Television/RadioAge***

GOING FOR THE GOLD

The real winners from the Olympics are ABC affils/37

LEARNING A LESSON

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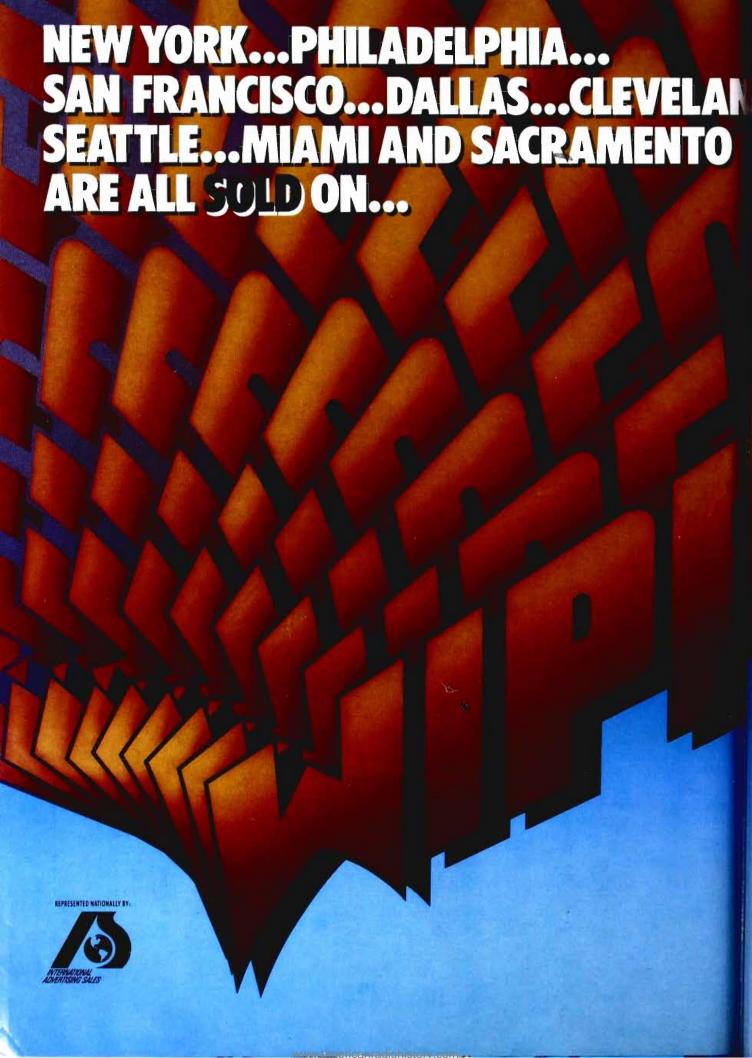
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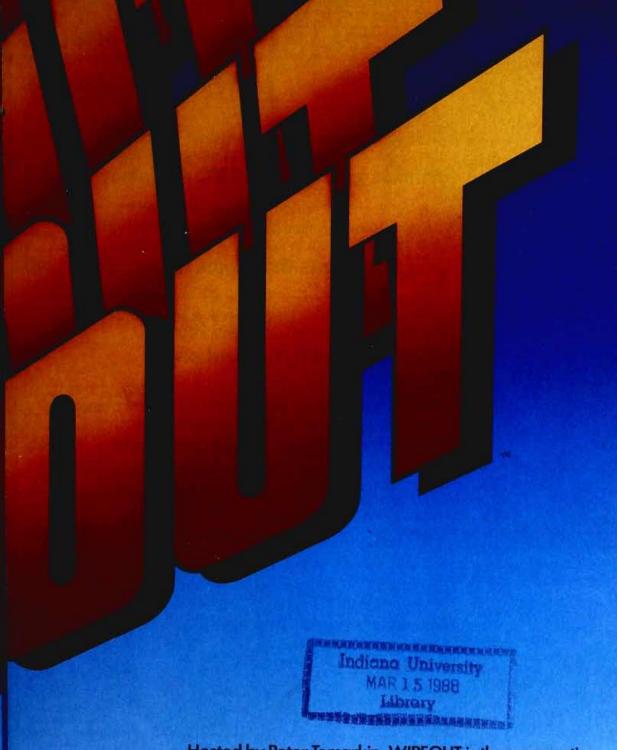
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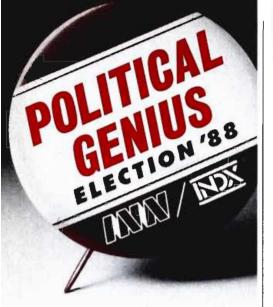


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Volume XXXV, No. 16

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Scholastic taps	N.Y. talent po	ol 43
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Lducators vs. '	real' broadcas	t world 45
Somewhere over the	e rainbow there are n	narrowcasting,
community service	and fiber optic syste	ems
community service	and fiber optic syste	ems
community service a	and fiber optic syster's initial promis	se 48
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Tracking cable Domestic TV resurande-for-TV movie	and fiber optic systers initial promise gence includes week es, first-run syndica	ems se 48 ly series, tion
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Tracking cable Tracking cable Domestic TV resurg made-for-TV movie Republic's eag 8 Publisher's Letter 12 Final Edition 19 News About News	zs initial promis gence includes week es, first-run syndica le flies again 28 Cable Report 30 Radio Report 32 Radio Business	ly series, tion 50 107 Buyer's Opini 109 Media Professionals
Tracking cable Tracking cable Domestic TV resurg made-for-TV movie Republic's eag **DEPARTMENTS** **8 Publisher's Letter 12 Final Edition 19 News About News 20 Sidelights	zs initial promis zence includes week es, first-run syndica le flies again 28 Cable Report 30 Radio Report 32 Radio Business Barometer	ly series, tion 50 107 Buyer's Opini 109 Media Professionals 111 Wall Street
12 Final Edition 19 News About News	zs initial promis gence includes week es, first-run syndica le flies again 28 Cable Report 30 Radio Report 32 Radio Business	ly series, tion 50 107 Buyer's Opini 109 Media Professionals

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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
Joe Terranova
Contributing Editors
Dan Rustin
Europe: Pat Hawker, Meg Morley

Washington

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

London

Irwin Margolis, European Correspondent Keepers Lodge Hatfield Park Hatfield, Herts AL9 5PJ, U.K. (07072) 64902 Fax: (07072) 76488

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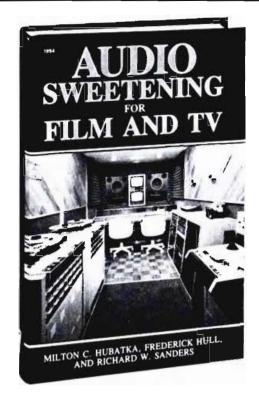
Jim T. Moore, Sales Account Executive Eliot Tiegel, West Coast Correspondent 6290 Sunset Blvd., Suite 315 Los Angeles, CA 90028 (213) 464-3552

Facsimile Number: (213) 464-1956

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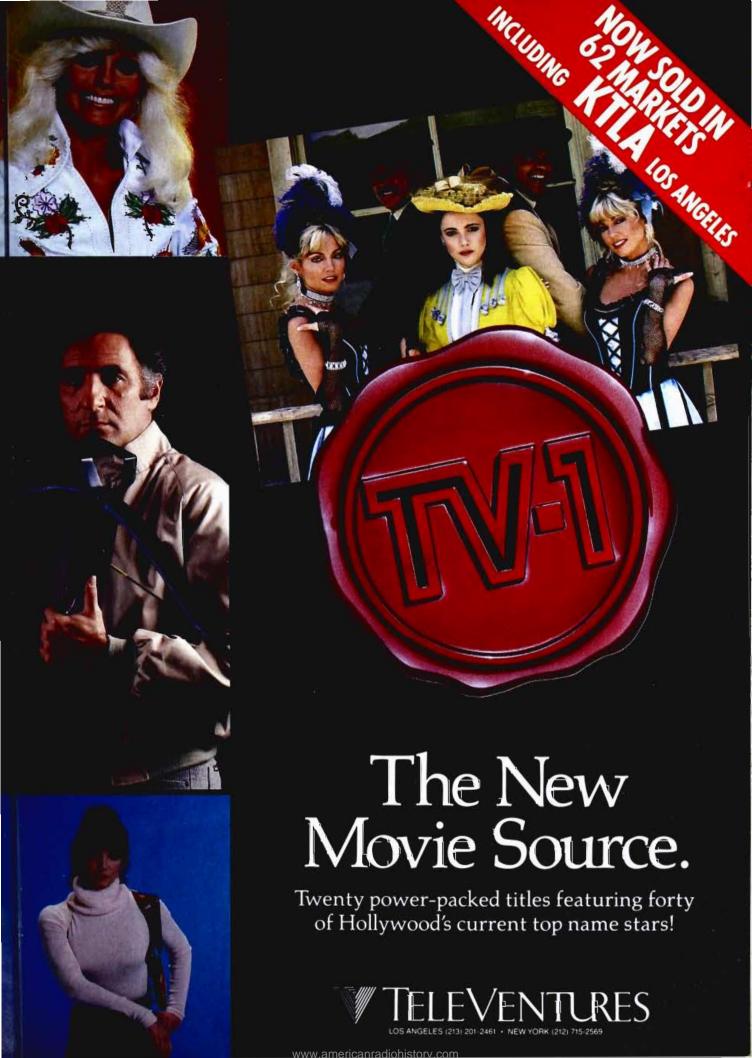
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Publisher's Letter

The year gets off to a fast start; rep influence is obvious at NATPE

The TV/RADIO AGE TV Business Barometer figures have just been tabulated and they show substantial strength for January. The first quarter appears to be off to a fast start. In the past, the first quarter was a litmus test for the rest of the year. Our original projection for 1988, which we published last November, was a 9.5% increase for spot, and about an 11.5% increase for local for the year. These figures may be somewhat overstated on an industry-wide basis because of political advertising and the Olympics. At this point, the actual level exceeds the initial estimates. Nevertheless, most broadcast analysts are agreed that 1988 will be a bullish year. It may be the year of survival for many marginal UHFs.

Rep influence. One of the significant trends which emerged at the NATPE convention was the continuing influence of the station representatives in the area of program analysis and recommendation.

On an industry-wide basis, since almost 50% of the average station's income is derived from national spot, the rep is an important factor in the economics of station operation. In recent years, the ancillary services that a rep performs, particularly in programming analysis, have become an important aspect of the business. As one of the major reps commented, "We do not buy product, but we do look at the station's schedules from top to bottom. We have no ax to grind but we do analyze all aspects of a station's schedule from a standpoint of the market's demographics and competitive needs."

The programmers do not particularly like the insertion of another entity in the sales process, namely the rep, between them and the point of sale. However, this is a fact of life and distributors have adjusted to it. Naturally, in a competitive situation, when the rep recommends one show over another, there is going to be a competitive hassle. This happened in a number of instances at the NATPE convention when several of the reps in their major presentations, analyzed the various offerings.

In some cases, costly shows were reviewed and the reviews were not always to the distributors' liking. This is understandable considering the money involved in some of these shows. But the reps respond that it is both to their interests and the stations' interests that the programming bought gets the best ratings for the money.

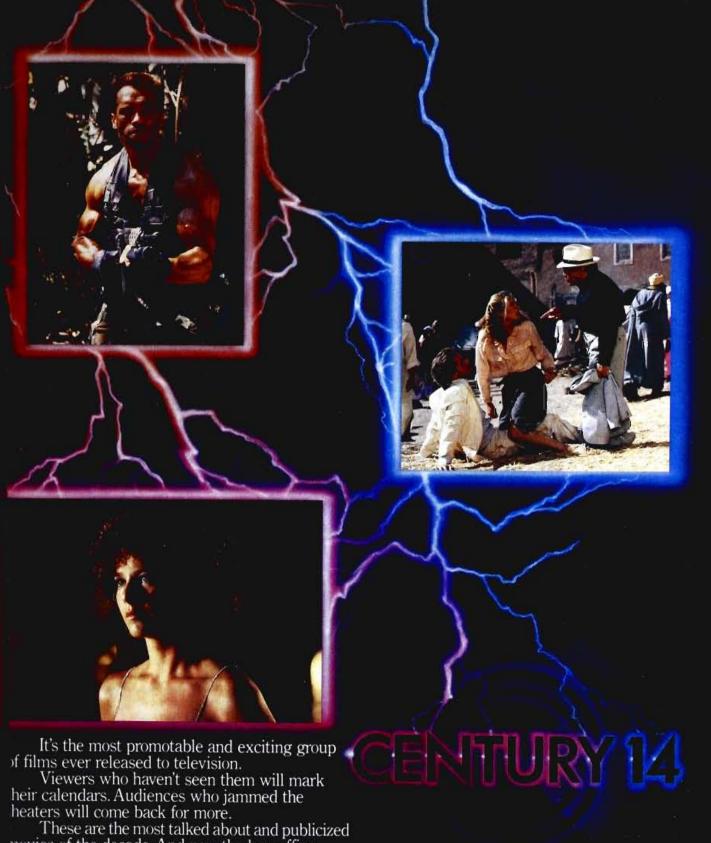
The station reps have developed sophisticated research in analyzing programming. This information is transmitted to station clients on a weekly, and, because of the volatility of the business in some cases, on a daily basis.

The NATPE convention gave an indication of the amount of competition there is out there. At the same time, the competition among the reps themselves has increased. As a result, the reps have greatly expanded their programming advisory services. The net result is a greatly expanded business of buying, selling and analyzing programming.

Ary Paul







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Final Edition

Japan's NHK says Hughes deal near for U.S. DBS satellite venture; H'wood may get some of the action

Japan's mightiest broadcaster, NHK, is coming to America in a big way. The Japanese Broadcasting Corp., which already has a direct broadcast satellite operation up and going in Japan, is teaming up with Hughes Communications to launch, operate and program a high-definition DBS satellite service in the U.S. in the early 1990s.

NHK also is looking for U.S. programming partners to participate in the proposed new U.S.-Japanese DBS company.

Keiji Shima, executive managing director of NHK and one of the most influential executives in Japanese broadcasting, has the job of expanding NHK's Enterprises Division far beyond Japan.

Shima tells TV/RADIO AGE that he's close to hammering out a formal agreement with Hughes to construct and launch a DBS satellite capable of offering high-definition TV.

In charge? Whether or not it's NHK pulling the DBS strings in the U.S. or Hughes depends on who's talking. Robert Waldron, senior vice president at Hughes Communications, says his

NHK says it is negotiating directly with Hollywood producers.

company is committed to a DBS system in the U.S. and is studing NHK's high-definition bird to see if there's a fit.

"It isn't appropriate for us to go into details and comment about things like this," Waldron said about his discussions with Shima. "All I can say is that we have been in discussion with NHK to basically understand and get information about High Vision (NHK's high-definition DBS satellite), and it's very intriguing, it's very interesting."

