are all involved in some degree of network construction.

Michael Morris, vice president for congressional affairs for the California Cable Television Assn., sees problems with GTE's Cerritos test. "The rules involving cross-subsidization are being violated because GTE Service Corp., is working with General

Telephone of California. If this kind of structure is allowed to go through by the FCC, it will be built into other lease-back proposals."

Morris feels this test has the possibility of also impacting on franchising. "Only telcos, because of cross-subsidization, will be able to build new, sophisticated systems. General Telephone and Pacific Bell have taken the stance that no one should be allowed to compete with them. We feel the Cerritos test violates federal law. We think we have a right to put in a wire as well."

In the second GTE test in Newton, Mass., Continental Cable of New England is the system involved in the test which will service an initial 500 homes in the Boston suburb. Robert Stengel, vice president of programming for Continental Cable, says the test may start within two or three months and run for one year.

"We are presently installing headend hardware in the homes which will be able to order upscale store items. We envision this as a \$10 prime service," adds Stengel, who notes Continental was "receptive to working with the telephone company. We couldn't host this experiment on our own." In this instance, Continental is providing the conduit for the content, which will be received in analog audio and digital video.

Stengel also sees an advantage for the transmission of pay-per-view programming. There is, however, a concern that telcos will jump in and offer pay programs themselves, he concedes.

Despite Stengel's good vibes about working with GTE, he is still convinced that cable operators need fear telcos entrenchment in their industry. "So long as the courts and the FCC maintain their long-standing national policy," he says, "we don't see a problem."

They own the pole. Cable operators cite the telephone company's ability to control the rental price of the poles needed for stringing wire, as well as their ability to cross-subsidize their subsidiaries, as key reasons why telcos should be held in check.

Just listen to Claude T. Baggett, director of engineering and technology for American Television and Communications Corp. (ATC) of Englewood, Colo., the nation's second largest system operator, for an insight into cable's fears of telco intrusion:

"For years the cable industry was fairly protected from competition and our own broadband technology. That situation may be fading away. I go to a lot of telephone conferences and there is no doubt they have every intention of delivering entertainment services to the home in due time.

"They would like us to become the programmer while they handle the transmission medium. That doesn't put us in a very good position."

Should telcos be granted entry into cable? Responds Baggett: "I think the proper response should be, 'We'll let you build the plant so long as the cable industry owns half of it.'" The current governmental regulations should definitely remain in place.

"If the contry goes in the direction of less regulation, these restrictive cross-ownership rules might go

Healthier '88 for radio?

The good news for radio this year has been local gains that Robert J. Coen, senior vice president, director of forecasting at McCann Erickson described as "somewhat mixed but relatively good" and pegs at an increase of 6.5% to \$5.5 billion. The bad news is that Coen shows spot radio dropping 2% last year to \$1.3 billion and network radio dipping 4% to \$405 million.

Next year, though could be better. Mike Drexler, executive vice president, national media director at Bozell, Jacobs, Kenyon & Eckhardt told the '87/'88 Media Week Conference in New York that, in general, "Radio should look healthier than we've recently seen it. Its ability to segment an increasingly segmented population makes radio much more versatile in falling in line with demographic trends. And if we do fall into a recession, what's a curse for the economy may prove a blessing for the lower cost, more efficient radio medium."

Thus, predicts Drexler, "In radio we can expect a slight rise in revenue and rates." And among some key trends taking place in radio today, Drexler points to the move toward longer programming lengths, two to three hours at a stretch, particularly in syndicated and network programming. He notes, "Many of these are created as radio specials for event sponsorship. Most are expected to be concerts, but the format may well be extended to encompass longform information programs, too."

Drexler says he expects much of next year's programming "to be targeted at the mature bulge in the market. The trend will continue to more talk on AM, more music on FM, with some AMs introducing all-business, finance and more all sports formats. Several FM stations are likely to go back to oldies, with others bringing the sound of new age/light jazz into the 1990's, creating even more targeting opportunities.

However, he also warns, "Radio advertising will be in an awkward position because, with TV making more efficient use of 15s, radio may not get quite the same effect of having time siphoned off to it in relief from TV budgets. As a result, local stations will be well advised to maintain the cost of radio 30s at half that of 60s."

Group W's all-news station

Assuming FCC approval for the reportedly \$13 million deal transferring WMAQ Chicago from NBC to Group W Radio, Westinghouse will have its 16th radio station and, when it switches formats, its fourth all-news station. John Waugaman, Group W Radio senior vice president, marketing and sales, and former general manager of the company's all-news WINS New York, observes, "The all-things-to-all-people stations produce big reach and ratings, but it's all-news that builds the big cumes, and all-news listeners pay attention. The reason people tune in is to find out what's going on. What were the scores, and what the weather's going to be like."

Group W Radio president Richard H. Harris has tapped David Pearlman, vice president, general man-

ager KODA(FM) Houston to head a special transition team organized to plan for conversion of WMAQ to all-news. The sale of the station, with NBC has owned since 1931, is part of the restructuring of NBC Radio previously announced by NBC Radio president Randall Bongarten.

WNBC back to old agency

WNBC radio, NBC's New York AM flagship, is going back to its previous ad agency, Penchina, Selkowitz, for its \$1 million spot TV campaign set to launch next spring. Penchina, Selkowitz first won the WNBC account in 1983 and developed the "Apology" campaign featuring then station general manager Randy Bongarten (now president of the NBC Radio Division) "apologizing" on air for the antics of DJs Don Imus and Howard Stern.

PS lost the account last year to Ted Chin & Co. when ex-general manager John Hayes opted for a more promotional approach. The result was a cash giveaway campaign featuring Imus. Hayes has since left the station.

The new TV campaign has not been developed yet, said PS president Arthur Selkowitz, though he quickly added it will go back to the theme of the previous campaign "emphasizing the uniqueness of the station not only in New York but throughout the country."

Toyota burst in web radio

After a heavy-spending July and a relatively light August, Sears poured it on again in September, according to the latest BAR network radio expenditure reports. Another feature of the September figures was the sudden burst of Toyota spending. The auto firm had previously spent only \$16,000 in web radio this year.

As for expenditures through September, four of the top 10 were not among the top 10 for September alone. They were, ranking seventh through 10th, respectively, for the nine months, Tele Disc, \$12,329,415; General Motors, \$11,688,310; AT&T, \$9,320,403, and Cotter & Co., \$8,060,812.

Qualitative primer

Everything You Always Wanted to Know About Qualitative, put together by Jane Schoen, research director of McGavren Guild Radio, makes a good sales training tool that includes examples of how product use data can demonstrate that two stations with the same rating are not always equal in terms of heavy users of specific products or services.

This guide to the major companies providing qualitative research shows the vital statistics of the major national, local and geodemographic studies, including information on sample size, methodology and markets surveyed by Simmons, Mediamark Research Inc. (MRI), Birch, Impact Resources, International Demographics, Scarborough and Clusterplus/Prizm.

Radio Business Barometer

Web turnaround in October: +2%

October turned out to be the turnaround month for network radio following two straight quarters of down figures (see also *Radio Report*, December 7). The increase was not very much, but it was welcome after six months of minus signs.

To recap the figures from the Radio Network Assn.: The first quarter of this year started out with an 18% increase in January and then went downhill. But every month of the first quarter was up, so the quarter as a whole ended with an increase of 10%.

The second quarter was all minus signs, though May was only 1% down. But the quarter overall ended with a decrease of 5%.

The third quarter was also all minus signs. Even the best month, September, was down 6%. So by the end of the quarter the result was a minus 12%.

Now October comes along with

a 2% increase and it's not surprising that it feels good to the radio network community. It has also been pointed out that on a year-to-date basis network radio was down only 3% through October. And along that line it's also pointed out that every month of '87 showed bigger time sales than the corresponding month in '85, including October, of course.

The RNA figure for October shows a total of \$36,756,291 as against \$36,112,892 for October, '86. The figure for October, '85, was \$33,551,377.

The biggest decline this year took place in August, which was down 16% to \$30,894,997. That's still ahead of August '85, which took in \$27,024,199. But August '86 was up 37%, which is pretty hard to top.

As network radio stood after 10 months, the year-to-date figure came to \$309,818,432, as against \$319,750,812 last year, which, as noted, represents a decline of 3%. But the 10-month figure for '85

was only \$272,803,726.

Meanwhile, the data on the sales territories for October: All the market groups were up except Detroit, the Motor City's situation having been explained in previous *Radio Business Barometers*.

The biggest percentage increase was earned by the Los Angeles territory, up 32% to \$3,774,712. Last year's figure was \$2,868,752. Next best record was scored by Chicago, which went up from \$7,460,600 to \$8,768,581, an increase of 18%.

Year-to-date

The biggest territory, New York, was up only 1%, rising from \$22,473,014 to \$22,634,199. And poor Detroit was down no less than 52%, dropping from \$3,310,526 to \$1,578,799.

The year-to-date figures by territory are as follows, ranked by size: New York was practically even with last year, climbing slightly from \$192,647,058 to \$193,520,679, up 0.45%; Chicago was up 1% to \$79,614,535; Detroit was down 42% to \$16,354,369 and Los Angeles was down 1% to \$20,328,849.

Network +2%

(millions) 1986: \$36.1 1987: \$36.8

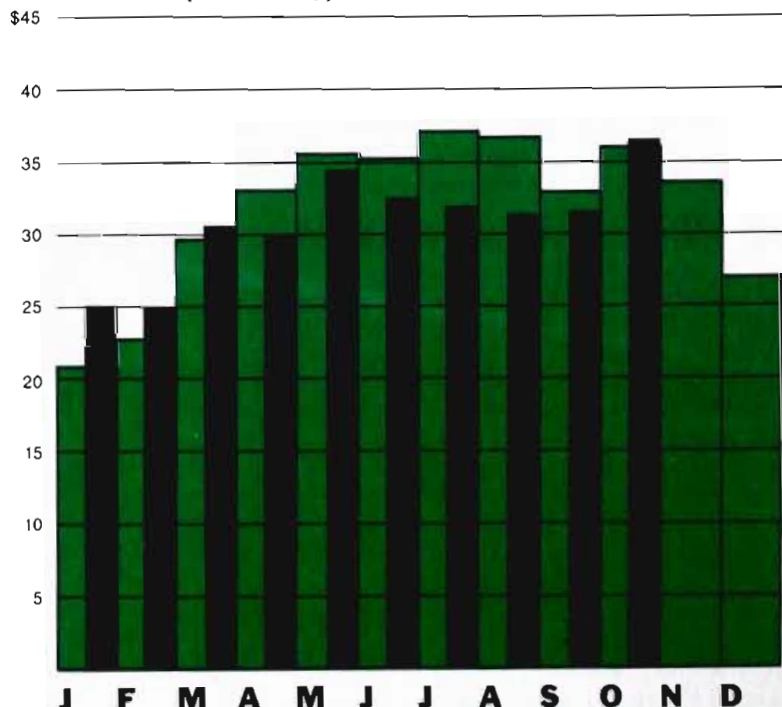
Changes by territories

Territory	Billings (000)	% chg. 87-86
New York	\$22,634,199	+ 1%
Chicago	8,768,581	+18
Detroit	1,578,799	-52
Los Angeles	3,774,712	+32

Source: Radio Network Association

October

Network (millions \$)



Thank You for Caring

At this special time of year, we at ABC want to express our appreciation to those who have worked so hard in the cause of literacy during the two years since Capital Cities/ABC and the Public Broadcasting Service jointly announced a new and innovative public service campaign called PLUS—Project Literacy U.S. Our special thanks to...

...our colleagues at the Corporation for Public Broadcasting, the Public Broadcasting Service, National Public Radio, the Public Television Outreach Alliance, PBS member stations—especially WQED-TV—for a rewarding and productive partnership.

...the General Managers and staffs of the 222 ABC affiliated stations—especially the “literacy coordinators”—for their remarkable local programming and community involvement in support of PLUS.

...the ABC network programmers, both television and radio, and the many creative people for consistently fine programming in all dayparts to help raise awareness of the serious national problem of adult illiteracy.

...the community leaders for devoting their time, energy, and resources to creating and maintaining 366 local PLUS Task Forces.

...the leaders of the 117 national organizations that have endorsed the PLUS campaign and encouraged their members to participate in the national literacy movement.

...the people of the literacy organizations for working so hard to serve the growing number of Americans seeking to improve their basic skills.

...the leaders in education, business, labor, government, and the religious community for their encouragement and support.

And, most of all...

Thanks to the hundreds of thousands of individual Americans across the country who have responded – the learners for their courageous decision to overcome illiteracy and those who are helping them learn to read.

As PLUS enters its third year, we thank you for caring and extend our warmest holiday wishes to you.



OUR SPHERE

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/RadioAge



F INFLUENCE

"You win the bet, and I owe you a dinner."

*Ron Devillier, President
Devillier Donegan Enterprises*

DEVILLIER · DONEGAN · ENTERPRISES

October 26, 1987

Mr. Mort Miller
Vice President & Sales Director
Television/Radio Age
1270 Avenue of the Americas
New York, New York 10020


Dear Mort:

The one-third page ads we ran exclusively in Television/Radio Age in '87 worked beautifully.

So you win the bet, and I owe you a dinner --

We'll definitely take the same schedule in '88 ... But the bet's off!

Cheers,



Ron Devillier
President

THEY MADE
MORE THAN
MOVIES ...



THEY MADE
HISTORY

“Hollywood:
The Golden
Years”

6 x 1 hr Narrated by Ed Asner

The rich archives of RKO Pictures and the recollections of Fred Astaire, Ginger Rogers, Katharine Hepburn, Janet Leigh, Robert Mitchum, Robert Wise, Lucille Ball and many others reveal the creative and turbulent life of a Hollywood Studio.

for preview materials contact

DEVILLIER • DONEGAN
ENTERPRISES

1608 New Hampshire Avenue, N.W.
Washington, D.C. 20009
Telephone (202) 232-8200 Telex 248724 DDEI UR

JACK
NICHOLSON
TELLS A
WONDERFUL
STORY...



“The Elephant’s Child”

And So Does
Cher,
“The Ugly Duckling”

Jeremy Irons,
“The Steadfast Tin
Soldier”

Kelly McGillis,
“Santabar’s First
Christmas”

Meryl Streep,
“The Velveteen
Rabbit”

Glenn Close,
“The Emperor’s
Nightingale”

In *Story Book Classics*,
premiering on
SHOWTIME
in October

Distributed Exclusively By

DEVILLIER • DONEGAN
ENTERPRISES

1608 New Hampshire Ave., N.W.
Washington, DC 20009
Telephone (202) 232-8200
Telex 248724 DDEI UR

• **DEVILLIER • DONEGAN**, a successful and rapidly expanding producer/distributor of programming both internationally and domestically chose *Television/Radio Age* as the *exclusive publication* for this series of ads and they got RESULTS! They got results because:

• **TELEVISION STATIONS RESPOND TO TELEVISION/RADIO AGE!** They consider it their *basic* publication. Of their own trade advertising, they place more in *Television/Radio Age*. 41% more than in Broadcasting, 94% more than in Advertising Age, 293% more than in Variety and 411% more than in Electronic Media. What better proof of response?

• **ADVERTISERS AND AGENCIES RESPOND TO TELEVISION/RADIO AGE!**

Advertiser/Agency Circulation
of Broadcast Publications*

	Advertiser	Agency	Total
Television/Radio Age	1,872	7,360	9,232
Broadcasting	1,450	835	2,085
Electronic Media	735	672	1,407
View			310**

• **INTERNATIONAL BROADCASTERS RESPOND TO TELEVISION/RADIO AGE!** An “International Report” edited for and about them appears in every issue of (*Television/Radio Age*.)

• **YOUR CLIENTS RESPOND TO TELEVISION/RADIO AGE** This is proven each and every time a coupon is run in *Television/Radio Age* vs. its competition. Because *Television/Radio Age* provides the ideal readership and programming environment, your advertising in *Television/Radio Age*, gets response and delivers RESULTS!

* based on 12/86 BPA/ABC Audit Statements
** listed as “Advertising Executives”
for both categories

THE CAREBEARS



- Proven success in network television and motion pictures.
- Renewed for second season on ABC-TV and now available in syndication.
- 65 1/2-hours available for Fall '88—including 30 all-new episodes.

Produced by:
Nelvana
32 Atlantic Ave.
Toronto, Ont. M6K 1X8
(416) 588-5571

Station Sales:
SFM Entertainment
1180 Avenue of the Americas
New York, N.Y. 10036
(212) 790-4800

Advertising Sales:
The Sauli Group
Suite 1510, 1107 Broadway
New York, N.Y. 10010
(212) 929-7058

The Care Bears Characters and Designs © 1987 Those Characters From Cleveland, Inc. All Rights Reserved

Number of new packages declines;
caution reported in purchasing

Indies discover primetime movies better than ever

By ROBERT SOBEL

Independent television stations are entering a bright new era in primetime.

Latest share estimates from people meters show significant increases by indies in household viewing in primetime. Movies, the mainstay of indies in the 8-11 p.m. time period, are performing well, especially the ad-hoc network product, and the marketplace for film packages is becoming a buyer's market, with prices stable or down.

Going into the 1988 NATPE convention, other developments relating to primetime, according to station programmers and reps, include the following:

- The number of feature packages new since the 1987 NATPE convention

has dropped sharply, from 70 to about 40-50, depending on how the new group is counted.

- Stations are becoming more judicious about making purchases of movies, reflecting a financial belt-tightening and sharper control over their present library inventory.

- Station demand for top-line features has slackened generally, although this situation fluctuates according to the market. On the other hand, the "B and C grade" film packages are not selling well because of stockpiling, but smart buyers can get these features at bargain prices.

- New off-network hours used in primetime are holding their own.

In household shares for indies in primetime, the picture is heady. The latest report from the Association of

Television/Radio Age

December 28, 1987

"Country"



"Cocoon"



The number of feature packages brought out since the 1987 NATPE convention has dropped sharply.

Independent Television Stations finds that Nielsen people-meter household shares on indies rose to 19 in November, up 2 points from October and 5 points from the NTI meter report of 14 in October 1986.

Also, according to Susan Rynn, research director at INTV, the network household share levels continue to erode, with the shares down from a 79 in October 1986, to a 74 last October. In November the household numbers dipped to a 70 for the networks. Broken down, ABC had a 21% share, CBS a 22 and NBC a 27. "What makes our totals exciting is that we are now not that far off in household shares from ABC's and CBS'," notes Rynn.

Also aiding the cause for independents is more aggressive programming in first-run series such as *Star Trek: The Next Generation*, and syndicated specials including *Return to the Titanic* and *Search for Houdini*, points out a report from Bozell, Jacobs, Kenyon & Eckhardt. *Titanic* won the time period in 14 of the Nielsen metered markets and was carried by network affiliates in about two-thirds of *Titanic's* station lineup, beating out network fare.

Houdini, according to the ad shop,

"The Morning After"



"High Road to China"



was carried by about 60% network affiliates and ranked second or third in 14 of the 15 metered markets. *Trek* has been averaging a 10.8 household rating since it began airing this quarter, with a large number of affiliates in the lineup, notes the agency.

Operation Prime Time specials such as the recently-aired *Hoover vs. The Kennedys: The Second Civil War*, have also given indies more visibility in primetime.

For indies, movies continue to be the mainstay of programming in primetime. The movie station universe has shrunk slightly, but the overall tally remains the same from October 1986 to October 1987, according to Sharon Wolf, director of research and programming at Independent Television Sales. Of the 62 indies tracked in 20 Nielsen-measured markets, 56 were in the movie business on a daily basis in primetime in October 1986, she points out. Last October, 56 of 59 indies in 19 metered markets were carrying features regularly in the 8-11 p.m. (ET) time period.

However, as of November, the total is reduced by one because WWOR-TV New York, has dropped its movie fare in favor of *Evening Magazine*, *Enter-*

Last October, 56 of 59 indies in 19 metered markets were carrying features regularly in the 8-11 p.m. time period.

New feature packages in syndication

ABR Entertainment

Stations First

Blood Song
Dark Star
Get Rita
Human Factor
Killing in the Sun
Last Porno Flick
Legend of Seawolf
Sullivan's Marauders
Without Warning

ALMI

Almi Showcase I

(6 runs, 4 years, cash)

Account Rendered

Assault
Astonished Heart
Big Chance
Bush Christmas
Calendar
Captain's Table
Dark Man
Daybreak
Deadly Nightshade
Der Rosen Kavalier
Doctor In Trouble
Don't Just Lie There
Dublin Nightmare
End of the River
Find the Lady
Floodtime
Fools Rush On
Here Come the Huggetts
Hide-Out
Hornet's Nest
It's Hard To Be Good
It's Not Cricket
Man Who Liked Funerals
On The Beat
One Jump Ahead
Operation Amsterdam
Something Money Can't Buy
Stitch In Time
Stranger's Meeting
Take My Life
Theirs Is That Glory
They're A Weird Mob
Turn The Key Softly

(Continued on page 129)



"Country Gold"



"Melanie"

Stations report syndicators are testing the waters and inquiring with them before they bring out new packages.

tainment Tonight and a locally-produced talk show featuring Morton Downey, Jr.

This season's movie station spectrum is smaller because three indies abandoned movies for home shopping shows. Two of the outlets are WCLQ-TV Cleveland, and KTHT-TV Houston. The third home shopping outlet, WKJL-TV Baltimore, was a non-movie station anyway, Wolf points out.

On the other hand, three indies entered the movie scene last September: WVEU-TV Atlanta, WPGH-TV Pittsburgh and KTZZ-TV Seattle, which has been airing old mystery movies as starters. Two of the stations in the metered markets which weren't airing movies last year, KHJ-TV Los Angeles and KOFY-TV San Francisco, remain out of the movie business this season as well, and were joined recently by WPWR-TV Chicago.

At WPGH-TV Bill Butler, program director, says his station began airing movies in primetime in May, when Lorimar Telepictures acquired the outlet. The previous primetime occupants had been *Fall Guy* and *Charlie's Angels*, which had been getting only 1 ratings, on average. The movie fare, on the other hand, has increased ratings in the time period by about five-fold, getting 5s and 6s, claims Butler.

In total, Butler says, the station bought about 700 movie titles over a period of only 10 days. Included in the purchases are both older and recent movie packages from Warner Bros., MGM/UA, Viacom, Universal and Columbia 5 and 6, plus Embassy Night at the Movies.

On the reverse side of the movie coin, WPWR has gotten out of carrying features in primetime and has put in a bunch of game shows, according to Neil

Sabin, program manager and news director, including the \$100,000 *Pyramid*, *Card Sharks* and *Cross-wits*, which are each averaging a 2/3, about on par with the movies.

The station dropped features in primetime primarily for two reasons, notes Sabin: promotion concentration and alternative programming. "We decided to put in hundreds of thousands of dollars to promote our new early-fringe and late-night lineup, as a means of upgrading our image." Some of the series bought include *Webster*, *T.J. Hooker* and *Star Trek: The Next Generation*, which were triggered the past fall.

Game shows, too, continue to represent part of the major primetime thrust at KHJ vs. the competition's movies, says Walt Baker, program director, as they have over the past few years. While the present primetime lineup is



Yogi at the movies starting in April

Yogi Berra of "It ain't over till it's over" fame is coming to television via an ad-hoc network being set up by Tom Villante Sports Marketing. The show, designed to be used by stations during their primetime movies, is called *Yogi at the Movies*. Berra will host the series, a 30-second film review of recent movies, which will be coupled with a 30-second commercial. Berra will review 50 films per year.

The inserts will be available to stations beginning in April 1988, just as the baseball season gets underway. According to Tom Villante, president and former director of broadcasting at the Major League Baseball Commission, his company has bought time on about 50 stations, representing 80% of the country, including WPIX(TV) New

York, KTTV-TV Los Angeles, KTLA-TV Los Angeles, WGN-TV and WGBO-TV Chicago, WTAF-TV Philadelphia, KTVU-TV San Francisco and WSBK-TV Boston. Additional licenses are expected.

In cases where *Yogi*, which is being produced by W & W Films, is in the same market, the same inserts may be shown or a different "take" may be used, explains Villante. While the target audience will be movie viewers in primetime, *Yogi* may also be used in other dayparts to attract children as well, points out Villante.

Villante at this point is lining up advertisers for *Yogi*, and he says that interested parties include beer companies, candy makers, soft drink firms and popcorn producers.

the same as the past season's, the station will rearrange the time periods of the product, *Pyramid*, *High Rollers* and news, beginning Jan. 11. News will begin at 8, followed by *Pyramid*, news and *High Rollers*. The lineup has been *Pyramid*, *High Rollers* and an hour of news respectively.

In explaining the switches, Baker says he feels there is a need for an 8 p.m. news, and because the 9 p.m. news has been "very successful, we decided to air an earlier news as well."

Unlike the 1987 NATPE, when movie packages were all over the lot, the 1988 NATPE will see a sharp decline in feature offerings. Last NATPE's film packages totaled 70-odd, but new packages being offered since that time will number only about 40, according to current estimates. A lot of this tally depends on how the counting is being done. Some of the film suppliers are mixing in previously syndicated titles and repackaging them, while other syndicators are introducing packages which contain only a handful of titles in each (See separate table, for complete list of new packages).

In the latter case, for example, MGM/UA has a number of Pic Paks, with five titles in each and arranged according to a theme (Manpower, Terror and Woody, which consists of films by Woody Allen). Republic Pictures

The L.A. marketplace is still a seller's delight. Major studios are getting "unbelievable" prices.



"The Impossible Spy"

has seven packages, according to Brian Wynn, program associate at Independent Television Sales, with some containing titles offered previously in syndication in different packages. These include the Republic Theatre, 26 theatricals from the 1940s and 1950s, plus theatrical cartoons and short series.

Among the majors with new features since NATPE are Twentieth Century Fox, with Century 14, including box-office hits such as *Aliens* and *Cocoon*, and Buena Vista's Magic II, 25 titles, of which 24 are theatricals, offered on a barter basis for the first two runs but for cash starting immediately after the barter window. Titles include *Alice in*

Wonderland and *Country*. Also, BV is offering Disney Treasure 1, 14 features, for cash, and New World has New World 2—18 titles.

Lorimar Syndication has two packages: Family Classics and Mint Edition. Edition consists of 25 titles in a mix of theatricals, made-fors and made-for-cable titles. Blair Entertainment has Star Power 20, 20 titles including *Can You See Me Dancing?*; Four Star International has Power 20, cash package of 20 titles culled from Four Star's 1 and 2.; and LBS Communications is offering Spectrum 1, three first-run for syndication movies, plus

(Continued on page 119)

Programs in syndication

Off-network half hours

Program	Distributor	Episodes	Runs	Terms	Avail.
9 to 5	20th Fox	85	6	C	Sept. 88
Bob Newhart	MTM	134	6	C	Sept. 88
Cosby	Viacom	125	8	C++	Sept. 88
Crime on His Hands	ITF	65	Unl.	C++	Jan. 88
Days of Our Lives	Coca Cola	260	260	C	TBA
Fame	MGM/UA	65	10	C	Jan. 88
Growing Pains	Warner Bros.	110	8	C	Sept. 89
Head of the Class	Warner Bros.	110	8	C	Sept. 90
Hennessey	Hal Roach	96	6	C	Jan. 88
Kate & Allie	MCA	96	6	C	Sept. 88
Mr. Belvedere	20th Fox	73	6	C	Sept. 89
Night Court	Warner Bros.	101	8	C	Sept. 88
Twilight Zone	MGM/UA	90	6	C	Sept. 88
Webster	Paramount	98	12	C	Sept. 88
Who's the Boss?	Columbia/Embassy	120	6	C	Sept. 89
Highway to Heaven	New World	115	6	C	Sept. 89
Hunter	TeleVentures	107	6	C	Sept. 88
St. Elsewhere	MTM	116	2	C	Sept. 88

(Continued on page 136)

Coverage areas rule out syndicated ratings; going head-to-head with radio

Low power stations opening new doors in advertising sales

By EDMOND M. ROSENTHAL

What looks like an independent TV station but sells time like a radio station? Answer: one of the many commercial low power TV stations that will be popping up across the country over the next year.

Right now there are only about 65 commercial LPTVs in operation, but according to John Kompas, president of the Community Broadcasters Association and of the TV consulting and research firm Kompas/Biel & Associates, Milwaukee, there could be about 200 of them by the end of the coming year. With about 2,000 construction permits out, LPTVs are being launched at the rate of about 15 per month, he notes, and unlike the earliest LP licensees—mostly noncommercial—about 12 of the 15 will be operating as independent TV stations.

The key difference between many of these stations and full power independents is their limited reach—and cable carriage has been a critical factor in most of them realizing whatever potential they have. With or without cable, few can go to agencies with Nielsen or Arbitron numbers, as they are generally received in only a small portion of the ADI or DMA. So they're finding their answer, where ad sales are concerned, in targeting, frequency and cash register results—pretty much like radio does and generally at radio's rates.

But some of these LP operators are becoming like the mouse that roared. For example K25AS Eugene, Ore., with 113,500 watts, vs. the normal 2,000, and three translators, reaches all but 10% of the Eugene-Springfield ADI and is the only independent in the state outside Portland. John Mielke, general manager, says his station pitches against TV with a message like this: "You can buy *Cosby* for \$800 a 30 and reach 100,000 people one time—or for the same \$800 you can reach 20,000 people 26 times."

But Kompas says the more typical LP station is more like a radio station, at least from a sales point of view. He says a typical rate is \$20-35 for a 30-

second spot, or \$50 where local news coverage is involved. With some large market stations going in for such specialized programming as ethnic, business or farm broadcasting, the majority of commercial LPTVs, though, are finding highly localized programming as their initial means for gaining community recognition, he says.