Waldron indicated that it was Hughes in the driver's seat and looking for partners—including programming partners. "Hughes Communications does have a permit from the FCC for all 32 channels at 101 degrees orbit slot," said Waldron. "We are working very actively to put together a business plan, hopefully with some partners... We need programming, we need satel-

lite data, we need a whole structure, a whole system to do this... Our goal is, in about four years, to in fact have a satellite up there and be in the DBS business."

Assuming the consumer and regulatory acceptance of DBS technology in the U.S., its pay-TV applications would have a far-reaching impact on the Hollywood distribution cycle and in the longer term alter the course of U.S. broadcasting.

For now, Shima says NHK is convinced that DBS represents the future and that NHK is determined to be a major player in Japan, the U.S. and elsewhere.

U.S. partners. While Shima says NHK is more interested in forming "partnerhips" with American production companies, he did not reject the possibility that the giant Japanese broadcaster would seek to buy up a U.S. company in an effort to solidify a programming base for the DBS service. Shima says NHK has stepped up its contacts with the Hollywood studios, but he would not discuss details.

NHK has been unsuccessful in cracking the U.S. market, either by

Japan's NHK did not reject the possibility of buying a U.S. programmer.

NBC comes up with HDTV system

NBC will be demonstrating a more advanced version of the high definition TV system which it showed last year. The advanced version, called ACTV-2, will be shown, along with ACTV-1, the original version, in Las Vegas during the NAB convention, it was learned.

Michael Sherlock, executive vice president, operations and technical services, for NBC-TV, said that ACTV-2 will be a two-channel system that will use up to a total of 12 MHz of bandwidth. He explained that the advanced ACTV system will have better definition and better (digital) sound than ACTV-1, but will still remain compatible with NTSC sets.

Both systems will be demonstrated in simulated form. Sherlock said the twochannel system emphasizes the need for additional spectrum, something that was not required by ACTV-1.

Meanwhile, in another HDTV development, the HD-NTSC single channel system that was developed by the Del Rey Group is receiving important support from the joint efforts of Cox Enterprises and Tribune Broadcasting. The two are investing a total of \$300,000 in the compatible system, with Cox putting up \$100,000 each for its broadcast and cable divisions and Tribune putting up a total of \$100,000 for its broadcast operation.

Otis Freeman, head of engineering for Tribune, said a group from the two companies had seen a partial simulation of the Del Rey system at the Montreal HDTV symposium last year and were favorably impressed. Cox and Tribune would receive the benefits of possible future royalty payments to Del Rey, as would any investor who joins the consortium. Companies which invest by May 1 would acquire partnership units at the same price as Cox-Tribune.

selling programming here or, so far, winning the race to establish high-definition TV standards. So NHK is repositioning itself, opting for a much bigger slice of the American pie.

NHK has been using ABC Video Enterprises as a consultant in Japan's expanding role here, and indications are that while that relationship will continue, NHK will be taking a more direct hand in its activities here. For example, Shima says he's been handling most of the negotiations with Hughes and U.S. producers himself.

Shima said that Norio Shimamura, general manager of NHK America, based in New York, also will be more involved in the U.S. operations. It is possible that ABC may choose to become a partner in NHK's DBS venture in America.

Why DBS? Why does Shima think the U.S. will embrace DBS technology? "Ten years ago you only had the three commercial networks," he said. "Next came cable and cable networks; next will come satellites, satellite antennas

[built into the TV set] and DBS with high definition and stereo. It is the future"

Sony, with its enormous share of the U.S. TV set market (and now CBS Records as well) could be another partner in this latest Japanese invasion of the U.S.

NHK's DBS service, which eventually will replace its two terrestrial networks, was launched last July and now claims to reach just under 500,000 households. The service is offered at no charge and offers a mixture of news, sports and even some music video. NHK hopes to have five million DBS TV sets in use in four years. By then all of NHK's more popular programming will be on one or several DBS channels.

Shima calls the combination of DBS, high definition and stereo (also called Pulse Code Modulation) "super TV." Already the super TV of Japan, NHK is ready to try it in America.—

Jack Loftus

Top retailers using N.Y. radio tabbed by NYMRAD

The top 10 furniture, appliance and home improvement retailers invested \$4,299,019 on New York market radio stations during first half 1987, according to the most recent Retail Revenue Analysis released by NYMRAD (New York Market Radio Broadcasters Association). Furniture, appliance and home improvement was the biggest radio spender of five retail categories reported by NYMRAD and the lead spenders in this group, in order, were Seaman's, with a radio investment of \$1.29 million, Crazy Eddie, who anted up \$762,442 for last year's first six months, and The Wiz, in for \$493,530.

Second largest radio spending category was department stores and mass merchandisers, whose top 10 placed \$2,082,605 in New York radio for last year's first half. This list was led by Macy's \$893,900, Abraham & Straus, with \$414,837, and Hahne's and its

\$173,929.

Dime Savings, Citibank and Chemical led the top 10 radio spenders in the Bank and Savings and Loan category. Dime invested \$399,240 in radio during 1987's first half, Citibank followed with \$305,976, and Chemical was third with \$251,733. Total for the top 10 in this financial group came to \$2,054,143.

The top 10 in the Food Store category placed \$1,495,293 in New York radio. Lead spender here was Pathmark, with an investment of \$750,948, followed by \$168,122 from A&P and \$146,119 placed by the D'Agostino food chain.

Advertisers run hot & cold in Houston; most like station co-op networks

Like Roshamon, the movie in which events were viewed differently by the characters, this year's NATPE convention received different points of view from three major broadcast advertising agency buyers.

Richard Kostyra, J. Walter Thompson executive vice president, U.S. director of media services, put the convention mostly in negative terms; Marc Goldstein, Ogilvy & Mather senior vice

Advertisers will wait & see about buying for syndication.

president, director of programming, is middle-of-the-road; and Robert Igiel, senior vice president, director of programming and network negotiations at N W Ayer, saw the convention on the bright side.

To Kostyra, the confab was "slow." There was no urgency to buy any of the product. This was because the agency is waiting for clients' budgets to be put into place for the networks. "We're not yet buying en-masse, and we have a wait-and-see attitude about buying for syndication, depending on the network activity we plan."

In past years, continues Kostyra, the agency has either locked up ad time or explored buying time on some specific

programs.

Also, according to Kostyra, the agency is in no hurry to commit dollars to syndication because the new properties offered at the convention were nothing to write home about. "The shows that are most promising are those whose titles are of days gone by, such as Family Feud, The Gong Show and Candid Camera. The tried and true are being repeated and brought back."

Not so. But Igiel differs strongly. "I think this was a better convention than last year in terms of product," he said. "I found several things interesting, and I thought the quality of the shows this year was better than last year." For example, Igiel liked *The Street* and *My Secret Identity*, both from MCA.

Also attracting Igiel's interest were Worldvision Enterprises' Starting From Scratch, Syndicast's Redeye Express, All American's The Latin Connection and War of the Worlds from Paramount.

Igiel is particularly high on War of the Worlds. "It has the kind of production values similar to Star Trek: The

Next Generation, and with the kind of promotional support that Paramount will give it, I think it has potential." Also, continues Igiel, a show such as The Latin Connection "is a departure from the norm in that it is a Latin variety show."

Some specials were also interesting, notes lgiel, including On Trial: Lee Harvey Oswald from TeleTrib and Mysteries of the Pyramids . . . Live, from LBS Communications. "All-in-all there was plenty to see," he adds. "I wasn't particularly interested in any specific genre. I look at the product as programming in terms of whether it has some potential to attract an audience—if the show can be delivered with any kind of consistency in quality and if it has the clearances. Those are the building blocks."

Goldstein, the middle-of-the-roader, saw a lot of caution from both buyers and sellers. "There wasn't anything really new or different, except perhaps for War of the Worlds," he said.

Goldstein saw a demo tape of GTG's USA Today but said its potential was hard to judge. "We really didn't see the show. What we saw really was just a description and some of the ingredients that would go into it." Goldstein got a closer fix on both the medical shows, Group One Medical from UA/Communications, and Lorimar's Family Medical Show. "I found Group One interesting, but it's reality-based, and some

What advertisers are looking for: Audience, consistency, clearances.

viewers may find it upsetting. We already get that kind of material in small doses during the news, but half-hours are different.

"On the other hand, I don't feel that way about Family, which has actors playing the doctors and victims. In that way, the program can be controlled, unlike Group One, which I understand, it not scripted."

Game shows. In game shows, Goldstein noted that a number of people on the floor were talking about *Family Feud*, "because it will be one of the few

(Final Edition continued on page 14)

INTV leans on rating services for reports adjusting diary to meter

Arbitron and Nielsen are mulling over a request from INTV for regularlyissued reports showing the difference between diary and meter audiences on both affiliates and independent TV stations

The formal request was embodied, it was learned, in a letter dated Feb. 25 from Preston Padden, INTV president, to A.J. "Rick" Aurichio, president/COO of Arbitron Ratings Co., and William Hamill, executive vice president, group director of marketing for Nielsen Media Research. Padden, along with Susan Rynn, INTV director of research, had met with Aurichio and Hamill separately the day before as part of INTV's ongoing drive for "calibration"-adjusting diary ratings to supposed meter levels in diary-only markets. Indie TV stations almost always do better than affiliates with ratings and shares when meters are introduced into diary-only markets.

The letters asked each rating service to "commence a regular series of reports detailing the difference between meter and diary measurements." These reports, said the letter, "would constitute a critical part of the methodology disclosure required to permit the users of diary-only data to properly evaluate and utilize that data."

The letter to Hamill rejected his suggestion that Nielsen impose a charge

for the reports. Padden argued that the "serious, consistent and demonstrable bias of the diary methodology requires that all users of diary data receive these reports as part of their basic service contract."

Cable. The Hamill letter also attacked Nielsen's Cable Audience Profile (CAP) reports, charging that the "clear purpose" of the reports is to enable local cable systems and interconnects, "whose audience is measured only by diaries, to sell their advertising availabilities based upon national metered numbers that have been indexed to their system or interconnect. In the face of your refusal to calibrate or index our diary numbers to metered ratings, the CAP report is grossly discriminatory and nothing short of an outrage."

Padden's letter to Aurichio attached a sales piece for the new Arbitron Reach and Frequency Guide, noting that the guide expresses "Arbitron's opinion that independent prime must be considered as prime access." Independents face a constant battle over this issue, Padden noted, adding, "Our members would be shocked to find that Arbitron is lending its official endorsement to this unfair and discriminatory categorization of their time."

The INTV president included with his letters a proposed format for the

diary/meter reports. He suggested meter/diary rating indices by daypart, station type (affiliate vs. independent) and HUT level, covering all metered markets individually, including aggregate figures. The format proposed was described as "One daypart per page, listing each market down the side and an average at the bottom." A dozen dayparts were suggested, plus total day figures, and a report was proposed for each sweep period "or as deemed necessary."

In connection with these requests, INTV people will be calling on agency media directors, initially in New York, to get feedback on the association's calibration campaign and its elaborate statistical study of meter/diary ratings which was unveiled at the INTV convention in January (see also *Final Edition*, February 22, page 66). The agency executives will be prevailed upon to write letters to Arbitron and Nielsen supporting the INTV request for reports on meter/diary differences.

The statistical study, which cost INTV \$70,000, was conducted by Jay Magidson of Statistical Innovations, Belmont, Mass. Magidson generated a model which provided index figures to adjust diary ratings to meter levels via seven variables—household size, presence (or absence) of a VCR, type of station (affiliate vs. independent), type of program, day of the week, daypart and time within daypart.

The rating services have resisted employing generalized adjustments to their diary ratings on the grounds that there are too many variables to take into account

Advertisers run hot & cold at NATPE in Houston

(Continued from page 13)

new shows that will go into access." And in the talk-show genre, he believes that *The Morton Downey Jr. Show*, which MCA announced at the convention that it will distribute, will have difficulties getting national advertising. "The program is very controversial, so I don't see advertisers running after it.

"I'm really in the middle of the road on the convention. I'm not disappointed in it, but on the other hand I'm not walking on air. I think there has been a greater sense of excitement at other conventions, but I think that this year's convention is different in the sense of being restrained."

Meanwhile, the separate announcements that King World is entering into a partnership with stations on testing first-run programs, and that stations were planning to create an ad-hoc network (see separate story in *Final Edi*- tion), is looked on by the admen in positive terms.

Igiel at Ayer notes such plans are becoming commonplace and represent a shakeout whereby companies need professional sales organizations to sell their product.

He says that the syndicators are combining efforts for two basic reasons: one is for efficiency, and the other is to husband more inventory, designed to make the consortium a factor in the marketplace. "I think you will see more mergers of this kind emerging. It's tougher than ever for a syndicator to go out and try to sell one specific item, so this co-arrangement helps him a lot."

Down the line Igiel sees four or five more major companies getting involved in consortiums, in addition to Viacom and Tribune and a few others which are now combining barter and clearance efforts. Igiel says such ties are good for advertisers. "They can deal with people who have more inventory; therefore arrangements can be made to protect prices and audience delivery. It's like one-stop shopping."Igiel doesn't see such arrangements as meaning that only a few major companies engaged in co-op ventures will control the industry. "I don't think that will happen. It wouldn't be healthy for the industry, and at some time such deals will have to peak."

Goldstein says that from a shopping standpoint, such co-arrangements "make life easier. It's very hard otherwise, sometimes if a show doesn't work for the syndicator to have another program to take its place in terms of making up the inventory. The co-op deals are like a mini-network. It's all right as long as they don't get to consolidated and interfere with supply and demand."

Reps and suppliers trade jabs at NATPE over program picks

The touchy subject of national station rep firms acting as both critic of new programs and program suppliers themselves emerged as a hot topic at NATPE.

At the center of the dispute was the suggestion by three reps—Blair Television, Katz and Harrington, Righter and Parsons—that Wheel Of Fortune was losing younger viewers while gaining in the 50-plus demographic, and therefore stations should take a cautious look at two-year renewals.

The reaction to the growing clout of the reps and their concomitant power to affect new shows being launched, rekindled the touchy matter of what



Michael King

some reps acknowledge is the "adversarial relationship" between reps and program suppliers, with station buyers caught in the middle.

While Mike Levinton, Blair's programming vice president, had cautioned its clients that King World's Wheel might face stiffer competition from USA Today, Growing Pains and The Cosby Show, John A. Rohr, Blair's vice president and associate director of programming, cited one of Blair Enter-

"Reps try to present themselves as the authority on what will work and what won't. That's unfair."

tainment's own programs, Candid Camera, among the new ventures worthy of consideration.

"It is our responsibility to recommend to stations what we feel are shows that will garner them higher ratings," Rohr said after his and Levinton's presentation to station programmers "Why should we sit on the fence if we have an opinion?"

Evaluating a show "is not done intentionally to make or break a program," Rohr said, adding, "It's an indirect power we have, because we are not intentionally targeting that program not to be cleared. We sell one show over the other for the benefit of the station. The best way to make money is to ensure that stations we represent have the best numbers."