"The local hardware store understands how local programming relates to his community," Kompas says, "so it will play a major part in sales. I expect 40% of all their programming to be local. I keep hearing, 'If it weren't for local programming, I couldn't justify my existence.'"

This has been the foot in the door, also, for getting vital cable carriage: "Many cable systems received their franchise on the basis of local origination; low power TV can take over this function." And with LP stations often closely matching a cable system's market penetration, he notes, these stations can also help assure themselves a slot on the system by helping to promote the system.

When it comes to national ad sales, Kompas says he hopes to work with the rating services to find better ways to measure the area of coverage. He believes that, once barter syndicators become more involved in selling to LPTV, they may force the issue with the rating services.

While he professes that local adver-

John Kompas



tising will be the dominant source of income—with some help from paid programming and production services—national and regional will ultimately become a significant factor. He points to the prospect of targeted demographic buying: "Because of the small signal, demographics have a tendency to be common within the area. You might be able to say, 'We can deliver a high concentration of skiers on TV at radio prices.'"

Another route to national sales may be the program buying cooperative that his association is forming (see TV/RADIO AGE, *Programming* section, Dec. 7), he points out. Once a sufficient number of stations commit for a program to cement a deal with a syndicator, then they can talk about a common advertising pitch.

He also mentions the possibility of advertising hard liquor on LPTV, something that has never been ruled out except by the now extinct NAB Code. He says he has discussed this possibility with Seagrams and "They're interested in low power as a way to further their message, and they're looking to explore it. The stations are keeping an open mind about it."

Woodstock, where?

Anybody ever heard of Woodstock, Va.? It's definitely not the Woodstock where all those longhaired kids raised hell. Actually, it's at the northeastern perimeter of the Bible Belt. The ADI is Washington, in which W10AZ is totally lost—but zooming in on Shenandoah County, it's already reaping ad sales of some \$200,000 a year, according to Art Stamler, managing general partner.

And all that from avoiding "sex, violence and mayhem." Stamler describes the format as "Christian/family programming." This includes a lot of barter syndicated shows. It includes *Hee Haw*, *Independent Network News*, *Zoobilee Zoo* and a whole lot of Viacom

The Community Broadcasters Assn. hopes to work with the rating services to find a better way to measure LPTV areas.

Rep power given to low power TV with proviso: all not created equal

"As far as we're concerned, a TV station is anything that puts a video signal over the air and has a viable audience," asserts Ron Moore, president of Mutual Telesales (MTI), Atlanta-based rep firm started last Jan. 5 and now representing 33 full power and four low power stations.



Ron Moore

With four more low power stations expected to come aboard shortly, MTI is the first rep firm to take an aggressive stance in this segment of the business. The 33 full power stations represented are mostly UHF, and some of them are network affiliates.

But Moore, whose firm now has seven offices and 21 salespeople (Atlanta, New York, Pittsburgh, Chicago, Dallas, San Francisco and Los Angeles), is not setting himself up as a proponent of low power TV in general: "There has to be a reason for us to take on a low power station. There are places where LPs can compete but more areas where they cannot."

Working on a retainer plus commission arrangement, he notes, "We've talked with a lot of these stations who are interested in having a national rep, and we don't want to take their money on a retainer basis if we can't produce for them. This would only damage our reputation over the long haul."

LPs represented so far by MTI are W63AU Pittsburgh; W67BE Augusta, Ga.; W61AR Nashville and K49AZ Twin Falls, Idaho. On its station list, MTI leaves out the numerals, allowing the stations to sound more like any other TV station.

And for the most part, they are. For example, the Augusta station is the only independent in its market "and has been successful in attracting an audience and getting on a cable system." It showed up in the July Arbitron report, he notes, with a peak rating/share of 2/9 in households 4-6 p.m. and with a 2/5 in the metro.

The Twin Falls station, also the only indie in the market, got a 23 cumme share sign-on to sign-off from Nielsen in the July book.

Meanwhile, in Nashville and Pittsburgh, MTI represents the stations for

program time sales as well as for advertising time. The Nashville station sells time to religious broadcasters and the Pittsburgh outlet to home shopping, but Moore anticipates that more of his firm's work for them in the future will involve selling national advertising time on their syndicated programs. Sales for the LP stations, he reports, have been primarily to small and direct response advertisers.

Although there has been talk among LP stations of seeking liquor advertising, Moore says he doesn't expect to aim for this business: "Anything we get involved with has to be acceptable to all of our stations."

As for rates, he reports selling at those proportionate to radio and the low end of the TV market. He observes the lowest spots being sold by LPs in general are \$5 or \$10 per 30, "but some LPs run up to \$150 for a very high interest special event—like if a Georgia station is carrying the Liberty Bowl with the University of Georgia in it. As for us, we haven't submitted an order to a station for less than \$15 a spot." He adds that most of the sales are on schedules running anywhere from four to 13 weeks.

Moore is well aware that, sooner or later, LPs will have to address their lack of audience measurement: "Even the direct response buyer sooner or later concerns himself with audience. One thing that has to happen—whether it's done by the LPs, the agencies or the rating services—is that we'll have to determine what a trade area rating report is worth."

He notes that special breakouts by county are available, but before a station pays something like \$10,000 for one of these, it will have to have some assurance of its use by agencies on a national level. Otherwise, they would only be of value for local sales in the one- or two-county area within the total TV market that the station operates in—where results are generally more important than research.

"We're at the very early stages of learning how to sell low power TV," the rep executive admits. One thing that he sees as a possibility is simultaneous programming and combined ad sales by a number of LPs clustered around a market—such as they are in Buffalo: "I can see a good bit of interest in this at the agency level."

"There's an enormous opportunity for whoever learns how to sell low power TV," Moore concludes. "But LPs, more than any other kind of broadcaster, have to learn how to work together."



Art Stamler of W10AZ Woodstock, Va. reports ad sales of some \$200,000 a year, even though, covering 50,000 homes, his station has little chance of showing up in the rating book for the Washington ADI.

product—because Viacom appears to be the rare syndicator that happens to know where that particular Woodstock is. From Viacom, the station is buying movie packages and specials with the likes of Kenny Rogers and Dolly Parton.

"The whole element for us for the time being," says Stamler, "is going against radio head-to-head." The station is selling 30s at about \$15 and a minute at some \$25. Twice-a-day local newscasts are worth \$50—"the only local newscasts on TV here."

Covering about 50,000 homes, the station has little chance of showing up in a rating book. Stamler appends, "If you break our county out, only 30 homes have Arbitron diaries—that's only 1/10 of 1%. And in our coverage area, only 10 homes have diaries."

Initially, it was rough going in Shenandoah County. The station is now on three cable systems but, "For the first year, we were ignored by cable. Those who could pick us up were 20% of our market. We can reach nearly 100% now. And advertisers wouldn't talk to us unless we were on the cable system they were receiving."

It wasn't all that hard getting on systems that weren't selling local advertising on their own—and then Stamler had been in radio for 35 years and had owned a TV production company. The roster of advertisers includes what one would see on any TV station—auto dealers, clothing stores, construction companies—name it.

And the station, without trying, has

even gotten some national spots—not via Nielsen or Arbitron, just word of mouth. Ogilvy & Mather, for example, layed on a campaign for Colonial Williamsburg and BBDO Direct for *Time* magazine.

Locally, to get a franchise like Wendy's in, the station offers to do a localized version of the national theme. When it does the production, the first spot is gratis: "We have digital optics equipment, good writers and can do material as good as the nearest local TV station." When W10AZ gets around to charging, it's \$100-150 per spot, but Stamler says fees are waived for regular advertisers.

Most advertisers are sold at least a 13-week flight, Stamler reports, and at least a third buy on a "til forbid basis." Advertising represents about 70% of revenues, paid religion 20% and, because of the nature of the programming, about 10% comes from *unsolicited* contributions. Neither Jim Bakker nor PBS were ever so lucky.

And not too shabby is this: "At the beginning of December, 90% of our avails were gone between 10 a.m. and 10 p.m.

For a sales staff, Stamler has his wife—a former information officer for Fairfax, Va. whom he's never been prouder of—a former assistant discount store manager and a still-ordained Baptist minister ("who never mentions it unless someone asks").

(Continued on page 120)



Kris Harvey of K49AZ Twin Falls, Idaho operates the third station in the market, which shows up in the rating books and gets about 40% of its ad revenue via national and regional spot.

Woods sets sights on LPTV web

Just off and running is an operation that may become a national network of low power TV stations—all operating around the clock with classic movies during most of the day.

So far Woods Communications has nine LPTV licenses, with two LPTVs on the air. But trade reports indicate entrepreneur Charles Woods, based in Springfield, Mo., is thinking in terms of ultimately having as many as 250 LPTVs. He already operates five full power stations (two CBS and two ABC affiliates and a Fox Network independent) and six radio stations.

Two low power VHF stations—W08BY Milwaukee and W13BE Chicago—just began full-fledged operation. The Chicago station had been running continuous music videos for two months and Milwaukee for two years. On the latter, which also had disc jockeys, one salesperson had already been averaging \$3,000 a month selling basically quantity run-of-station at \$30-40 a spot.

Mark Lipps, general manager of the Woods Communications low power TV group, reports four of the other licenses are for VHF stations—in Atlanta and in the three Florida sites of Ocala, Orlando and Lake City. UHF facilities have been authorized in Evansville, Ind. and Naples and Newberry, Fla. Orlando and Atlanta are temporarily running music videos in order to keep the licenses open.



Mark Lipps

In addition to classic movies, says Lipps, the stations will have community access from 8 a.m. to 4 p.m. In Chicago, this is known as Chicago Showcase 13. Time is sold to local originators at \$40 per half-hour. With a higher degree of quality control, some locally produced programs will be accepted during primetime—at \$75 per half-hour and with a 13-week commitment.

Lipps points out that, if a station sells all of its \$40 time slots, that adds up to almost \$225,000 a year. Also, the stations can bring in revenue from production and post-production charges such as editing at \$50 an hour, remote fees at \$60 an hour and a \$35 dub charge.

Startup costs for the stations run from \$250,000 to \$400,000, Lipps discloses. As for programming, many of the public domain movies carried are bought in barter packages that include half-hour informational programs.

"We call this our Success for Better Living Network," Lipps says, noting these sponsored shows with built-in commercials are played off during the access period. He's signing three- or four-year contracts for unlimited runs of these public domain packages. Although nearly all of the currently running movies are bought in these barter deals, he looks forward to acquiring non-barter movies later on.

For Lipps, 3% of the audience is the long-term target. Of course, cable carriage will have a lot to do with it. The station in Milwaukee had been on Warner Cable, "but we pulled out because they were charging us an arm and a leg. We'll go back and talk to them later on. Our research shows that the system got a number of calls when we went off. Cable is not yet a concern in Chicago, where the downtown area is not wired yet.

Ultimately he expects advertising sales to be the major revenue source, and he sees definite prospects for national advertising. He adds, "I would love to set up with a rep. I've been approached by a couple already—but Charles Woods wants a rep that will work the same way with us as with a full power station. We're really not interested in paying a retainer, and so far we've gotten no offers without a retainer arrangement."

Lipps expects to have three or four salespeople at each station and "I'll pay commissions to anyone who drums up business." To start, he expects the stations to sell below local market radio rates.

Survey of station execs also covers lobbying, primetime, spot/local biz

TV GMs show rise in earnings; subordinates down

By ALFRED J. JAFFE

TV station general managers walked off with the earnings honors this year, showing a respectable average rise over 1986 while their general sales managers and program directors suffered small overall declines.

However, the most marked distinction, in TV/RADIO AGE's annual survey of TV station executive earnings and salaries, was between general managers and general sales managers of independent stations. The indie GMs reported earnings levels that reflected double digit increases over last year's survey, while indie sales chiefs reported just about the opposite. In another area, while program directors were off a little in overall earnings, PDs at indies alone were actually up a little.

In this survey, as in previous studies by TV/RADIO AGE, "earnings" are defined as salary plus the estimated value of bonuses, incentive compensation, profit-sharing, and similar types of payments.

The average GM's earnings came to \$121,400 this year, while the figure for the GSM was \$83,360 and for the PD it was \$45,000. This is based on information gathered last month.

The mail survey, as it usually does, also asked questions on issues of the day. (Some responses, including most of the answers from program directors, will be released in the NATPE issue Jan. 19.) The "issue" questions generated the following:

■ The NAB did not get high marks from general managers for its lobbying activities in Congress seeking revisions in license renewal legislation. This was just as true among members as among non-members of the association.

■ There was also a lack of enthusiasm among GMs about the current prime-time schedule. However, more than a quarter of the station bosses still felt that it was better than other recent seasons.

■ On the issue of violence on prime-time shows, GMs were generally unruffled, contending that it was not excessive.

■ A query on condom advertising elicited more GMs saying that it was inevitable than said it was not. But the biggest number of responses hedged on the question.

■ A classification type question queried GMs on their backgrounds. By far the largest number had sales experience but almost one out of five cited programming/production backgrounds and one out of seven had been newshounds.

■ General sales managers tended to be much more optimistic about the future of local than that of national spot sales. About half were convinced that the "current national spot doldrums" were part of a longterm trend, while more than half stated they believed the local share of business will increase "by a considerable amount" in the next five years.

■ A question directed to GSMs on the 15-second spot asked whether the "clutter" was having any effect on their sales. Only a few said it was.

■ Almost four out of 10 sales chiefs felt that audience erosion from cable was by no means over. But the bulk of the responses said not to worry.

■ GSMs said they generally welcome help from their reps in generating local business. Only a small minority felt it was not the rep's business to get into local affairs.

■ The controversial matter of direct buying by national accounts found most sales chiefs either defending the practice or defending it under certain conditions.

■ On the subject of sales training, most GSMs felt they had a satisfactory program, but a sizeable number either didn't have one, didn't have one they liked or didn't feel they needed one.

GMs' earnings up

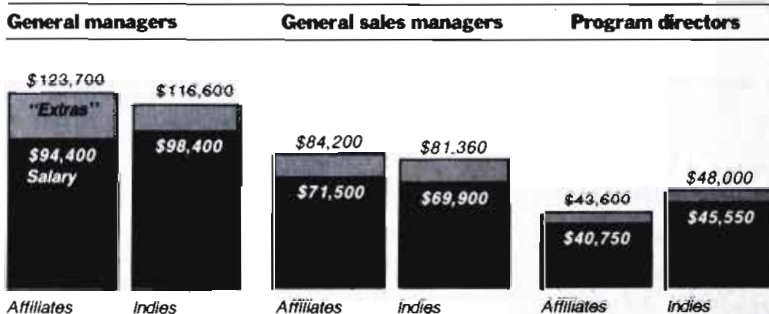
The average earnings of general managers of television stations during this past year was 8.5% above that of 1986. That's \$121,400 for '87 vs. \$111,900 for last year.

Indie GMs did much better on the average year-to-year than affiliate chiefs. The former group showed an overall increase of 13.2%, which is not only sizeable but is a reversal from last year. Earnings of indie general managers went up from \$103,000 in '86 to \$116,600 this year, but last year's figure was 7.0% below that of '85.

As for affiliate GMs, their increase came to 6.9%, representing a climb from \$113,700 to \$123,700. Last year's earnings had been up 5.0%

The survey does not probe into reasons for earnings developments. The switch in earnings trends reported by indie general managers presumably reflects general business conditions and indie station struggles, but it could also be influenced by the particulars of job turnover among those responding to the TV/RADIO AGE questionnaire.

TV station executive earnings, salaries—affiliates vs. indies



Source: TV/RADIO AGE survey, November 1987

"What are your annual earnings from your job, including 'extras'?"*

Percentage of TV station executives in each earnings bracket, plus earnings and salary averages

	Annual affiliate revenue			All affiliates	All indies	All stations
	Below \$5 million	\$5-10 million	Over \$10 million			
General managers						
Below \$50,000	8.3%	2.0%	—	3.3%	4.3%	3.7%
\$50-75,000	43.3	14.0	—	18.2	17.4	17.9
\$75-100,000	31.7	34.0	2.8%	21.0	22.8	21.6
\$100-150,000	15.0	42.0	39.4	32.0	33.7	32.6
\$150-200,000	1.7	8.0	26.8	13.3	15.2	13.9
Over \$200,000	—	—	31.0	12.2	6.5	10.3
Avg. earnings	\$82,400	\$110,200	\$174,200	\$123,700	\$116,600	\$121,400
Avg. salary	72,700	92,160	111,000	94,400	98,400	95,400
General sales managers						
Below \$50,000	24.3%	6.3%	—	8.9%	13.3%	10.2%
\$50-75,000	57.1	51.9	11.2%	37.2	37.1	37.2
\$75-100,000	18.6	27.8	30.6	26.3	25.7	26.1
\$100-125,000	—	10.1	39.8	19.0	15.2	17.9
\$125-150,000	—	2.5	12.2	5.7	5.7	5.7
Over \$150,000	—	1.3	6.1	2.8	2.9	2.8
Avg. earnings	\$62,400	\$77,300	\$108,000	\$84,200	\$81,360	\$83,360
Avg. salary	53,700	65,800	91,150	71,500	69,900	71,000
Program directors						
Below \$20,000	18.3%	4.2%	—	7.4%	9.5%	8.1%
\$20-25,000	21.1	14.1	5.3%	13.4	8.5	11.8
\$25-35,000	26.8	23.9	5.3	18.4	22.9	19.9
\$35-50,000	22.5	39.4	22.7	28.1	17.1	24.5
\$50-75,000	11.3	16.9	46.7	25.3	26.7	25.8
Over \$75,000	—	1.4	20.0	7.4	15.2	9.9
Avg. earnings	\$32,200	\$40,800	\$63,300	\$43,600	\$48,000	\$45,000
Avg. salary	30,850	38,850	58,250	40,750	45,550	42,300

Source: TV/RADIO AGE survey, November, 1987. * Extras are defined in questionnaire as estimated value of bonuses, incentive compensation, profit-sharing, etc.

Since the responses from affiliate GMs were numerous enough to provide breakdowns by annual station revenue brackets, it could be determined that the increases for station bosses differed considerably by station revenue. Those GMs with stations taking in less than \$5 million showed only a 0.9% increase in earnings this year.

The \$5-10 million group got a rise of 3.5%, but GMs at the larger stations—over \$10 million in annual revenues—received earnings that averaged 10.5% more than last year.

An oddity in the figures was the decrease in average salaries for the bosses of the bigger stations, thus indicating more stress was laid on various incentive factors in their earnings totals. The other two groups of affiliate GMs showed salary increases that were in line with earnings increases.

The responses from general sales managers revealed an '87 earnings total that was 2.6% below that of last year—\$83,360 vs. \$85,600. The decline was primarily due to a sharp drop reported in the earnings of the indie contingent. Affiliate GSMs were about where they were last year as far as earnings were concerned.

Specifically, independent station GSMs reported earnings figures that were 10.6% below those of last year—\$81,360 vs. \$91,000. This despite the substantial increases in their general managers' earnings. Meanwhile, indie GSM salaries were down by a comparable amount. It is worth noting that the indie sales chiefs had been up 5.1% in earnings last year.

Earnings of the affiliate GSMs were only 0.5% above last year's—\$84,200 vs. \$83,800, but salaries were down a

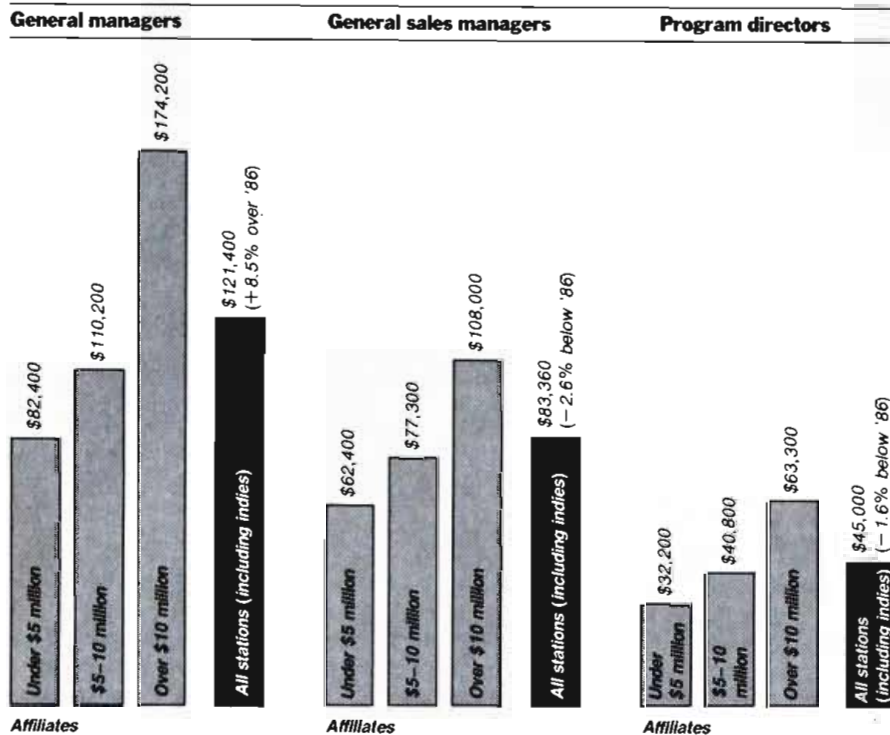
little, from \$73,400 in '86 to \$71,500 this year. As for last year, the affiliate sales bosses' earnings had been up 4.4%.

When the data on affiliate GSMs are examined on a station revenue basis, the figures show little change from year to year, unlike their station bosses. At the smaller stations (under \$5 million in annual revenues), the earnings level rose ever so slightly from \$62,000 to \$62,400. At the medium size stations, the increase was modestly greater, going up from \$74,500 to \$77,300, while at the larger stations the rise was, again, slight, with the '87 figure being \$108,000 and the '86 figure being \$107,100. In all three revenue brackets, the salary levels were down slightly from '86 to '87.

With a few exceptions, average earnings of program directors have not

TV station executive earnings

Average annual earnings including "extras" by annual affiliate revenue with '87 vs. '86 comparisons for all stations including independents



Source: TV/RADIO AGE survey, November 1987

shown dramatic changes from year to year. Last year, the data from PDs in the under-\$5 million station revenue bracket showed earnings up 22.6%. While this was on a relatively low base, it reflected something going on, perhaps having something to do with indie outlets signing on.

This year, the changes were small, including the changes shown by individual station brackets. Overall, PDs reported a drop of 1.6% in their annual earnings, representing a dip from \$45,750 to \$45,000. Average salaries were likewise down a little, declining from \$43,700 to \$42,300.

Affiliate PDs were in the negative column, but indie PDs were not. The latter showed a 3.2% increase in earnings, representing a rise from \$46,500 to \$48,000 even. But the affiliate PDs were down 4.0%, declining from \$45,400 in '86—just about the same as the level for indie PDs—to \$43,600 this year.

Running down the affiliate station revenue brackets shows minor changes from year to year. PDs at the small stations were slightly off in earnings, dropping from \$32,600 to \$32,200; they were also down at the medium size outlets, from \$42,150 to \$40,800; and they were up a little at the larger stations,

from \$62,800 to \$63,300.

The spread between earnings and salaries, defined as "extras" in the annual surveys by TV/RADIO AGE, is related to the size of the salary: The bigger the salary, the bigger the percentage for "extras."

In the survey, the extras are calculated as a percentage of earnings. General managers averaged 18.2%, general sales managers, 14.8% and program directors, 6.0%.

The biggest differences within each executive category were found among GMs. For example, affiliate GMs averaged extras of 19.2%, while indie GMs averaged 15.6%. Likewise, GMs at the larger stations reported an average of 28.5%, while the medium-size station GMs averaged 16.2% and those at smaller stations averaged 11.3%. However, the overall average for GMs of 18.2% was in line with previous years, viz., 1986, 17.1%, and 1985, 18.5%.

The averages for extras among general sales managers did not differ much as between affiliates and indies and among affiliates in the three revenue brackets.

There were significant percentage differences among affiliate PDs but the base was small. Thus, the ratio of extras for PDs at small stations was 5.1%;

at medium stations 4.3%, and at larger stations, 8.3%.

Kicking off the general managers' questionnaire was a question on the key Washington issue for the broadcast industry. The question: "Do you feel the NAB has been doing an effective job in lobbying for revisions in license renewal legislation?" Respondents were asked to check off whether they were NAB members so the answers from NAB members and nonmembers could be compared.

It turned out that there wasn't much difference between responses from members and nonmembers—45.9% of members and 47.5% of nonmembers said they felt the association was doing an effective job. But the signs of dissatisfaction were apparent. More than a quarter of the members and about a third of the nonmembers didn't feel the association was doing an effective job. The sizeable remainder weren't sure; whether they didn't know or couldn't make up their minds could not be inferred from the structured question.

However, when the responses are examined as between affiliates and indies and among affiliate station revenue brackets, some differences showed up. For one thing, the smaller stations appeared to be more satisfied with the NAB's lobbying than the larger stations. For another, affiliates were more satisfied with the association's job than indies, particularly among nonmembers.

Two questions were asked about the current primetime season. One was worded as follows: "How do you compare the current primetime season with past recent seasons?"

Unsurprisingly, affiliate GMs were happier with the current schedule than indies: 32.0% of affiliates said it was better vs. only 14.7% of indies. Likewise, 11.6% of affiliates said it was worse compared with 29.3% of indies. However, the bulk of the responses were to the effect that the current season was about at the same level as previous seasons. This was attested to by 46.3% of affiliate GMs and 46.7% of indie GMs. As for affiliate GMs by revenue bracket: The smaller stations were the most satisfied with the schedule.

The other question about primetime asked: "Is there too much violence on primetime this season?" Again, indies were predictably more negative than affiliates. Only 14.9% of affiliate GMs felt there was too much violence this season on primetime TV, compared with 27.6% of indie GMs. But the important fact was that by far the greatest number of both affiliate and independent general managers stated that they did not consider the amount of violence to be excessive. It would be

surprising if it were otherwise.

One of the questions asked of general managers was: "Do you feel widespread condom advertising is inevitable?" There was close agreement between affiliate and indie station bosses on this question. More than a third of each

group felt it was inevitable—35.1% of affiliate GMs and 38.2% of indie GMs. The responses by affiliate revenue were quite similar.

About one out of five GMs overall felt it was not at all inevitable—22.3% for affiliate station bosses and 18.4%

for indie chiefs.

However, a plurality of responses hedged on the issues. The GMs did this by checking off, "It may happen." The tabulation showed that 42.5% of affiliate GMs and 43.4% of indie GMs came up with a response no one could argue with.

While there is no doubt that most general managers of TV stations come out of sales, a question on career backgrounds was included in the questionnaire to determine to what extent other experience was a factor.

Overall, it turns out, 60.6% of GMs reported a background in sales. But there was a significant difference between indies and affiliates. While the affiliate ratio was 63.7%, the percentage of indie GMs with a sales background was only 52.0%.

Interestingly, practically all the affiliate GMs at stations in the over-\$10 million revenue bracket cited only one type of career background. A number of GMs in the other two affiliate revenue brackets as well as some indie GMs listed more than one area of experience.

The area of experience cited most often after sales was programming/production. Overall, 21.9% of all GMs had experience in that area. The ratios were about the same for affiliate GMs as for indie GMs: 21.6% and 22.7%, respectively. Among affiliate GMs at the smaller stations, however, 31.7% had programming/production experience. At the same time, this group had the highest percentage of GMs with a sales background among the three revenue groups and independents. This figure was 73.3%. It thus appears that the career path for executives at smaller stations often leads them into more than one category of experience.

The third most common area of experience for GMs is news. The survey showed that 14.3% of respondents cited news in their background. That these cases were confined mostly to affiliates is understandable. Among affiliates 17.6% if GMs had a news background but only 5.3% of indie GMs cited news-gathering experience. The largest ratio of ex-newsmen fell in the \$5-10 million affiliate revenue category where the figure reached 22.2%.

The remaining categories were in the single digits, viz., financial background, 7.9%; promotion/PR, 5.7%; engineering, 3.2%, and legal, 1.8%.

The survey of general sales managers elicited some significant opinions about the future outlook for national spot and local business. For example, about half of the sales chief respondents agreed that "the current national spot doldrums are part of a longterm trend." However, this was more pro-

"Do you feel the NAB has been doing an effective job in lobbying for revisions in license renewal legislation?"

Percentage of TV station general managers responding

	Annual affiliate revenue			All affiliates	All indies	All stations
	Below \$5 million	\$5-10 million	Over \$10 million			
Among NAB members						
Yes	57.5%	47.4%	41.1%	47.8%	39.5%	45.9%
No	17.5	21.1	35.7	26.1	34.2	27.9
Not sure	25.0	31.6	23.2	26.1	26.3	26.2
Among non-NAB members						
Yes	75.0%	45.2%	46.7%	54.5%	34.3%	47.5%
No	15.0	38.7	46.7	33.3	31.4	32.7
Not sure	10.0	16.1	6.7	12.1	34.3	19.8

"How do you compare the current primetime season with past recent seasons?"

Better	41.7%	26.8%	29.2%	32.0%	14.7%	27.3%
Worse	8.3	12.7	13.9	11.8	29.3	16.5
About the same	41.7	49.3	47.2	46.3	46.7	46.4
Too early to tell	8.3	11.3	9.7	9.9	9.3	9.7

"Is there too much violence on primetime this season?"

Yes	16.6%	17.4%	11.1%	14.9%	27.6%	18.4%
It's not excessive	83.3	82.6	88.9	85.1	72.4	81.6

"Do you feel widespread condom advertising is inevitable?"