No alternative. John Dorkin, director of programming for Petry Television, felt there was indeed some minor slippage for *Wheel*. "But I don't see any reason for being cautious about the program. Any time you have a giant it's likely it may drop off a little, but what's the alternative?"

Dorkin defended a rep's offering advice: "Why should we sit on the fence if we have an opinion? It's still the station's call. There was a time not too long ago when reps wouldn't come out with a decision. Syndicators get upset, but we don't work for them. We try not to trash a show, and we're not out to embarrass syndicators, but some guys have thin skin."



John von Soosten

This so-called "thin skinned" defense is at the core of what John von Soosten, Katz Communications programming vice president, calls an "erroneous rap, which goes reps don't help make deals, they break deals. Syndicators feel a negative comment will kill a deal. We are dealing with fates and fortunes, and we don't shoot from the hip and offer unreasoned opinions."

Von Soosten laments the policy of some programmers not talking to reps until "they're quite heavily cleared, and then they want us to clear the smaller markets."

Filtering role. Lonnie Burstein, Seltel's associate program director, sees a rep's role as filtering through the plethora of programs to uncover the right show for their needs.

"Everything we do is market specific," he said. "It's not hard to figure out which shows won't have a place in the market because of production values or for the direction in which they're going. If we don't narrow down the new projects we're doing a disservice to our clients."

Blair's comments about being wary



Shelly Schwab

of the turns Wheel Of Fortune are taking did not please King World, which brought the show into the first-run market in 1983.

While Roger King, the company's chairman, reacted angrily to Blair's recommendation, his brother Michael, the firm's president, was more placid. "We haven't had any real problems; the reps are usually pretty responsive to our company."

The ultimate decision remains with the station, Michael King emphasized. "But when reps make a [negative] recommendation, they should have an alternative. What's the alternative to Wheel?"

As for those two rep firms which also have programming arms (Blair and Tele-Rep), the younger King called it "a major conflict."

Shelly Schwab, president of MCA Television Enterprises, questioned the credentials of reps who make creative decisions on a program's potential.

"If a rep screens a show and says change the lead or the set, that's constructive," said Schwab. "But how can anybody be so black-and-white when

(Final Edition continued on page 16)

Reps & distributors duel at NATPE

(Continued from page 15)

they say a show won't work. They try to present themselves as the last authority by saying it won't work or it will, and that's unfair. I don't think their decisions undercut the programmer. If you go down the track record of shows launched that reps didn't endorse, you'd have a very long list.

"We don't supply clips to reps," continued Schwab, "because very seldom do you see a show in pilot form brought to series without changes. The reps take the original pilot and make a de-

finitive recommendation."

Jerry Rettig, senior vice president of creative services at Worldvision, goes one step further. "I'd like to think better-run stations use their rep's professional advice as input. It doesn't make good business sense to say I won't look at something because someone says it won't make it.

"What tends to happen is when certain key markets have a success story, stations not ready to commit all of a sudden are interested. The same goes for the reps. They see a success story in some part of the country and have to report that to their stations."

Out of their depth. While reps have every right to make judgments based on the information they accrue, admitted

Some reps have a conflict of interest by pitching a show from another part of their company.

Dick Cignarelli, MGM/UA's executive vice president, he took exception to reps judging content when they're not producers. On the other hand, the executive admitted, "We solicit their input on a regular basis as to what kind of show will work and what advertisers are seeking."

LBS Comunications chairman/president Henry Siegel agreed with the rep's right to make recommendations, but he was concerned when they wear two hats, like Blair and Tele-Rep.

"If they are pitching something their other operation is doing, are you going to get a fair shake?" asked Siegel. "I don't know. It's going into the same pocket by and large."

The programmer's responsibility is twofold, believes Jim McGillen, president of Lorimar Television Sales. "We have to make a strong presentation to reps and then take our message to their clients. We have had situations where

the reps don't like something but the stations buy it. If the reps criticize our shows objectively I have no problem."

It's entrenched. Having reps say yes or no is an entrenched aspect of the business, said Larry Hutchings, Orion Television Syndication's senior vice president for sales and marketing. "It's tough when they don't recommend your show, and I've been dealing with it since I've been in the business 16 years."

While Chuck Larsen, president of Republic Pictures Television, thinks reps do a good job, "Stations sometimes make a go decision without seeing a pilot. They'll make up their own mind, but they do look to their reps for their opinions." Larsen said reps who are into programming are "treading a thin line."

There's nothing threadbare about the job reps do for their clients, believes Joe Zaleski, Viacom's president of domestic syndication. "They do a terrific job of helping clients determine programs. It's our job as distributors for program suppliers to provide them with sufficient research so they'll support us. We get a fair shake from the reps."

Stations react. How does this situation play with the stations? "The reps' influence grows as the market size gets smaller," asserted David Wilson, program manager at KRON-TV San Fran-

"I don't know a single station that's programmed by its rep."

TV satirists get the green light

Saturday Night Live and other broadcast shows that parody public figures have been given the green light by a unanimous U.S. Supreme Court decision that reaffirms past decisions regarding libel and slander laws.

The opinion, written by Chief Justice William Rehnquist, eliminates the possibility of using "an end run" around the libel laws to gain the same outcome.

The Rev. Jerry Falwell, Moral Majority founder, won a lower-court ruling that a parody of him in *Hustler* magazine has caused him "emotional distress." Falwell did not claim libel.

The Supreme Court, though, ruled in favor of *Hustler* and publisher Larry Flynt, deciding not only that the Virginia law cannot take precedence over the First Amendment of the Constitution, but reaffirming earlier decisions that established what has become the restrictive law of the land regarding libel.

The court opinion denounced the content of the Hustler parody, but said, "while such a bad motive may be deemed controlling for purposes of tort liability in other areas of the law, we think the First Amendment prohibits such a result in the area of public debate about public figures. Were we to hold otherwise, there can be little doubt that political cartoonists and satirists would be subjected to damages awards without any showing that their work falsely defamed its subject."

Rehnquist added that anyone who wants to use emotional distress as a basis for court action is going to have to prove what was required by the court in *New York Times vs. Sullivan*, that their was a "false statement of fact," that it was made with "actual malice," and with "reckless disregard" as to whether or not it was true.

cisco. He has renewed Wheel and Jeopardy through 1992.

"We listen to the reps," he said. "It's another piece of viable information at our disposal."

Jeff Evans, general manager at WFFT(TV) Fort Wayne, is more heated about the impact of a rep. "I don't know of a single television station that is programmed by its rep," he said. "I have an excellent rep, but he's not as familiar with the Fort Wayne market as I am."

The rep's job, as Evans sees it, "is to call our attention to a trend, but sometimes it may not be a trend," because the rep doesn't understand the local market.

Katz's von Soosten addresses the embroglio with this logic: "We see the business from a usage point of view. Syndicators see it from a sales point of view."—**Eliot Tiegel**

Future of station program co-ops: Enough money, programs and clout?

Will they fly? That, obviously, is the burning question facing the two separate station group programming partnerships announced during the recent NATPE convention. According to a sampling of opinion, the odds are fair.

The partnership involving King World, in which the syndication company will develop and test first-run programs with four group station entities prior to national syndication, is seen as having a better shot at making it off the ground than the ad-hoc network venture.

The KW co-op venture, the R & D Partnership, is supported by \$6 million in seed money from KW. The group stations involved in the deal—Gillette Broadcasting, the Post-Newsweek stations, Scripps Howard and Midwest Communications—represent what observers call a powerful lineup.

Each of the R & D Partnership stations, except for the indies, will participate in offering programming suggestions for the co-op venture. Reportedly, the first-run shows will be produced at WDIV-TV Detroit, a Post-Newsweek owned station. The concept of the partnership is to test the program initially over a period of time on-air, and if it's successful the program will go into syndication as a series.

The rub. But, according to observers, therein lies the rub. One rep, speaking anonymously, said that such tests do not automatically indicate the show will succeed as a series. "I've seen many cases," he points out, "where the test was successful but the series itself didn't last long at all."

In the case of the ad-hoc network—proposed by Chris Craft/United Television, MCA Broadcasting, Westinghouse Broadcasting and the Gaylord

"Our basic needs are big event programming."

station group—the biggest difficulty is for the parties to agree on a specific production project.

One skeptic thinks there will be too many cooks deciding which show should be launched, and he sees little hope for the project to even get off the ground. He recalls there have been several previous aborted attempts by station groups, including Chris-Craft and Gaylord, which were aborted for "voting" reasons.

One of the leaders of the proposed ad-hoc network is Charles Edwards.

A test does not guarantee a show will be successful in syndication.

executive vice president and general manager at KTVT-TV, the Dallas-Ft. Worth indie. He said the needs of the station groups already have been established. "That's the beauty of it; we have sat down and discussed that our basic needs are big-event programming," he said.

The needs. "These would be two-hour specials or even a miniseries which would be provocative, compelling and highly promotable, such as a *Titanic*," Edwards said. He is inviting indie producers to send in scripts and sees such co-op ventures as competing against the network fare and helping indies get involved in specifically-tailored programs which would be highly profitable.

However, the projects will be very expensive, notes an observer, and unless there is an after-life for the specials, they could be too costly to produce at a profit.

Just how many projects will be involved have not yet been determined, nor has a production timetable been fixed. But Edwards said the projects' numbers will depend on how they come out on-air down the road.—**Bob Sobel**

NATPE shift pays off for MCA & W'vision

MCA Television Enterprises and Worldvision, two of the major syndicators to switch to exhibition booths at NATPE, found the experience sweet indeed. Both companies traditionally operated from hotel suites, having long resisted the move to the convention floor and the elaborate booth setup.

In both instances, they reported impressive sales during the first two days of the convention and a sense of satisfaction of being where the action is rather than isolated in hotels miles from the George R. Brown Convention Center in Houston.

"We made 43 deals on the first day alone," claimed Shelly Schwab, president of MCA TV Enterprises, while overseeing the activity in the company's 6,400 square foot exhibition area, replete with 16 screening rooms. He expected the number to increase as word got out about the launching nationally of the Morton Downey, Jr. confrontational chatter show which has been airing on WWOR-TV New York.

"We're pleased with the move to the floor," Schwab admits. "We were comfortable when we were selling out of a hotel suite, but the logistics of this city caused us to change. This city is too spread out, with people staying in hotels 45 minutes away.

"We used to rent a whole floor in a hotel; now that we're here, we've put all our energies into this, and it's working. We will stay on the floor in the future if it continues to work for us."

Happy neighbor. MCA's neighbor, Worldvision, was operating with 4,200 square feet of space. Jerry Rettig, senior vice president, said it was not feasible for the company to maintain its traditional hotel suite setup and sell in Houston because the hotels were widely scattered throughout the city.

"We had heard this was going to be a slow year with not too much buying or tire kicking," Rettig said. "What's pleasantly surprising is the substantial amount of business we've done."

Starting From Scratch, a new first run half-hour sitcom from Worldvision with Connie Stevens and Bill Daily, sold in 60% of the country in the first day-and-a-half of NATPE, claimed Rettig. Trivial Pursuit, a five-day half-hour game show strip, was cleared by 10 stations on the first day of business on the floor.

"We had heard this was going to be a slow year with not too much buying or tire kicking," Rettig said. "What's pleasantly surprising is the substantial amount of business we've done."

> "You get more traffic, but not necessarily all buyers."

Has shifting from a hotel to the convention center made a big difference? "It's a different atmosphere," Rettig admitted, "and there's no question the traffic is heavier." But, he stressed, the key is the product. "You do get more traffic, but no necessarily all buyers. I think it will come out on the side of the floor in terms of accessiblity to screenings in our 12 rooms."

(Final Edition continued on page 18)

AGB emphasizes upfront market in drive to get people meter data used

AGB Television Research has begun a determined effort to get subscribers to use its national people meter data, with special emphasis on the upfront market, and the British-based research company has sent its top international executive to the States to help kick off this effort.

He is John Clemens, chief executive of AGB Television International, who is responsible for the research company's operations in a dozen countries. "In the last upfront market, we had no data to offer," he notes. "But now we'll have a whole season." He acknowledges that the AGB data will be used for analysis, not for buying, since Nielsen data are still the basic source for buying.

Helping this data analysis drive get off the ground will be AGB's new, micro-based WorkBench, which provides desktop access to the AGB database off-line, via diskettes. It is described as a "first-of-its-kind data delivery system" which permits a wide range of analyses together with business graphics and printing facilities. AGB is providing the hardware as well as the software.

WorkBench was talked up at the

NATPE International convention in Houston late last month, but will be demonstrated for the first time at the Advertising Research Foundation conference in New York this week.

While Clemens has no detailed knowledge of the American scene, he worked for McCann-Erickson in both London and New York for a total of 11 years. He was media director of the London office, senior vice president in New York and managing director of the British operation. He also feels his knowledge of people meter operations outside of the U.K. might be helpful in promoting the use of AGB data here.

Besides the U.S. and U.K., AGB Research has people meters operating in Ireland, Greece, Holland, Thailand and Italy, while AGB people meters are being installed in France and are scheduled for installation in Belgium. (AGB also has set meters in Hong Kong and the Philippines and diaries in Australia, New Zealand, Singapore and Malaysia.)

WorkBench enables the user to analyze weekly and monthly report data covering the broadcast networks, cable networks and national syndication.

O'Sullivan eyes film venture

Kevin O'Sullivan, who will leave Great American Broadcasting as president of its entertainment operations, will probably eye theatrical properties as his initial projects for launching his new production firm.

O'Sullivan's new company, Kenmare Productions, may also get involved in several new projects he's discussing with Great American.

Some of these, said O'Sullivan, will entail theatricals, as well as made-for-TV movies and miniseries, which may be produced in association with Great American. O'Sullivan shies away from producing first-run series.

O'Sullivan said he expects to take it one step at a time, taking "each project as it comes down the pike, based on the market's needs."

Lambert upped at 20th Fox

Michael Lambert, executive vice president, domestic syndication, at Twentieth Century Fox Film Corp., has been promoted to the newly created position of president, domestic syndication for the TV division. He continues to report to Jonathan Dolgen, president of the TV division.

Iris Awards honor stations for excellence

Stations WBBM-TV Chicago, WHA-TV Madison, KSL-TV Salt Lake City and KUTV(TV) Salt Lake City were double winners of the 21st annual Iris awards presented at the past NATPE Convention.

Markets 1-20

Information: Return to South Shore, WBBM-TV Chicago; all other: The New Explorers, WBBM-TV Chicago; public affairs: Crisis on Federal Street, WTTW-TV Chicago; Children's: Alyssa's World, WCBS-TV New York; special event: Opera in the Park, KQED-TV San Francisco; program segments: Toy Lady, KRON-TV San Francisco; sports: Waves of Speed, KUSA-TV Denver; magazine: Prime Time, WPVI-TV Philadelphia; entertainment: KTLA at 40, KTLA-TV Los Angeles.

Markets 21-50

All other: One Day in Utah, KUTV(TV) Salt Lake City; information: Earthquake: Not If... But When, KSL-TV Salt Lake City; public affairs: A Cross to Burn, KUTV(TV) Salt Lake City; children's: The Snow Bird Family Christmas Special, WSMV-TV Nashville; special event: Pope John

Paul II in Phoenix, KTSP-TV Phoenix; sports: Day at the Downs, WAVE-TV Louisville; magazine: Southern Exposure, KSL-TV Salt Lake City; entertainment: After Hours, WTVF-TV Nashville; program segments: Arminda's Mountain, WSMV-TV Nashville.

Markets 51-213:

All other: The Heartland Series, WBIR-TV Knoxville; information: Make a Joyful Noise, WFSU-TV public affairs: Mob on the Run, KLAS-TV Las Vegas; childrens: Hawaii's Superkids, KGMB-TV Honolulu; special event: Seward Fourth of July Parade, KUON-TV Lincoln; program segments: PM Magazine: Wildlife Nurse, WMTV(TV) Madison; sports: Blood, Sweat and Gears, WIS-TV Columhus, S.C.; magazine: Wisconsin Magazine, WHA-TV Madison; entertainment: Houdini, WHA-TV Madison; and international: When I Grow too Old to Dream, CKVU-TV Vancouver, B.C., Canada

Carl Russell, recently retired senior vice president and sales manager at MCA TV, received the 1988 NATPE president's award for outstanding lifetime contribution to the TV industry.



Michael Lambert

Prior to joining Fox, Lambert was senior vice president, HBO Enterprises. Before that, he worked in various capacities with Viacom Enterprises, including senior vice president, pay TV.

As president of the Fox division, Lambert will continue to oversee the domestic distribution of first-run programs such as 9 to 5, Small Wonder, \$100,000 Pyramid and A Current Affair, and off-network programs such as MASH, The Fall Guy and Dynasty.

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

KTVU, the mighty indie that roared, puts news on front burner in Oakland

KTVU(TV) Oakland-San Francisco celebrates its 30th anniversary March 23 as the market's indie news specialist.

The Cox independent has established a niche as the Bay Area's news specials producer—airing nine halfhour or hour specials last year, with four already planned for this season.

Kevin O'Brien, who joined KTVU as vice president/general manager two



years ago, is credited by news director Fred Zehnder as the force behind the station's heavy involvement in news

These specials are a blend of national and local timely topics, both executives say, with a 60-minute probe on the nation's worse serial killer, Donald Harvey, being picked up by the Fox Network and broadcast several months after the program ran twice on the Fox affiliate, delivering a 13 rating/12 share for its initial Oct. 11, 1987 airing.

"It was the best rated special in the history of this market," claims O'Brien. "This story intrigued us," notes Zehnder. "We discovered Harvey would talk to us, and there was so much news, we decided to piece together a one-hour-long show.'

O'Brien sent a copy to Jamie Kellner, president of Fox Broadcasting, who snapped it up.

O'Brien says specials lend themselves to primetime slotting and that gives the station the bonus of publicity. In fact, when KTVU got a call from an unidentified source detailing key FBI facts in the downing of a PSA flight from Los Angeles to San Francisco by a gun-toting, disgruntled former employee, the resultant 30-minute special, Murder in Mid-Air, made news itself.

O'Brien, who calls himself a newsoriented former general manager at WNYW New York and WTTG Washington, feels combining news with specials "is a very important aspect for the future survival of independent stations.'

Operating with a news budget close to \$5 million this year, O'Brien says the station creates series from its specials, breaking down one report into five parts which are run on the 10 p.m. newscast.

Scheduled for this season are specials on: alleged child molestation and Satanic cult activities at the U.S. Army's Presidio base (one-hour airing April 3), serial killers (late this summer), bigotry in the Bay Area (this fall) and the controversy over using fetal cells and tissue (unscheduled).

Last year's specials. Last year KTVU aired specials on: traffic gridlock (halfhour); how Oakland police deal with repeat youthful drug offenders (halfhour); Asian, Hispanic and black youth gangs (one-hour); VisionQuest, the controversial placement for youthful crime offenders (one hour); a return to Guadalcanal on the 45th anniversary of the Pacific battle against the Japanese with local area veterans (half-hour); a visit by the Pope last summer (halfhour); how business is using surveillance techniques on its employees (half-hour), plus the Angel of Death hour and Murder in Mid-Air half-

All 50 members of the news department work on specials with producer Leslie Donaldson working exclusively

on these reports. "We try to give the specials a news look," explains Zehnder, who celebrates 10 years as news director in June. "We had our special on gridlock anchored live from a point overlooking the Bay Bridge.'

One- and-a-half years ago O'Brien launched KTVU's first one-hour noon newscast. "It has helped to establish a greater presence in the marketplace," he says, "and to cross-promote our spe-

cials at 10 p.m.'

O'Brien acknowledges that having two 60-minute newscasts gives KTVU a major advantage over the competition. Notes news director Zehnder: "We can put all our efforts into covering one story and devote as much as 25 minutes within the newscast to that one topic. And we can have three or more reporters on one story while the competition, with only a half-hour, might have one reporter.'

The 10 p.m. news "is probably the best thing the station is known for, Zehnder points out. "It was already in place when I joined the station 13 years

ago.''

This newscast outrates its competitor's later half-hour broadcasts, according to Nielsen. In an overnight rating for Jan. 20, for example, KTVU drew a 12.8 against KPIX's 5.7, KGO's 6.8 and KRON's 4.6. The newscast was recently judged best TV news by the Radio-Television News Directors Assn. of Northern California.

How does KTVU best KPIX, KGO and KRON in late news? Having an hour to cover more stories is one advantage, as is the time period, when KTVU is in gear for its first primetime newscast while the competition has already presented its 6 p.m. program and is readjusting for the 11 o'clock news.

-Eliot Tiegel

NBC selects college fellows

While others may criticize the preparation of college graduates entering the industry, NBC has selected 10 graduate students for participation in its National Fellowship Program. That the students are enrolled in prestigious graduate programs is said to be a testimony to their commitment to the industry, and NBC uses the fellowships as a means to introduce the students to the

In fact, NBC does more than introduce the fellows to the company: It introduces them to one another. Recipients are encouraged to keep in touch through a network-sponsored newsletter and, when their studies permit, semi-

The seven graduate schools participating in the NBC Fellowship Program are Columbia University, Georgetown University, the University of Georgia, the University of Chicago, Northwestern University, Case Western Reserve University and the University of Southern California.

Sidelights

Steve Allen's nonsense is 'pure gold' on NBC Radio

Steve Allen is sitting in the radio studio he's had built in the building he owns in the Van Nuys suburb of Los Angeles, broadcasting live on the NBC Radio Network. A 12-year-old girl is calling from Pennsylvania requesting he play "Bobby's Girl" for her boyfriend and mom. Allen leans over the piano keyboard where he is sitting and begins to ad lib a song he obviously is not familiar with:

"Bobby's girl/you were such a shabby/Watanabe/Bobby's girl/because you were Japanese/your BVDs..."

"Am I close at all?" he asks. "Is this on the radio?" the girl responds. "No," answers Allen, "they wouldn't put this nonsense on radio."

But it is being heard on 26 NBC affiliates, who since Oct. 12, 1987, have been broadcasting either the entire three hours or portions thereof of this live, unscripted, wacky, adlibbed weekday comedy show which beams from California 11 a.m. to 2 p.m. or 2 p.m. to 5 p.m. one week a month when Allen goes to New York to do the show live from WNEW(AM), the affiliate which flagships the program.

Self contained. Each of the three hours is a self-contained show, since not all the affiliates relinquish this large a block of afternoon time to NBC. So there can be no references in one hour to what occurred in a preceding hour.

Ad sales are moving along as projected, with the majority of the second quarter sold out, according to Greg Batusic, executive vice president, sales director for the Westwood One Radio Companies: "We are experiencing 85% sold-out, with some availabilities, depending on the week.

The show is built around Allen's bantering with people who make their living being funny: comics and comedy writers. There may be upward of four guests on a show, or just one, which leaves Allen with ample time to stand alone as he accepts calls from listeners.

Allen's show consists of segments like "Vent Your Spleen," in which people call and complain about things bugging them; "First Impressions," where callers do impersonations, and "Ask Dr. Allen," in which callers seek assistance with personal problems. One has to listen carefully to what Allen says, because somewere in the banter, there's a zinger.

"Some days are funnier than others, but there's pure gold there," he says.

It there's pure gold there," he says.

With the exception of the live two-

hour Arthur Godfrey morning variety program on CBS Radio in the early 1950s, there hasn't been a program of this nature—unscripted, free-wheeling and funny—on network radio.

For someone who was under contract to NBC-TV from 1953 to 1960 to star in the *Tonight* and *Steve Allen Shows*, this is the first time he's worked for NBC Radio. It's been 38 years since he last hosted a radio program, and that goes back to his local show on KNX(AM), the CBS owned outlet in L.A.

Allen came to NBC Radio in a circuitous fashion. He was hired by WNEW's general manager Mike Kakoyiannis last spring to host *The Make Believe Ballroom*, the long-running music show hosted in New York by Martin Block in the 1940s and '50s before he moved to ABC.

Allen started out discussing music philosophically, he recalls, and as more chatter and humor crept in, the program changed to *The Steven Allen Show*. Enter Norm Pattiz, chairman of Westwood One, which secured the program for its NBC Radio division last October.

Nothing serious. Allen says this show is somewhat similar to the six *Steve Allen Comedy Room* one-hour specials he did for The Disney Channel. "All we did

was book comedians and only discuss comedy. There were no serious discussions."

Allen says his mail indicates people are being affected by the humor. "I've gotten letters which say, 'I was laughing so hard in my car, I literally had to pull over to the side of the road,' or 'People thought I was crazy because I was laughing so hard."

L.A. producer Debbi Farr and New York producer Dick Brennan book the guests two weeks to one month in advance.

Contributing to the audio audacities are such regulars as Saturday Night Live writer Herb Sargent, MASH creator Larry Gelbart and Bob Einstein, star of the Showtime cable show, Super Dave, who calls in from Toronto, where his weekly program is taped.

Among Allen's recent guests have been: Roseann Barr, Fred Willard, Alan King, Richard Lewis, Tommy Smothers and two non-comics, Pat Sajak and Howard Cosell. There have also been Milton Berle, Jackie Mason, Mel Brooks, Martin Short, Elayne Boosler and George Gobel.

Everyone who guests has to think quick—and funny. There are six two-minute commercial breaks each hour, so everyone has some time to regroup.

Allen believes coming from a funny family makes it easy for him to ad lib.



Steve Allen listens to a caller's question.

"Hearing witty conversations is something I was exposed to in my childhood." To emphasize a silly point, Allen has three bells, one horn and a noisemaker.

The lack of a studio audience to react to the jokes and bits doesn't affect the program, says Allen. When he did the Disney show, for example, there were 300 people in the studio. "They made the show seem 10 times funnier," he admits, adding, "When we have three or four guests here, we all laugh at each other, so there is the sound of laughter. Sometimes you can also hear the people on the phones laughing."

Allen admits he misses having an L.A. station. In addition to New York,

the program airs on WMAQ(AM) Chicago; KLRA(AM) Little Rock, Ark.; KZIA(AM) Albuquerque; WUOC(AM) Columbia, S.C.; WACV(AM) Montgomery, Ala.; KIDO(AM) Boise; WFPG(AM) Atlantic City; WWON(AM) Woonsocket, R.I.; KIPA(AM) Hilo, Hawaii and KNWZ (AM) Palm Desert, Calif.

A look at Turner's 'Portrait of the Soviet Union'

At the very end of the 13-hour series America, host Alistair Cooke, in a rather humorous but revealing way, tries to sum up the country with the quip: "There's no such thing as a free lunch." Years later, Ted Turner no doubt has discovered there are no free lunches in Moscow either.

The "lunch" for Turner was the 1985 Goodwill Games and the hope for Soviet participation in the 1990 Games in the U.S. Mixed into the menu was a requirement that Turner produce for U.S. audiences a major television series on life inside the Soviet Union. In his seven-hour Portrait of the Soviet Union, Turner has paid in full. It will

Portrait of the Soviet Union

Originator: Ted Turner
Host: Roy Scheider
Executive producers: Ira Miskin,
Robert J. Wussler
Producers: John Purdie, John Savage
Directors: John Barnes, Michael Houldey, Colin Luke, John Purdie
Editorial advisor: Sir Fitzroy MacLean
Photography: Ruth Oxenberg, Michael
Reagan
Supplier: Antelope Films for Turner

be released for U.S. TV this spring, and Turner has made some lush publishing deals as well, for maximum exposure and hoopla.

Broadcasting

The result is a much too credulous portrait of the Soviet Union, fronted by an American media concern which has already had its share of problems trying to maintain credibility.

Hosted by American actor Roy Scheider, Antelope Films of London has turned out an all too "official" portrait, flawed in its deliberate omission of Soviet Jewry, restrictions on emigration, human rights and the war in Afghanistan. It also shamefully embraces the Soviet individual's subjugation to the state. Indeed, it's a theme of Scheider's narrative. Time and again Scheider refers to the individuals we meet as happy, contented parts of "the well-organized machine."

The problem with any portrait is that it can be quickly overtaken by



events. For example, there's Portrait's treatment of the enormous ethnic differences throughout the Soviet Union. The series portrays these peoples as one big happy family, proud of their cultural heritage, but prouder still of their Soviet citizenship. Well, the Armenian riots in the south, which also point out sharp differences between Christians and Moslems there, blew apart Portrait's portrayal of celestial harmony. Soviet General Secretary Mikhail Gorbachev called the nation's policies toward its many nationalities "the most fundamental, vital issue of our society." But you'd never know it from watching Portrait of the Soviet Union. Apparently the Soviet censors hadn't gotten the message when Portrait was being put together.

Grand scale. Most of the other flaws are perhaps, a bit less irritating: implying for example, that the U.S. and British should share the blame for Stalin's rise to power, or straight-faced claims that Soviet writers, artists and filmmakers are pretty much free to express themselves anyway they wish. Com'on, guys!

Yet for its failures in ignoring or glossing over vital issues, Portrait of

the Soviet Union undoubtedly will emerge as the most vivid, the most visual, certainly the most educational and maybe even (by Soviet standards) the most candid appraisal ever of life inside the Soviet Union. It certainly is a portrait like no other.

The production sweeps across the surface of the Soviet Union from the Russian Republic, with a glimpse of the Old Russian Empire, the folklore of Siberia, the mountain people of Georgia and Armenia, through Central Asia and into the fast-paced Western style of the Baltic states of Lithuania, Estonia and Latvia.