Not at all	21.7%	23.9%	21.1%	22.3%	18.4%	21.2%
Yes	35.0	35.2	35.2	35.1	38.2	36.0
It may happen	43.3	40.8	43.7	42.5	43.4	42.8

"What is your career background?"

Sales	73.3%	55.6%	63.9%	63.7%	52.0%	60.6%
Programming/production	31.7	23.6	11.1	21.6	22.7	21.9
News	13.3	22.2	16.7	17.6	5.3	14.3
Financial	8.3	6.9	5.6	6.9	10.7	7.9
Promotion/PR	10.0	9.7	—	6.4	4.0	5.7
Engineering	5.0	4.2	—	2.9	4.0	3.2
Legal	1.7	1.4	2.8	2.0	1.3	1.8

Source: TV/RADIO AGE survey of TV station general managers, November, 1987. Except for the last question, where multiple answers were sometimes given, all columns add up to 100% vertically.

"Do you believe that the current national spot doldrums are part of a longterm trend?"

Percentage of TV station general sales managers responding

	Annual affiliate revenue			All affiliates	All indies	All stations
	Below \$5 million	\$5-10 million	Over \$10 million			
Yes	51.4%	54.3%	56.3%	54.2%	43.5%	50.8%
No	30.6	30.9	32.3	31.3	30.4	31.0
Not sure	18.1	14.8	11.5	14.5	26.1	18.1

"Do you believe the shares of your business from local dollars will increase in the next five years?"

	2.7%	2.5%	1.0%	2.0%	2.9%	2.2%
Not at all						
By a modest amount	43.8	54.3	43.4	47.0	33.3	43.0
By a considerable amount	53.4	43.2	55.6	51.0	63.8	54.7

"Is ad clutter from 15-second spots having any effect on your sales?"

	56.8%	50.6%	40.0%	48.2%	61.3%	52.1%
Not at all						
Only a slight effect	35.1	46.9	57.0	47.5	38.7	44.9
It's had a major effect	8.1	2.5	3.0	4.3	—	3.0

"Do you believe the audience erosion from cable has about run its course?"

	18.1%	18.5%	20.2%	19.0%	13.3%	17.4%
Absolutely						
Still a way to go	30.6	33.3	41.4	35.7	46.7	38.9
Expect only a little more erosion	51.4	48.1	38.4	45.2	40.0	43.7

"Do you welcome help from your rep in selling or developing local accounts?"

	82.2%	82.9%	87.9%	84.6%	79.0%	83.0%
Any help on local business is welcome						
That's not their business	17.8	17.1	12.1	15.4	21.0	17.0

"Reps complain about direct buying by national accounts. Are they right in saying it's a destructive practice?"

	34.2%	40.5%	34.7%	36.4%	24.0%	32.8%
Yes						
No	20.5	20.3	27.6	23.2	30.8	25.4
It can be fair under certain conditions	45.2	39.2	37.8	40.4	45.2	41.8

Source: TV/RADIO AGE survey of TV station general sales managers, November, 1987.

nounced among affiliates than among indies.

Among affiliate general sales managers, 54.2% felt that the spot doldrums are part of a longterm trend, while the figure for indies GSMs was 43.5%. The overall average is 50.8%.

Another 31.0% of GSMs disagreed with the above assessment, while 18.1% said they were not sure. What this means, however, is that more than two-thirds of GSMs are, at the least, uncertain about the recovery of national spot business in the long run.

Bracketed with this outlook are the responses to the question about local business: "Do you believe the shares of your business from local dollars will increase in the next five years?" The sales executives were given a choice of three responses—(1) "Not at all," (2) "By a modest amount," and (3) "By a considerable amount."

The last choice was picked up by 54.7% of respondents, while 43.0% felt that local will increase its share by a "modest" amount. But only 2.2% felt the local share would not increase. Indies were particularly sanguine about the future of local business with 63.8% of the GSMs expecting a "considerable" share increase. The comparable figure for affiliate GSMs was 51.0%.

GSMs were also asked whether they believed the audience erosion from cable has "about run its course." Only 17.4% said "Absolutely." But 38.9% checked off the response that cable "Still has a way to go." The remainder (43.7%) voted for a third response: "Expect only a little more erosion." Indie GSMs were more inclined than affiliate GSMs to believe that erosion from cable still has a way to go, their ratio being 46.7%.

A question on direct buying by national accounts was included in the questionnaire to general sales managers. The question was: "Reps complain about direct buying by national accounts. Are they right in saying that it's a destructive practice?"

About a third (32.8%) agreed that it was a destructive practice. But the majority had other ideas. About a quarter (25.4%) denied that it was a destructive practice and more than 40% argued that "It can be fair under certain conditions."

Other questions asked of GSMs covered local sales development by reps, 15-second spots and the impact of clutter and sales training programs (see tables on this page). On local sales development by reps (see also story in the December 7 issue), a large majority of GSMs welcomed "any help" on developing local business. But as indicated previously, most expect to achieve considerable growth in local billings. □

A formula for success at KPIX

Wean keeps emphasis on local programming

By ELIOT TIEGEL

I don't think there is any taboo issue you cannot cover so long as you keep the mores of the community in mind," believes Caroline Wean, the 44-year-old vice president and general manager of KPIX, the Group W Television station in San Francisco.

Wean's devotion to community issues resulted in the station receiving a Peabody Award plus a national Emmy for its 1986 series of news features, documentaries and public service announcements all tied together under the banner *AIDS Lifeline*.

"One of the reasons I have stayed with this company over the years," she says, is "Group W's great emphasis and funding for community programs."

During her 15 years with Westinghouse, Wean, one of only about 17 female TV station general managers in the U.S., has worked extensively in news, before breaking into her vice presidential/general manager's post at KDKA-TV in Pittsburgh in 1983.

Acknowledging her strong roots in news, Wean supports the industry dictum that news is the number one audience attracting factor. "Newscasts set the tone and define for people what we stand for locally," she says, adding: "But I don't think news alone can do it."

A different climate

There has to be the proper mix of local and national programming. One of the station's celebrated local shows, *Evening Magazine*, celebrates its 10th anniversary this year, she is proud to point out. *Magazine*, which airs 7:30-8 p.m., and *People Are Calling*, 10-11 a.m. weekdays, are KPIX's major highly-rated local shows which compliment the regular news broadcasts (12-12:30 p.m., 6-7 p.m., *CBS Evening News* 7-7:30 p.m. and 11-11:30 p.m.)

The station broadcasts 20 hours of local programming, emphasizing a straightforward approach to its news, but allowing room for light features.

Having worked in Pittsburgh, Boston, Baltimore and Philadelphia, Wean finds the Bay Area market both different and harder than any other city she has toiled in.

"The diversity of the area with its three urban centers of San Francisco, Oakland and San Jose, plus many other large communities, creates differences

in political, economic and demographic areas," she points out.

So to find issues which cut across a common ground within all these communities is tough. There are 15 TV stations measured in the ratings, which adds to a tough, competitive mood—a climate which Wean relishes.

KPIX, the CBS affiliate, has suffered slippage at 9-10 a.m., 3-5 p.m., and during the network's primetime offerings. The recently launched *CBS This Morning* remains a weak lead-in for *Hour Magazine*, which is drawing a 2 rating/10 share from both Nielsen and Arbitron. It had been running in the 3/16 range on both services.

Wean hopes to promote *Hour* better, and also see the CBS entry gaining new viewers with time.

KPIX is up against *Oprah* at 3 p.m. and *Donahue* at 4 p.m. on KGO-TV, with *General Hospital* providing a strong lead-in for these two programs. KPIX's offerings are CBS' *Guiding Light* against *Hospital*, and *Wil Shriner* (3-4 p.m.) which is drawing at 2.6 rating.

Wean says Group W is working on strengthening *Shriner*, and "we've already seen some improvement. If he comes up here we can do some promotion to build the show." The show is down 2 shares from October in Arbitron and up one share in Nielsen.

As for the slipping ratings for the CBS primetime lineup, Wean points to the "cycles in this business which all the networks go through." This situation, she explains, emphasizes the need for strong news, local programming and community affairs to "create a

bond between the station and the community to see you through these cycles. You have to control those aspects of your destiny which are within reach."

Although the station's 6 p.m. news is tied with KGO-TV at 10/16 by Nielsen, Arbitron gives KPIX the nod with an 11/20 over KGO's 8/15. Wean doesn't see the tie as slippage. "This has been the situation in the past couple of books; we've tied in one and won in the other."

'Cosby,' 'Kate & Allie'

"If you can get hits in syndication, it's the best route to go [overall]," she believes. In recent years, she admits, "We haven't been as fortunate with our choice of programs we've bought. But we've purchased *Cosby* and *Kate & Allie* for the fall of 1988, and they could be slotted in the 5-6 p.m. period before the news."

Wean purchased *Kate & Allie* from MCA "in the \$20,000 range per episode," but chooses not to discuss the amount paid to Viacom for *Cosby*.

Two current syndicated titles, *People's Court* (airing at 5 p.m.) and *The Judge* (at 5:30) will likely remain elsewhere in the lineup, Wean says. "We might play our court shows between 3-5 p.m., and we haven't decided what two programs will be out of the lineup once we add *Cosby* and *Kate & Allie*."

Can the station do more local shows? "We could do them in the afternoon. It's something to be considered for the future. Now it doesn't seem to make sense. KGO has *Donahue* and *Oprah*, and to offer up a new show against

"If you can get hits in syndication, it's the best route to go [overall]. We haven't been as fortunate with

our choice of programs we've bought. But we've purchased 'Cosby' and 'Kate & Allie'..."



Caroline Wean
Vice president, general manager
KPIX(TV) San Francisco

them might not be wise. But we might put a new show in at 3 p.m. That's a strategy to consider."

As an outgrowth of its much heralded *AIDS Lifeline* project, Group W Television is going to make the campaign available nationally to other stations next year. The shows and features will be licensed for a fee, with the monies donated to AIDS organizations.

Included in the package are more than 60 PSAs featuring many TV celebrities. They have already aired on more than 100 stations, with a brochure explaining what is known about the disease being distributed to more than 500,000 people in four languages.

Notes Wean: "A lot of the credit goes back to the management which preceded me. KPIX has been involved in AIDS coverage for four years now. Former news director Bruno Cohen and reporter Jim Bunn had the savvy to recognize what was a serious local story. The implications then weren't as real as they are now. They did what I would bet was one of the first if not the first special on AIDS, and it was one of the best rated local shows the station ever carried."

Today, news director Peter Maroney, formerly of WBZ-TV Boston, continues the tradition of strong AIDS coverage, and the fact that the station has news anchors who have been with the station for upwards of eight to 10 years, generates a great deal of credibility in the marketplace.



WESTINGHOUSE BROADCASTING COMPANY, INC.

Wil Shriner



One of the chosen few

Having worked her way through the TV industry, Caroline Wean calls her journey "a wonderful time in broadcasting; I've been very fortunate." As one of the very few female top executives in TV, has she found the experience working in a male-dominated industry difficult?

"I haven't felt left out because I was a woman. As I look around, there aren't many women managing stations. Last spring I read a report that listed 17 female managers. Seventeen is fairly small given the more than 1,000 TV stations in the country.

"The next five to 10 years will tell how that changes because the critical mass of women in key positions available to move up to manager is now developing.

"Part of what's held us back is there weren't many female news directors, program directors and general sales managers."

Prior to joining KPIX, Wean was vice president and general manager of KDKA-TV for three years. She started with the company as a talk-show producer at WBZ-TV Boston (1970-73) and then worked as a news producer and executive news producer for WJZ-TV Baltimore from 1973-75. From 1975-77 she was back at WBZ-TV as assistant news director. In 1977 she was KDKA's news director, moving one year later to KYW-TV Philadelphia until 1980. Then it was back to KDKA as station manager for two years before being promoted in 1983 to vice president and general manager. □

The station does more than a dozen news specials a year, which pleases newshound Wean greatly. A recent special on the plight of the Palestinians, which aired last summer, also ran as a continuing series in the news.

"This kind of work needs to be included in the news," Wean says, "because that's where you have your major viewership."

"Normally our specials are in prime-

time and some in access. But we are looking three to four years out to expand them into the afternoon as part of our strategy."

One strategy which worked for Wean while at KDKA is maintaining the "marriage of station and community" that Tom Goodgame, the general manager before her, helped establish.

"I like to think I helped maintain the station's long history of being Number 1 in the early to mid-1980s against a great deal of competitive pressure," she says.

One of the few "sad" memories she has of her days at KDKA revolves around the instant news specials she helped create. "I always believed we could generate advertising support for these instant specials, but I couldn't accomplish this goal. Even though we got good ratings, they were hard to position with advertisers because of their

(Continued on page 138)

Wean says Group W is working on strengthening the Wil Shriner show, and "we've already seen some improvement."

Indies stand on their own feet

Agencies less inclined to distinguish them from affils

By GEORGE SWISSELM

In the words of the immortal bard, "The play's the thing." Since viewers "tune to programs, not stations," it's those independents and affiliates with the popular shows that are pulling the numbers and getting the business, according to agency buying executives.

Says Bonita LeFlore, vice president, director, regional broadcast at N W Ayer, "Independents have multiplied so fast in the past few years they've been cannibalizing each other. The strong get stronger. They can afford to buy the better programs that pile up the bigger audiences and the bigger shares of their markets' spot dollars."

Richard Kostyra, executive vice president, U.S. director of media services at J. Walter Thompson USA, observes, "Both INTV's research over the years and common sense tell us there's no difference in quality between viewers of independents and viewers of affiliates. That's because viewer loyalty follows programs and program lineups rather than sets of call letters or channel numbers."

The result, says Kostyra, is that his buyers "take an overall positive view of independents. Through independents, buyers have been able to maintain more reasonable rates during periods of rapidly rising costs in the spot marketplace."

Depth of buying

At BBDO/New York Peter Stassi, senior vice president and director of local broadcast buying, explains, "How deep we buy in a market depends on the point level we're looking for. If it's hundreds of points, we'll buy every station in the market. If we need only 20 or 30 points, it can be a two station buy. But we look at every station in the market. And what we look for is not whether it's an independent or affiliate, but at what programs a station is carrying in what time slots and the ratings those shows get."

Nan Rosenberg, vice president, manager, spot buying group at William Esty Co. says her people buy independents "the same way we always have: It depends on the demographic we're looking for. And even the weaker stations will often have a program or two that does well in the demo we're interested in."

Some, notes Rosenberg, "have a number of shows that do well reaching teens or children. The stronger independents that carry Operation Prime Time and specials do well against adults."

Media consultant Neil Faber recalls, "Years ago there was a time when affiliates were so strong we could do a road blocking job on the three affiliates alone that could make an account's dollars look like much more than what was really in the budget. But that was then. Today viewers tune in to their preferred programs, wherever they are on the dial. Most viewers are largely unaware and could care less whether their program is on an affiliate or an independent."

Faber explains, "They don't know because in many cases the quality of the programming is the same on both. This is one of the biggest changes independents have made in recent years—the other being the big increase in the numbers of them out there."

Peggy Green, senior vice president, local broadcast and president, Program Syndication Services at Saatchi & Saatchi DFS in New York, points out, "It no longer makes sense to isolate independents from affiliates and treat them as a separate category. In some markets an independent is the strongest station, and in others an affiliate is the leader. Independents have come of age and offer advertisers some fine program and audience opportunities, so whether a station is an independent or an affiliate is no longer part of the buy-

ing decision. It all depends on the station's position in each time period against its competitors. Sometimes an affiliate comes out on top and sometimes it's an independent. What makes it happen on either is who's showing what program when."

Leni Salz, media director of local broadcast at Lintas: New York, says her agency is "open to consideration of all dayparts on independents including news, sports and primetime. And we aren't locked into a rigid definition of primetime as strictly 8 to 11 p.m. We have nothing against including the prime access 6 to 8 p.m. block to achieve primetime goals. Some independents show a good deal of strength in access, particularly against younger audiences. And we welcome the kind of innovative programming that groups like Fox have introduced."

Salz recalls, "Years ago buyers would sometimes use independents to pressure network stations for better rates. Today, we include independents in mixed buys with affiliates anytime they can meet our guidelines."

She adds, "Our buy specifications that set minimum ratings for each daypart aren't rigid either. Both clients and buyers see them as more a frame of reference and as guidelines rather than as straightjackets that would rule out any particularly favorable special opportunity that might come up."

JWT's Kostyra emphasizes, "We can't generalize about independents because some are so strong and others can't match their audience attraction."

Peggy Green
Saatchi & Saatchi DFS



It no longer makes sense to isolate independents from affiliates.

Peter Stassi
BBDO/New York



Cume packaging allows buying weaker stations with a greater number of spots.

Richard Kostyra
J. Walter Thompson



Using indies allows buyers to maintain reasonable rates during periods of rising costs.

But he adds, "We never just ignore the weaker stations. But to be part of a buy, stations with smaller audiences have to be more flexible in meeting the CPM criteria. The buyers have to go into the marketplace and play each situation as it comes. There's no pat formula."

Stassi makes clear that "When I say our BBDO buyers look at every station in the market, I mean not only every over-the-air independent and affiliate; that includes cable. So it's not a matter of size. A buying decision is a matter of points, costs-per-point, and in the case of weaker independents and cable systems, whose ratings are really fragmented, it's a matter of CPMs."

Ayer's LeFlore recalls, "Back when there were three affiliates and no or only one independent in a market, a new sign-on could start right away with a nice rating. But today, in a market where there are already three or four independents, a fourth or fifth new sign-on can't anticipate appreciable ratings, at least not at first. They have to work harder and make themselves as efficient as possible if they want to be part of a national buy. If that means lower rates, so be it. But the same applies to affiliates with programs that aren't making it. We put the same pressure on them. Particularly in markets like Los Angeles and New York that have such strong independents, there's no reason buyers have to put their accounts on every affiliate in the market. In cases like these, availabilities on strong independents can be used to keep affiliates more efficient."

LeFlore adds, "We don't ignore any station in a market we want to be in. Every station is considered and evaluated in the initial stages of deciding the buy list. Whether it's an affiliate or an independent, they have to meet our efficiency criteria to make the list."

Faber observes, "It's true that sta-

tions can be compared on an overall tonnage basis, and affiliates in a market will usually outweigh the independents in that kind of comparison. But I don't know anyone who buys that way. We buy individual programs. When we put together the commercial station lineup that followed the appearance of *The Infinite Voyage* on PBS stations for Digital Equipment, we didn't compare independents to affiliates. Some of the stations on our list are affiliates and others are independents because what we looked at was specific time periods and the lead-in programs to those time periods. To treat independents differently than affiliates makes no sense. That includes UHF independents, because within its ADI, you can do just as well with a UHF, providing it offers a strong lineup of quality programs to choose from."

JWT's Kostyra says, "Our only beef with independents is those whose program directors use movies that promote limited commercial breaks. We view the clutter caused by so many consecutive advertising messages as anti-advertising and choose not to participate in these movies."

But outside of these limited commercial break movies, he adds, "Independent primetime can be an advantage on those stations that offer in-program commercials."

One buyer talks about "railroading," or buying every independent in a market to build up a respectable rating in markets where putting the client's money on just one or two stations won't cut it. But this is apparently a rather rare exception to common practice.

Stassi of BBDO says his people don't do it, "But we will come on individual independents. Some clients have minimum rating cutoffs but allow for cume packaging so we can add up four spots on a slightly weaker station that might



Nan Rosenberg

Where the client calls the shots

"More clients in the past five years have opened up to independent stations," observes Nan Rosenberg, vice president, manager, spot buying group at William Esty Co. And while some advertisers still maintain minimum rating point cutoff levels, Rosenberg sees it as "less of a problem because in most markets there are well-programmed independents that will meet or beat the minimums—particularly in the summer, opposite reruns on the networks. Independents give us flexibility in primetime, early fringe and in late fringe, when some carry popular series like *M*A*S*H*."

At J. Walter Thompson, Richard Kostyra, executive vice president, U.S. director of media services, reports occasionally "running into vestiges of archaic thinking among some individuals in some of the account groups and at some advertisers who place restrictions on independents that can unnecessarily crimp a buyer's ability to do the best job."

He observes, "It's their prerogative. It's their money. But we're seeing less of this today, and when we do, it's seldom justified."

not otherwise make the list to equal three on a higher rated station."

At Ayer, LeFlore says "We've never roadblocked across every independent in a market, which is what the description of 'railroading' sounds like. Our buyers position each station against the others in its market. Each independent has always tried to take a greater share of market dollars away from the affiliates they're up against. The difference today is that in markets with multiple independents, each independent now is also trying to take dollars away from the other independents." □

Leni Salz
Lintas: New York



Not locked into a rigid definition of primetime.

Bonita LeFlore
NW Ayer



In markets with strong indies, there's no need to use all the affiliates.

'Entertainment Report' feeds star gazers

Showbiz razzle dazzles stations

As TV's only show business news service, the *Entertainment Report* celebrates its first anniversary January 19, with coverage of star happenings and breaking news in more than 75% of the nation's TV markets.

"In this end of the business, to get 13 weeks is a career," says Richard Sabreen, New York-based vice president and general manager of Group W Television's Newsfeed Network, of which the *Entertainment Report* is an out-growth project.

While Sabreen is reluctant to talk about money, he says *ER* is profitable despite costs "well into seven figures... In Newsfeed we buy material prepared by stations, but with *Entertainment Report* we are selling exclusive product, unique product that we have to produce ourselves."

Looking at that product, Sabreen says, "We are in the business of helping stations be more distinct and attractive to viewers by providing material they cannot get anywhere else. *Entertainment Report* is star-driven, and geared to an audience of young viewers our research told us would watch newscasts if there was entertainment news."

Very often *Entertainment Report* and Paramount Television's *Entertainment Tonight* cover the same openings. But there the similarity ends.

Explains Sherry Weinman, the 34-year-old executive producer, who has been with the service since last May, and oversees the editorial content and her 10-person staff from *ER*'s new offices in Burbank: "We have the capability of sending a 'flash feed' if something important happens, like Jackie Gleason dying or Bruce Willis getting married, after we've satellited our daily (Monday-Friday) 15-minute report at 12:15 p.m. *Entertainment Tonight* can't do that because it only has one feed at 12:30 p.m. So we can react to breaking stories and go back on the bird with news that stations can use for their next newscast."

ER's material is geared for that day's news shows, usually starting with 4 p.m. newscasts and ending with the 11 p.m. news. In Los Angeles, client KHJ-TV receives a messengered dub so it can use the material in its 1 p.m. news-

cast, as well as in its normal 9 p.m. one-hour program, Weinman points out.

Portions of *ER*'s daily feed are used regularly by 81 stations plus several overseas stations, including Australia's TEN Network.

U.S. clients include stations owned by all three networks, affiliates, independents and, of course, the five Westinghouse-owned stations in Philadelphia, San Francisco, Boston, Pittsburgh, and Baltimore.

Among the growing list of major-market stations using the news, features and multipart series are WCBS-TV New York; WMAQ-TV Chicago; KHJ-TV Los Angeles; WRC-TV Washington; WAGA-TV Atlanta; WPLG-TV Miami and KPNX-TV Phoenix.

While the seven-year-old Newsfeed, with its 100-odd domestic and international outlets was the nation's first satellite news exchange, operating on a cash basis, according to Sabreen, the *Entertainment Report* is a barter program. All American Television, the distributor, currently fills two commercial spots, with a third being added next year.

"We went to a barter system," explains Sabreen, "to give stations another means of buying a news service without putting out any cash."

The 30-second national spots don't run inside *Entertainment Report*, but rather in a station's "news environment," says Sabreen, usually in the early news block. While the *ER* was

initially offered to stations on a one-year basis, Group W is now pressing for "multiyear deals," according to Sabreen, who adds that wherever possible both *ER* and Newsfeed are sold together, but not always. About two-thirds of Group W's Newsfeed/*ER* roster takes both services.

Stories developed for the entertainment feed tend to be upbeat and safe, although there have been stories on such controversial topics as AIDS, plus coverage of benefit events for needy people.

Pieces, which include interviews with celebrities, go into lifestyle subjects—like their homes in the famous Malibu Colony, or the perks stars request—which can appeal to both viewers in Middle America and on both coasts.

In addition to receiving edited stories and series, news directors receive a script so local entertainment reporters and/or news anchors can add their own voices to the visuals. Each package usually features one voiceover story by *ER* reporter Pam Thompson.

'We are invisible'

The fact that there is no credit given *Entertainment Report*, or that Thomson does not always appear on camera, works to the service's disadvantage, admits Weinman, whose background includes news and entertainment programming.

"We are invisible as far as the stars, studios, networks and publicists are concerned. We can't tell them to tune in to the 7 o'clock news and see our stuff" because *ER* staffers don't know which of their pieces will air that evening.

Each morning stations receive a preliminary rundown of that day's feed. On occasion, stations request special stories for their markets, and word has apparently gotten out that *ER*'s library

Richard Sabreen



"We are in the business of helping TV stations be more distinctive and attractive..."



"Celebrity Sam" Rubin



Exec. prod. Sherry Weinman

"We have the capability of sending a 'flash feed' if something important happens ..."

of background material is quite extensive, so stations are requesting this footage.

"We get calls for music videos, film clips and file footage of stars," notes Weinman, "and we try to call them back immediately and let them know if we can accommodate their request. I've worked for an affiliated station in a small market and called the network and asked for footage of something, and had them hang up on me. The networks are busy and have their own problems."

Creatively, Weinman estimates 60% of the stories are "tied to either breaking news or news tied to the opening of some film, TV show, concert or play. The other 40% is developed in-house by staff producers. Stories must have a national, not local flavor in order to be accepted. If an event takes place outside L.A., *ER* will ask a subscribing station to cover it.

Next month *ER* broadens its menu with a gossip-flavored segment featur-

What the stations say about 'ER'

What do stations using the *Entertainment Report* think of the show business news service? Here is a random sampling of opinions:

"The service provides us with a slice of life on the comings and goings of stars in Hollywood. That's how we use it for *Live At 5*. Smaller markets probably use more of the feed than we do. If Sean Penn is in court or something like that happens, we'll have our anchors use their coverage. From time to time we will also use some of their reporter pieces."

Bret Marcus, news director
WRC-TV Washington, D.C.

"It started off a little hokey, but now it can be very valuable. It provides us with a story or light feature we can use. Early on I had some more problems because the clips weren't very good, and the sound leads were a little strange. Nowadays they've gotten to be real professional and we use them to fill in our *People* section. I also use them as an information source. It's a wonderful thing. They are willing to bend over backwards to help out and put clips on the satellite to me."

Norman Mark, reporter
WMAQ-TV Chicago

"It gives us daily entertainment news that we couldn't get anywhere else. It allows us to give our entertainment block a news feel every day."

Byron York, producer
WPLG-TV Miami

"We rely quite heavily on their feed for our 5:30 p.m. news which we added last August. It's a valuable resource. They've had their share of problems and they've improved. My 5:30 producer, George McQuade, calls all the time to ask them to send us something again if we've had technical problems, and they're very cooperative."

Bill Peirce, news director
KCOY-TV Santa Maria, Cal.

"We have four newscasts, and I have to prepare material for two, sometimes three. We especially use their timely coverage of things like the Joan Collins divorce hearings."

Lisa Clark, reporter
WAGA-TV Atlanta

"It's been a lifesaver for me many times. I do two to three stories in my segment called Center Stage for the 5:30 news, and it's virtually impossible to do that many pieces every day. *The Entertainment Report* provides that extra footage you need to make your segment that much more important. Its upbeat and current information makes my entertainment segment totally complete."

Jill Rappaport, correspondent
WCBS-TV New York

ing freelance celebrity reporter Sam Rubin. "This celebrity columnist," boasts Sabreen, "will get us tidbits that wouldn't normally get into the daily package."

This will please Lisa Clark, entertainment reporter at WAGA-TV Atlanta, who exclaims with a chuckle: "I'm looking for more show business celebrity type gossip ... that trashy stuff that everyone won't admit paying any attention to, but which everyone likes." Clark feels the *ER* feed "provides us with a direct link to Hollywood I might not normally have in Atlanta."

Weinman acknowledges the growing interest in show business news on TV. "There is a real voyeuristic thirst to see how the other half lives. People have a real relationship with the stars of film and TV, and we feed this relationship."

The executive believes *ER*'s multi-part series are growing in importance, especially during sweeps periods. For next February, *ER* is planning a five-parter on "love at first sight" with stars and their spouses.

The news service recently ran three segments on interracial romances in

(Continued on page 139)

Viewpoints

Mike Drexler



Executive vice president, national media director, Bozell, Jacobs, Kenyon & Eckhardt, in a speech before the Media Week '87 conference in New York

Network alternatives: Little cost effect today, but there's still tomorrow

Remember all the lip service a while back about finding alternate media to TV? All the voices being raised to castigate outrageously-rising network cost-per-1,000, especially as compared to marginal increases in other media? Well, all that bark was followed by the bite—of the networks. The voices of advertisers may have been raised, but so was cost-per-1,000.

And now with the Olympics and the election in 1988, there is little dispute that the networks hold the cards. Not the people meter, not other attempts within the medium to mitigate excesses—with money shifted to cable, syndication, and independent stations—not the Fox Network, not even the continuing decline of the three networks' shares, were enough to quell network appetite for advertiser dollars in 1988.

Even if the economy slips into recession, many advertisers who learned their bitter lesson in the 1974-to-1975 recession will stay on the air to avoid an eroded share when recovery finally comes.

But, come 1989!

Perhaps next year at this time people will be able to lay the plans that slay the dragon, or at least that put him on the run. But *we* can lay the groundwork for those plans from now until then.

Competition's the key

Strong currents are running now that we would be wise to encourage. Chiefest of these is competition. It is competition that classically drives down prices and improves media efficiencies. For example, a number of years ago the networks expressed no fear of competition from the cable industry. It seems to me that—give or take a few years—this was about the time Detroit automakers were expressing no concern

about Japanese imports.

Well, obviously, things can change. Now NBC is muttering about having an equity interest in a cable network (the Federal Communications Commission notwithstanding) and holding discussions with, of all people, Ted Turner. Now ABC and NBC are speculating about whether they should come out with new shows in the summer, when cable cuts most deeply into the broadcast networks' share of audience. All these tactics are designed to stem the tide of eroding network audiences. And if the programming can deliver the ratings and efficiency, we will buy.

Audience stability

The jury is still out on the audience stability and sample representation of people meters. But it has influenced the network programmers. Also, now that all three networks have new owners, their financial commitment to new programming and their future effect on prices remains to be seen.

Speaking of network pressures on cost, there now appears to be a renewed interest in advertisers supplying fully sponsored specials and made-for-TV movies to the networks—with the networks getting the time cost for two runs, and the advertiser controlling program production, commercial placement and the media environment—at very attractive efficiency. And an opportunity for the program rights to the after-market including syndication, cable and videocassettes.

Syndication is also moving to challenge the networks for more advertising dollars. And advertisers who are able to make longterm deals are also negotiating for a percentage of the back-end when first-run original barter programs go into strip on a cash-license basis.

Eye on Fox Network

Whether the Fox Network becomes a larger positive factor in driving down prices bears watching. While right now the programs are a little rough around the edges and ratings are disappointing, Rupert Murdoch is known to have deep pockets—when it comes to his own ventures—and he hates to lose. Fox could very well develop into a more significant hedge against ABC, CBS, and NBC. While its positive effect remains to be seen, the Fox Network is not likely to have a negative one—as far as the advertiser is concerned.

Down the road, also remains a lot of uncertainty of whether a record-breaking upfront season will be followed by a less certain scatter market in 1988.

Regionalization is also a positive move, one that we'll see more of in 1988. Now, not just local media, but even the networks are showing greater interest and even responding with flexibility with the use of satellites to break down regional distribution. We are also likely to see more use of creative tailored to regional media. Already we see special treatments for geographic editions of magazines and *The Wall Street Journal*. And, now *USA Weekend* is offering customized regional editions—which will also lure customized copy.

Programming/Production

Movies, sports, mysteries are favored by LPTV stations; co-op wins go-ahead

Low-power television stations have chosen movie packages as their top syndicated programming need, followed by sports, mysteries, news and sitcoms, according to preliminary findings of a survey conducted by The Community Broadcasters Association. At the bottom rung of the programming ladder were soap operas, religious and music videos. Somewhere in the middle in programming need were old off-network product, as well as old variety shows and game series.

According to John Kompas, president of the CBA and president of Kompas/Biel & Associates, a station brokerage house and consultant to LPTV stations, the findings are based on responses from 52 LPTV stations. Thirty-two are commercial stations, seven commercial/religious, eight PBS, and five are subscription television fulltime.

The survey was sent to about 200 stations (TV/RADIO AGE, Dec. 7). But Kompas, in a phone interview, says that the initial findings are representative enough to give the association a good indication of the "direction in which the survey is going."

Highlights. Other highlights in the findings indicate that most of the LPTV stations are heavily in favor of joining a co-op to purchase programming from syndicators. Also:

- Most of the stations do not produce local programs which could be made available to other members of the co-op.

- Most of the LPTV stations say they would make use of locally-produced programs if they were made available through the co-op.

- Forty-nine of the 52 stations own or utilize a satellite dish to receive programming distributed by satellite.

- Thirty-three of the satellite stations have dishes that are remotely controlled, 22 have fixed dishes.

- Thirty-five stations say they carry local advertising. Of these, 26 say they carry local and national.

Product. When it comes to specific type of product needed, movie packages won the votes of 35 respondents, with sports garnering 29, 28 wanting mysteries, 25 for news and 24 chose sitcoms. Soaps and religion got seven votes each; music video had eight. In

the middle ranges were old off-network with 19; games, 18; and old variety shows, 17.

In the mysteries category, Kompas believes that stations are seeking such fare as Agatha Christie or other product in the mystery/suspense/drama genre. Kompas explains that the survey excluded drama per se. "The closest we had was police drama." On the question of whether stations have locally produced shows that could go into the co-op mix, 19 said yes while 33 were on the nay side. On the other hand, 40 answered affirmatively, while six said no to whether they would accept locally-produced shows from other members in the co-op.

As to the formation of a co-op, 46 stations replied they would join the co-op, while only four were on the opposite side. The "no" stations maintain they have had bad experiences from co-ops and wanted to keep their options open on possibly joining the co-op, says Kompas.

On whether stations would use the co-op to buy programs if the programs were desirable and if prices were competitive, 43 said yes and seven replied in the negative.

Of the 52 respondents, 45 were full-time operations, with the others broadcasting as little as about 18 hours per day, notes Kompas.

In addition, about a dozen upcoming stations are likely prospects to become co-op members. Kompas says that these stations are in construction permit status and will go on the air next year. "They say they want to participate in the co-op."—**Robert Sobel**

INTV to focus on government

The federal government and its symbiotic relationship with the telecommunications industry, will highlight several key sessions of the Association of Independent Television Stations (INTV) 15th annual convention Jan. 6-9 at the Century Plaza in Los Angeles.

FCC commissioner Dennis Patrick keynotes the opening luncheon Jan. 7 at noon, discussing the regulatory agency in the post-Mark Fowler months.

One of the governmental sessions, Jan. 7, bears the ominous title of "Grand Inquisition" and will be moderated by Edward O. Fritts, NAB president. Acting as questioners will be FCC commissioners James Quello and Patricia Diaz Dennis, and Alfred Sikes, assistant secretary, telecommunications and information, U.S. Department of Commerce.

Members of the panel responding to queries from the "inquisitors" include: Dick Robertson, office of the president, Lorimar Telepictures, who will discuss production; John Siegel, president of KBHK-TV San Francisco, discussing TV broadcasting; Kay Koplovitz, president of the USA Cable Network, speaking on satellite programming services, and attorney John P. Cole of the Washington, D.C. firm of Cole, Raymond and Braverman, discussing the cable industry. Gerry Lenfest, president of the Lenfest Group, is also listed on the panel.

The second federally-favored session, "Politics and Public Policy," is a breakfast panel Jan. 8 at 8:45. It will be addressed by Edward Markey, chairman of the House subcommittee on telecommunications and finance, with panelists including Reps. John Bryant (D-Tex.), Dan Coats (R-Ind.), Dennis Eckart (D-Ohio), Edward Markey (D-

Reeves & Republic go to 'Court'

The Reeves Entertainment Group and Republic Pictures are looking to take stations to court. The companies are planning to launch a first-run syndicated strip series, *On Trial*, which will be based on bringing viewers a court show using actual courtroom footage. The action will not be scripted, and no actors will be used. The host and commentator will present highlights of a new court case each day.

The series is designed to play in early fringe, and plans call for 35 weeks of original episodes of *On Trial*, followed by 17 weeks of repeats, which will be re-edited to include an update on previously aired cases.

On Trial will be offered via cash plus barter, with five-and-a-half minutes for local sale and one minute retained by Republic. The strip is available for fall 1988. *On Trial* is a Woody Frasier/Reeves Entertainment Group Production in association with Republic, which will handle the distribution.

Mass.) and Michael Oxley (R-Ohio).

The convention anticipates a somewhat larger attendance than last year's 1,600 and the same number of official exhibitors, 150, according to convention director Natasha Shliapnikoff.

Two INTV surveys will be reported out during sessions. "Focus On Children," Jan. 9 at 9 a.m., will probe where children's viewers have gone, and a survey on buyers and sellers Jan. 8 at noon will feature videotaped interviews with top TV series producers, including Merv Griffin and Stephen J. Cannell.

The convention's opening reception and dinner, Jan. 6 at 6:30 p.m., is being underwritten by TeleVentures. Entertainment will follow.

Lorimar is underwriting a party, Jan. 8 from 7-10 p.m. under the banner, "Carnival Extravaganza," which will also feature an array of personalities.

And for the first time, there will be three, not two, days for screening shows: Wednesday, Thursday and Friday, from 2-6 p.m., on the fifth, sixth and seventh floors of the hotel.

Firestone-Cohen offers options on 'Photoplay'

Firestone-Cohen Entertainment is offering several inducements for stations to acquire *Photoplay*, first-run half-hour entertainment magazine strip being made available beginning in January for the 1988-89 season. In the January product, which consists of 21 weeks of originals and 14 weeks of repeats, stations have the option of either continuing to run the series or cancelling after 13 weeks, according to Brian Firestone and Bob Cohen, principals of F-CE.

The 52 weeks are being sold on a cash basis, but in the case of the second season, which will consist of newly produced programs, *Photoplay* will be sold via cash-plus-barter, with one minute being held for national sale. If all goes well, 32 weeks of originals will be produced, with stations getting 21 weeks of repeats. In this case, notes Firestone, stations have an option to renew for season two by April 1.

The 21 weeks of *Photoplay*, produced by Jack Haley, Jr., with Alan Landsburg in association with New Century Entertainment at a cost of \$200,000 per week, have been shown only on KCBS-TV, CBS-owned station in Los Angeles, in the 1986-87 season.

F-CE has sold its first station, KDFW-TV Dallas, Times-Mirror owned CBS affiliate, which has just begun airing *Photoplay* in the 6:30 p.m. access time slot, notes Cohen. As for

"Network television really missed the boat on this one..." *New York Newsday*



The all-American kid has grown up! But now the tables are turned on the Beav and he has his own sons, Kip and Ollie Cleaver, to contend with. Where's Ward when you really need him?

The New
**Leave
It To
Beaver™**



Los Angeles (213) 281-2600 New York (212) 956-2090 Midwest (319) 277-5406

©1987 Hal Roach Studios Inc. All Rights Reserved.

Programming/Production

(continued)

next fall, the station is committed to airing *USA Today*, and it will go into the access time, says Cohen. However, if *Photoplay* is renewed by the station, the series can play in other dayparts, he adds, as can the mid-season show.

Firestone believes it's not necessary to get a vast station lineup, or even to get commitments from the top three major markets—New York, Los Angeles and Chicago—for a syndicated show to be launched for cash. In the case of mid-season's *Photoplay*, the series is a "go" for January because the programs have already been produced, points out Firestone. He says that a lineup of as little as 20 stations in good markets would do nicely for the cash *Photoplay*.



Morgan Brittany is host of "Photoplay," syndicated strip distributed by Firestone-Cohen Entertainment. It's available beginning in January.

"You don't need a lot of stations, as long as you get enough revenue on the cash end to pay at least for the production," he says. However, a show with barter, Firestone adds, needs at least 70% coverage of the country to attract advertisers and to give the barter inventory some financial value.

Photoplay, which is hosted by Morgan Brittany, has a number of celebrities featured. These include Tony Curtis, George Burns, Bob Hope, Jack Lemmon, Jane Fonda, Michael J. Fox and Sally Struthers, among the 150 who have appeared on the program.

During its run on KCBS, *Photoplay* racked up some impressive numbers, says Firestone. In its first book in NSI in October, 1986, the show, which aired at 7:30 p.m., was tied for Number 1 in access in women 25-54, delivering a 66% increase—a 5 vs. a 3—over its lead-in, *2 on the Town*. And in the May NSI, it beat NBC's *Password* in women 18-49 and 25-54, in the 11 a.m. time slot, while delivering a 20% increase in women 25-54 over its *Price Is Right* lead-in.

F-CE was formed in October. Both Firestone and Cohen are alumni of the

Chuck Barris organization, heading east coast and West Coast sales, respectively, for Barris. Both were instrumental in the distribution and marketing of Barris-produced reruns and successfully got *The Newlywed Game* and *The Dating Game* back into first-run syndication.

Viacom, FNN accord on business show

Viacom Enterprises will distribute a new first-run strip for early morning, to be produced by Financial News Network. Called *Business This Morning*, the half-hours will combine the latest news from business as well as updates on the overseas markets from London and Tokyo and will highlight a trend, industry or company.

The series has been picked up by the

CBS owned stations: WCBS-TV New York, KCBS-TV Los Angeles, WBBM-TV Chicago and WCAU-TV Philadelphia. It's offered by barter, with Viacom retaining three minutes for national sales in each half-hour. TeleTrib will handle the national barter sales. *Business* will have 260 episodes over 52 weeks in its first year of production.

Included in the format will be personal finance, a regular commentary from a rotating group of consultants on management, marketing and investing, as well as a report on what to focus on in the coming day in business and finance. Host of *Business* is Doug Ramsey.

The four CBS-owned stations had been in the business of business with Buena Vista's *Today's Business*, which was cancelled in April. The stations will air *Business* in the 6 a.m. time slot.

'USA Today' to go through pre-airing production shake; 60 stations are in fold

USA Today, the initial venture of GTG East, is rolling smoothly along in clearances, with 39 stations in the top 50 markets signed, from a present total of more than 60 licensees representing about 45% of the U.S. TV households, according to Bob Jacobs, president of GTG marketing. In addition, Jacobs notes in an interview that *USA Today* will undergo a thorough pre-airing production shakedown in July before it goes on the air in September 1988.

Jacobs says that full production will begin by GTG East in July "so that when it goes on the air Sept. 12, the machinery of the show will work the way it should. The shows will not be used for broadcast. The productions will be more like practice and will be produced daily until Steve Friedman (president of GTG East), and Grant Tinker see the show as they have envisioned it originally.

"When they see the machinery working that way, they will stop and use that as the model for the September series. They want all the bugs ironed out by the time they go on the air. It's very expensive to do it that way, and I think it's unprecedented. But Steve and Grant want to be comfortable with what they have before going on the air. They don't want to go on the air and find out there's a problem."

As to the station lineup for *USA Today*, Jacobs gives the call letters for only about 15 stations, noting that he doesn't want the station's competitors in the market to get wind of their affiliation. Licensees signed so far, according to Jacobs, include Times-Mirror,

Gillette, H & C and Gannett station groups, plus others. Stations are KDFW-TV Dallas, KPRC-TV Houston, WJBK-TV Detroit, WBNS-TV Columbus, WUSA-TV Washington, KTVI-TV St. Louis, WTVF-TV Nashville, WVTM-TV Birmingham, KR L KCRA-TV Sacramento, KSAT-TV San Antonio, WESH-TV A Orlando, WJKW-TV Cleveland, WTVJ-TV Miami and KIRO-TV Seattle.

Also, WTVT-TV Tampa, KCST-TV San Diego, WITI-TV Milwaukee, KSL-TV Salt Lake City and WJKW-TV Cleveland.



Bob Jacobs

Meanwhile, Friedman and company are going gung-ho in establishing the *USA Today* entities. These include the building of studios in New York, Chicago, Los Angeles at the Culver City studios owned by Tinker, and London, points out Jacobs. The main studio will be constructed in Washington, he says.

Regarding the studios, each will contain a bureau, with an editor and a full crew. The major host of *USA Today* will be based in Washington, notes Jacobs. Also, there will be two roving re-

porters doing the cover story on the show each day. The studio in London is being set up, says Jacobs, "just in case something happens that affects the United States and which will fit into the show. They just decided to do that last week."

USA Today is being sold on a cash-plus-barter basis as far as the strip is concerned. GTG keeps one minute in each show. There is also a weekend edition, an hour, that will be a different show from the strip. This is sold on a straight barter basis, in a six/six split.

The Lorimar Television aborting of its planned strip, *TV Guide*, is having little impact on sales of *USA Today*, says Jacobs. "Most of our competition already has product on the air. We haven't sold anything against any show. Game shows are competing with each other. If a station has an access time slot available, it's not unusual that they are interested in both our show and a game show. The *TV Guide* thing never really materialized for Lorimar."

In the case of *TV Guide*, Lorimar decided to drop the project because it couldn't get clearances in New York, Los Angeles and Chicago.

USA Today will be used by stations in the access time periods almost exclusively. Only the Gannett station in Denver, KUSA, has scheduled the show for late-fringe, says Jacobs. "In the midwest, we have talked to a number of stations about playing the series in the 10:30 time period, which is a very good time period for them. We don't turn that away. Stations such as KUSA do huge numbers in that time period. They do a 12 rating and 36 share in late fringe."

TTN looks to 'help' for program debuts

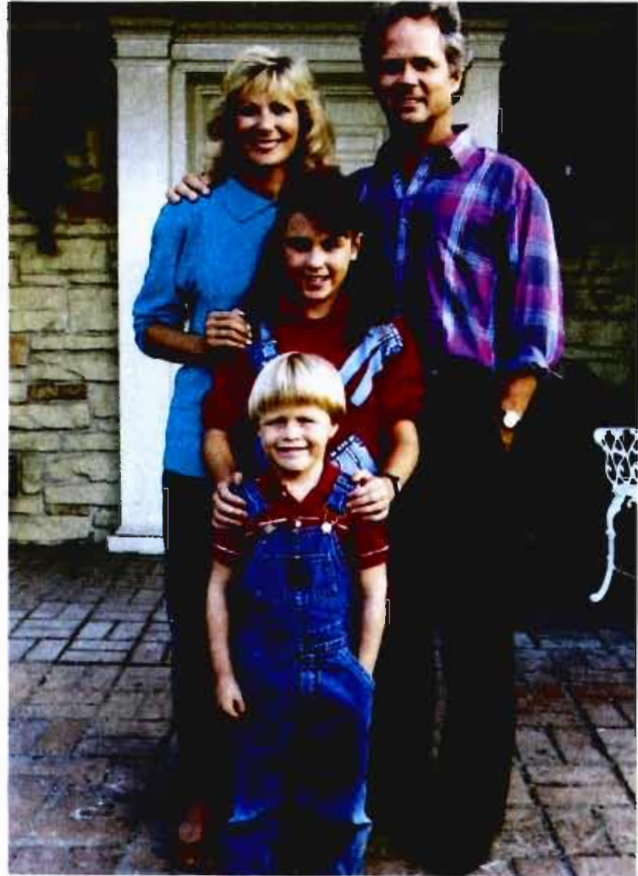
Transcontinental Television Network has set nine programs for its debut next March 1 including eight consumer-oriented help shows.

TTN, which envisions 50 UHF affiliates for its 17 hours of satellited weekday programs, has lined up these initial shows which will originate from its Glendale, Calif., studios:

Real Estate Digest with host E. F. "Sandy" Sandison, *Your Financial Advisor* with Bruce Newman, *Insurance World* with George Nordhaus, *In Fashion* with Patty Fox, *Gardening Digest* with Bill Tufenkian, *Golf For Everyone* with Robert Harrison, *Pet Pals* with Toni Ringo, *Travelling* with Maggi Malooly, and *Lucky Numbers* with Peter Palmer and his wife Annie.

Lucky Numbers is a live twice daily one-hour game show.

"The fact that people know the characters gives the sitcom an advantage..." **USA TODAY**



Wally, always Beaver's confessor and protector, is still on the job as his lawyer. Wally also married his high school sweetheart, Mary Ellen Rogers, and has two kids of his own, Kelly and Kevin Cleaver.

The New
**Leave
It To
Beaver™**



Los Angeles (213) 281-2600 New York (212) 956-2090 Midwest (319) 277-5406

©1987 Hal Roach Studios Inc. All Rights Reserved.

Programming/Production

(continued)

Kananack at Viacom sets trip to Europe

Arthur Kananack, who recently joined Viacom Enterprises in the newly created post of president, is not about to make any significant changes in his areas of responsibility at present. But he has planned a trip overseas, and upon his return he says he will have a better fix "on a lot of things." During his foreign stay, which will be in London, Kananack will meet the London staffers, plus others who attend to foreign matters elsewhere. "It will give me an opportunity to meet with the London-based people who represent us in Western Europe, Africa and the Mideast in one fell swoop."

The trip is in conjunction with the annual Yule party in London, which Kananack says is "very well attended. In fact, several years ago I attended while working with Warner Bros. in London." The party will include customers, some competitors and producers.



Arthur Kananack

He says producers are included because "obviously, we are looking to co-production as a method of building and making new projects." Kananack comes to Viacom from ITC Entertainment where he was the company's president since 1985.

'Oprah' late-night out

Now you see it, now you don't. That best describes the aborting of the plan by King World to give *The Oprah Winfrey Show* an extra same day showing, in late fringe. No sooner did KW announce the plan for the new airing, when the plan was called off—almost simultaneously. The plug actually was pulled by WLS-TV Chicago, where the show is created and produced. Cited by Steve Hirsch, president, Camelot Entertainment Sales, was that KW's contractual arrangements with WLS bar a double run of *Oprah*.

Television station screening groups

(List of stations, groups, personnel, distributors and programs screened during the December affiliate screenings in Los Angeles and New York. See separate story in "Final Edition").

The December Group

Owner	Station	Market	Name
Bonneville International	KIRO-TV	Seattle	Nick Freeman Gina Brittle
Burnham Broadcasting	KHON-TV	Honolulu	Al Hoffman
California/Oregon Broadcasting	KOBI	Medford	Dusty Davidson
Chronicle Broadcasting	WOWT KRON-TV	Omaha San Francisco	John Dixon Dave Wilson
Cook-Inlet Communications	KAKE-TV WTNH-TV	Wichita/Hutchinson Hartford/New Haven	Darrell Ewalt Larry Manne
Cosmos Broadcasting	KPLC-TV	Lake Charles	Ron Loewen
Cox Enterprises	WSB-TV	Atlanta	Andy Fisher Van Cantfort
	WPXI-TV	Pittsburgh	John Howell Mark Barash
Crump Communications	WCSC-TV	Charleston, S.C.	Harold Crump Eve Olasov
Dispatch Printing	WBNS-TV WTHR	Columbus, Ohio Indianapolis	John Haldi Michael Corken Tom Rose
Donrey Media Group	KOLO-TV	Reno	John Csia John Herzig
Ft. Myers Broadcasting	WINK-TV	Fort Myers, Fla.	Joseph Schwartzel
Gaylord Communications	WTVT	Tampa/St. Petersburg	Harry Apel Dick Ahearn
Harte-Hanks Communications	KENS-TV	San Antonio	Kathleen Cooper
Hearst Stations	WBAL-TV	Baltimore	Lynn McIntyre
Jefferson-Pilot	WBTV WWBT	Charlotte Richmond	Marion Meginnis John Shreves
Knight-Ridder	WJRT-TV WALA-TV	Flint, Mich. Mobile, Ala.	Sara Go Gallock Larry Pate
Landmark Communications	KLAS-TV	Las Vegas	Lemuel Lewis Bob Stodal Pat Monson
	KNTV	San Jose	Dick Fraim Stew Park
Lee Enterprises	KGMB KOIN-TV	Honolulu Portland, Ore.	Phil Amone Steve Currie
Pulitzer Publishing	WLKY-TV	Louisville	Jack Shafer
Scripps-Howard Broadcasting	WMC-TV	Memphis	Ron Klayman Charlotte Moore-English
Spartan Radio	WSPA-TV	Greenville, S.C.	Jimmy Sanders
Southern Broadcast	WSSB	Sarasota	Linda Desmaris

(continued on page 104)

ABC shifts 'Dolly,' others in revamp

With the *Dolly Parton Show* as one of the centerpieces, ABC has made a major overhaul on three evenings, with seven series moving to new time periods in mid-January, while returning *The ABC Sunday Night Movie* to its schedule. Involved, besides *Parton*, will be *The Charmings*, *Mr. Belvedere*, *The Thorns*, *Sledge Hammer*, *Ohara* and *Spenser: For Hire*. *Hotel*, *Buck James* and *I Married Dora* will be dumped from the schedule.

Dolly, which is costing ABC about \$40 million over two years, has sunk to Number 50 out of 73 primetime programs ranked by Nielsen after a decent start. Starting Jan. 16 *Dolly* will move from Sundays at 9 to Saturdays at 8 p.m. *Dolly's* competition has been movies, mostly made-fors, which have been getting solid ratings.

In place of *Dolly*, ABC will go with its own movies, beginning at 9 p.m., while *Dolly* replaces *Ohara*, which goes into the 9 p.m. slot on Saturdays. *Spenser*, the 10 p.m. Sunday fare, will follow *Ohara*. In other nights, *The Charmings* on at present at 8:30 moves to 8, with the unlucky assignment of having *The Cosby Show* as one of its competitors. *ABC Thursday Night Movie* goes from 9 to 8:30. When the Olympics are ended, the movie will go back a half-hour and another series will be introduced.

On Fridays: *Mr. Belvedere* takes the 8:30 slot from its 9 p.m. period, followed by *The Thorns*, a new show, while *Sledge Hammer* becomes the new 9:30 occupant, shifted from Thursdays. On Sundays, *Disney Sunday Movie* will get a two-hour run, from its present 7-8 p.m. slot. *Juarez*, originally announced as a Jan. 16 premiere, will be put on hold to allow more time for production.

'TV Guide' off, Lorimar has others

There is life after *TV Guide*. Although the magazine show was killed recently when it was unable to get affiliate buyers in New York, Los Angeles and Chicago, Lorimar Syndication is working on five other programs, two for INTV and the others for NATPE.

The two programs already being peddled to stations are a children's half-hour game show strip and a once-a-week hourly drama. Both are straight barter.

The other programs in development are cash/barter strips to run in the afternoon. One is a weekly 60-minute

"It's gee, really kinda neat—even though that creep Eddie Haskell is still around and junk like that..." *Chicago Tribune*



The world's most obnoxious teenager is now the world's most obnoxious husband and parent...with a son to match! Meet Eddie's son, Freddie Haskell!

The New
**Leave
It To
Beaver™**



Los Angeles (213) 281-2600 New York (212) 956-2090 Midwest (319) 277-5406
©1987 Hal Roach Studios Inc. All Rights Reserved.

Programming/Production

(continued)

music show aimed at 25-54 demographics; another is a half-hour personal relationships show; and the third half-hour deals with fulfilling dreams.

As for the *TV Guide* disappointment, Dick Robertson of the office of the president at Lorimar Telepictures acknowledges the loss in money, time and manpower, although he won't say just how much was invested in the program. "We did an original presentation and made several pilots. The reaction from stations which had shown an interest in the show reflected their disappointment. There was, generally, concern and sympathy, but we knew from day one that it didn't matter if we sold it in 100 markets if we couldn't sell it to O&Os in L.A., New York and Chicago.

"The show was designed to run only on affiliates, and we weren't going to ask our clients to commit their time periods and then tell them to go out and fill it with another show. They'd be mad at us."

TV Guide's reaction? "They were concerned and disappointed. Were they crushed or wrecked? No. This setback doesn't mean we can't bring the show back again. Our deal with the magazine is up, but we have a lot of equity in the project, and a good idea is a good idea."

Does Robertson think *USA Today* hurt his cause? "It's the only show we could have run into difficulty with. But it wasn't our problem.

Syndication shorts

Access Syndication has cleared the first 16 stations that will carry *Being With J.F.K.*, a two-hour special to air in the fall 1988, in the initial phase of sales. These include KABC-TV Los Angeles, WAGA-TV Atlanta, KTVU-TV San Francisco, KSTW-TV Seattle-Tacoma, WPLG-TV Miami-Ft. Lauderdale, KRBK-TV Sacramento-Stockton, KDNL-TV St. Louis, KUTP-TV Phoenix and WTNH-TV Hartford.

Viacom Enterprises has acquired an additional 82 hours of *Hawaii Five-O* from CBS. The new hours, which are available to stations for the first time, will be offered as a separate package to the 200 hours of the show Viacom currently handles. Included in the newly-acquired hours is the series finale, *Woe to Wo Fat*.

Fox/Lorber Associates has cleared six half-hours of the U.S. Pro Ski Tour in 55 markets, including eight of the

Television station screening (continued)

McGraw-Hill Broadcasting Screenings

Owner	Station	Market	Name
McGraw-Hill Broadcasting	KGTV	San Diego	Jim Birschbach
	KERO-TV	Bakersfield	David Ingraham
	WRTV	Indianapolis	Edward Reilly
	KMGH-TV	Denver	E. Quinn, D. Lundy
Fisher	KATU-TV	Portland	Ron Miers
	KOMO-TV	Seattle	Louis Rapage
Media General	WXFL-TV	Tampa	John Proffitt
	WJKS-TV	Jacksonville	Ken Ladage
Media General Group			Bob White
			Mary Carole McDonnell
			Lee Petrik
			Dick Warzinske
			Doug Duperrault
			Bill White
			Jim Zimmerman
			Russell Myerson

The Television Screening Group

King Broadcasting	KING-TV	Seattle	Erick Bremner
	KGW-TV	Portland	Sturges Dorrance
	KHNL-TV	Honolulu	Pat Chappell
Midwest Television	KREM-TV	Spokane	Irwin Starr
	KTVB-TV	Boise	Craig Smith
	KFMB-TV	San Diego	Rick Blangiardi
Multimedia	WCIA-TV	Champaign	Dan Schmidt
	KSDK-TV	St. Louis	John Fink
	WLWT-TV	Cincinnati	Dennis Williamson
Narragansett TV	KOVR-TV	Sacramento	Meg Antonius
New England TV	WNEV-TV	Boston	Robert Krueger
Post-Newsweek	WDIV-TV	Detroit	Bob Myers
	WPLG-TV	Miami	Bill Moylan
	WFSB-TV	Hartford	Jules Moreland
Standard Corp.	WJXT	Jacksonville	Guy Main
	KUTV-TV	Salt Lake City	Ed Piette
			Tony Kiernan
			Diana Richardsor1
			Joanne Blum1 Jackson
			Bruce Marson
			Joel Chaseman
			Amy McCombs
			Alan Frank
			Henry Maldonado
			B. Ryan, S. Burns
			Barry Barth
			Jim Lutton
			Gus Bailey
			Ann Pace
			Al Seethaler
			Maria Smith
			Dick Thiriot

(continued on page 106)

top 11, representing close to 50% of the U.S. TV households. Clearances include WNBC-TV New York, KGO-TV San Francisco and KHOU-TV Houston. Fox/Lorber also has the international rights to the tour and has recently signed Central TV in the United Kingdom.