The "Swords and Ploughshares" segment, filmed in the Ukraine and

Despite its shortcomings, the series offers a highly educational journey across the Soviet Union.

Leningrad, profiles the people who live on the most bloodstained (and now radioactive) soil in the nation, and stands out as a formidable portrait of the Soviet's people's deep-felt fear of war. It's a real grabber.

Portrait wraps it up with Scheider's a bit too theatrical attempt to evaluate the country's swing toward a more open and reconstructed society. There is a candid interview with Soviet poet Yevgeny Yevtushenko, now one of the in-crowd, warning, "I think we have just one alternative: to live together or die together." There's nothing phony about that.

Hopefully, Portrait of the Soviet Union will come to represent not so much a bill that Ted Turner had to pay, but the beginning of an invitation for a continued exchange of information and ideas. Turner deserves credit for making a start.—Jack Loftus

TV Business Barometer

Recap: Well, '87 should be better

Recapping 1987 may be a little depressing, but at least the outlook for this year should add a cheerful note. Not that 1988 is expected to be a blockbuster year. It is not expected to be one of the better Olympics/election quadrennials, but it certainly should come out better than last year.

Adding all the numbers together for last year—that is, summing up spot and local time sales together with network compensation—shows a grand total of \$11,861.1 million. That compares with \$11,302.1 million for 1986 and the increase comes to 4.9%.

That's less than half the increase scored in 1986 vs. 1985, when the grand total was

\$10,188.0 million and the increase came to 10.9%.

Spot last year didn't go anywhere, once you squeeze out the inflation factor. National/regional spot time sales came to \$5,784.3 million, up 3.8%. That compares unfavorably to '86, when billings were \$5,573.6 million, up 9.8% over the year before. It also compares unfavorably to '85, when spot time sales were \$5,077.0 million, up 7.7% over the previous year.

The local picture is better, though not in comparison with local numbers in recent years. The local total for last year was \$5,616.0 million, a climb of 6.5%.

But 1986 was a double-digit year. The volume came to \$5,274.5 million, an increase of 13.1%. The year before was also a double-digit year, with local billings coming to \$4.665.0 million, a rise of 10.7%.

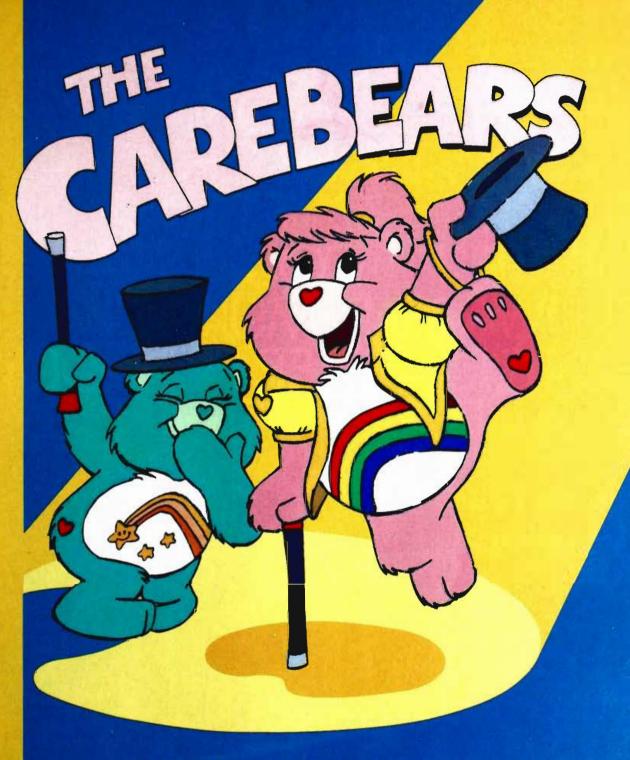
As for network compensation, it appears to be in a real slowdown. although it picked up toward the latter part of last year. The increase in network comp for '87 was a mere 1.5%, but the year before wasn't that much better. The 1986 increase was only 1.8%. However, the rise in '85 was 5.3%, a respectable, if modest, figure for network comp. For the past four years, network comp billings were, in chronological order: \$423.7, \$446.0, \$454.0 and \$460.8 million. Last network comp year was only 8.8% above 1984.

The smaller stations—those in the under-\$7 million category—showed the best performance overall among the three categories of annual station revenue. This applies to both spot and local business. For the 12 months of last year, the smaller stations were first in percentage spot increases during nine months. As for local, the smaller stations were Number 1 during 11 months.

Television station advertising billings, 1985–1987

Spot, local time sales and network compensation (in millions)

	Spot				Local		Compensation		
	1985	1986	1987	1985	1986	1987	1985	1 986	1987
January	\$296.4	\$345.0	\$364.7	\$265.7	\$302.1	\$320.5	\$34.1	\$34.9	\$34.8
February	295.3	327.5	335.7	264.0	291.7	308.3	37.6	39.1	38.4
March	406.8	441.0	452.0	424.3	464.2	500.9	37.0	38.3	38.6
lst quarter	998.5	1,113.5	1,152.4	954.0	1,058.0	1,129.7	108.7	112.3	111.8
April	507.0	539.4	580.4	430.0	461.4	493.2	43.5	42.9	43.
May	512.0	548.4	589.5	450.0	532.8	554.6	35.6	36.5	36.4
June	451.2	477.4	483.6	337.9	387.6	397.7	34.7	35.1	36.3
2nd quarter	1,470.2	1,565.2	1,653.5	1,217.9	1,381.8	1,445.5	113.8	114.5	115.8
lst half	2,468.7	2,678.7	2,805.9	2,171.9	2,439.8	2,575.2	222.5	226.8	227.6
July	459.7	476.2	481.4	356.7	383.5	408.0	36.5	37.5	38.1
August	373.5	429.5	439.8	383.8	452.1	474.7	39.3	40.0	41.6
September	463.9	505.2	521.4	415.2	468.8	516.1	35.9	36.0	37.3
3rd quarter	1,297.1	1,410.9	1,442.6	1,155.7	1,304.4	1,398.8	111.7	113.5	117.0
October	425.5	491.0	497.4	504.9	590.2	630.3	36.7	37.5	36.5
November	469.2	541.9	576.0	431.8	495.3	543.8	34.1	34.4	36.0
December	416.5	451.1	462.4	400.7	444.8	467.9	41.0	41.8	43.7
4th quarter	1,311.2	1,484.0	1,535.8	1,337.4	1,530.3	1,642.0	111.8	113.7	116.2
2nd half	2,608.3	2,894.9	2,978.4	2,493.1	2,834.7	3,040.8	223.5	227.2	233.2
Total	\$5,077.0	\$5,573.6	\$5,784.3	\$4,665.0	\$5,274.5	\$5,616.0	\$446.0	\$454.0	\$460.8



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n 1987 WCCO Television became the most honored station in America, winning virtually every major broadcast journalism award.

Our efforts paid off as Twin Cities viewers once again placed WCCO Television on top of the competi-

LOCAL	STATION	TV	AUDIENCE SHARE
5:00 PM Mon-Fri	WCCO+/CBS KSTP+/ABC KARE/NBC	13 11 6	29% 24% 14%
6:00 PM Mon Fri	WCCO + /CBS KSTP + /ABC KARE/NBC	18 12 7	32% 20% 12%
10:00 PM Mon-Sun	WCCO /CBS KSTP /ABC KARE/NBC	17 13 14	32% 25% 28%

tion. With news dominance at 5:00, 6:00, and 10:00PM, WCCO
Television has the highest 9:00AM-12:00AM share of any station
in the top 15 markets. With the addition of satellite stations
KCCO Alexandria and KCCW Walker, WCCO + continues
to be the dominant force in the nation's 12th largest ADI.

WCCO TELEVISION, WINNING THROUGH EXCELLENCE

A.C. NIELSEN JANUARY 1988		HH SHARES M/SUN 9A 12M			
RANK	MARKET	CBS	ABC	NBC	
	New York	18	21	19	
2	Los Angeles	14	18	19	
3	Chicago	18	25	17	
4	Philadelphia	17	26	18	
5	San Francisco	16.	18	18	
6	Boston	16	18	20	
7	Detroit	20	24	25	
8	Dollas*	20	20	21	
9	Washington, D.C.	24	20	19	
10	Houston*	18	24	19	
11	Cleveland	24	26	22	
12	Minneapolis St. Paul	29	20	19	
	Atlentin				
	4			- 41	

International Report

ABC eyes outside production deals; CBS major player; NBC cautious

ABC Distribution executives expect to decide by the summer the extent to which the division will get involved in the financing of outside productions and the direct acquisition of outside programs. Director of advertising and publicity, June Shelley, told TV/RADIO AGE that someone is being brought on board within months who will deal with the matter. Meanwhile, CBS remains the major player on the international scene, with NBC continuing its cautious posture.

Shelley calls 1988 a conservative year, explaining that the company had been going through a transition period since the CapCities purchase. She said. however, that it now has been agreed that Distribution would produce separate product and predicted more activity during 1989. While presumably at this juncture it has not yet been determined just how much ABC will inject into this venture, for the foreseeable future at least, it appears unlikely that ABC will be in a position to seriously challenge CBS's leadership in this field among the networks. For its part, NBC, is staying out of the game entirely. Says international vice president, Mike Perez flatly, "Our group is not seeking coproductions.'

Shelley said that ABC Distribution was open to both scripts and ideas, adding that it was in the process of going through 100 scripts. How it all will work, she said, will be evaluated on a case to case basis. There may be times when the programs are leased back to the network, she said.

Theatrical. Although Shelley said that some of the made for television films and miniseries could end up as theatrical releases, it was something that generally would be considered once the shooting had been completed. One program with possible theatrical potential is the four hour miniseries. Waiting for Baby M. to be broadcast during the May sweeps.

By any account, however, trying to gauge the potential success of a theatrical release is likely to be as tricky as walking across a minefield. Although ABC was reluctant to place the madefor-TV film, Who Will Love My Children, in movie houses, the Japanese offered too attractive a price to forego the opportunity. Since then it has been sold to 30 countries.

While the principal reason to finance productions is to be in a position to

expand one's catalog, NBC's Perez says he is satisfied with the number of new items he has to sell each year. Each year, he points out, NBC International has four or five new movies of the week and one or two miniseries to offer, citing three items he has added to his portfolio since December: Assault and Matrimony, The Litle Match Girl (both MOWs) and the 13 half-hour children's program, Kissyfur. Nevertheless, in spite of Perez's amusing prophecy-"Programs are like your salary," he claims. "The more you make, the more you want to make."-NBC seems clearly to be bucking the industry trend. One suspects that future bottom lines will provide some clue as to whether NBC's prudent approach is more sensible than CBS's.

CBS. "We will be known as the network which sells non-network programs," declares CBS Broadcast International vice president of sales and marketing Rainer Siek. He said CBS has cofinanced productions with British, Italian, French and German partners.

In fact, points out CBI vice president of programs, Arthur Kane, "In 1988 we anticipate that 30% of our new product will be non-CBS produced, i.e. acquired or coproduced outside of the U.S."

There are a number of candidates for top CBI 1988 gun, including *Reaching for the Sky*, 12 one-hour examining the history of flight coproduced with the BBC and TBS. The BBC bore the below the line facility costs while CBI sold the U.S. rights to TBS, which also will air the series. For its investment, CBI has ended up with worldwide distribution rights outside the U.S. and the U.K. The series will be introduced internationally at MIP-TV.

Among the other CBI programs to be offered during 1988 is *Blue Blood*, 13 hours, including a two-hour pilot originally shot by Telemunchen (Germany), which CBI accquired for international distribution everywhere outside the U.S.

Kane says this new coproduction/acquisition thrust started 18 months ago as an outgrowth of efforts initiated about four years ago which didn't exactly go as planned. Since then the CBS productions division was discontinued and the whole division has been restructured, leading to the reemergence of CBI as the marketing arm of

the CBS Broadcast Group. "I've had four lives in the past six years," Kane

Kane says that his aim is to supplement the inconsistent program flow from the CBS Broadcast Group. "The idea," he says, "is to keep the flow constant. I always want to have the international framework in place; we do not want to go out and hire new people when we have a great deal to sell and then fire them when we don't."

Clearly his job is not an easy one. Kane is faced with the prospect of looking for holes 10 months in advance. "We look to fill shortfall in what CBS itself will supply; we look for trends." he knows, for instance, that CBS plans to produce fewer in-house movies and miniseries, so he is trying to find hour long action/adventure programs. What CBI provides in the way of money varies from deal to deal according to Kane, who says he carefully controls the amount of cash going out. "You never have to put up all the money at any one time," he notes.

Financing. What CBI gets also varies, but most of the time it involves partial financing in exchange for international distribution rights outside the U.S. and generally any other country in which there is another coproducer involved in the same project.

Not everything CBI participates in is intended for U.S. broadcast. Kane purchased four completed concerts featuring pianist Claudio Arrau, coproduced for home video by Classical Music Video Productions and Peter Rosen Productions. CBI, however, does have overseas TV rights and already has sold the series to RAI.

Kane says the venture can be profitable if the right deals are made at the beginning. The next best way of making money, says Kane, is to take a series which the network already owns and repackage it or add more programs. Twilight Zone falls into that category. The 30 existing hours are being cut into 60 half-hours. Another 30 half-hours are going into production starting in April so that the distributors will have 90 half-hours to sell. CBI already has sold North American rights in MGM-IIA.

Kane says several other deals also have been completed or are in the discussion stage in France, Germany, U.K., Australia, Hong Kong and Japan. For all the wheeling and dealing which seems to take place, one might suspect there is a considerable outlay and a reasonably large return. No on both counts, says Kane, claiming that the actual spending each year has been limited to the low six figures.—

Irv Margolis

Astra modifies specs, adds investors; launch delayed over system headache

Astra has modified its satellite specifications so that viewers in its primary target areas—England, Wales, France, Benelux and West Germany—will be able to receive good signals on 23-inch (60 cm) dishes. That change, coupled with the announcement of three new investors—British television companies, TSW and Ulster and the German firm, Aachener and Münchener Beteiligungs-Aktiengesellschaft—with international banking and insurance interests, represents the good news.

On the negative side, the mediumpowered satellite now definitely will not be launched before November. It is clear that two systems of transmission will be used, D-MAC by the British and probably D2-MAC by everyone else, which Astra officials concede is causing them a headache. It probably will take

So far there haven't been many takers for the 16 available transponders, although it can be assumed that discussions are underway with some of the broadcasters who have global aspirations.

manufacturers at least another year to be able to mass produce enough chips for either system, even leaving aside the fact that a useable D-MAC chip is not expected to be ready before April.

In spite of a number of claims that a low cost dish is just around the corner, there still aren't any yet; and so far there haven't been many takers for the 16 available transponders, although it can be assumed that discussions are well underway with some of the broadcasters who have global aspirations, such as Rupert Murdoch, Robert Maxwell and Silvio Berlusconi.