D. L. Taffner has set up a new division that will concentrate on the development of and production of game shows. Mark Maxwell-Smith has been chosen to head the new division. The first project he will supervise will be *Whose Baby?* He is currently developing a U.S. format of the 14-year-old British hit. The show is expected to be available as early as next fall.

Samuel Goldwyn Television has opened a sales office in Chicago. Brindell Tilden, who will head the office, has been named director of midwest sales. A new office is expected to be opened in Atlanta as well.

MCA TV Enterprises, *Charles in Charge* and *Bustin' Loose* have received full year renewals. Production on years three and two, respectively, will begin soon. All six Tribune stations have committed to the new episodes. Twenty-six new originals will be shot for each series. *Charge* is carried in 89% of the country. *Loose* is in 80% of the country, according to MCA.

Syndicast Services is making available a two-hour variety special, *Lou Rawls Presents Black Gold Hits*, hosted by Rawls. *Rawls* is co-sponsored by Anheuser-Busch.

Atlantic/Kushner/Locke and **Pro-Image Productions** an Australian firm, will co-produce *Down and Under*, weekly half-hour action-comedy series for first-run syndication in the fall of 1988. Program stars David Soul and will be filmed on location in Australia. Atlantic/Kushner/Locke will distribute the show in the U.S., while Radio Vision will handle international.

Firestone-Cohen Entertainment has sold *Photoplay*, first-run half-hour strip, to KDFW-TV, CBS affiliate in Dallas. Program will air in access.

Double Dare, children's game show, has been cleared in 40 markets by **Viacom Enterprises** for February.

Jehan "Gigi" Agrama, executive vice president and COO at **Harmony Gold**, has promoted **Jill Myren** to director of distribution services. TV/Radio Age misidentified both executives in the December 7 issue.

"There's more to 'The New Beaver' than nostalgia." The Detroit News



June Cleaver was always the model homemaker. Now she's a city councilwoman and a grandmother serving milk and cookies to a new generation of Cleavers!

The New Leave It To Beaver

**Minimum 85 laugh-filled half hours
of family entertainment available
for Fall '88 or Fall '89.**



Los Angeles (213) 281-2600 New York (212) 956-2090 Midwest (319) 277-5406

Produced by Universal Pay TV Programming, Inc.
©1987 Hal Roach Studios Inc. All Rights Reserved.

Videotape and Film Post Production Services

NY's Largest
Teleproduction
Program
Facility

National Video Center

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

TVSC TELEVISION VIDEOTAPE SATELLITE COMMUNICATIONS

27 Years of videotape (all formats) duplication,
standards conversion, satellite uplink and space
segment service to broadcasting and industry.

(412) 928-4700 1-800-245-4463

TVSC/GROUP W PRODUCTIONS
310 Parkway View Dr., Pittsburgh, PA 15205
Phone: 1-800-245-4463

ANS Int'l Video, Ltd.

• Duplication

All Formats. All Standards
UP TO 3000 COPIES A DAY

• Digital Standards Conversion

PAL - SECAM - NTSC

• Production - Post Production

New Betacam to 1" Suite with DVE

A.N.S. INTERNATIONAL VIDEO
396 Fifth Avenue NY 10018
Phone: (212) 736-1007

The LIBRARY of VISUAL SPECIAL EFFECTS

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

CORPORATE & STATION IDS

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

Television station screening (continued)

HRP Screening Session

Owner	Station	Market	Name
Howard Publications	WIVB-TV	Buffalo	Les Arries Quinten Renner John Hayes
Cosmos Broadcasting	WIS-TV	Columbia	Diane Bagwell Dixon Lovvorn
Sunbeam	WSVN-TV	Miami	Dave Bleber
Spokane TV	KTHI-TV	Fargo	Dale Bosch John Hrubesky
Cosmos Broadcasting	KFIE-TV	Evansville	Conrad Cagle
Providence Journal			Jack Clifford
Cosmos	WDSU-TV	New Orleans	Anne Coleman
Anchor Media	WLOS-TV	Asheville	Mike Fiorile
Kentucky Central Television	WKYT-TV	Lexington	Ralph Gabbard
Schurz Communications	WDBJ-TV	Roanoke	Kay Hall Chuck McKeever
Burnham Broadcasting	WLUK-TV	Green Bay	Sam Hutchinson
Morgan Murphy Stations	WISC-TV	Madison	Jill Koehn
Providence Journal Company	WHAS-TV	Louisville	Neil Kuvín Dick Sweeney
Stuart T. Martin	WCAX-TV	Burlington	Peter Martin
Evening Telegram Company	KXLY-TV	Spokane	Eileen McKinnon Jody Thompson
Schurz			Frank Schurz
Apple Valley Broadcasting	KAPP-TV	Yakima	Ron Simmons
Great American Communications	WDAF-TV	Kansas City	Earle Beall Ed Fulginiti
SJL of New York	WSTM-TV	Syracuse	Charles Bivins
Taft Broadcasting	WKRC-TV	Cincinnati	Ann Bryant John Rose
Great American Broadcasting	WTSP-TV	Tampa/St. Petersburg	Larry Cazavan Larry Clamage
Knight-Ridder	KOLD-TV	Tucson	Tom Foos
Knight-Ridder Broadcasting	WTVY-TV	Oklahoma City	Rick Grossman Mike Sileck
Fox Television	KRIV-TV	Houston	Jerry Marcus
Knight-Ridder Broadcasting	WKRO-TV	Nashville	Deb McDermott Larry Roe
Great American Broadcasting			Greg Miller
Smith Broadcast Group	WHTM-TV	Harrisburg	Jack Sander Paul O'Dell
Knight-Ridder Broadcasting	WTEN-TV	Albany	John Purcell Bob Peterson
McGraw-Hill Broadcasting			Ed Reilly
Taft Broadcasting	KTSP-TV	Phoenix	Gary Rockey Bill Stough
Knight-Ridder	WPRI-TV	Providence	David Salinger

Videotape and Film Post Production Services

Music Scoring
Sound Effects

National Video Center

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

**"THE
PRODUCER'S
CHOICE"**

tpc

...for production, post-production, videotape and satellite distribution, film transfers, videotape duplication in all formats, audio production and customization.

(412) 741-4000

TPC COMMUNICATIONS, INC.
Production Plaza, Sewickley, PA 15143
Phone: (412) 741-4000



VIDEO DUB INC.

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

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

POST-PRODUCTION COMPANIES—your television prospects read *Television/Radio Age*. Reach them effectively in these columns. For information call in New York, (212) 757-8400.

Programs screened

Program	Distributor
USA Today	GTG
Crimewatch	Orion
Getaway	Group W
Current Affair	Fox
Nightmare	Lorimar
Magic Moments	
Life Court	
People's Trust	
Trivial Pursuit	Worldvision
Starting From Scratch	
Family Feud	LBS
Sweethearts	Multimedia
Gong Show	Barris
Eavesdroppers	Access
American Heartline	MCA
Double Up	
Munsters	
Love Court	Orbis
Public People, Private Lives	
Clash Point	MTM
Rumors	
Triple Threat	Teletrib
Dick Clark's Golden Greats	
Daytime Show	Paramount
Wipe Out	
War of the Worlds	
Crimes of the Century	Casablanca
Fast Copy	
Howard Cosell, Speaking on Everything	
Hit Squad	
Live with Regis & Kathie Lee	Buena Vista
What Should I Do?	New World
Liddy	All American
Hollywood Countdown	
Family Show	Roach
Yahtzee	ABR
Tell it to Harvey	
Group One Medical	MGM/UA
Rita Davenport	Harmony Gold
Queen for a Day	Fries
On Trial	Republic
Hollywood Talks to Paul Ryan	M&M

'Hill' adds 8 stations

D.L. Taffner has sold *The Benny Hill Show* to eight more stations. These are WPBT-TV Miami, WOFL-TV Orlando, KSTU-TV Salt Lake City, WJZY-TV Charlotte, KMSB-TV Tucson, KSAS-TV Wichita, KMEG-TV Sioux City and WJHL-TV Johnson City.

Videotape and Film Post Production Services



Now airing
in broadcast
markets
around the
world

A DECADE OF VIDEOTAPE STANDARDS
CONVERSION EXPERIENCE
NTSC/PAL/PAL-M/SECAM

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



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

PHENOMENAL FOOTAGE.

It's just a phone call away. Silent films, features, newsreels, documentaries, music footage and more. From our huge collection of historic stock footage. Our computerized system assures fast access. Call or write for a free brochure and sample reel.

Dept. TVRA, Telex: 822023

ARCHIVE FILM PRODUCTIONS
530 West 25th Street, NY, NY 10001
Phone (212) 620-3955

BLANK VIDEO TAPE HALF PRICE!

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



BROADCAST QUALITY GUARANTEED
Call Today — 800-238-4300
CARPEL VIDEO INC

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

NATPE
INTERNATIONAL

25
Annual

PROGRAM
CONFERENCE



FEBRUARY 25-29, 1988
GEORGE R. BROWN CONVENTION CENTER
FOR EXHIBITION & REGISTRATION
INFORMATION ABOUT THE WORLD'S LARGEST
TELEVISION PROGRAM CONFERENCE, CONTACT:

NATPE International Suite 300 10100 Santa Monica Boulevard Los Angeles, CA 90067 (213) 282-8801

TV REPS ON '88 SPOT
Mood upbeat as Wall St. scare fades/111

BUYER'S OPINION
Coping with change and unpredictability at the rep firms/113

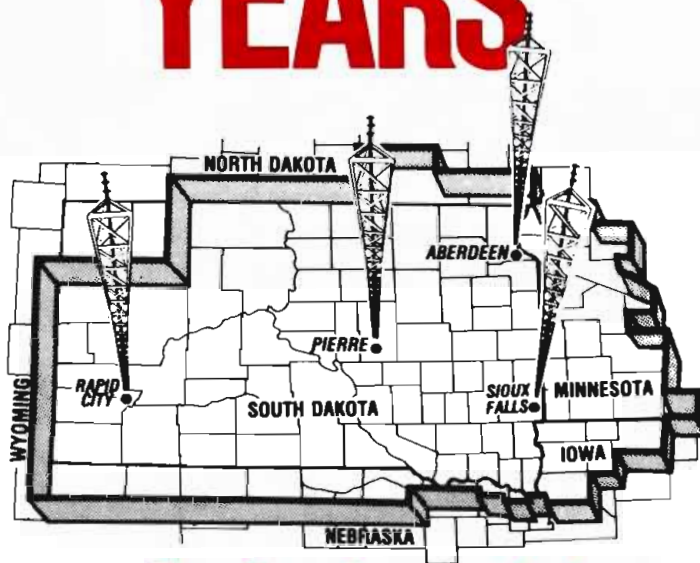
MEDIA PROS
Use clout with discretion, not overkill/115

TELEVISION/RADIO AGE

Spot Report

December 28, 1987

#1 IN AMERICA FOR OVER 22 YEARS*



A CBS AFFILIATE

kelo·land tv

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

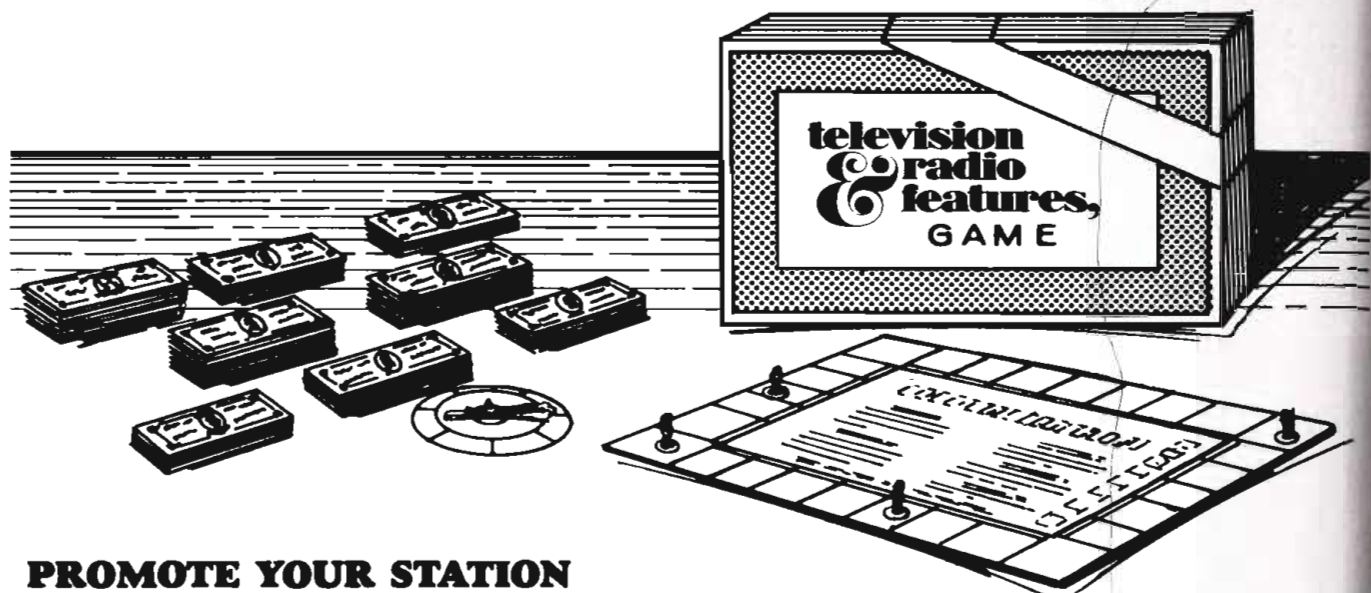
YOU CAN'T REACH THE MARKET WITHOUT US!

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

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

Television & Radio Features

the only game in town that offers BRAND NAME PRIZES!!



PROMOTE YOUR STATION

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

RUN YOUR OWN PROMOTION

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

CLIENT TIE-IN

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

SPECIAL PROMOTIONS:

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

SAMPLE CLIENT ROSTER

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

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

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

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

**television
& radio
features, inc.**

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

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

Name _____ Phone _____

Title _____ Station _____

Address _____

City, State, Zip _____

Spot Report

December 28, 1987

TV reps on '88 spot: Mood generally upbeat as Wall St. scare fades

Like most trailing teams, the spot TV reps too are saying "Wait 'til next year."

This year's been one in which TV/RADIO AGE's *Business Barometer* reported January and February '87 the worst opening months for spot since 1979, with the single exception of 1985. By mid-year, *Barometer* was reporting percentage increases for both June and July "practically nil." And last month *Barometer* showed spot up only 3.9% for '87's first nine months to \$4,248.5 million. And fourth quarter?

Says Peter Goulazian, president, Katz Television Group: "Business was worse in October, so at least it's getting better. Seriously, October will probably turn out to be 1987's softest month and December could shape up as one of spot's better months this year. We've been limping through what's probably been spot's toughest year since 1977. But even '77

P&G's 3rd qtr. spot climb

Procter & Gamble, whose spending during the second quarter was less than half that of Pepsico, climbed into a strong second place during the third quarter, according to the latest BAR data. Nevertheless, P&G was still well behind Pepsico for the nine months to date (see table below).

All of the top 10 for September were among the top 10 for the year to date except the Ford Auto Dealers Assn. Ranking ninth for the year to date was Kraft (not shown), which spent \$58,299,786. Kraft ranked 12th in September with \$18,734,949.

Top 10 spot TV clients—3rd qtr.

Parent company	3rd quarter expenditures	Year-to-date expenditures
Pepsico	\$78,921,781	\$209,857,516
Procter & Gamble	72,615,037	145,448,055
McDonalds	38,940,911	94,007,439
General Mills	36,701,664	97,894,898
General Motors	36,194,814	72,636,201
Phillip Morris Cos.	33,650,398	93,589,517
Pillsbury	32,131,655	88,686,419
Anheuser-Busch Cos.	30,992,719	76,221,109
Coca Cola	22,590,937	58,294,086
Ford Auto Dir. Assn.	19,101,884	46,874,992

Copyright 1987, BAR.

looked as slow as it seemed only by comparison with a terrific 1976." By categories, he adds, "Our independents are finishing the year pretty well and so are many of our large-market affiliates. The major weakness has been on our small market affiliates."

From the agency side of the counter, Robert J. Coen, senior vice president, director of forecasting at McCann-Erickson, reviewed the year for Wall Streeters attending Paine Webber's Media Outlook Conference, noting that the trend to more moderate ad growth "caught up with TV stations in 1987. In



Robert Coen

1986 the election activity and some intense competitive spending by local auto dealers and others contributed to double-digit local TV ad growth. This year these extra stimuli disappeared and local TV ad increases now appear quite modest in contrast to those of 1986."

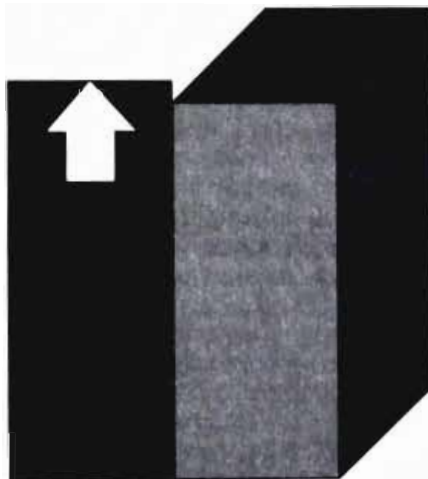
Thus, reports Coen, national advertiser budgets this year are showing only a 4% rise to \$6,830 million for spot TV, a network TV gain of only 3% to \$8,830 million, while syndication jumped 30% to \$730 million and cable climbed 15% to \$865 million.

A disappointment. Back at the reps, Jack Oken, president of MMT sales, calls each of this year's four

October

Local business (millions)

+6.8%



1987: \$630.3

1986: \$590.2

Complete TV Business Barometer details p. 58

Spot Report

quarters "a disappointment," noting, "There's been little variation from quarter to quarter except that for this current fourth quarter December is ending a bit better."

On the other hand, Oken sees first quarter '88 "pacing ahead in the 12 to 14% range. We're guardedly optimistic, judging from a number of things that could bring us an upturn if they keep going in the direction we hope they'll take."

Jay Walters, president of Harrington, Righter & Parsons, agrees that, as of early December, "both fourth quarter and the whole year look like they'll finish with only a modest 4% increase, rather than the 5% we'd expected earlier."



Jay Walters

Looking forward to 1988, Walters expresses no doubt both political advertising and the Olympics "will play an important role in putting pressure on spot inventory and rates. But the rate increases won't be at the levels Presidential election and Olympic years used to mean for spot. Spot's still competing against continued growth of both barter syndication and cable. And we're still up against expanding regional buying and the impact of 15s on the networks. Our preliminary estimates for next year's increases run in the 8 to 10% range over what hasn't been an exactly overpowering 1987."

Blame it on '86. Bill Breda, senior vice president, general sales manager at Blair Television, explains why 1987 as a whole has been dragged down by comparative statistics on the current fourth quarter: "We actually had a good third quarter," says Breda. "But everyone knew, going into fourth quarter, that we had to beat the high percentage of 1986 fourth quarter dollars that were political dollars."

He continues: "Because of all those '86 political dollars we didn't get this year, this current fourth quarter looks like it's only 4 or 5% ahead of last year. But subtract those '86 fourth quarter political dollars, and this year's quarter would be showing double digit increases, based on comparing just consumer and business-to-business spot dollars done in both fourth quarters. This shows how appearances based on statistics can mislead. On the other hand, going into 1988, political dollars will play a major role working in the statistics' favor. They'll be bigger than in 1986, and make spot increases look terrific."

A turnaround? Factors encouraging MMT's Oken's "guarded optimism" include "a possible turn around of some of the conditions that have held us back in a couple of regions."

One, says Oken, is Florida's service tax that's finally being lifted. He notes that MMT works for stations in so many key Florida markets that "They add up to 17% of our total billing, and they've been taking an awful beating. Now with repeal, the whole state of Florida could produce a substantial bounce back for our stations there."

At the same time, out of the West, observes Oken, "We're seeing indications there could be something of a comeback in our oil-related markets. For instance, our stations in Houston and Denver are now starting to run in the plus column on a pacing basis. The economy in several of the oil states seems to have bottomed out. If this continues to spread throughout that region, it could also bring us a significant bounce back."

Long-term guarantees. Katz' Goulazian reports agencies "starting to look ahead and starting to show signs of concern about rising station rates in the election and Olympic year ahead. Some are talking about long term arrangements guaranteeing them favorable prices, whichever way the supply-demand equation goes. We're holding off on any agreements along those lines. We don't want to find ourselves in a position later on where our stations can't benefit from the likely increase in demand."

Blair's Breda says, "If automotive and fast-food dollars continue as strong as they are currently, coming on top of the political and Olympic activity we'll be seeing next year, 1988 should be a good one. We're already seeing good action on our stations' special events like the Super Bowl and Winter Olympics."

On top of the reps' optimism, some agency buyers say spot could do still better if stations would climb down off their high horse and be reasonable. For one, Ray Simko, senior vice president at Ogilvy & Mather, told the Paine Webber Media Outlook Conference that stations could probably shift more dollars from the networks to themselves if only they'd offer 15 second spots at half the price of a 30, as the networks do, instead of discouraging use of 15s with a premium 75 to 80% of the price for 30s.

McCann-Erickson's Coen believes national advertising growth next year "should exceed growth in local budgets for the first time since 1984. The resurgence in national marketers' spending for television ads is one of the main reasons for the higher projected growth in 1988 national advertising. We expect the three major TV networks to post double-digit revenue gains in 1988 as a result of the impact of the Olympics and elections. Cable networks and national syndicators should post even better gains for many of the same reasons, and also because of their growing acceptance as an alternative to the networks or a complementary element in the TV mix. Spot TV budgets should increase somewhat more than they did in 1987, but won't share in the Olympic/election bonanza to the degree of the other television sectors." —George Swisshelm

Appointments

Agencies



Larry Lamattina, chief operating officer of Lintas:New York and a director of both Lintas:New York and Lintas:USA has been promoted to director of marketing services of Lintas: Worldwide, reporting to **William V. Weithas**, chairman and chief executive of Lintas:Worldwide. The move puts Lamattina on the Worldwide Board of Directors and places him in charge of media, research and planning and diversified marketing services worldwide.



Gary G. Pranzo, director of local broadcast and network radio, has been elected an executive vice president of Young & Rubicam New York. Pranzo joined Y&R in 1960, was named a vice president in 1971 and became a senior vice president in 1979 when he was serving as intercompany media liaison.

Perry Karmin has joined ICE Communications Inc., Rochester, N.Y. as media director. He moves in from Faller, Klenk & Quinlan in Buffalo where he had been director of broadcast media services and before that had been president of Karmin Media Service Inc., also Buffalo.

Dave Rasmussen has been promoted to media supervisor at Ogilvy & Mather-Chicago. He came to the agency in 1984 as an assistant media planner and now steps up from planner.

Robin Wolser has been promoted to media supervisor at FCB/Leber Katz

One Buyer's Opinion



Coping with change and unpredictability at the rep companies

LoBue

'Tis the season to reflect upon the year gone by! It's been a year of unprecedented change in station representation. The oft-asked question, "Who's on first?" best reflects these volatile times. Turnover in TV station ownership and revolving reps have resulted in delays and unpredictability. It's true that change is considered the status quo in the media industry, but never before have so many relationships been disrupted. Uncertainty and loss of long-term business contacts have put a strain on doing business at a time when demand for performance is greater than ever.

As new sales philosophies are being developed, and station personnel and their new representatives are bonding, decision making has been cautious. Sales managers, in their effort to make the right call, grab for computer runs that printout all the necessary and unnecessary detail. But no one can read between the lines. The history and relationships built through the years have been lost forever. Although this is a dramatic reflection of the effects that the rep changes have had on the buying community, the reality is that media negotiators, in their efforts to place the most effective schedules have had to work harder to compensate for slower service and delayed decisions. Part of this means that people on the buying end are spending extra time digging out research data that their once familiar and always reliable contact at the rep formerly brought along as a matter of course.

But hopefully, all this is in the past. As 1988 approaches with promise of new beginnings, buyers are projecting New Year's resolutions:

- Stability in station representation. Knowing who to talk to and where to reach them saves time. Solid relationships help the flow of communication between negotiators, representatives and station management. This can save time and money for all three parties.
- Good station relations. Every negotiator appreciates their importance. Mutual understanding of each other's needs smooths any successful negotiation.
- Knowledgeable representation. Station representatives should be well informed in all matters concerning the stations they're offering and the markets they're in. That includes the competition these stations are up against and what kinds of programming the competition is tempting their stations' viewers with. Just as important is representatives' understanding of the advertiser's media requirements. Even more important is their ability to use all this information in the best interests of both the buyer's client and the stations the representative is working for.
- Accurate and updated programming information. Primetime changes are especially volatile and require close monitoring. Keeping the buyers abreast of all specials, including those very special "local" movies is a most useful service.
- Service—service—service. need one say "More?"
- A healthy and happy New Year for all.—**Lana LoBue**, vice president, account manager, Time Buying Services, New York

Partners in New York. She joined the agency in January, transferring from an FCB sister agency, Lewis Gilman & Kynett in Philadelphia.



Alden G. Abernathy has been promoted from buyer to senior media buyer in the Broadcast Department of Mil-Mor Media Inc. of Richmond, Va. Abernathy came to the company in 1983 and reports to **Frances P. Slaughter**, manager of broadcast services.

Media Services

Lea Diederich and **Cheryl Shive** have been promoted to associate broadcast managers at Advansers Media/Programming, Inc. in St. Louis. Shive joined the company in 1979 and Diederich came aboard in 1984.

Martha Braun has joined Cash Plus, Inc. in Minneapolis as a broadcast negotiator. She was formerly an account executive with Eastman Radio.

FCB elects



Kellel

Kaufman

Mary Lynn Kellel, Joel Kaufman, Leslie Schwartz, Shirley Patrone and Fred Moffatt, managers of Foote, Cone & Belding's five spot broadcast units across the country, have been elected vice presidents. Patrone, who heads the San Francisco unit, was with Honig, Cooper & Harrington when that agency merged with FCB in 1975. Moffatt joined the agency in 1977 and is manager of the Philadelphia SBU. Kellel came aboard in 1978 and oversees spot negotiations in Los Angeles, and Schwartz, director of the Chicago SBU, also arrived in 1978. Kaufman, manager in New York and responsible for the Northeast and Southeast regions, joined FCB in 1983 from Heublein Inc.

Representatives



Sidney C. Brown has transferred from Dallas to become vice president, manager of the Chicago sales office of Blair Television. He had been vice president and Southwest regional manager. At the same time **Michael C. Howe** is promoted to vice president and Dallas office manager.



Garry P. McColman has joined Landin Media Sales as vice president, marketing and sales. He comes to the Phoenix-based station rep from Canada where he had headed his own company, McColman Media.

Jack Messenger, manager of Republic Radio's Los Angeles sales office, has been elected a vice president of the Katz Radio Group company. He originally joined Katz Radio in 1981 following sales management posts with San Diego radio stations.

Alejandro Garcia-Ramon has been named to head the new Miami sales office of Caballero Spanish Media, from which he'll also be covering Puerto Rico. He was formerly with the sales staff of KVEA-TV Los Angeles. New telephone number of Caballero in Miami is (305) 856-9144.

Robert McArthur is now vice president, stations/Central Region for Banner Radio, working out of Chicago. He had been vice president, sales manager for Katz Radio in Chicago.

Mike Cavallo has been appointed to the new post of manager of research development at Independent Television Sales. He had been a group research manager there for the past two years.

Stations



John Mitchell (Mitch) Dolan has been named president and general manager of Capital Cities/ABC's WPRO AM-FM Providence, R.I. He initially joined WPRO-FM as an account executive in 1979 and now moves up from general sales manager.

J. William Beindorf, general manager of Belo Corp.'s WVEC-TV Norfolk-Hampton, Va. has been promoted from vice president to president of the station. He also serves as president of the Virginia Association of Broadcasters and is a former vice president, sales for Corinthian Broadcasting in New York.

Eastman promotes



Walker



Lahey

Lee Lahey and Dick Walker lead a series of executive promotions at Eastman Radio. Walker becomes senior vice president/Southern Region, responsible for Atlanta, Dallas and Houston office sales. Lahey, a 30 year Eastman veteran, steps up to senior vice president, Eastern Region, heading sales out of New York, Boston and Philadelphia.

At the same time, Tom O'Brien was elected vice president/Midwest, overseeing sales for Eastman's Chicago, Detroit and St. Louis offices, and Marlene Kunis-Poehler is promoted to manager of the Atlanta sales office. Gary Merrifield succeeds O'Brien as Detroit manager, and when Eastman's merger with Jacor is completed, Mike Nicassio, currently working with executive vice president Carl Butrum overseeing all sales activity, will become vice president, national sales manager for Eastman.

Media Professionals

Clout is nice, but use with discretion; not for overkill



Mike Kubin

*Executive vice president
Corinthian Communications Inc.
New York*

Procter & Gamble does it and Omnicom plans to get better at it," says Mike Kubin, executive vice president of Corinthian Communications. "But how does the small advertiser with a modest-sized agency buy media at deeply discounted prices? Can the agency with a modest budget that's churning out award-winning campaigns, but spending a mere \$10-\$50 million annually demonstrate clout with the station reps the way the largest agencies do?"

The solution, says Kubin, turned to by a growing number of advertisers and agencies, is to turn the

buying process over to media services. Pointing out that the opening stage of most buys is "universal," Kubin explains, "The client/agency and buyer go over budgets and set goals. If the client doesn't already have a profile of prospective customers, the media service will commission research or ferret out data gathered by others. After sketching a marketing road map, buyers hit the phone for a first round of quotes for spots from the designated stations."

Then it's off to the computer, says Kubin. "Virtually all good buying services use software to scan prices, performance and availabilities. Each guards the data like the crown jewels, updates it daily and will swear that his is the best in the industry. Having sifted these data, the buyer calls for a second round of negotiations, and often a skilled buyer will know more about a station's programming than the sales rep."

Kubin emphasizes, "While the trick is to negotiate the best deals, it is essential not to savage a station, either for pleasure or profit. Just because a station might be temporarily vulnerable, we can't go in and brutalize them. The health of the stations is important to all of us. A game ends when the losers drop out. Certainly, there are times when opportunistic last minute buys are made and the rules of the jungle may apply. On the other hand, when buying to a long range strategy, the deals we cut must not destroy incentive. Generally, the buyer earns his keep over the negotiating table, but sometimes an advertiser with a modest budget can get a lift from a station that has reason to be accommodating."



If you could use a little help, call or write us today for an initial consultation at no charge. With decades of experience and outstanding credentials, we can offer you much in the way of essential services. Of course, if you want to do it all by yourself . . .



**WILKIN
BROADCAST
CONSULTANTS**

27091 Paseo Activo
San Juan Capistrano,
California 92675
(714) 493-5333



James E. Haviland has been appointed general manager of Century Broadcasting's WLOO Chicago. He moves in from New York where he had been president and general manager of Capital Cities/ABC's WABC and before that he had been with Viacom.



Richard Fenrema, sports marketing specialist for the Texas State Network, has been promoted to general sales manager. That puts him in charge of ad sales for the TSN News Network, TSN Agribusiness Network, Spanish Information Service and the Cowboys Radio Network.

Upward at Christal



Hauck

Newly elected vice presidents at Christal Radio include Maggie Hauck, Ken Nanus, Susan Specht, Kim Jack and Judi Cohen. Cohen joined Christal from Blair Radio in 1984 and is manager of the Philadelphia sales office. Jack heads the Seattle office and came to Christal in 1984 from KIRO-TV Seattle. Nanus joined Katz Radio in 1979 and became an assistant sales manager for Christal in 1985. He currently heads Christal's New York sales office. Specht, manager of the Houston office, joined Christal in 1985 from KKBQ AM-FM Houston. Hauck came to Christal in 1985 from CBS Radio and is the rep's director of research.



Robert A. Epstein has been named vice president, general manager of WEYI-TV Flint-Saginaw-Bay City, Mich. He moves in from Telemundo in New York to succeed **Michael J. Fiorile**, now vice president, general manager of Anchor Media's WLOS-TV Asheville-Greenville-Spartanburg.

Philip J. Giordano, senior vice president, ABC Radio Network, has been appointed to new responsibilities as head of affiliate affairs and non-entertainment programming for all six of ABC's radio networks. He had headed finance, planning and administration for ABC Radio Network.

Richard Keating has joined Caballero Spanish Media as general manager of the company's KNEZ Santa Maria-Lompoc and KXEM McFarland-Bakersfield, both California. Keating had been sales manager for Tichenor Spanish Radio's KDXX/KBNA(FM) El Paso.

Greg Noack has joined Capitol Broadcasting's WRAL(FM) Raleigh, N.C. as general manager. He replaces **Dick de-Butts**, now vice president, radio for Signature Broadcasting and general manager of WTMG Nashville. Noack moves in from Katz Radio where he had been vice president, stations.

C. David Whitaker, general manager of WJW-TV Cleveland, recently acquired by Gillett Holdings Inc., has been elected president of Gillett Communications of Ohio. He came to the station in 1983 and now steps up from vice president.

Paul A. La Camera has been promoted to the new post of vice president/station manager of WCVB-TV Boston. He has been with the station since before it bowed in 1972 and has been vice president, public affairs and programming since 1984. He is a past president of both the Massachusetts Broadcasters Association and the National Broadcast Association for Community Affairs.

Buyer's Checklist

New Representatives

Banner Radio is now national sales representative for KDKO/KHIH(FM) Denver and KOLO/KWNZ(FM) Reno. KWNZ has an adult contemporary format and KOLO programs country music. KDKO offers album oriented rock and KHIH carries classic rock 'n roll.

Christal Radio is the new national sales representative for WKRL(FM) Tampa and WWHT AM-FM Charleston, S.C. The Charleston stations simulcast dance hits and WKRL programs classic hits.

Eastman Radio has been appointed national sales representative for Emmis Broadcasting's WFAN/WQHT(FM) New York and KVEC/KPGA(FM) San Luis Obispo, Calif. KPGA features classic rock and KVEC broadcasts news, sports and talk. WFAN is all sports and WQHT is a CHR station.

Onward at Katz



Rutman

Joan Rutman, Melba Meade, Cindy Smolin and Gisele Dolan have been elected divisional vice presidents of Katz Independent Television and Pepper Gould, manager of the Houston office, moves up to vice president, Katz Television Group.

At the same time, Margaret Caputo, Michael Spiesman and Mark Ryan have been named divisional vice presidents of Katz Continental Television. Ryan is New York manager of the South Central station group, Spiesman is New York manager of the Southeast station Group and Caputo heads the West Central station group in New York.

Meade continues as sales manager of Katz Independent's Dallas sales office and Rutman is director of Independent Research. Dolan heads Independent's Sabers sales team in Chicago and Smolin is manager of the Swords in Chicago.

Movies better than ever for indies (from page 82)

three previously aired movies, on a barter basis, according to ITS' Wynn.

Not in the movie game for this NATPE are major players such as Worldvision Enterprises, Columbia Pictures and Universal via MCA TV. Warner Bros., however is said to be preparing a new package. (At last year's NATPE time WB put out Volume 27 and TV X, which are included in the table.) Viacom TVNET, Embassy and MGM/UA continue their ad-hoc network with titles released at various junctures.

Why the fall in the number of new syndicated features, and why are some of the major suppliers shying away from introducing new packages? David Simon, vice president of programming of the Fox Television Stations, believes the dip in new package offerings is because the suppliers are playing it safe in an uncertain movie-buying marketplace.

The syndicators "are picking their moments at this point," he says. "They seem to be testing the waters. They call me and tell me they are not coming out with a package now but inquire what if they did. They are doing the same thing with other station buyers. And when they hear we're not buying, they hold up on releasing the movie product.

"Our goal is to give them quick and honest answers and when we tell them we are not interested, something strange happens. They don't take it well and become angry. But we certainly aren't going out to spend money unnecessarily."

In Los Angeles, Steve Bell, program manager at KTLA-TV Los Angeles, says a lot of movies that are not major studio theatricals are dying. "They are not selling because the stations have become conservative. They are buying pictures which have a brand name attached to it, which they believe will insure the investment. Consequently, there are a lot of movies from independents who have purchased films for a lot of money that are going out begging.

Meanwhile, Simon of the Fox television stations, which all began airing movies in primetime in May 1986, says the marketplace is changing in favor of independents when it comes to movies. "The bottom line is that the prices of features are dropping. The demand by stations and station groups has changed in that everyone is concentrating on major packages of quality rather than quantity.

"This is true now because this has become an age of fiscal responsibility, with people trying to manage and to use what they have, as opposed to buying and buying and having a lot of features sitting on the shelf. We, too, are

running a lean and mean operation. Our stations have a lot of titles—not in the thousands as some do—but more than they will ever use. But that's the way the history of buying movies has been because of the packaging of many duds along with some quality movies."

Simon continues that all the Fox stations have enough movies to get them through a number of years without buying new films. Because of the saturation in supply, Simon believes the prices of film packages will go down. "WGN [Chicago] has more movies than they know what to do with, and so do we. WPIX in New York is not buying much, and WXY has plenty of movies."

In Los Angeles, only one station, KCOP-TV, is known to have paid as high as \$425,000 per title, but Simon says that KTLA-TV has never broken that mark—"maybe, \$375,000,—and it's not likely to go that high again."

Seller's market

At KTLA, Bell, notes that the Los Angeles market is the seller's delight. "It seems as if the major studios can ask and get prices for pictures that are almost unbelievable and increase every year. And the marketplace is willing to pay the price. But the problem is you don't get a picture for a number of years. By the time a station gets it, the sizzle is gone. The money paid is not worth too much because of all the exposure it has had."

"Prices are high, and if you want to have the incumbency, the station has to pay through the nose, and I don't think they can pay off the prices over the years through advertisers. But because of the ad-hocs, we haven't paid nearly that kind of money and get a very good rating, averaging an 8."

Bell is a strong advocate of the ad-hoc network movie packages, several of which he acquired over the past year or two, including the MGM/UA Premiere Network, Embassy, the Universal Debut Network and TVNET. Numbers achieved by some of the product have helped independents generally, he points out, in racking up share increases. Bell notes that "anybody that had *Apocalypse Now*, from MGM/UA, knows they did well. We ran the show in two parts and produced a 10 rating. *Breakfast Club* on Universal, produced a 15 rating for us, and *Amadeus*, on TVNET, also did a 15 rating. In New York, *Amadeus* got a 12.4 on WPIX(TV), and *Club* did a 13.2 on WKBD-TV Detroit.

Bell continues, "People are buying less and looking for quality because there is no sense in having a large li-

brary. But they are losing sight of some very good product. We bought films that didn't cost and are doing well. Not only are some cheap but some are not being bought at any price."

The bottom line on movie prices, according to Jack Fentress, Petry Television's vice president, director of programming, is that "there is a limit to how much a station can pay. If a station pays a lot for a package, it has to cut down on purchasing other movie product or other types of programming. What's different now is that income for the stations is not guaranteed from movies as it once was.

"This has a bearing on what a station will buy, whether he will and for how much. As the prices for movies escalate, there's a limit on what can be charged in revenues by the station because the movie numbers are generally stable. The cost of product creeps up, but revenues don't keep up."

Lonnie Burstein, associate programming director at Seltel, believes that one of the reasons that movies are not streaming out in abundance since NATPE is that stations are not buying "B" titles. "Stations are looking to cut back libraries. Before the past NATPE, at least two thirds were "B" and "C" titles, so there is no need to buy more similar-type titles. Consequently, there is no need for these companies to spend money marketing them."

He continues that he recently talked to a supplier who was trying to sell a "B" package to one of the rep firm's stations, "but the station is interested in buying only 'A' titles. I told him there was no immediacy to do the deal because no one else in the market will buy them. Stations right now are looking to tear down their 'B's and upgrade their 'A's."

The stockpile war

And, according to Janeen Bjork, vice president, director of programming at Seltel, even "A" packages are not being bought in cities such as New York. "There's just not enough of a return on investment, considering what the station is being asked to pay for the movies."

Farrell Meisel, director of programming at WWOR-TV New York, says that one of the major reasons for the station getting out of movies in primetime was the stockpiling of the better movies by other indies in the market. "Both channels, 11 and 5, have stockpiled over the last several years some of the best packages out there. And although we were stacking our films well and were averaging between a 5 and a 6,

(Continued on page 119)

Wall Street Report

Growth rate seen declining for publicly held TV, radio

Compound annual growth rate of advertising expenditures on TV and radio will decline slightly in the next five years, compared with the five preceding years, according to Marvin L. Shapiro, executive vice president of Veronis, Suhler & Associates, investment banker specializing in the communications, media, information and entertainment industries. Before joining VS&A, Shapiro was at Westinghouse Broadcasting and Cable for 22 years, most recently as senior vice president for strategic planning and earlier as president of the station group.

In VS&A's fifth annual *Communications Industry Report*, Shapiro notes total domestic spending on broadcast advertising was \$28.4 billion in 1986 and is projected to reach \$45.1 billion by 1991. For the five-year period 1987-1991, projected compound annual growth rate is 9.7%, compared with 10.6% for the 1982-86 period.

Decline in ranking

In the VS&A report, which monitors 66 publicly held broadcasters, broadcast continued to be the top-ranked segment of the communications industry in 1986 but lost its first-place ranking in profits to the newspaper publishing segment, which generated almost \$200 million more in pretax operating income in 1986. With revenues of \$15.1 billion, the 66 companies grew 7.7% in revenues for the year, pretax operating income was off 0.5% and cash flow increased 3.8%.

Because of the difficult competitive environment in TV network advertising, Shapiro reports, pretax operating income for the group was down \$12.4 million to \$2.367 billion. He notes the radio and TV segment was one of four in the communications industry to experience a decline in operating income in 1986.

"Over the past five years," says Shapiro, "broadcasting has been growing at decelerated rates. Its revenues have grown at a five-year compound annual rate of 11.1%; its operating income grew at 11.5%; and its cash flow grew at 13.3%, reflecting the network programming operations' past problems in controlling costs and the difficult competitive environment in television network advertising."

Broadcast assets

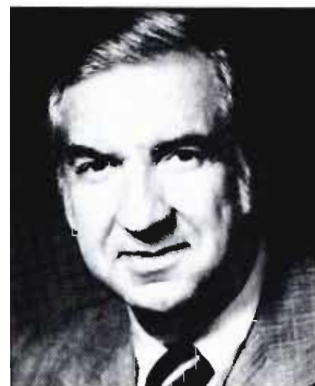
Shapiro notes that until 1986, it was reasonable to say the broadcast assets were being carried on their parents' balance sheets at historical costs which did not reflect their current market value. "On the other hand," he adds, "over the five year period broadcasting assets grew at a 26.1% annual rate, reflecting the frequency with which broadcasting properties change ownership.

"As a result, their asset base continues to be reval-

ued upward as stations or groups of stations are resold at higher prices. This was particularly true in 1986, a strong year for acquisitions in the broadcast field."

"The major television networks will continue to lose both audience share and share of advertising dollars," Shapiro comments. "Increased cable penetration will add to program choices for more households, and the increased availability of quality programs on cable and in the syndication market will make non-network programs more competitive for viewership."

As a result, he says, the networks' historical position as the primary source of quality programming will erode further—leveling off at 75% vs. the tradi-



"The major television networks will continue to lose both audience share and share of advertising dollars."—Marvin L. Shapiro, Veronis, Suhler & Associates

tional 80% level of network peak viewership. And network growth will lag behind the rest of the broadcast industry, the VS&A executive says. He notes, however, that U.S. network TV will remain one of the largest advertising media in the world.

Network radio advertising, about 6% of total radio advertising, has grown rapidly over the past few years as the number of stations, particularly FM, has increased, Shapiro says. He notes that, over the next five years, the number of stations will stabilize as will the demand for radio programming. He expects network and other radio advertising to grow at double-digit rates equal to the growth of overall advertising spending.

TV network revenue

The three television networks and their related businesses had '86 revenues of \$9 billion, or 60% of the entire broadcast segment's revenues. Operating profits totaled \$1.1 billion, down 4.6% from 1985 and accounting for about 48% of operating income for the segment.

Shapiro points out, "Operating margins of the three major broadcast networks were down from 13.7% in 1985 to 12.5% in 1986 and are much lower than for station owners not engaged in the network business, whose operating income margin of 20.1%, while healthy, is down somewhat from 22.0% in 1985.

The 28.5% operating cash flow margin of stations not among the network O&Os remained much stronger than that of the networks and their O&Os, at 14.7%. Networks' operating income margin was 12.5% vs. 20.1% for station owners.—Ed Rosenthal

Movies better than ever (Continued from page 117)

it was becoming harder and harder to compete in the movie arena, and we chose to do something different.

"Going the informational route makes a lot of sense because it's something we can call our own. We are not dependent on the syndication community." Meisel calls stockpiling of movies dangerous: "If stations begin or continue to buy defensively, there's a bottom line they have to look at. We in the industry have found that out with the bankruptcies of stations around the country. A lot has to do with buying defensively."

Meisel adds that he's not suggesting that WNYW and WPIX are buying defensively but that the practice overall is irresponsible. Meisel notes that the station purchased in the past year several packages such as Buena Vista's Magic 1, MCA TV's Filmfest 1, Fries III and IV and Embassy III. The features were bought, Meisel notes, for specific needs and use for the weekends and for various dayparts in midweek.

At WPIX(TV), Leavitt Pope, president, says that while the station purchases movies frequently, many of the titles cannot be triggered until four or five years down the road. Consequently, he notes, the buildup in a library is not as swelling as it may seem. Also, he notes, "the packages being bought are evaluated by each title individually and which would work well in primetime."

Pope adds, "Unless we get enough of so-called primetime pictures, we are probably not interested in the package. It used to be we were offered 200 pictures at a time. But now they total 20 or 30, and unless we get product for primetime, the package becomes less attractive to us. A lot of the selecting has to do with how the movie can be exploited and promoted, whether there are stars in the movie who are promotable, and the exposure on network and VCRs and cable."

When it comes to off-network hours in primetime, the two series introduced last fall, *Hill Street Blues* and *T.J. Hooker*, are holding their own, according to early reports from reps. *Scarecrow & Mrs. King*, another hour series which made its debut in September, is not getting much airing in primetime. According to Susan Kearns, ITS programming associate, stations carrying *Blues* in primetime include WPIX(TV) New York and WPHL-TV Philadelphia. At WPIX, Pope notes that *Hill Street*, which runs at 8 p.m., is keeping about the same numbers as the last season's 8 p.m. movies in the first hour and that the station has gained in the 10-11 p.m. slot with the second

hour of movies vs. last season's 10-11 news airing.

One indie, WCIX-TV Miami, is playing *Hill Street* as a two-hour presentation on a weekly basis. Jerry Birdwell, program director, says the back-to-back hour shows are run on Fridays. But because the ratings have slipped

"Unless we get enough of so-called primetime pictures, we are probably not interested in the package."—

**Leavitt Pope, WPIX(TV)
New York.**

from the usual primetime fare—movies—from a 5 to a 4 rating, on average, the station may shelve *Hill Street* in January.

Birdwell, who runs movies the other four days, says, "We were disappointed it didn't do better, and we will probably go back to a movie on Friday nights." Birdwell continues he went to a two-hour block on *Blues* because the dra-

ma's story line is continuous and could be promoted as a feature-length film. Birdwell says he's not against using *Blues* as a block. "It just may be that we are running the shows in the wrong day of the week."

On the other hand, WNYW succeeded recently in running *Miami Vice* as a two-hour block of two hour shows and in running a two-hour *Miami Vice* special. At the station, Meisel says that both broadcasts got double-digit numbers on each night. The special ran from 9-11 p.m., while the two one-hours were carried the following night from 8-10 in September.

Running *Vice* continues Meisel, gave the station two opportunities. "It gave us a promotion opportunity to help launch our fall lineup, and it helped showcase our fall because we have undergone a complete overhaul in our schedule. We wanted something that would reach a mass audience."

The use of the programs was obtained from NBC, where the shows had aired a few years ago, says Meisel. "NBC has the rights to the network airings, and we got a waiver to run the programs during a week when NBC preempted the series for Friday night football." □



"...looks like I've found my next property...but it'll take creative financing... think I'll call CEA."



**COMMUNICATIONS
EQUITY
ASSOCIATES**

Diane Healey Linen,
Kent Phillips, Glenn Serafin
202-778-1400
1133 20th Street NW
Suite 260
Washington, D.C. 20036

**Station purchases, sales
and financings.**

Rick Michaels,
Harold Ewen
813-877-8844
5401 W. Kennedy Blvd.
Suite 851
Tampa, Florida 33609

Member: National Association of Securities Dealers, Inc. and SIPC

Low power stations open new doors *(from page 85)*

It's a whole 'nother story for K49AZ Twin Falls, Idaho, which has been going great guns with national ad sales, showing up in the rating books and having a national rep (see accompanying article, *Rep power*)—but suffering declining local sales because its fight for cable carriage has had many in the community convinced that the station was dead meat.

For starters, the station had the plus of being station Number 3 in the market, after a CBS VHF station, an NBC translator operated by KING Broadcasting—which also owns the local cable system—and the ABC affiliate as far away as Boise. But the station nearly went under. It was buying first run syndication and even doing local live shows, which it stopped being able to afford.

The town of license was 90% cabled, and the station was on a cable channel so high that the many homes without converter boxes, VCRs or cable-ready sets couldn't receive it. But, after the station got serious and went to the Idaho Attorney General's office and began a filing with the Federal Trade Commission, the cable system decided it was a "viable broadcast operation," and shortly it will be on a low, universally receivable channel.

That's all water under the dam for Kris Harvey, vice president and general manager, who has been seeing 40% of her stations's ad revenue being generated nationally and regionally by Mu-

Travel without airline tickets—*name-ly foreign movies—is promoted on air by W36AU Pittsburgh owner and CEO Nancy Hahn.*



tual Telesales and Tacher Television, which sells regionally in Portland and Seattle. Normally, this would have been 20%, she says, but the side effect of her local battle "convinced the market that we had no viewers."

Actually, the station got a 23% cume from Nielsen in last July's book and rating/share results showed a 2/4 for primetime movies 4/13 for the four hours a day of cartoons and 1/3 for syndicated series in primetime access. But for local, ad revenues were \$10,000–12,000 a month in the first quarter of this year vs. about \$20,000 a month in last year's same quarter, Harvey reports. And during the whole crunch, the station had to drop three fulltime salespeople and go to inexperienced people who sell on a straight 20% commission.

The station charges an average \$12 a 30-well under half of what the other TV stations charge in the market. But Harvey looks ahead: "Our intention was to compete more with radio, but we never expected to make those ratings. Now we're going to compete more with TV."

Low power or high?

And with talk afoot about LPs going for liquor advertising, Harvey discloses she's spending about \$2,500 a month on programming, mostly barter shows, and has a year to prove out the station on its lower cable channel. With talk about LPs going for liquor advertising, she confesses, "You bet I'd take it. I'd take condom advertising, too."

Mielke's high-powered low power station in Eugene also showed up in a Nielsen sweep only two weeks after it went on the air—with at least daypart reportability—a cume of 3.75. The patient Mielke asked Nielsen not to list it in that book and is waiting for better things.

Later, he says, he'll sell Nielsen numbers: "For the people who need a point, if we've got a point, we'll give them a point. It will show we have a helluva rating in Eugene-Springfield but that we're diluted over three counties."

The station has an aggressive programming stance, with first-run-in-syndication movies, first-run sitcoms like *Marblehead Manor* and *The New Monkees* and *Headline News*. Mielke says the station is state-of-the-art, with a \$2 million investment vs. the standard \$400,000 and, on the air since June 12, is one-third of the way to profitability: "Profitability for me is \$65,000 a month, and we're now doing \$25,000. We have two years to reach profitability and expect to be there by



John Mielke of K25AS Eugene, Ore. is one of the rare LPTV operators pitching against other TV stations, rather than radio, in ad sales. His 113,500-watt station is the only indie in the state outside Portland.

this July."

But K25AS also has its cable fight: It's not on the Tele-Communications Inc. system that is the main system in its home town; it's in direct competition with the system's local origination channel, which also shows movies. The system has 48% of the market cabled, Mielke reports.

So the station spent \$20,000 in 60 days to educate cable subscribers that it wasn't actually blocked out—because cable is on the VHF band and the station on UHF. All they had to do, they were told in radio and print advertising, was to switch to their UHF tuner—which the station would gladly supply if they'd thrown theirs away. At 11 cents apiece, the station gave away 21,000 tuners in 90 days.

But that's not all. The station advertises on six of the nine radio stations in the market seven days a week as well as in two local and two outlying newspapers and on the sides of 50% of the buses in the county. As for *TV Guide*, the station was listed as KAS for two months—until the publication discovered it was a low power station and pulled it out.

The station's average rate for a 30-second run-of-station spot is \$30. When a program is specified, the rate is as high as \$60—an example of the high being the Fox Television Emmy awards broadcast.

"We'd like to go higher," says Mielke, but we're brand new and we can't. A lot of the stations here are coming down to these prices. You can buy

Good Morning, America in the market for \$45 in rotation with late and early fringe." K25AS sells anywhere from one-week to 13-week schedules at 18-30 spots a week.

The problem of not fitting into an ADI is well demonstrated by W43AG Hopkinsville, Ky. D. J. Everett, general manager, points out the station is considered in the Nashville ADI, but it's right at the edge of it, so its signal gets into both the Evansville, Ind. and Paducah, Ky. ADIs. In fact, it reaches only 5% of the homes in the home ADI.

"Our coverage area is too small in any one ADI to get results," Everett notes. "We're carried by 11 cable systems, but we've never been able to find a way to get accurate ratings."

Syndicated programming includes *Star Trek: The Next Generation*, *Entertainment Tonight*, *Lifestyles of the Rich and Famous* and movie packages. W43AG runs both local and syndicated sports and local news along with such other local programming as telethons and auctions. The station attracts ad revenues from the usual local retailers—"and we get some national business when the local dealer tells the national buying entity they want us

bought." The station doesn't pitch against any other medium but merely emphasizes reaching the local trading area without the waste that even comes with radio stations. With an average 30 rate at \$12, local news brings \$20-30.

Liquor advertising? The station runs commercials for liquor stores, although it doesn't mention product, brand or price. If national brand advertising became available, says Everett, "We'd have to give it a lot of thought. We'd probably run it for a while to see what reaction we got in the community.

Alive in Pittsburgh

The bulk of the sales effort is spent in relating success stories—particularly those of new businesses, which see the effects of their advertising more quickly. None of the current advertisers had used TV previously. The station has five fulltime salespeople—three with broadcast backgrounds.

A market the size of Pittsburgh is a much tougher nut to crack, but W63AU is positioning itself as the third independent in the market—"and the press has already perceived us as such," reports owner and CEO Nancy Hahn.

What got the station so much attention so soon was the fact that it carries soap-er *Ryan's Hope* and also *Business World*, both dropped by the local ABC affiliate. Along with this, it has classic movies, horror and karate films, international programming, Big 10 basketball, championship boxing, national and local wrestling, concerts and Hit Video USA.

Carried on the local TCI cable system, the station expects to be on another system in January. On the tallest tower in Pittsburgh, it has the opportunity to reach all cable systems in the market by line of sight, fully saturating the ADI via its signal and cable.

Hahn reports Nielsen has already informed her that the station will show up in its next book. She was queried by the research firm because of the ratings for *Ryan's Hope*, "which had a following, waiting for it to come back into the market." Nielsen also alluded to the station's movies, she says.

Hahn declines to provide details on rates and revenues. She says ad time is sold on the basis of frequency vs. other TV stations. Advertisers are about equally those who have advertised on TV and those who haven't. □

November 1987

Sillerman-Magee Communications Management Corporation

is pleased to announce that

Equitable Capital Management (and affiliates)

has purchased the following of its securities:

\$5,000,000 Class B Common Equity

\$20,000,000 Unsecured Subordinated Notes

Sillerman-Magee

150 East 58th Street, New York 10155

Investors and financiers to the communications and
entertainment industries.

FEEDBACK!

As an NBC-TV affiliate, what is your reaction to discussions between the network and Ted Turner, particularly as they may pertain to NBC supplying programming to Turner's proposed new cable network?



"I'm concerned about resources going to cable instead of to the traditional network. If one spectacular program idea comes up, would they think they could make more money with cable or with the network? If another Bill Cosby show came along, where would NBC want it to go? I'm not opposed to any association so long as it doesn't affect the network's relationship with us."

*Bob Finke
President/general manager
KTVY-TV Oklahoma City*



"We want to be sure that if NBC got involved, it would be with the idea of supplementing what it is currently doing, rather than going off with another vehicle. As affiliates we have to look out for our own interests, but not by putting restrictions on other people's business. I'm cautious, but it's a free world."

*Raymond A. Watson
Vice president/general manager
KGET-TV Bakersfield, Calif.*



"I'm concerned that NBC is seriously looking at getting into a competitive medium as an owner and programmer. Any new program service in the marketplace has the potential for diluting our audience. I feel there is potential conflict of interest in this matter."

*Tom Barr
General manager
KFYR-TV Minot-Bismarck-
Dickinson, N.D.*



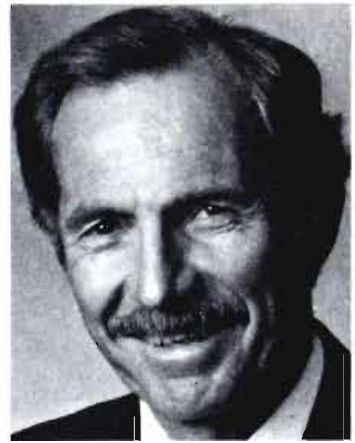
"We're already getting competition from CNN as an immediate news source. I am concerned about NBC's providing programming to cable. I can only look at it as feeding our most vigorous competitor."

*John Conte
President/general manager
KMIR-TV Palm Springs, Calif.*



"We need to be associated with a network that is open to change. If NBC doesn't provide programming to cable, someone else will. We're owned by GE, so our perspective may be a little different."

*Roger Ogden
General manager
KCNC-TV Denver*



"My main concern is for NBC to provide me with good primetime ratings and strong lead-ins to the news. Small stations don't make a lot off prime. I can't believe NBC won't provide their best stuff to their affiliates. I can see shows being developed and getting a trial on cable and then going to the affiliates. It's like trying out a play in Hartford before going to Broadway."