Hedging. Even enthusiastic Astra supporters acknowledge the need for a powerful locomotive to attract both viewers and prospective broadcasters. While, naturally, backers continue to publicly express complete confidence in Astra's future moneymaking potential, privately many shareholders actually have hedged their bets.

Although most observers agree that the problems now confronting Astra presumably will be solved in time, many believe that the question of "when" may spell the difference between longterm success or a 21st century white elephant.

While prospective viewers initially may have trouble getting the necessary hardware to receive either D-MAC or D2-MAC transmissions, British Telecom Vision plans to demonstrate a new management control system primarily designed for network providers using direct broadcast satellites. The system, the first one to utilize the D-MAC system, also is compatible with D2-MAC. It will allow the providers to feed either system to viewers and, among other features, will be capable of integrating signal scrambling. This summer's test will take place on an existing lowpowered satellite.

Sports consortium held not sporting

The head of the European Broadcasting Union's legal department has reacted sharply to a commission complaint filed by Screen Sport charging the EBU with being monopolistic.

The EBU recently announced the formation of Eurosport, a consortium of some EBU members and the satellite Sky Channel (see TV/RADIO AGE, Jan. 25, 1988). The intent, say the founders is to provide via satellite, more extensive coverage of international sporting events already licensed to individual national broadcasters.

Screen Sport has cried "foul," but not so, counters Werner Rumphorst, charging Screen Sport with not wanting to pay meaningful rates for major events. He also refutes the Screen Sport contention that the EBU is not willing to deal with Screen Sport. Rumphorst says that the EBU has sold some material to the satellite channel, adding, however, "Screen Sport wants the right to have a Cadillac rather than a three-wheeler."

Dutch get new services

The Children's Channel (U.K.) and CNN are two new members to a specialized cable service being offered experimentally to the 22,000 NV Kablenet subscribers in Rijswijk, The Netherlands.

While the programs being shown at the moment are intended to sample tastes and also include material from Screen Sport and Lifestyles, the Dutch cable channel will begin charging higher fees for the service within a short time once viewers actually express their program preferences.

PanAm Sat jumps on U.K. opportunity

Pan American Satellite wasted no time responding to the British Department of Trade and Industry's plans to permit satellite transmission of specialized services and TVRO installation with an application of its own. The company filed for both domestic and international services within hours of the DTI's announcement.

Fred Landman, Pan American Satellite president, characterizes the British move as "an anxiously awaited milestone in the development of separate, international satellite communications."

As for its implications Landman says, "We will soon be able to offer satellite communications service in the United Kingdom at rates far lower than those allowed by Intelsat."

While U.K.-to-Latin American/U.S. communication via satellite is still not permitted, according to Landman, "The DTI announcement suggests that further liberalization [is] forthcoming. Interactive communications, with messages originating on both sides of the Atlantic, would certainly seem to be the logical next step."

Landman's satellite service will offer television broadcast, data transmission and interactive private network services over three continents with national satellite services to Latin America. PAS I, the company's first satellite, combines C-Band and Ku-Band transponders and is scheduled for launch this spring.

Simultaneous HV, miniseries release

The four-hour miniseries, *The Bourne Identity*, starring Richard Chamberlain and Jaclyn Smith, will be broadcast in May on ABC-TV in the U.S. and released virtually simultaneously on home video in a number of European countries. This is the first time that Warner Bros. has tried this approach. "Video is now a major part of the market," says European marketing director, Graham Williams. "We're treating it as an experiment and obviously will look closely at the results."

The Bourne Identity is a collaboration among ABC, Warner Bros. TV and Warner Home Video. There is a one-year window on airing of the series on European television. "Obviously," says Williams, "we can't do this with every title, but this program is 'made for video'; it has popular name stars, action and a good story."

Cable Report

Telephone lowers two-way stakes for home shopping

J. C. Penney's long-awaited interactive shopping service, Telaction, was introduced to Post-Newsweek's 4,000 Chicago-area subscribers recently. This comes at about the same time that GTE has begun testing its own interactive shopping technology in the Boston vicinity. To operators, the most interesting aspect of both systems may be the substitution of the telephone for two-way. From there, each side has its pluses and minuses.

The biggest thing Penney has going for it is that it is going. Telaction, a Penney subsidiary, spent \$40 million to make the longtime Penny home shopping dream, which first took shape in a small videotex operation in Fargo, N.D., in 1983, a reality. What Telaction has since come up with is a menu system of 40 retailers (to date), driven by touch-tone phone, computer/laser disk retrieval and storage technology, and a full-blown television production facility where the still-frame/audio cataloging is done. A Telaction spokeswoman warns the skeptical: "This is not five guys in a boiler room."

Telaction uses a computer to store credit card information for subscribers wishing to use the system. The shopper is identified by his home telephone number and personal identification number, while the viewer chooses menus—or "stores," depending on computer literacy—via the touch-tone buttons. All of the cataloging hardware is located at Telaction, addressed through phone lines, and A/V presentations microwaved to the system head end. The information is then relayed through the trunk lines to the frame store unit or "black box" with the address of the cable user.

Black box syndrome. As anyone familiar with air travel will attest, when you start talking about "black boxes," people get nervous—not the least of whom are cable operators who may see the splicing of boxes into their systems as a loss of control. Another potential problem is the "partyline" effect of the boxes, which deliver the requested A/V material to the upto-15 homes sharing the box. As a result, only one sharing family may shop at the same time, and the other 14 families, should they turn to the designated channel, would be able to see the merchandise which the shopper has called up on their sets as well as his own.

Telaction contends that shoppers don't want another piece of hardware in the home and don't want to learn another input system. The black box—telephone combination addresses both concerns. As for operators' problems with splicing into their systems, Telaction believes the solution is having the operator choose the contractor to do the work with Telaction footing the bill.

As for anonymity and system access, a Telaction rep comments that it's no different than waiting on line at the checkout counter or trying to get through on a toll-free line. Telaction estimates shoppers will enjoy wait-free shopping 97% of the time. Of course, grouping subscribers together and sharing boxes also amounts to substantial savings for Telaction and its retailers.

Gary Arlen is the president of Arlen Communications in Washington, publisher of *Electronic Shopping News*. While enthusiastic about Telaction—"It has a lot of neat things in it"—Arlen sees another problem in the system's prerequisite phone: "It's mostly undesirable to have a phone in your TV room because you don't want someone chatting on the phone while the rest of the family is watching TV."

Instead of a whole phone, GTE's Main Street sys-



Shopping by Teleaction

tem requires only the phone line, which is connected to a speaker box which is attached to the cable converter box, and a remote. The remote allows shoppers to dial the telephone and input information. The speaker box substitutes for a telephone receiver in making a reservation at a restaurant, for example. Unlike Telaction, the GTE system is discreet; only the shopper requesting the information can see it on his television.

GTE's quiet. Because of Main Street's test status, GTE will not release any additional information on how much equipment is required at headend or exactly what technology is involved, other than to say that the technology does not require two-way and works equally well on coaxial or fiber. Participants in the test will number around 500 in the Boston area, for six-nine months duration, and the service is being delivered via the Continental and Warner systems. Regarding vendors, a GTE spokeswoman put the tally at "more than two dozen, with more calling everyday." As for how the economics of Main Street will work, it remains for the test to determine "what the market will bear."

The Telaction system is completely retail-support-

ed. The retailer pays Telaction to joins its service and for the cataloging of its merchandise, and Telaction pays the operator for use of the system and for making the necessary changes in the line. The subscriber gets the shopping service as part of basic service.

While the technology has a tendency to overshadow it, service is what interactive shopping is ultimately about. As Arlen says, "Don't think of this as a communications issue. Think of it as the merchant. This is what's going to drive this business." One operator, who requested anonymity, agreed with those sentiments. Referring to the technology as a spin off to that which has been available for years, he observes that such a service "could keep busy 1,000 production companies."

Perhaps to that operator's surprise, Telaction might agree. But for now, Telaction is keeping its 100-member production staff and 11 or 12 Art Star/Paint Box composition stations, working two shifts per day.—Joe Terranova

Overbuild survey: It's good for you!

A survey of 24 cities and counties experiencing cable overbuilds reports favorable impact on rates and services. The survey was conducted by Alfred Cortis, director of the Office of Complaints and Information for Pasco County, Fla., "to get a feel for how overbuilding affected other communities." Those communities stretched from Oregon to New Jersey, but results of the survey validated what many in Cortis's area had known for a long time: "In Pasco County overbuilding has produced nothing but positive results."

That's something Harry Cushing, president of Telesat Cablevision, has been saying for quite some time. Telesat has the county franchise in Pasco, and Cushing has perhaps as much practical experience in overbuilding as anyone. As to how "the three or four franchises" he has currently involved in active overbuilds divide the subscriber pie, Cushing denies there's any problem. He accuses the industry of being brainwashed into fearing a second wire into the home, into believing that 50% is "great" penetration and that, "in an overbuild you divide 25% and 25%." Cushing has one word for that kind of thinking: "Balderdash!"

"If cable is so great, why the hell are only 57% of the people taking it?" Cushing asks. "There shouldn't be a household in America that has a TV set that shouldn't have cable if cable wires are there. I think this industry has done an abysmal job of serving the public. Why? Because they think that they can be the only game in town, treat the customers like dirt, and then be happy with 57%. Well I'm not happy."

Service is what makes Cushing happy. He cites a community where Telsat had been in an overbuild situation with ATC, which he figures had been at 40% penetration. "I can show you," the Telesat president offers, "in those subdivisions today, we have any-



Harry P. Cushing

where from 70% to 80% to sometimes 90% penetration between the two companies. How is that possible? It's very simple. Both companies are trying to do the best job they know how in pricing, service, quality, and marketing to the customer."

'News 12' a hit on Long Island

According to Rainbow Programming Enterprises, more cable subscribers watch its *News 12 Long Island*, N.Y., news service in a 24-hour period than they do HBO, WTBS or 44 other channels on the five News 12 affiliated systems. The survey, conducted by Owens Cablemetrics for Rainbow Advertising Sales Co. (RASCO), gave win, place and show honors to the three network O&Os for adults aged 18-plus.

Forty-two per cent of those polled were said to watch News 12, self-billed as the only regional 24-hour cable news network, at least once per day, compared with 35% for HBO, 31% for WWOR(TV), 28% for WPIX(TV) and 18% for WTBS. To News 12's president Alvin Ittleson, "What's most encouraging is that 76% of our viewers watch us five days a week or more."

It must also be encouraging to the one-year-old, 530,000 subscribing household service that, while the red ink is still flowing, the break-even point has been moved up to next December, a full year ahead of schedule. This is according to Rusty McCormack, vice president of *News 12's* parent Cablevision Systems Corp., who says a typical 30-second spot on the network goes for \$350.

Norm Fine, senior executive producer, credits the channel's growth to addressing Long Island's long-standing bridesmaid status in New York television news coverage. At the same time, according to Fine, residents had developed a taste for production values of broadcast news. The Long Island service responded by building an impressive new organization of over 100, including well-known anchors Melba Tolliver and Bill Zimmerman. Apparently that approach worked well enough for Rainbow to plan a News 12 Connecticut channel in Fairfield, Conn., for later this year and to consider one in northern New Jersey.

Radio Report

Sixth Hispanic station competing in L.A.; converted from MOR

Los Angeles' Hispanic community is now being serviced by a sixth fulltime Spanish language station, KSKQ-FM.

KSKQ used to be KNOB-FM, an Anaheim outlet which was once "The Jazz Knob," a middle-of-the-road music outlet and most recently a soft rock prononent. The switchover took place Feb. 25 as KSKQ-FM began simulcasting its recorded music programs with KSKQ-AM.

It joins such establishment Spanish programming outlets on the Los Angeles AM dial as KALI, KWKW, KTNQ and KSKQ as well as FMer KLVE and several lower powered FMs which offer part-time Spanish broadcasting on weekends.

Both KSKQs are owned by Radio Centro Cadena Nacional, which paid \$15 million for KNOB last October. Operating with 80,000 watts, the FMer's signal can be heard in parts of southern California ringing downtown Los Angeles.

The company's other Spanish holdings include WSKQ(AM) New York and WCMQ(AM) Miami.

Programming is a blend of contemporary arranged discs similar to those aired on WCMQ Miami, designed obviously to appeal to a younger audience than stations like KALI and KWKW, which zero in on older listeners with strong connections to nearby Mexico.

Betty Pino, WCMQ's program director/DJ is coordinating the playlist with Pepe Reyes, KSKQ(AM)'s program director. The stress is on a romantic sound with little news or chit-chat.

Raul Alarcon, Jr., chief executive officer for the parent firm, says the FM's 80,000 watts is the strongest signal of any Spanish formatted station in California. The AM sister broadcasts with 50,000 watts, while FM competitors KTNQ and KLVE are 50,000 watts and 30,000 watts.

The L.A. area is reportedly the nation's Number 1 Hispanic market, with an estimated 3.6 known Latinos, of which 75% reside in L.A. County.

RAB focusing on corporate clients

Corporate advertising, including business-to-business advertising, on radio is still far behind that on other media but nevertheless has climbed from \$11.1 million in 1982 to \$25.2 million in 1986, and Radio Advertising Bureau president Bill Stakelin predicts the category will continue to grow for radio. He sees it as such a promising opportunity, in fact, that RAB's first "modular presentation" for 1988 was developed to help stations go get more of it.

RAB reports that advertisers who have already

used radio to reach business and government decision makers and the financial community include General Electric, DuPont, U.S. Steel, Westinghouse, GT&E, American Airlines, Quantas Airlines, Alcoa, IT&T, Standard Oil of New Jersey, Owens/Corning Fiberglas, Union Carbide, Navistar, Western Electric and Western Union.

The material in RAB's "Flex-I-Format" presentation includes everything from brief explanations of business-to-business advertising, public service/information advertising and image marketing to how radio can be aimed to reach business executives, stockholders or the general public when, for example, a company or retailer wants to publicize its community involvement.

In explaining how an image advertiser can select a radio sponsorship, the presentation advises them to "First select a program you believe will reach a segment of your target audience. For example, audio products may be a good match for a music show. Sports or leisure products can be linked to health and fitness vignettes. Next, investigate the show's popularity, time and day of broadcast, and who tunes in to determine what type of built-in audience you can expect every time the show airs. Finally, find out how the show is promoted." But most corporate advertising is in or around newscasts.

And in spotlighting one of radio's chief advantages to corporate advertisers, the presentation observes, "When information is truly newsworthy it is also perishable. Other media have "lead times—the time elapsing between receiving the information, producing the message and eventually conveying it to the consumer. Magazines, television, direct mail and newspapers can delay this process—and lose precious time. But a radio commercial can be created quickly. Live copy can be developed or changed overnight. Flexible radio can deliver your important message that can't wait.'

And still another piece of useful advice is, "Develop your radio approach around these basic questions," including "What are people saying about you? What should they be saying? Have them 'say' it in a radio commercial."