*Jerry Brady
General manager
KIKI-TV Idaho Falls*



"As long as NBC maintains the quality of its programming for us, it won't bother me that the network would be providing shows to cable. I think we are one of the few stations in the nation who are working with cable. We furnish Cox Cable with a five-minute local cut-in every hour for CNN Headline News."

*J. Birney Blair
President/Chief executive officer
KHQ-TV Spokane, Wash.*



"Well, if you look back over the past 15 years, I'm not sure cable has turned out to be the gloom and doom for broadcasters that everyone thought it would be. This is no longer a 'business-as-usual business,' locally as well as for the networks. So I think we're better off talking about these issues and looking for the opportunities."

*Stan Pederson
General manager
KYTV Springfield, Mo.*

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

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 Issue
April 17-20	Broadcasting Financial Management Association, Hyatt Regency, New Orleans April 18, 1988 Issue
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 Issue
May 11-18	Annual Golden Rose of Montreux Festival, Palais des Congres, Montreux May 2, 1987 Issue
June 5-11	Banff Television Festival, Banff, Canada May 30, 1988 Issue
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
October 17-19	Television Bureau of Advertising Annual Meeting, Las Vegas October 17, 1988 Issue
October 25-28	Community Broadcasters Association, Caesar's Palace, Las Vegas October 17, 1988 Issue

* Television/Radio Age will have coverage and bonus distribution at these meetings.

THE WORLD OF TELEVISION FOR THE TELEVISION OF THE WORLD



**Your international spring-time market
is at MIP-TV.**

It's happening at MIP-TV because at MIP-TV you'll meet everyone and see everything in the world of television.

In 1987, 5917 participants, representing 1496 companies from 106 countries were present at MIP-TV. In 1988 MIP-TV will once again be THE international meeting place for television stations, programme and feature film production and distribution companies and programme buyers.

It's happening at MIP-TV because MIP-TV is at the heart of the programmes which make television.

MIP-TV is the world's largest market for buying, selling and co-producing. It's the place to learn about the evolution of market demands and to discover new trends and new projects.

Be part of the vitality, energy and growth of today's television:
be at MIP-TV'88.

MIP-TV 88

24th International Television Programme Market

28th April - 3rd May 1988 - Palais des Festivals - Cannes, FRANCE

**Market
your programmes and meet
the professionals
from all over the world.**

Please rush me further details on MIP-TV'88

Name: _____ Title: _____
Company: _____
Address: _____ Tel.: _____
City: _____ Postal Code: _____ Country: _____

Please return to MIP-TV - Perard Associates - Sales Manager: Barney Bernhard
38 West 32nd Street, Suite 1512 - NEW YORK N.Y. 10001 - Tel.: (212) 967.76.00 - Fax: (212) 967.76.07 - Tèlex: 4979122 PERAD UI

THE FESTIVAL YOU CAN'T AFFORD TO MISS!

Bazzoli



FEBRUARY 3-13 1988

28TH INTERNATIONAL TELEVISION FESTIVAL OF MONTE-CARLO

3-5 **IMAGINA '88**
7TH INTERNATIONAL FORUM
ON NEW IMAGES OF
MONTE-CARLO

organized with the Institut national de l'audiovisuel (I.N.A.) in association with the European Communities Commission.

6-12 **COMPETITION OF FICTION**
PROGRAMS

8-12 **COMPETITION OF NEWS**
PROGRAMS

10 **TELE 7 JOURS**
DINNER SHOW

8-13 **10TH INTERNATIONAL**
FILM, TELEVISION AND
VIDEO MARKET

145 screening-rooms in the beautiful setting of the famous Loews'third floor. 800 buyers, 500 companies of over 80 countries will buy, sell and find partners for co-producing. The 1988 Television Market provides the ideal meeting place for decision making executives.

13 **THE AWARDS**
GALA

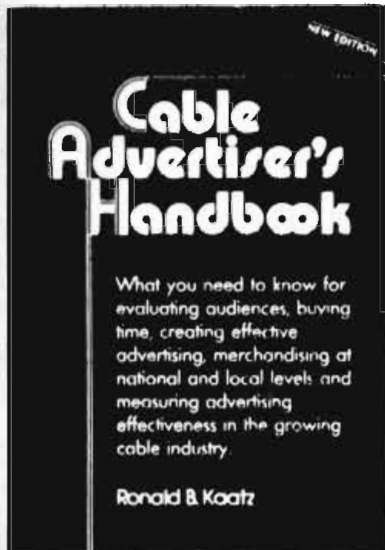
during which the golden, silver Nymphs and special Prizes will be awarded.

Please send more information on:

COMPETITION OF FICTION AND NEWS PROGRAMS MARKET IMAGINA

Return to: **INTERNATIONAL TELEVISION FESTIVAL**
2a, bd des Moulins, Monte-Carlo
MC 98030 MONACO Cedex
Tel.: 93.30.87.01 - Tlx.: 469 760 MC
Fax.: 93.30.19.21
ext. 8217

Cable Advertiser's Handbook



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

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

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

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

Hardbound **\$19.95**

TV/Radio Age Books

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

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

Name _____

Address _____

City _____ State _____ Zip _____

Payment or company purchase order must accompany order.

New feature packages (Continued from page 80)

Warning To Wantons
Zoo Baby

ALMI Film Festival I
Hands Of Steel
Invasion Of The Flesh Hunters
Madame Rosa
Night Stalker
Official Story, The
Quest For Love
Revenge
Rosebud Beach Hotel, The
Terminal Choice

Avery Productions/Scott Entertainment

Adventures of Sherlock Holmes
Dressed To Kill
Sherlock Holmes and the
Secret Weapon
Silver Blaze
Study In Scarlet
Terror By Night
Triumph of Sherlock Holmes
Woman In Green

Avery Productions/Scott Entertainment

Heroes of the West
Buffalo Bill Rides Again
Buffalo Bill In Tomahawk
Territory
Desert Gold
Desert Guns
Desert Trail
Radio Ranch
Range Justice
Rawhide Rangers
Riders Of the Dusk
Return Of Rin Tin Tin
South Of Santa Fe

Avery Productions/Scott Entertainment

Movie Classics
Abraham Lincoln
Angel On My Shoulder
Birth Of A Nation
Farewell To Arms
It's A Wonderful Life
Man Who Knew Too Much
Phantom of the Opera

Fortune 500 Company

Seeks manager for recently acquired "U" in rapidly growing Southern California exurban area. Sales, promotion and programming skills imperative. Unique opportunity for seasoned executive with creativity and stamina to build a rewarding relationship with a fine company. Good plant, loyal employees, and appropriate resources. Reply in confidence to Box 1228 TV/RADIO AGE, 1270 Ave. of the Americas, N.Y., N.Y. 10020.

New feature packages (continued)

Blair Entertainment

Star Power 20

(4 runs, 5 years, cash)

And Nothing But the Truth
Can You Feel Me Dancing
Clown Murders
Deathmask
Enchanted
Fatal Attractions
Flashpoint Africa
Hot Spot
Kid From Nowhere
Manhunt for Claude Dallas
No One Cries Forever
Pope Joan
Rivals
Savage Dawn
Society's Child
Sparrow
Spy Who Never Was
Stillwatch
Vanishing Act
Whatever It Takes

Buena Vista Television

Disney Treasure I

(5 runs, 5 years, cash)

Charley & The Angel
Fox Hunter
Herbie Rides Again
Legend of Lobo
Littlest Outlaw
Moon-Spinners
Night Crossing
Old Yeller
Return to Oz
Ride A Wild Pony
Superdad
Tomorrow's Champion
Treasure of Matecumbe
Young Loner

Buena Vista Television

Magic II

(6 runs, 5 years, barter & cash)

Alice in Wonderland
Baby: Secret of the Lost
Legend
Bedknobs & Broomsticks
Blackbeard's Ghost
Candleshoe
Color of Money
Country

Devil & Max Devlin
Down & Out in Beverly Hills
Flight of the Navigator
Girl Who Spelled Freedom
Herbie Goes Bananas
Journey of Natty Gann
Lt. Robin Crusoe, U.S.N.
North Avenue Irregulars
Return From Witch Mountain
Running Brave
Ruthless People
Shaggy Dog
Son of Flubber
Stakeout
Tex
That Darn Cat
Tough Guys
Watcher in the Woods

Castle Hill Television

Flex Your Pects

(4 runs, 4 years, cash)

Hercules Vs. The Hydra
Hercules Vs. The Molloch
Hercules Vs. The Sons of
the Sun
Lion of Thebes
Son of Hercules Vs. The
Medusa
Triumph of Hercules
Trojan War

Castle Hill Television

Sterling Collection

(4 runs, 4 years, cash)

Children of Sanchez
Dark of the Night
George Stevens: A
Filmmaker's Journey
Goodbye New York
Lovespell
One Away
Prince Jack
Shooting Party
Think Dirty
Together
Tomorrow

Regal Gold

Android
Breaker Morant
Cat And The Canary, The
Dark Forces
Death Watch
Door To Door

Going Hollywood

Harry Tracy
Hills Have Eyes II, The
Honor Among Thieves
Imagemaker, The
Lightship, The
Marvin & Tige
Neon Maniacs
Nesting, The
Once in Paris
P.K. & The Kid
Rider On The Rain
Robbers Of The Sacred Mountain
Ticket To Heaven
What's Up Tiger Lily?

Cinema Shares International

Debut Theatre

(Terms are negotiable)

Anna To The Infinite Power
Bloody Birthday
Brass Ring
Carnage
Doorman
Long Weekend
No Big Deal
Oracle
Somewhere Tomorrow
Unfinished Business

Four Star International

Awards Theatre

(Cash)

Brave One
Carnival Story
Drums In The Deep South
Mutiny
The Ring

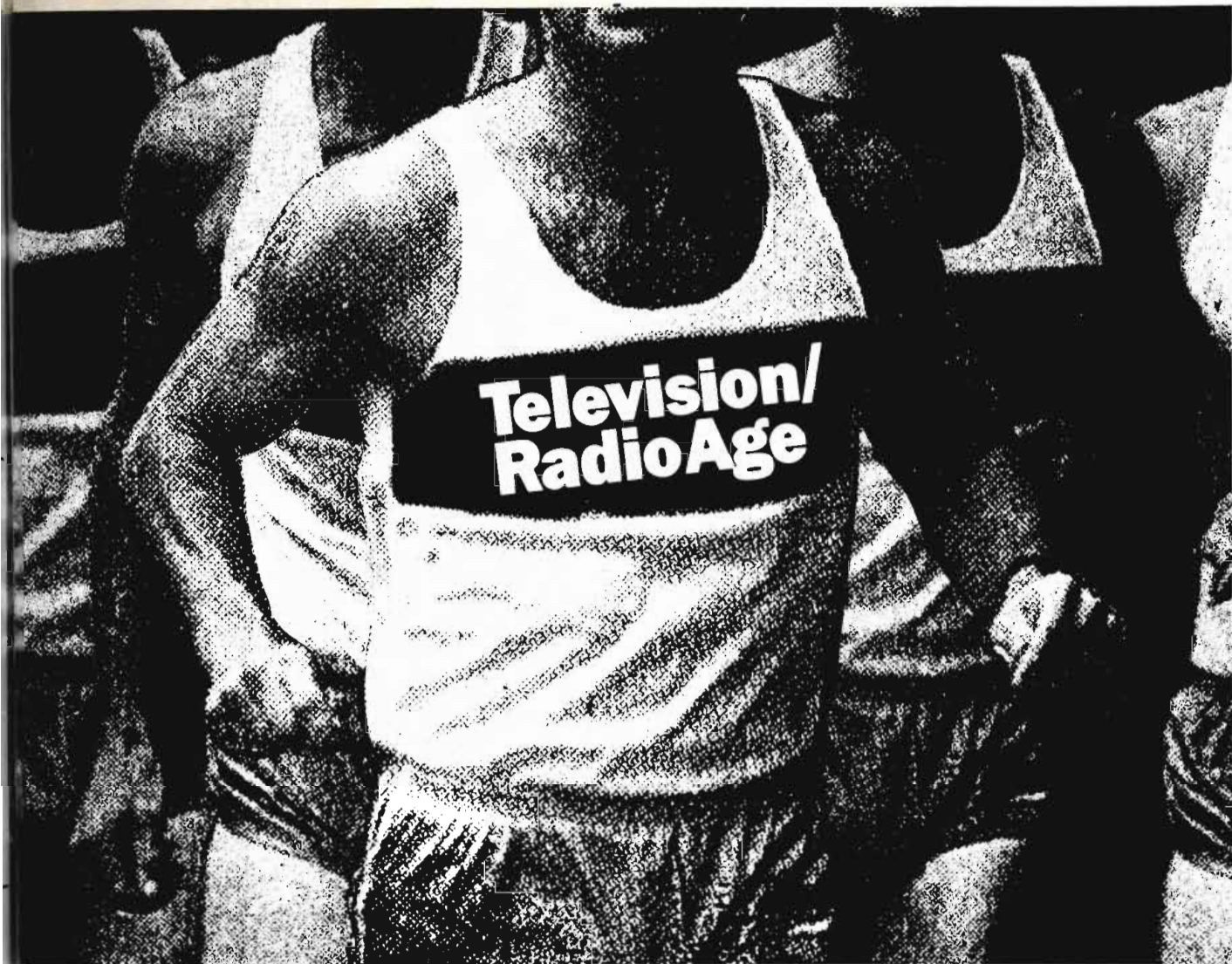
Four Star International

Grizzly Adams and Friends

(6 runs, 5 years, cash)

Barnaby and Me
Frasier, the Sensuous Lion
Grizzly and the Treasure
Life and Times of Grizzly
Adams
Lions for Breakfast
Mule Feathers
Snowman
Timber Tramps
Toklat
Who Says I Can't Ride A
Rainbow

(Continued on page 130)



OUT IN FRONT TO INTV, NATPE AND BEYOND

The *Television/Radio Age* "ROAD TO NATPE" series is in its 9th consecutive year.

This exclusive 5-part series explores, in detail, what stations are looking for in each daypart. Included will be the projected program needs of independents, affiliates and advertisers. This series takes the reader through INTV into NATPE and BEYOND.

Along the way we will explore other major issues, including the status of "syndicated exclusivity," "financial interest" and "network pre-emptions."

Television/Radio Age's exclusive program syndication coverage will not end with NATPE, but will continue during the post-NATPE period when sales continue to be made.

ISSUE DATE			CLOSING
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

* Includes complete directory of programmers, product and personnel.

To place your space reservation now, please call Mort Miller in New York (212) 757-8400
or Jim Moore in Los Angeles (213) 464-3552.

New feature packages *(continued)*

Four Star International

Power 20

(6 runs, 7 years, cash)

Charles and Diana: A Royal
Love Story
Claws
Cowboy and the Ballerina
Curtains
Dawn
Funeral For An Assassin
Half A House
Hank Williams, The Show He
Never Gave
Heartbreak Motel
Melanie
Nightingale Sang In Berkley
Square
No Room To Run
Not In Front Of the Children
Obsessed With A Married
Woman
Puzzle
Quackster Fortune Has A
Cousin In the Bronx
She'll Be Sweet
Timber Tramps
Timerider
Toolbox Murders

Fox/Lorber

Romance Theater

(Cash)

Awakening of Cassey
Bayou Romance
Escape to Love
For Love of Angela
Fragile Affair
Gamble On Love
Image of Passion
Isle of Secret Passion
Legacy for Leonette
Lights, Camera, Action, Love
Love At the Top
Love In the City of Kings
Love In the Present Tense
Marisol
Matter of the Heart
Simple Truth
To Love Again

Fries Frame 4

The Alamo: 13 Days to Glory
(Parts 1 & 2)

Blood Vows: The Story of
A Mafia Wife
The Blue Lightning
Cocaine and Blue Eyes
The Comeback Kid
The Courage and the Passion
Deep Dark Secrets
Doctors' Private Lives
Fight for Life
Fire on the Mountain
I Dream of Jeannie:
15 Years Later
Inside the Third Reich
(Parts 1 & 2)
The Jericho Mile
The Legend of the Golden Gun
Mafia Princess
Make Me an Offer
Mrs. R's Daughter
Plesure Cove
A Reason to Live
Salvage I
Shattered Vows

Samuel Goldwyn Television

November Gold II

Keeping Track
Bullet Proof
Hello Mary Lou: Prom Night II
Rosary Murders
Armed Response
Say Yes
Eagles Wing
Hunter's Blood
A Prayer for the Dying
Vendetta
The Destroyers
Merlin and the Sword
Mission Kill
Zero Boys
Hard Bodies II
April Morning
Never Too Young To Die
Visitor

ITC Entertainment

Volume VII

(8 runs, 6 years, cash)

A Time to Live
Better Late Than Never
Big Brawl
Boys in Company C
Check is in the Mail
Deadly Eyes
Flashpoint
Heaven Help Us

High Road to China
Lassiter
Megaforce
92 Degrees in the Shade
Rockabye
Streets of Gold
Touch and Go
Twice in a Lifetime

LBS

Spectrum 1

(2 runs, 1 year, barter)

Bonanza: The Next
Generation
Canterville Ghost
Impossible Spy
Miracle of the Heart: A
Boys Town Story
Reunion At Fairborough
Vietnam War Story

Lorimar Syndication

Lorimar Family Classics

(6 runs, 4 years, cash)

Animalympics
Coneheads
Enchanted Journey
First Christmas
Flight of the Dragons
Jack Frost
Last of the Red Hot Dragons
Leprechaun's Christmas Gold
Little Drummer Boy
Nestor, Long-Eared Xmas Donk.
Noah's Animals
Pinocchio's Christmas
Wind in the Willows
Year Without Santa Claus

Lorimar Syndication

Mint Edition

(One run, 15 weeks, cash)

Act of Vengeance
American Anthem
Best Revenge
Between Friends
Blood & Orchids I
Blood & Orchids II
Boy Who Could Fly
Choose Me
Death in California I
Death in California II
Guardian, The
Gulag
King of the City
Last Starfighter

Looking to Get Out
Morning After
Night School
Nobody's Fool
One Cooks, The Other Doesn't
Power
Rita Hayworth; Love Goddess
Sherlock Holmes
Slapstick
Two of a Kind
UTU

Lyndal Entertainment

Africa Screams
Algiers
The Amazing Mr. X
American Empire
Angel & The Badman
Angel On My Shoulder
The Ape Man
As You Like It
The Beachcomber
Beyond Tomorrow
The Big Cat
The Big Lift
The Big Trees
Bill & Coo
Bird of Paradise
Black Dragons
Blackmail
Blood On The Sun
Bluebeard
The Bold Caballero
Bowery At Midnight
Buckskin Frontier
Captain Kidd
Captain Scarlet
Carnival Story
Catherine The Great
Cheers For Miss Bishop
The Corpse Vanishes
The Courage of Dr. Christian
Cyrano de Bergerac
Daniel Boone
Daniel Boone, Trail Blazer
Dark Eyes Of London (aka
The Human Monster)
Dark Journey
Decameron Nights
Desperate Crgo
The Devil's Party
Diabolique
The Divorce of Lady X
DOA
Doll Face
Doomed To Die
Dressed To Kill
Dr. Kildare's Strange Case
Drums Of The Deep South

The Fabulous Dorseys
The Fallen Idol
A Farewell To Arms
Fire Over England

MGM/UA

Attack Pack
(5 runs, 5 years, cash)

Attack On The Iron Coast
Hell Boats
Last Escape
Mosquito Squadron
Thousand Plane Raid

MGM/UA

Block Busters
(5 runs, 5 years, cash)

La Cage Aux Folles I
La Cage Aux Folles II
Mixed Company
Party, The
Pulp

MGM/UA

Forbidden Gold
(5 runs, 5 years, cash)

Equus
Everything You Always Wanted
To Know About Sex
Last Tango In Paris
Lenny
Sunday, Bloody Sunday

MGM/UA

Hip Pack
(5 runs, 5 years, cash)

Alice's Restaurant
Hair
Last Waltz
Roadie
Small Circle of Friends

MGM/UA

Manpower
(5 runs, 5 years, cash)

Cuba
Hammer
Offence, The
Stay Hungry
Who'll Stop The Rain

MGM/UA

Terror
(5 runs, 5 years, cash)

Beast Within
House Where Evil Dwells
Jaws of Satan
Motel Hell
Twice Told Tales

MGM/UA

Wise Crackers
(5 runs, 5 years, cash)

Avanti!
Caveman
Movers and Shakers
National Lampoon's Movie
Madness
Trail of the Pink Panther

MGM/UA

Woody
(5 runs, 5 years, cash)

Bananas
Interiors
Love and Death
Manhattan
Stardust Memories

Muller Media

Above and Beyond
(5 years, cash)

Blood Legacy
Disciple of Death
Double Possession
Gorath
Human Vapor
Isadora
Last War
Lemora, The Lady Dracula
Ring of Death
Severed Arm

Muller Media

The Godzilla All-Stars Package
(5 years, cash)

Godzilla
Godzilla vs. Monster Zero
War of the Gargantuas

Muller Media

Mr. Magoo
(5 years, cash)

Magoo at Sea
Mr. Magoo, Man of Mystery
Mr. Magoo's Storybook

(Continued on page 132)

New feature packages (continued)

Muller Media

The Rainbow Package

(5 years, cash)

A Dog of Flanders
A Hero Ain't Nothin'
But a Sandwich
Mary White
Misty
Sounder

Muller Media

Top Guns

(5 years, cash)

Alien Warrior
Assault On Agathon
Battle of El Alamein
Blade
Commandos
Craze
Death Stalk
I Will Fight No More Forever
Massacre At Fort Holman
Octaman
Poppy Is Also A Flower
Stranger and the Gunfighter
Ultimate Thrill
Who Killed Whats' Ername
Young War Lord

Muller Media

The Great Escapes

(titles unannounced)

Peregrine Film Distribution

Adventure World:

The Legend of the Juggler
The Magic Christmas Tree
Aladdin and His Magic Lamp
Santa's Christmas Elf
King of the Jungle
The First Notch
Jack and the Beanstalk
The Children's Story of Jesus
Children's Heroes of the Bible: Part I
Magical Wonderland
The Sword and the Dragon
The Legend of the Golden Goose
Children's Heroes of the Bible: Part II
The Wonderful Land of Oz
Santa and the Ice Cream Bunny

Alien Encounters

Stranger from Venus
Perfect Woman
The Dark Eyes of London

The Flying Saucer
Monster from Green Hell
Attack of the Spider Woman
Aliens from Space
Devil Girl from Mars
Half Human
Night of the Ghouls
Seven Doors to Death
Cosmic Monsters
The Door with Seven Locks
Monster A Go-Go
Ghost Ship
The Vampire Happening
Chamber of Horrors
The Jet Benny Show
Oklahoma Bound

Terror Zone:

Revenge
Fiend
Terror at Tenkiller
Galaxy Invader
The Transplant
The Ripper
Curse of the Alpha Stone
Blood Cult
Doctor Gore
The Truth about UFO's and ET's
Copperhead
Invasion of the Girl Snatchers
Asylum of Satan
Monster Mountain
The Milpitas Monster

Vanguard:

The Cross and the Switch Blade
The Late Liz
John Wycliffe
Question 7
Grizzly Mountain
Hazel's People
Who Are My Own
Once Upon a Coffee House
The Executioners Reign
Martin Luther
The Ballad of Billie Blue
First Fruits
Beyond the Next Mountain
Against All Hope
Tomboy and the Champ

Republic Pictures

Action-Packed Features

Brazil
Count Dracula
Destructors
Dimension Five

Flight Nurse
Hell's Half Acre
Hoodlum Empire
Intrigue
Invasion of the Body
Snatchers
It Takes All Kinds
La Dolce Vita
Lisbon
Laughing Anne
Lucky Stiff
Magic Fire
Man Inside
Money Jungle
Operation Lovebirds
Riot in Cell Block 11
Secret Beyond the Door
Shack Out on 101
Shark
Spectre of the Rose
Flame
Thunderbirds
Tiger by the Tail
Torpedo Alley
Wild Blue Yonder

Republic Pictures

Animated Features

Hoppity Goes to Town
Hurray For Betty Boop
Littlest Warrior
Panda and the Magic Serpent
Sinbad the Sailor

Republic Pictures

Christmas Features

Bells of St. Mary's
Christmas Eve
Good Sam
Miracle of the Bells

Republic Pictures

Classic Comedy

Atlantic City
Atomic Kid
Earl Carol Sketchbook
Earl Carol Vanities
Honeychile
I Sailed to Tahiti With An
All Girl Crew
It's In the Bag
Let's Live A Little
Love Honor and Goodbye
Queen For A Day
Rendezvous With Annie
Sis Hopkins
Song of the Open Road

(Continued on following page)

Republic Pictures*Color-Imaged Specials*

(barter)

Bell's of St. Mary's
 Fighting Kentuckian
 Flying Tigers
 Invasion of the Body
 Snatchers
 Magic Town
 Miracle of the Bells
 Mr. Peabody and the Mermaid
 Rio Grande
 Sands of Iwo Jima
 Wake of the Red Witch

Republic Pictures*Hollywood 1-2-3*

(5 runs, 5 years, cash)

Adventures of Captain Fabian
 Africa, Texas Style
 Against All Odds
 Americano
 Bang, Bang, You're Dead
 Battle of the Commandos
 Battle of Neretva
 Dorian Gray
 Operation Petticoat

Republic Pictures*Home of the Cowboys*

Brimstone
 California Passage
 Fabulous Texan
 Jack Slade
 Man Alone
 Man on Conquest
 Maverick Queen
 Oh, Susanna
 Ramrod
 Red Pony
 Road to Denver
 Rock Island Trail
 San Antone
 Santa Fe Passage
 Savage Horde
 Singing Guns
 Strangers at Sunrise
 Surrender
 Toughest Man in Arizona
 Timberjack
 Vanishing American
 Woman They Almost Lynched

Republic Pictures*Republic Serial Movies*

(5 runs, 5 years, cash)

The Baron's African War
 Batmen of Africa
 Black Dragon and Manzanar
 Captain Mephisto and the
 Transformation Machine
 Claw Monsters
 Code 645
 Cyclotrode 'X'
 D-Day on Mars
 Doctor Satan's Robot
 FBI 99
 Golden Hands of Kurigal
 Jungle Gold
 Lost Island of Kioga
 Missile Base at Taniak
 Nyoka and the Lost Secrets
 of Hippocrates
 R.C.M.P. and the Treasure
 of Ghenghis Khan
 Retik, The Moon Menace
 Robinson Crusoe of Mystery
 Island
 Sakima and the Masked Marvel
 Sharad of Atlantis
 Slaves of the Invisible
 Monster
 Sombra, The Spider Returns
 Spy Smasher Returns
 Target: Sea of China
 Torpedo of Doom
 U-238 and the Witch Doctor

The John Wayne Collection

Dakota
 Dark Command
 Fighting Kentuckian
 Fighting Seabees
 Flame of the Barbary Coast
 Flying Tigers
 In Old California
 Lady for a Night
 Lady from Louisiana
 The Quiet Man
 Rio Grande
 Sands of Iwo Jima
 Three Faces West
 Wake of the Red Witch
 War of the Wildcats
 Wheel of Fortune

Republic Theatre (sampling)

Betty Boop House Cleaning
 Blues
 Radar Men From The Moon
 Bridge to Death (Chapt. 3)
 Short Subject Doctor Quack
 Feature Presentation
 Prisoners in Petticoats

Coming Attraction Rosie
 the Riveter

Stations First Films*Film Package*

(1-2 runs, 1 month, barter)

The Return of Josie Wales
 Something Special
 Once Again
 Enemy Territory
 Starship
 Sweet Country

Televentures*TV-1*

(6 runs, 5 years, cash)

Brotherly Love
 Calamity Jane
 Country Gold
 Drop-Out Father
 She's Hired, He's Fired
 He's Not Your Son
 Hunter
 Killing at Hell's Gate
 Last of the Great Survivors
 Listen to Your Heart
 Maid in America
 Million Dollar Infield
 More Wild, Wild, West
 Muggable Mary: Street Cop
 My Wicked, Wicked Ways
 Stark
 Thin Ice
 Two Kinds of Love
 White Water Rebels
 Wild, Wild, West Revisited

20th Fox*Century 14*

(9 runs, 4.5 years, cash)

Aliens
 Big Trouble In Little China
 Black Widow
 Cocoon
 Enemy Mine
 Fly, The
 Jewel of The Nile
 Jumpin' Jack Flash
 Lucas
 Manhattan Project
 Mannequin
 Mischief
 Name of the Rose
 Predator

(Continued on page 134)

New feature packages *(continued)*

Vestron Television

First Images
 Dirty Dancing
 Eight Million Ways to Die
 China Girl
 The Dead
 Call Me
 Promised Land
 Brother From Another Planet
 Return of the Secaucus Seven
 Billy Galvin
 Birch Interval
 Malcolm
 Rebel

Warner

TV 4
 (5 runs, 5 years, cash)

Agatha Christie's Dead
 Man's Folly
 Agatha Christie's Murder
 In Three Acts
 Between Darkness and Dawn
 China Hand
 Don't Go To Sleep
 Hotel
 Killer In the Mirror

Kung Fu: The Movie
 Missing Children: A
 Mother's Story
 Moviola—This Year's
 Blonde
 Of Pure Blood
 Pirate, Part I
 Pirate, Part II
 Someone Is Watching Me

Warner

Volume 27
 (3 runs, 6 years, cash)

Enter The Dragon
 Goonies, The
 Just Tell Me What You Want
 Killing Fields
 Ladyhawke
 Little Drummer Girl
 Looker
 Mad Max Beyond Thunderdome
 Mean Streets
 Neverending Story
 Night Moves
 Pale Rider
 Police Academy II
 Police Academy III
 Spies Like Us