Glory galore for radio spots in West Coast events

February was creative awards month on the west coast, with the Radio Advertising Bureau and the National Automobile Dealers Association handing them out in San Francisco and the Southern California Broadcasters Association doing the honors with its SUNNY Creative Radio Awards in Los Angeles.

Foote, Cone & Belding/Los Angeles and producers Bert, Barz & Kirby took two first place SUNNYs each, and Dick Orkin's Radio Ranch took a first place plus The Don Richman Memorial Award for the spot judged Best of Show. Other first place SUNNYs went to Bermudez Associates in the new Hispanic category, J. Walter Thompson/West and Sarley/Cashman Creative Services. Top honors in the radio station

promotion category were taken by KRTH Los Angeles for its contest offering trips to Hawaii.

Bermudez Associates claimed a first, a second and a finalist place for client AT&T and two finalist awards for Stroh's Beer to dominate SUNNY's new Hispanic category.

A first in the humor category was won by Sarley/Cashman for its spot for Murata Pearl, which also took a second in the talk category. And two finalist awards also went to Sarley/Cashman for spots for St. John's hospital and Earl Ike Toyota/Theodore Robins Ford.

Chuck Blore & Don Richman Inc. claimed the largest number of awards for a single company, with a third place honor in the talk category for client Thrifty Drug Stores and seven finalist certificates for spots for KNBC-TV, Fox Broadcasting, Orion Pictures, Sol beer and the California State Lottery.

Bert, Barz & Kirby took first place honors in both the open category for Anheuser-Busch and the new advertiser category for Yo Whip, plus a second place award in the campaign category for Ford Audio Systems, a third place under new advertisers for Yo Whip, and three finalist certificates for Wrather Port Properties, Party World and MCA/Universal.

Dick Orkin's Radio Ranch took The Don Richman Memorial Award for a Wall Street Journal spot, one of three that also won Orkin a first place in the campaign category. A second went to Orkin in the public service category for a spot for The Community Counseling and Guidance Service Center and a third in the humor category for an AT&T spot. Orkin also received a finalist honor for work it did for Stylus Furniture.

And U.S.P. Automotive Advertising captured four awards including a third place in the open category for Miller Imports and finalist certificates for work for Kearny Mesa Ford, Frahm Acura and Moon Nissan.

Phyllis Diller was the presenter at the Third Annual SUNNY awards luncheon, with 476 agency, producer and radio executives in the audience.

Automotive. Up the coast in San Francisco, it was all automotive as RAB joined NADA to present the 11th annual Automobile Dealer Awards for Creativity in Radio. In the newest competition, categories aimed at recognizing excellence in retail radio by dealer associations and overall excellence in a radio campaign, The Southern California Honda Dealers Association and Robert Elm & Associates swept both Grand Awards for radio spots titled Grand Slam Extended and Grant Slam Revised.

For the Best Dealer Radio Commercial of the Year, dealers, agencies and radio stations were honored with NADA/RAB's Grand Award. Frank Ancona Honda of Kansas City and Fasone Garrett Marketing shared honors for large markets with populations of 500,000 and up. In medium sized markets, with populations between 100,000 and 500,000, Colonial Nissan Cadillac Pontiac of Richmond, Va. took top honors along with Easwell Coleman Advertising. The winning team in small markets of below 100,000 was Westside Ford Lincoln Mercury of Merced, Calif.

and KUBB(FM).

The awards recognize locally produced radio commercials by honoring dealers and local radio stations and ad agencies that maximize creativity in the use of radio. More than 500 commercials were submitted in five categories.

RAB reports that auto dealers are the third biggest users of radio, following banks and department stores. They use radio to sell cars, build dealer showroom traffic and to create effective local promotions. Auto dealers accounted for some \$741 million in radio ad revenue in 1986, which came to 22% of dealers' total advertising investments, according to the NADA annual survey.

N.Y. radio outpaces nation

Radio stations in the New York market outstripped the national averages in both national and local ad revenues last year. Maurie Webster, president of the New York Market Radio Broadcasters Association, says local radio business for New York was 9.4% ahead of 1986 and national business rose 15.9% in 1987. That compares to Radio Advertising Bureau figures nationwide reporting national spot down 1.3% last year and local business 5.7% ahead of '86.

Webster says this is the eighth straight year New York radio revenues have increased 9% or more. In 1980, New York radio reported a measured total of \$132 million in ad revenues, against a total of \$258 million for 1987 for a gain of 95%. And when nonmeasured radio stations are included, Webster says, the 1987 total is estimated to reach \$273 million.

More accounts on the way

Half the agency media directors surveyed by Eastman Radio predict more radio will be bought through agencies this year than last. The reason most frequently cited is new accounts expected to move into radio. Other reasons are expected budget increases and/or money moving into radio that was formerly allocated to other media. However, of the 95 media directors replying to this year's Eastman survey, roughly 25% believe agencies will buy less radio and another 25% figure radio will do about the same level of business they did in 1987.

Promise backed by cash

A lot of radio stations promise more music and limited commercial breaks. Tichenor's Spanish-language WIND Chicago carries it another step by challenging listeners to "Catch the D.J. if you can," and rewards them well if they do.

WIND guarantees a minimum of 12 hits per hour, but if less than 12 are played, the first listener to call the erring DJ will get \$56 (for 560, the station's position on the AM dial). All the caller has to do to win is to know exactly how many songs were actually played.

Radio Business Barometer

Spot up 7.2% in January

The year started for spot radio with some promising figures. At first glance, they looked terrific, but the figures had to be adjusted to take into account the Standard Broadcast Month (SBM).

Commissionable spot radio billings of station reps, as reported by Radio Expenditure Reports, were up from \$39,753,700 in January 1987 to \$53,245,800 in January of this year, an unadjusted increase of 33.9%. But January 1988 was a five-week SBM, while the previous January was four weeks. Hence, last year's January figure was adjusted upward to \$49,692,100. That still left January with an adjusted 7.2% increase. After last year's spot radio performance, that's pretty good.

Of the four market-size groups broken out by RER, the top 10 market group did best in January. They climbed from \$14,439,700 (unadjusted) to \$20,477,100, a rise of 41.8%. The 1987 adjustment to \$18,049,600 brought the increase down to 13.4%. Every month should be that good.

The worst performance was turned in by the 26th-to-50th market group, which rose from \$6,479,000 to \$8,099,300, an unadjusted rise of 25.0%. The adjusted figures climbs to \$8,098,800, which comes out to practically no change.

Last year's best performers, the 51-plus markets, went right down the middle in January. Billings went from an unadjusted \$10,187,700 last year to \$13,636,900 this past January, a rise of 33.9%. Bringing the adjusted figure up to \$12,734,600 brings the increase down to 7.1%.

Somewhat below par was the 11th-to-25th market group. This category rose from \$8,647,300 in '87 to \$11,032,600 in '88, which calculates to a climb of 27.6%. With the '87 adjustment rising to \$10,809,100, the comparable increase is reduced to 2.1%.

Whether January is an augury is

open to question. It worked out that way last year, however. January '87 was 1.1% above the previous January and the year ended down 1.3%. The total commissionable spot radio billings for '87 came to \$915,476,500, compared with \$927,685,700 the year before. Both the first and last quarters of last year were up slightly—the January–March span rose 2.1% and the October–December period went up 1.1%. But the second quarter was down 5.2% and the third quarter was off 2.2%.

Market groups

All of the four market groups were off a little last year, except the 51-plus group, which was up 1.0%. The top 10 markets were down 2.1%, the 11–25 group dipped 1.4% and the 26–50 category was down 3.1%. The 51-plus figures, as released by RER, were refined, however, in an analysis by the CBS Radio Representatives research department. The analysis showed that the 51st-to-100th markets were down 2% to \$104 million, while the 100-plus markets were up 4% to \$126 million.

January

National spot +7.2%*

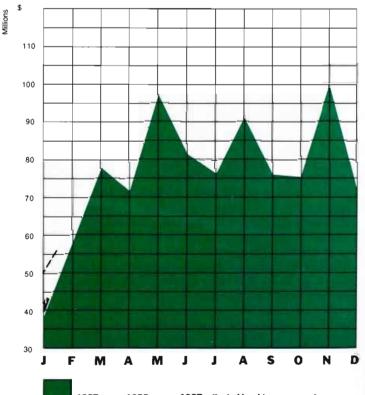
(millions) 1987: \$39.8 1987: \$71.1

1987 adjusted: \$50.0

Changes by market group

Market group	Billings (mils.)	% chg.* 88–87
1-10	\$20.5	+13.4%
11-25	11.0	+2.1
26-50	8.1	NC
51+	13.6	+7.1

Source: Radio Expenditure Reports
* Adjusted



1987 — 1988 — 1987 adjusted level to compensate for Standard Broadcast Month

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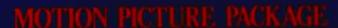
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ACAMA FILMS INC. 14724 Ventura Blvd. Suite 610 Sherman Oaks, CA. 91403 (818) 981-4344 • Eastern Sales Office (203) 655-4426 Loss of ABC compensation upsetting, but sales & lead-ins merit all smiles

Olympics fuel ratings & cash on ABC affils

By ELIOT TIEGEL

Television/Radio Age

March 7, 1988

espite the lack of a strong U.S. medal performance in the Winter Olympics, the Games in chilly Calgary generally have created a warm environment for domestic television stations—depending, of course, in which part of the country people are viewing the ABC telecast.

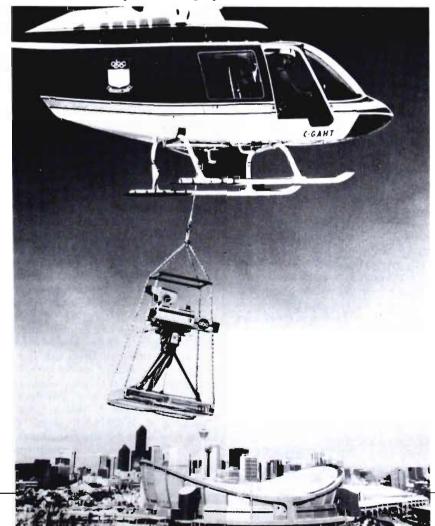
Stations in cold weather climes report strong interest, good sales and ratings, while people in warm weather locales seem to be not as enthused with watching the luge, alpine skiing and ice hockey. But there are some exceptions, here also.

General managers report sales dur-

ing February as a result of the Olympics are up from a low of 10% to a high of 50% over last February. And ratings in the major markets which receive overnight reports are all as good or better than the network's own figures. In cities which are not metered, stations report optimistic projections that their local ratings will be good when they receive their March ratings books. Everyone feels the Games are providing a strong lead-in to their late-night news.

Despite all the Olympic hooplas, promotion and interest in discovering a new American hero, stations are not getting any network compensation for carrying the Games. During a random survey of stations carrying the exten-

ABC camera transported to Olympics venue



General managers report sales during February as a result of the Olympics are up anywhere from 10 to 15% over February '87.



Stations in cold weather climes report good sales and ratings, while those in warmer areas experience some coolness to certain events.

Alpine skiing west of Calgary

sive network coverage, several general managers became very testy when asked about compensation for giving up 94½ hours over 16 days for the network feed (Feb. 14-28).

So how have the Games been playing across America? Here's some insight:

"It's been a sales bonanza," boasts James Coppersmith, president/general manager of WCVB-TV Boston. "Our Olympic sales will account for a 50% increase over last February. We started selling one year ago, and that's the key to having great success. We also have 10 people covering the Games from a local perspective. We've been averaging shares in the mid-30s to low 40s, and our ratings for 11 p.m. newscasts have gone from 10s to 12s-13s."

Jim Hefner, vice president/general manager WTAE-TV Pittsburgh, suspects "We're getting a lot of sampling for our 11 o'clock news as a result of the Olympics coverage. ABC has not been blessed with giving its stations a good lead-in, so we're very optimistic about what the ratings will show. We don't get any overnights, but we tend to outperform the network, so we think we're doing very well. We've had a considerable increase in sales as a result of the Games." But Hefner won't say how much.

However, William Bradley, general manager at WVNY-TV Burlington, Vermont, will talk figures. He says his sales "constitute a 30%—35% rise because of the Olympics alone. We'll probably parallel the national ratings numbers because of the interest in winter sports in Vermont. There are 15 Vermonters on the team competing in five different events."

Bradley estimates his March book

will show the Games aided his 11 p.m. news. He says the network promotions for the Games should be motivating people "to search them out. The Games are a greater gatherer [of viewers] themselves."

Go south to Miami and viewer interest tends to slush and slip away, not glide smoothly on the ice, points out Bill Ryan, president/general manager of WPLG-TV. Olympic sales account for a 22%-25% increase over last February, he says. But, the ratings are not quite as good as nationally. "It stands to reason because this is a subtropical city and people don't give a damn about luge."

Ratingswise, "we're not quite as good as the national average," Ryan continues. "We're probably 5%-8% off the national average. Where the nationals may run 21s and 22s, we're getting a 20 depending on the night. We've had 16s and 18s with 20, 32 and 33 shares."

Ryan doesn't feel the Games are luring viewers to his 11 p.m. news. The reason? "We were No. 1 at 11 anyway. But we love having this prestige event."

Ryan doesn't think the ABC promos have drawn extra viewers, either. He does, however, cite a series on the South Florida Ski Club, to which one of the station's anchors belongs, and its trips to Aspen and Snow Mass, Colo., as attracting viewers. "There is a limited audience for winter sports here," he says, adding: "It's hot here today."

With the weather dull and gray in Nashville, Arthur C. Elliot, general manager at WKRN-TV says: "You hear a lot of people are going home to watch the Olympics." Consequently, he envisions his ratings when he sees the March book "will be pretty good."

Saleswise, he's ahead 27% over last year, with a "large part of that probably because of the Olympics."

Elliott says the coverage will help at 10 p.m., when the station telecasts its news, followed by ABC's wrapup at 10:30. "We think the Games will enhance our numbers."

Double-digit hike

The Olympics have given WSOC-TV Charlotte, N.C., a "double digit" increase in sales, "above what we'd normally expect," admits Greg Stone the vice president/general manager.

Stone estimates his ratings, when he sees them in March, will "do better than the national numbers, since we generally outperform the network in our market. We also anticipate our 11 o'clock news will also do a little better than the normal because of an improved lead-in."

Stone calls the two weeks of Olympics coverage an umbrella effect on other day and night parts. "Our sports director went to Lake Placid, N.Y., to do a series on the luge and ran the course himself. We ran his report as a miniseries and it was probably the greatest response we've ever had in the sports area."

And some personalized promos by ABC's Olympic anchor Jim McKay are credited by the general manager with helping solidify the station's Olympic presence.

G. Alan Nesbitt, president/general manager at Durham, N.C.'s WTVD-TV, seems blase about his Games coverage. The coverage "is drawing viewers, no question," says the executive of this ABC owned and operated outlet who spent one week in Calgary observing the competition first-hand.