Sudden Impact
 Wildcats
 Zelig

WW Entertainment

Prime
 (6 runs, 4 years, cash)

Death Is Part Of The Process
 Frankie and Johnnie
 In The Secret State
 The McGuffin
 The Vision
 Smart Money

Black Belt Theatre 5

Battle For Shaolin
 Breaking Sword Of Death
 Claws Of The Eagle
 Disciples Of The Master Killer
 Fangs Of The Tigress
 Invincible Pole Fighter, The
 Kung Fu Kill-Or Be Killed
 Lightning Fists Of Shaolin
 Mad Monkey Kung Fu
 Magnificent Kung Fu Warriors
 Master of Disaster
 Naked Fists Of Terror
 One Armed Swordsman

Source: Katz Television and Independent Television Sales

Programs in syndication *(Continued from page 82)*

Program	Distributor	Episodes	Runs	Terms	Avail.
First-run half hours (strips)					
\$64,000 Question	Casablanca	160/100	1/2	C++	Sept. 88
America's Heartline	MCA	195/65	1/2	C+++	Sept. 88
Brothers	Paramount	114	6	C(?)	Sept. 89
Charles in Charge	MCA	74 (min.)	6	C	Jan. 89
Crime Watch Tonight	Orion	195/65	1/2	B(3/4)	Sept. 88
Double Up	MCA	195/65	1/2	C+++	Sept. 88
Evesdroppers	Access	100	1	C	Jan. 88
Face the Music	Wilshire Prods.	195/65	1/2	C++(?)	Sept. 88
Family Feud	Lexington	195/65	1/2	C++(?)	Sept. 88
Family Game	Barris	195/65	1/2	C++	Sept. 88
Fast Copy	Casablanca	160/100	1/2	C++	Sept. 88
Gambit	Orión	195/65	1/2	C++	Sept. 88
Getaway	Group W	195/65	1/2	C++	Sept. 88
Gong Show	Barris	175/85	1/2	C++	Sept. 88
Hit Squad	Casablanca	160/100	1/2	B(3/4)	Jan. 88
It's a Living	Lorimar	125	6	C	Sept. 88
Leave it to Beaver (new)	Hal Roach	85	8	C	Sept. 88

Programs in syndication *(continued)*

Program	Distributor	Episodes	Runs	Terms	Avail.
Liars Club	Four Star	195/96	1/2	C	Sept. 88
Lotto Live	ITF	260	1	C++	Jan. 88
Medical Show	MGM/UA	195/65	1/2	C+	Sept. 88
Momma's Family	Lorimar	160	6	C	Sept. 89
Munsters	MCA	72	8	C	Sept. 91
On Trial	Republic	175/85	1/2	C++	Sept. 88
Out of Context	Coca Cola	195/65	1/2	C++	Sept. 88
Photoplay	Firestone/Cohen	105/70	1/2	C	Jan. 88
Queen for a Day	Fries	195/65	1/2	C++	Sept. 88
Relatively Speaking	Select Media	195/65	1/2	B(2+/4)	Sept. 88
Rumors	MTM	260	1	(?)	Sept. 88
Scandals	Tele-Ventures	195/65	1/2	C++	Sept. 88
Scruples	Coca Cola	195/65	1/2	C++	Sept. 88
Small Wonder	20th Fox	96	6	C	Sept. 89
Stop the Music	MGM/UA	195/65	1/2	C	Sept. 88
Sweethearts	Multi-Media	195/65	1/2	C++	Sept. 88
T.H.E. Hospital	MGM/UA	80	1	B	June 88
Tell it to Harvey	ABR Ent.	195/65	1/2	C++	Sept. 88
The Street	MCA	195/65	1/2	C+++	Sept. 88
Trivial Pursuit	Worldvision	195/65	2	C+	Sept. 88
U.S.A. Today	GTG	260	1	C++	Sept. 88
Vaudeville Game	Coca Cola	195/65	1/2	C++	Sept. 88
Wedding Game	Hagen/Menk	100/80	1/2	C	Jan. 88
Who's Baby?	Taffner	195/65	1/2	C++	Sept. 88
Wipe Out	Paramount	195/65	1/2	C++	Sept. 88
Yahtzee	ABR Ent.	125/50	1/2	C++	Jan. 88
Family Show	Hal Roach	240/20	1/2	C++	Sept. 88
Liddy	All American	230/30	1/2	C	Sept. 88
Live with Regis	Buena Vista	230/30	1/2	C++++	Sept. 88
Ombudsman	Coca Cola	240/20	1/2	C++++	Sept. 88
Rita Davenport Show	Harmony Gold	240/20	1/2	C++++	Sept. 88
Sally Jessy Raphael	Multi Media	230/30	1/2	C++++	Jan. 88
Star Trek	Paramount	105	6	C	Sept. 88
The Daytime Show	Paramount	240/20	1/2	C++++	Sept. 88
TV Lite	Kelly Bros.	240/20	1/2	C(?)	Sept. 88

First-run half hours (weekly)

A Turning Point	Jalbert Prods.	6	2	B(2+/3+)	Jan. 88
Bob Euecker Sports	Ed Baruch	12	2	B(3/3+)	Jan. 88
Celebrity Bowling	USTV	26	2	B(3/3+)	Jan. 88
Charles in Charge	MCA	26	2	B(3/4)	Jan. 88
Crimes of the Century	Casablanca	28/24	1/2	B(3/4)	Sept. 88
Crossbow	Hal Roach	24	2	B(2+/4)	Jan. 88
Gary Coleman	Fries	26	2	C++	Sept. 88
Mr. Belvedere	20th Fox	22	6	C	Sept. 89
Munsters	MCA	24	2	B(3/4)	Sept. 88
Munsters	MCA	24	2	B(3/4)	Sept. 89
Munsters	MCA	24	2	B(3/4)	Sept. 90
New Generation	Fries	26	2	C++	Apr. 88
Operation Watchdog	MCA	26	2	B(3/4)	Sept. 88
Punky Brewster	Columbia	22	2	B(3/4)Est.	Sept. 88
T&T	Hal Roach	24	2	B(3/3+)	Jan. 88
Twilight Zone	MGM/UA	30/22	1/2	B(3/3+)	Sept. 88

(continued next page)

Programs in syndication *(continued)*

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail.</i>
Webster	Parmount	26	12	C	Sept. 88
World Class Women	Select Media	13	2	B(2+/4)	Sept. 88
Clash Point	MTM	48/4	1/2	C	Sept. 88
Fairie Tale Theatre	Silverbach/Lazarus	26	2	C	Sept. 88
Freddie's Nightmare	Lorimar	22	2	B(6/6)	Sept. 88
Great Weekend	USTV	17	1	C	Jan. 88
Howard Cosell	Casablanca	36/16	1/2	B(6/8)	Jan. 88
Late Night Show	MTM	52	1	(?)	Sept. 88
Public People	Orbis	26	2	B(5/7)	Sept. 88
Smithsonian Treasures	Lexington	6	2	B(12/12)	Dec. 87
T.V. Guide	Lorimar	52	1	B(5/5)	Sept. 88
The Next President	Orbis	13	1	B(2/6)	Nov. 87
U.S.A. Today	GTG	52	1	B(5/7)(?)	Sept. 88
War of the Worlds	Paramount	24	2	B(6+/5+)	Sept. 88

First run half hours (animation)

Alvin/Chipmunks	Lorimar	65 (min.)	12	B(2+/3+)	Sept. 88
Bionic 6	MCA	13	2	B(?)	Feb. 88
Bionic 6	MCA	13	2	B(?)	Sept. 88
Children's Classics	ABR Entertainment	24	1/2	B(5/7)	Jan. 88
Chip & Dale	Buena Vista	65	8	B(2+/4)	Sept. 88
Cops	Claster	65	8	B(2/4)	Sept. 88
Gumby	Lorimar	65	8	B(2/4)	Sept. 88
Heathcliff	Lexington	86	10	C	Sept. 88
Karate Kid	Coca Cola	65	8	B(2+/4)	Sept. 88
Marvel Universe	New World	65	8	B(2/4+)	Sept. 88
Small Wonder	20th Fox	?	?	?	Sept. 88
Snorks	Worldvision	65	8	B(2+/4)	Sept. 88
Solar Man	Orbis	65	8	B(2/4+)	Sept. 88
Teddy Ruxpin	Lexington	65	10	C	Sept. 88
Vytor	World Events	65	8	B(2+/3+)	Sept. 88
Yogi Bear	Worldvision	65	8	B(2/4)	Sept. 88

Childrens live action

Capt. Power	Mattel	26	2	B(2+/4)	now
Capt. Power	Mattel	39	2	B(2+/4)	Sept. 88
Capt. Power	Mattel	65	8	B(2+/4)	Sept. 89
Cisco Kid	Blair	156	6	C	now
Double Dare	Viacom	130	2	(B(2+/4)	Jan. 88
Flip	Hal Roach	160/100	1/2	B(2+/4+)	Sept. 88
Fun House	Lorimar	170/90	1/2	B(2+/4)	Sept. 88
Kideo TV	Lexington	49	4	B(2/4)EA	now
Kids Court	Lorimar	130(?)	2	B(?)	Sept. 88
Kids Songs	Orbis	26	2	B(2+/3+)	now
Littlest Hobo	Lorimar	96	3	C	now
Monster Band	JM Ent.	26	2	B(2/3)	now
Muppets	ITC	120	14	C	now
Superman	Warner Bros.	104	4	C	now
Trick or Treat	Colbert	130(?)	2	B(?)	Sept. 88
Wombles	Mizlou	13	2	B(2+/3+)	now
Young Universe	Behrens	26	2	C+	now

Source: Petry Television.

In the Picture

Christopher A. Mill



Now executive vice president in charge of new business at Griffin Bacal, Mill emphasizes the importance of committing senior management people and money to the effort. He also advises concentrating that new business money on consumer research.

Ex big agency man tells how middle-sized shops can fight for new business

Christopher "Kit" Mill, new point man for new business at Griffin Bacal, Inc., says the first big hurdle an agency of any size has to get over if it's going to wage and win successful new business battles is commitment of senior management people and money. Says Mill: "You're not going to outgun agencies who are doing this by trying to parcel out your new business work among a lot of different people whose first priority is doing the best job they can for the current accounts they're assigned to."

Among the bigger agencies, says Mill, Young & Rubicam was one of the first "to realize that scattering the job around like that isn't good enough. And some middle-sized agencies may think they don't have the money to assign top management people fulltime to new business. But if they want their new business operation to work, they have to find the time, find the money, and look at it as an investment in the agency's future that they expect to earn a profit on, and then some."

Griffin Bacal, says Mill, is in a good position to turn the investment into a profit for two reasons. One is that the agency has a fairly narrow base of client categories that leaves many other categories open to it, without conflict. The other, he says, is, "We have a specific area of expertise that few if any other agencies can touch, at a time when this area is becoming a key to successful marketing for a growing number of companies: young people."

Kids grow up faster

Far from being defensive about his new agency's client list being so youth oriented in a world whose favorite demo is adults 25-54, Mill gloats, "What some may see as a half empty glass we see as half full. And so do major companies like Campbell Soup and Ralston Purina, and some of the sharper fashion and high tech and health-and-beauty-aid companies. They know the same thing we know: When Mom goes to work her kids today are smarter because they're

forced to be. They're on their own more, so they become more self-reliant. They're into computers and sound. Kids 11 and 12 and 14 become the third parent for the smaller ones, and they're taking over the shopping for Mom in the supermarket."

He points out that Griffin Bacal, which has been working for Hasbro toys, Milton Bradley games, Stride Rite footwear and Commodore computers "happens to have years of experience talking to kids and teens at a time when more and more teens are making more of the weekly household buying decisions. These youngsters are becoming an increasingly important buying force and this agency is fortunate enough to be in the right place at exactly the right time. We've spent tons of time talking to kids and talking to psychologists who specialize in working with youngsters."

With special expertise like this, believes Mill, "The opportunity for a medium-sized agency in the next five years is going to be extraordinary. Especially for an agency that's a little more independent and leaner and hungrier than some of the giants."

Manageable pieces

But Mill emphasizes, "It's not just me saying this because now, after years of being the new business man for some of the biggest, I came here to work for a medium-sized agency. The sharper and more successful of the big agencies know it, too. Alex Kroll was smart enough to divide Y&R into three middle-sized agencies. Lou Hagopian just split Ayer into five—because they know that if you want exceptional work to come out of all that bigness, it has to be organized into manageable pieces where creative excellence gets the recognition it deserves instead of being buried under the great anonymous mass. And the idea of manageable pieces isn't really new. Ted Bates was doing it back in its glory days in the '40s and '50s."

Mill says the trend in new business approaches today "is to put your money into consumer and prospect research and steer clear of doing creative on spec. Your prospective clients don't like creative on spec because they don't want to pay for it. Any good agency will have a carload of samples of the great work they've already done for other clients."

"So the smart folks are putting their new business money into consumer research, and new business is primarily a marketing approach based on results of this research—usually focus groups and one-on-one interviews, though if appropriate, the research could include a nationwide, large-sample survey to determine consumer attitudes about a product or service and its category. This is where your new business dollars can be spent most intelligently. Most of the smart agencies do this now, and the others should be doing it."

Before coming to Griffin Bacal, Mill was executive vice president and a member of the board of directors at Saatchi & Saatchi Compton/New York where he was also director of business development. Before that he had been with Young & Rubicam in a number of posts including senior vice president, manager of business development U.S.A.

Formula for success at KPIX *(from page 92)*

immediacy. On the other hand, most of the work we did on unemployment did draw advertising. Our shows here at KPIX on AIDS do get underwritten."

Since joining the station in February 1986, Wean has added three executives to her management team: news director Peter Maroney; Tobie Pate to the newly-created post of marketing director and Dennis Farrell as controller. Pate, formerly with KTHR-TV Indianapolis, "pulls together the functions of public relations, community relations and advertising." Farrell worked for Group W Cable in the Northwest.

One of Wean's management concepts is to have department heads operate on two levels: oversee their sec-

tions and contribute to future strategy for the station.

She also envisions within the next year or two tapping people in line positions to suggest planning ideas. "This," she notes, "is a good way of getting fresh ideas from people whose job

doesn't require them to have this responsibility."

The business, the executive notes, "has become tougher, more competitive and more difficult to maintain profits in.

"It's a different world than when I was the general manager two years ago at KDKA-TV." □

One of Wean's management concepts is to have department heads operate on two levels: oversee their sections and contribute to future strategy for the station.

the marketplace

Help Wanted

Broadcast Comptroller

Comptroller

Location Rome/Italy
Excellent Opportunity

Position requires fluent Italian, heavy background television administrative systems, procedures, budgets and accounting. Send resume to: Box 1207, Television/Radio Age, 1270 Ave. of the Americas, New York, NY 10020.

**YOUR MESSAGE
BELONGS HERE!**

General Manager

GENERAL MANAGERS seeking administrative, operations, sales or talent personnel—whoever you're looking for at your television or radio station—you'll find that classified advertising in **TELEVISION/RADIO AGE** is the most cost-effective way to reach the best qualified prospects for your key positions.

Find out more about how **TELEVISION/RADIO AGE** classifieds can work for you. Call Marguerite Blaise at 212/757-8400, or write to **TELEVISION/RADIO AGE** Classifieds Dept., 1270 Ave. of the Americas, New York, NY 10020.

Career Counseling

NEW YORK BROADCAST EXECUTIVES IN TRANSITION?

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

Help Wanted

Broadcast CPA

Exciting opportunity for bright, energetic CPA. Join one of the fastest growing broadcast companies in the U.S. We're looking for a CPA with 2-3 years experience in public accounting with some knowledge of PC's and spreadsheets. Previous broadcast knowledge desirable. Send resume and salary requirements to: WCIX-TV, 8900 N.W. 18th Terrace, Miami, FL 33172, Attn: General Manager.

For Sale

**28' VIDEO VAN, 3 CAMERA/TRIAX, 2—1" VTR's, C G, SWITCHER, AUDIO, 12 kw POWER, MANY EXTRAS.
215-489-1070.**

NEED HELP ?

If you are looking for executive personnel, **TELEVISION/RADIO AGE** is the cost-effective way to reach the most and best qualified prospects. Like you, they are readers of these classified columns. Call M. Blaise at 212-757-8400.

Showbiz razzle dazzles stations (from page 96)

films and TV, stimulated by Whoopi Goldberg claiming a love scene in her current film, *Fatal Beauty*, was excised for racial reasons.

Other *ER* series have probed Hollywood and AIDS, the pros and cons of gun control (called *Shooting Stars*) and what life is like for the offspring of legendary stars.

The toughest kind of story to secure? Obtaining an inside look at a star's private life. "Nobody gets that," admits Weinman, former creator and producer of the syndicated *Hollywood Closeup* shot at KABC-TV Los Angeles. She also produced the 5 p.m. and 11 p.m. news there, was a senior news producer at WTBS Atlanta, and a news producer

at both KBTB (now KUSA-TV) in Denver and WBRC-TV in Birmingham.

What goes into a typical *ER* package? A recent feed presented an L.A. cover story on actress Ruta Lee finally bringing her teenage cousin to America after seven years; coverage of a UNICEF radio concert in L.A. to benefit hungry children around the world, with appearances by Crosby, Stills and

"If anyone tries to dictate the editorial content of a story we say goodbye."

Nash, Los Lobos, Jackson Browne, James Taylor and Grace Slick; coverage in Atlanta of the National Assn. of Theatre Owners awards to Diane Keaton and Arnold Schwarzenegger as stars of the year, and a report on Robert Ulrich of ABC's *Spenser for Hire* portraying himself in a cameo role on NBC's *Cheers*.

Working within the hyperbole and super egos of the show business community, Weinman dons her news executive's chapeau when stating: "If anyone tries to dictate the editorial content of a story, we say goodbye. We have to satisfy the journalistic standards of news directors around the country. If we fault, we want to fault on the side of being too strict, rather than not being strict enough.—Eliot Tiegel

the marketplace

Help Wanted

Baker Scott & Co.



THE PROFESSIONAL CABLE PLACEMENT PEOPLE

Positions available with MSO's, Networks, Regional & Independent Operators. Coast to Coast.

All Levels of Management
FEE PAID

Call or write in **CONFIDENCE**
DAVID ALLEN & JUDY BOUER
Principals

WE KNOW CABLE

1259 Route 46 — Parsippany, NJ 07054
201/263-3355

Equipment Needed

WANTED: COLLEGE RADIO STATION SEEKS TRANSMITTER (approx. 1000w) AS DONATION OR AT REASONABLE PRICE. TAX-DEDUCTIBLE. CALL RANDYLL K. YODER, WJMU-FM (217) 424-6369.

WANTED: COLLEGE RADIO STATION SEEKS DONATIONS OF RADIO BROADCAST CONSOLES OR AT REASONABLE PRICE. TAX-DEDUCTIBLE. CALL RANDYLL K. YODER, WJMU-FM (217) 424-6369.

Help Wanted

Sr. Accountant/ P.C. Programmer

SENIOR ACCOUNTANT/PERSONAL COMPUTER PROGRAMMER—an individual with three years experience in auditing or general broadcast accounting and computer template and format development on Lotus 123 and dBASE III+. Work in corporate office of radio and television broadcasting company. Send resume to Robert W. Davis II, Sarkes Tarzian, Inc., P.O. Box 62, Bloomington, IN 47402. An Equal Employment Opportunity Employer.

Situations Wanted

GENERAL MANAGER

General Manager whose expertise spans all aspects of television broadcasting. A competitive, profit generating, people motivator. Performance at three stations increased revenues 100, 300 and 550%. Contact John Radeck, 904-737-9712.

For Sale

PUERTO RICO INDY

TOP 25 MARKET, CURRENTLY IN REORG. EXC. POTENTIAL, NEEDS WELL CAPITALIZED EXPERIENCED OPERATOR. STOCK OR ASSETS CAN BE PURCHASED. ALL NEW EQUIPMENT. CALL (305) 536-9951. INVESTORS CONSIDERED.

10,000 RADIO-TV JOBS

American Radio TV

Up to 300 openings weekly over 10,000 yearly—The most complete and current job listings published ever by anyone. Disk Jockeys, Newspeople, Programming Engineers, Sales. **Money Back Guarantee**—One week \$7.00 **Special**: Six weeks \$15.95. You save over \$20.
AMERICAN RADIO TV JOB MARKET
1553 N. EASTERN Dept F
LAS VEGAS, NEVADA 89101



CLASSIFIED ACTION

Get action quick in TELEVISION/RADIO AGE Marketplace/Classified. For details call Marguerite Blaise at 212-757-8400, or send your ad copy to TV/RADIO AGE, 1270 Avenue of the Americas, New York, NY 10020.

Washington Report

Indecent programming? Emotional distress? Who's the 'Hustler'?

One lawyer hopes that since the U.S. Supreme Court is a member short, the media will be saved from a new First Amendment challenge, this one bearing on the "infliction of emotional distress" brought about by criticism or parodies such as those made popular by *Saturday Night Live*.

The cause for the distress was the response by the eight sitting justices to arguments put forth by lawyers representing *Hustler* magazine and its publisher, Larry Flynt, and the Rev. Jerry Falwell, evangelical minister and head of the Moral Majority. A decision by the justices is expected by early spring.

On one hand, the justices appeared unimpressed by Falwell's contention that he suffered emotional distress when *Hustler* ran a parody of a liquor advertisement featuring "the first time" of famous people. It portrayed Falwell as a drunken minister whose first sexual experience was with his mother in an out-house.

But the objectionable nature of the parody appeared to incense several of the justices, particularly Justice Thurgood Marshall, usually on the side of First Amendment advocates. By their questioning, several indicated that as strong as they may believe in First Amendment protections for the media, they did not want to endorse protection for parodies like that presented in the case before them.

A tie vote?

Jane Kirtley, who filed a friend-of-the-court brief for the Reporters Committee for Freedom of the Press, in which the Radio, Television News Directors Association joined, says, "I wouldn't be surprised if it came in as a 4-4 split."

That might be the best that First Amendment advocates could hope for, she says. That would leave the Court of Appeals decision intact but would take away its stature as a precedent setter for other courts to follow. The Fourth Circuit in Richmond had ruled that expression of opinion and rhetorical hyperbole were not defenses to charges of intentional infliction of emotional distress and that those bringing the suit were not required to prove that the defendant acted with "actual malice," the standard set down by the Supreme Court in the precedent-setting *New York Times vs. Sullivan* case.

The justices also indicated by their questioning that their ruling in the case, considered an important one to print and broadcast media, might be made on technical grounds, such as whether a Virginia law allowing suits for "emotional distress" is too vague and ought not to be restricted.

The importance of the case to the media was brought home in arguments presented by Alan Isaac-

man, Beverly Hills, Calif., attorney for Flynt. He said Falwell knew he could not win a libel suit against Flynt over the parody because of previous court holdings and was merely attempting "an end run" around the libel laws by claiming emotional distress.

Norman Roy Grutman, Falwell's attorney, told the court he may have made a mistake in not pursuing the libel route but that he thought the court should rule in favor of Falwell to protect others from what he called "deliberate, malicious character assassination" by "an unregenerate defendant."

Isaacman suggested Falwell was just seeking revenge and that he had not suffered an emotional distress. If the Appeals Court decision were allowed to stand, he said, anyone could be sued by those who could not otherwise win a libel case. However, Grutman said later at an impromptu news conference in front of the court, "This case is no threat to the media." Applications of such laws were rare, he said.

Grutman added at one point, "This is not speech that matters. This is not the kind of speech that is to be protected." The justices suggested they would have great difficulty, however, in drawing distinctions between "speech that mattered" and that which didn't matter and thus did not warrant protection.

Marshall indicated that he was highly offended by the *Hustler* parody. O'Connor, Justice Antonin Scalia, and Chief Justice William Rehnquist also indicated by their questioning that they sympathized with Falwell and might try to find a way to punish *Hustler* without changing the rules of *Times vs. Sullivan*.

In her questioning at one point, O'Connor suggested that perhaps the public has a greater public interest in protecting its citizens from emotional distress than it has in protecting them from assaults on their reputation, the crux of libel cases.

Scalia added that the First Amendment "is not the only value in our society" and suggested that he and his colleagues on the bench should concentrate on nurturing the value of having persons be able to enter public life without suffering the degradations Falwell suffered. "Is that not a value that ought to be protected?" he asked, rhetorically.

Feeling very unsure

"I came out feeling very unsure what will happen," Kirtley says of the arguments. She believes the Appeals Court decision is very broad and encompasses all of the media, print and broadcasting.

Partly because of the decision by the FCC to limit questionable programming to the hours between midnight and 6 a.m., she says broadcasters already were unlikely to get into any type of programming that might be affected by the issues in the *Hustler-Falwell* case. But the breadth of the decision "is so great," she says, "it could be applied by the courts in broadcasting situations."

Several states have "emotional distress" laws similar to Virginia's, and some First Amendment advocates fear that if the Supreme Court upholds Falwell's suit in this case, there would be a spate of suits filed around the country and efforts to get similar statutes passed in the remaining states.—Howard Fields

5 REASONS WHY ADWEEK IS THE MEDIUM FOR YOUR MESSAGE

One

Bring news of the entire industry to ad agency decision-makers across the country, every week, in regional editions of ADWEEK.



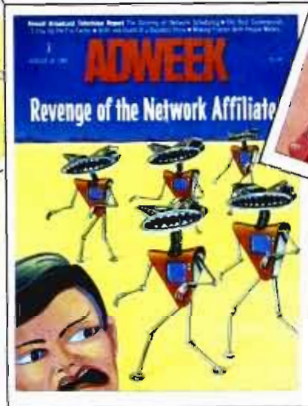
Two

We present news of the entire TV industry to client executives every week in our client edition, Adweek's MARKETING WEEK.



Three

We publish an annual Special Report on TV Syndication—Next Report closes 12/28/87



Four

We publish an annual Special Report on Cable TV—Next Report closes 3/7/88



Five

We publish an annual Special Report on Broadcast TV—Next Report closes 7/25/88

If you sell programming, network schedules, spot time, independent stations, cable interconnects, syndication or any service related to television advertising, you should be advertising in ADWEEK. No other medium is read as well and as often by the

agency and client executives you're trying to sell. To advertise, call John Roberts at (212)529-5500. He's got all the rates and information. And he'll tell you about the extra distribution of our Special Reports at NATPE, MIP, INTB, CAB, NAB and NCTA.

ADWEEK

Distinctive Fellowships for Media Professionals and Educators

The Gannett Center for Media Studies invites applications for its 1988-89 Residential Fellowship Program.

■ **The Gannett Center Fellows**

The great problems facing the media and society are too important to be left unexplored and unexplained. Residential fellowships at the Gannett Center for Media Studies at Columbia University are open to outstanding media professionals and educators with ideas that have the potential for elevating and advancing public understanding of mass communication and technological change.

Since 1985 Fellows have taken up topics ranging from the coverage of business and poverty to AIDS and public health. Others have studied media leadership, media economics, ethics and fairness, media influence, the status of minorities and women and journalism education.

Each project is unique. Each fellowship experience one-of-a-kind. It's an opportunity designed for the professional committed to exploring the enduring issues of our times.

■ **What Fellows do**

They produce books, articles and monographs; develop new concepts for print and electronic media; create curricula and training programs.

■ **Types of fellowships**

The Center welcomes Fellows at three levels of attainment—distinguished senior people; those at midcareer; and younger professionals and scholars with 5 to 8 years of experience.

■ **Fellowship support**

Stipends are based on present salary. Housing allowance for non-residents, research and other staff assistance and office space are available.

■ **Appointment provisions**

Fellows are in full-time residence for a period ranging from 3 to 12 months.

■ **Eligibility and selection criteria**

Media professionals or college and university teachers engaged in journalism education, media studies or research on mass communication and technological change are invited to apply.

Applicants should submit a letter of application, a brief summary of their proposed project, a resume, references and publications or work samples. Projects on issues and problems of major importance are preferred to those of more limited focus. Special consideration is given to topics on freedom of expression, media economics, new communications technology, professionalism, the education and training of journalists and other communicators, as well as minorities and women.

Appointments will be based on (a) the proposal's significance and quality; (b) the applicant's ability to carry out the work; and (c) the relevance of the project to the resources of the Center and its New York City location.

■ **How to apply**

Deadline for submission of application materials is February 1, 1988. Appointments will be announced in April 1988. Direct all materials and inquiries to:

Gannett Center Fellowships
Gannett Center for Media Studies
Columbia University
2950 Broadway
New York, New York 10027
212/280-8392

1987-88 Gannett Center Fellows

Senior Fellows

Ralph M. Baruch, former president, chief executive officer and chairman, Viacom International, Inc.

Asa Briggs, Lord Briggs of Lewes, provost of Worcester College, Oxford, England.

Ernest Leiser, former vice president, CBS News.

Gerald Lesser, Bigelow Professor of Education and Developmental Psychology, Harvard University.

Fellows

Jane Brown, associate professor, Center for Research in Journalism and Mass Communications, University of North Carolina, Chapel Hill.

Loren Ghiglione, editor and publisher, *The News*, Southbridge, Massachusetts.

Garth Jowett, professor, School of Communication, University of Houston.

James Kinsella, editorial page editor, *Los Angeles Herald-Examiner*.

John Lawrence, assistant managing editor of economic affairs, *Los Angeles Times*.

Kati Marton, former Bonn bureau chief, ABC News, and author of *Wallenberg*.

Paul Perry, executive editor, *American Health*.

Research Fellows

Victoria Fung, co-anchor and senior producer, KCTS-TV, Seattle.

Timothy Müller, technology writer.

Gannett Center for Media Studies

A Gannett Foundation Program
at Columbia University