Interest in winter sports here is not as much as it is the northern parts of the country, he points out, adding that sales are "certainly up" but offering no specifics. He does believe viewership for the 11 p.m. news is up, thanks to the Games lead-in.

In cold weather Green Bay, Wisc., the home state for troubled speed skater Dan Jansen, there's been massive interest. Robert B. Farrow, general manager at WFRV-TV, says sales are up 50% due to the Games. He envisions good ratings when the March book appears. "We've gotten great feedback about the Olympics from phone calls," he notes.

"There's generally strong interest in winter sports because this is a heavy skiing and skating area, with an Olympic training site at Marquette 150 miles from there." So the network's promos haven't been the major catalyst in attracting viewers. But the coverage is

definitely helping the station's late

Across the nation in Los Angeles, John C. Severino, president/general manager of KABC-TV, the network's owned station, asserts in cautious terms the Olympics have "produced a very sizeable amount of [sales] money ' Ratingswise, he's more precise: "We've been averaging 20, 22 ratings with a 50 share. We thought it would do this well."

As a lead-in, the coverage "has helped the 11 o'clock news; it hasn't done it any harm."

As to whether all the network sizzle and hoopla has attracted new viewers, Severino feels "we'll be able to tell when the regular schedule resumes.'

In competition crazy Las Vegas, the "Olympics have an appeal that goes well beyond sports," notes Jim Behling, vice president/general manager KTNV-TV. "For women it represents drama and human interest." So the executive anticipates seeing good numbers when the March book comes out. The station's sales will be above last February, Behling notes, offering no details.

He credits Good Morning America and the network promos with stimulating viewers in his market.

The Olympics accounted for a 37% increase in sales at KTVX-TV Salt Lake City, acknowledges general manager David J. Woodcock. "It will contribute significantly to our bottom line." Woodcock, who does not receive overnights, anticipates eventually seeing "very good ratings" in the new book. "It's a safe bet our late news at 10 will be helped by this strong lead-in."

Woodcock credits ABC's promos

Anchor Jim McKay



"It's been a sales bonanza. Our Olympic sales will account for a 50% increase over last February"— WCVB-TV Boston.



Figure skating competition

with strengthening interest in the coverage. "We've been getting calls from people wanting to know what's going to go on tonight, especially when events are rescheduled. It shows there's a strong interest in what we're doing.'

In the Pacific Northwest, Portland, Ore.'s KATU-TV's program director Lee Petrick says the Olympics are event programming " and we always do well in this market with event programming. Winter sports obviously do very well here, and Portland had a female cross-country skier on the team [who didn't finish very high in the standings]. The Olympics go beyond sports, especially in primetime where it represents drama."

Personalized promos by ABC's Jim McKay are credited with solidifying stations'

Olympics presence.

Petrick feels the station's ratings "will outperform the network and track with sister station KOMO-TV in Seattle.'

KOMO, boasts general manager Pat Scott, had the nation's No. 1 overnight ratings. "We've pulled from a 25.6 ratings, 39 share to a 37.3/55. We've also had a good increase in sales over last year." Scott feels the Games have strengthened the KOMO's 11 p.m. news (which runs in second place) "and will improve our numbers across the board." ABC's promotional efforts have had a substantial impact on building viewerships, he believes.

Denver's KUSA-TV earned overall sales increases of 30%-35%, according to general manager Ken Tonning. One night the station drew a 32 rating, 46 shares, up somewhat from normal numbers, Tonning admits. The coverage "helped our 10 o'clock news consi-

derably.

In Fresno, ABC's owned KFSN-TV has seen "significant" sales from the Games, says general manager Marc Edwards. And since the station "outperforms the network," Edwards anticipates the March book will show ratings 'doing a little better" than the national

Since KFSN only sold out 75% of its Olympic programming, the station has been promoting its news talent and other shows during the Games, Edwards notes proudly. The Games have provided the 11 p.m. news with "an absolute strong lead-in" and since this is a special event, Edwards believes "people who don't normally watch are tuning in. Everybody is looking for a hero."

In hot and humid Honolulu where (Continued on page 121)

Programming for youngest age group seen imperiled by measurement method

Missing children: Networks blame people meter

By ROBERT SOBEL

he three major television networks are up in arms over Nielsen's people meter reports for Saturday morning's children's viewing and are strongly challenging the results, which show a sharp decline in viewing.

The hassle over the small fry is not exactly small potatoes when it comes to ad spending, and advertiser money on the network in that daypart has already felt the impact of the falling-off in children's viewing. According to TvB's analysis of BAR estimates, spending dropped from \$211.6 million in 1986 to \$197.1 million, a dip of 7%, in 1987.

The Nielsen people meter findings, which show a steep nosedive of about 28% from November 1986 to November 1987 in children 2-11, the networks' target audience, are being called indredulous and ludicrous by network researchers and by programmers of chil-

dren's product.

Squire Rushnell, director of latenight and children's programming at ABC, bristles at the very mention of people meters. "The Dow Jones Co., and its division, Nielsen, has drastically changed the way we can program, particulary for children under six years of age, and are under-reporting them. I can't be in the competitive business of television if they can't measure viewers properly. To me, what Nielsen is doing is irresponsible reporting."

Gerry Jaffe, vice president, research services at NBC, another outspoken critic of Nielsen's people meters, takes strong exception to the sharp decline in kid numbers as reported by the service. "It's our belief that the extent of those declines simply is not relevant to the real world. Let's face it, in the real world there are 89 million households with TV sets in 48 states. Of these households, there are a given number that have kids. But the fact is that these kids are not watching less televi-

sion on Saturday mornings on the three networks than they did a year ago. That's a real fact.

"In essence, their taste and childrens' viewing haven't changed very much. The only thing that has changed is the way Nielsen is measuring the children watching. That change has made the numbers go way down. Since we are on the reverse end of this, we are complaining. If the numbers would have shown a 28% increase, the ad agencies would be screaming bloody murder instead, and they would be right, because a change of this magnitude one way or the other just doesn't happen. This is not to say an individual program can't fall 28%, but a whole daypart just can't."

Contradictions seen

Not only does Jaffe refute the Nielsen numbers based on reasoning but also because the network's research shows broad contradictions on Nielsen's part. "We have data which indicate that the NBC audience is hardly down at all from a year ago, based on Nielsen's own November sweeps reporting for 1986 and 1987." Using the service's diaries in both cases, the network maintains the decline in both household ratings on Saturday mornings and kid viewership was only about 4% in each case.

Households, says Jaffe, registered a 4.8 vs. a 4.6, and children 2-11 had a 11.8 vs. an 11.3 the past November. But Nielsen's current data are based on comparisons of diaries from November 1986 and November 1987's people meters. "That's like comparing apples to oranges," emphasizes Jaffe.

To Michael Eisenberg, director of national TV research at CBS, the problem of children's viewing on the networks on Saturday mornings entails whether children are pushing the people meter buttons and if they are pushing them correctly. But overall, he, too, blames Nielsen for using different criteria as its input.

For the season through Feb. 7, notes Eisenberg, the overall decline in kids viewing on all the three networks combined is also 28%, as shown by Nielsen's people meters, over the same period last season via diaries. With the meters the viewing level is 22, while with the old diary method it was 30.7. "That's hard to accept," he says. "I just can't accept that it's a natural decline. The new methodology seems to have contributed to this."

Eisenberg continues that CBS has been coming out less negatively affected than the other two networks, but nonetheless the network is not happy with the people meter results. He notes

Squire Rushnell, ABC



"For me to be in a position where I can't do a program [for children under six] is basically philosophically offensive." that CBS's children's ratings 2-11 were an 8.1 so far this season, while last season the ratings were 9.5 for the same period, a dip of roughly 15%. On the other hand, NBC had an 8.1 vs. last season's 12.3, a precipitous decline of 34%. ABC experienced a similar drop, from an 8.9 to a 5.8 this year.

Paul Sonkin, vice president, network audience research, says the Nielsen people meter results for Saturday mornings make "no sense." The crux of his argument centers on the November NSI sweeps and the NTIs as estimated by Nielsen. "We just received a run from both services, comparing all the NSI markets with the NTI. The ratings on both came out about the same. But in terms of kids 2–11 the difference is unbelievable.

"We had a 6.2 in NTI and a 9.3 in NSI, a decline of 33%. CBS had a 9.3 NTI and an NSI of 11.9, off 22%; and NBC, a 9.3 and a 12.6. It's just not logical for us to believe that there are such a larger number of households where persons older than 12 years of age are watching children's programs on Saturday mornings. For example, he points out, an early January sampling showed that only 743 kids, ages 2-12, per 1,000 households, including homes with more than one child, were watching Care Bears Family. "This means that in 26% of the cases someone other than a child under 13 was watching a children's program."

Wide variations

Also, Jaffe at NBC notes there are wide variations between household ratings and kids 2–11 in the people meter reports from the 1986–87 season to the current season. Smurfs, for example, shows an increase in household ratings, from 5.5 to 5.8, but a 12% decrease in kids 2–11, from 11.2 down to a 9.8. Alvin and the Chipmunks had a 2% decline over last season in households, a 6.2 to a 6.1, but a 10% decrease in the 2–11 demos, 12.6 to an 11.4 (see table for program comparisons).

But Nielsen is not taking these charges lying down. John A. Dimling, a senior vice president at Nielsen, says the service has instituted steps over the past several months that will make it easier to track whether kids are actually pushing the buttons. One is Nielsen national coincidentals on Saturday morning, which were taken for five weeks beginning the last two weeks in October. While the information was gathered more than four months ago, Dimling says only the first two weeks have been analyzed.

The initial findings for the two weeks were "very encouraging," he says, showing that the numbers for kids in

CBS has been less affected than the other two networks in Saturday morning ratings, but it still isn't happy with Nielsen.



Michael Eisenberg, CBS

the coincidentals were about the same as those shown by the people meters.

Dimling admits the coincidentals were limited to households with kids and measured only viewers per tuned-in household. "These limitations should be mentioned, but I don't think they are important regarding whether children are pushing buttons or not."

What Nielsen found exactly in terms of coincidental numbers, Dimling wouldn't say. "I really can't tell you the results because we haven't released them to the committee as yet." A later phone call to Dimling, seeking more information, was not returned.

But even if the remaining three weeks indicate similar results, the networks are not likely to buy the idea that the coincidentals are gospel anyway. Eisenberg at CBS says he believes it would be advisable for all the networks to find an independent outside audit to do its own analysis. "That, at least, would make us comfortable. I don't know exactly how Nielsen operates regarding the coincidental study, but I don't think it would object to study from outside."

Sonkin at ABC says he is not very happy with the coincidental methodology undertaken by Nielsen, feeling it is too limited to get adequate answers on the Saturday morning viewing. Instead, he calls for Nielsen to do a "validation" study that would be designed to determine "exactly what the audience composition is and who is watching. This would entail a full-blown na-

tional study, probably based on national telephone coincidentals."

In addition to the coincidental measurements, Nielsen is looking to get additional help in measuring kids accurately by expanding its sample people meter size. In September, Nielsen expects to go from a sampling of 2,400 homes to 4,000, points out Dimling. Also, the service has embarked on an "education" campaign by giving the sampling children a five-minute instructional video tape that shows the kids how to use the meters.

Dimling notes that "some of the kids seem to like the video. My sense from the field people is that the kids found it helpful." But Sonkin at ABC, who says he has seen the video, believes the instructions are too complicated for a child to absorb. "Believe me, I didn't understand it, let alone a four-year-old child. There should be some simplified method of teaching the kids, possibly with a child psychologist as an advisor."

Meanwhile, in programming, there is evidence already that the people meters are having an impact on scheduling on at least one network. Rushnell at ABC says he is reluctantly complying to the dictates of the people meters in terms of scheduling. Care Bears Family, for example, a young-skewing tots' demo program, was dropped at the end of January to make room for an expanded one-hour program, from 10–11, of The Real Ghostbusters, which Rushnell says is geared to an above-six

People meter ratings: HH's and 2-11 comparisons

Program	1986–87	1987–88	Pct. chg.
Smurfs (NBC)			
HH	5.5	5.8	+5
2-11	11.2	9.8	-12
Alvin (NBC)	9		
HH	6.2	6.1	-2
2-11	12.6	11.4	-10
Muppet (CBS)		- 679	
HH	4.3	4.0	-7
2-11	11.3	9.4	-17
Pee Wee (CBS)	In the second		
HH	4.8	6.1	+27
2-11	11.4	14.2	+25
Ghostbusters (ABC)			
HH	4.9	4.6	-6
2–11	11.6	8.4	-28
Bugs Bunny (ABC)	5.4		
HH	5.4	4.4	-19
2–11	11.0	7.1	-35

People meter numbers for last season were part of Nielsen's test. * "Ghostbusters" Is compared to "Pound Puppies," which was in same time period last season. Comparisons are 9/29/86 through 2/8/87 and 9/28/87 through 2/7/88. Source: NBC

age group.

But making changes in line with what the people meter indicates rankles Rushnell. "For us to neglect any audience as broadcasters goes totally against my constitution. Particularly when 41% of the children between the ages of two to 11 are under the age of six and are the children who have to be protected most. They have been the subjects of the most vocal groups, such as Action for Children's Television.

"For me to be in a position where I would have to say I can't do a program that is now targeted to those children is basically philosophically offensive. It's against my personal values as a broadcaster. If Sesame Street were offered to me as an TV broadcaster a year ago, I ordinarily would have said I would buy it and would put it on my network because of the preschoolers it's targeted toward. Yet, with these present people meter guidelines, I would have to be crazy to do that, because Nielsen can't measure those children, and I would be a loser even before we started."

Further, Rushnell points out, the highest rated shows on all three networks are those that have older audience appeal. These include ALF and Smurfs, whose audience has grown up with the show, and Alvin and the Chipmunks, a classic cartoon character, on NBC; Pee-wee's Playhouse on CBS; and The Real Ghostbusters and The Bugs Bunny and Tweety Show, on ABC. "So what I'm saying is that because Nielsen is being terribly inefficient in doing their job and because it's

the only yardstick we have, we have to play within those parameters."

NBC made two minor changes in mid-November on its Saturday morning lineup from its September schedule, but both entailed only time period switches, according to Winifred White, vice president, family programming at the network. But in both cases, the moves were not made to counteract the people meters, she points out, but were due to traditional strategy. "Our audience has always been six-to-11-yearolds, and quite honestly I think the preschoolers are already getting the short end of the stick. They are not an audience that advertisers are particularly interested in. Also, the very young kids will watch programs geared for older children, but older children won't watch preschool programs."

She continues that programming for

preschoolers, therefore, is very difficult to do, and people meters billboard the problem. But, she adds, it was a problem we were aware of. Even down the road, White points out, the network is not developing kid programming to offset the people meters' findings of steep viewership declines.

"While we are concerned about people meters, we aren't being guided by that when it comes to our development of kid programs," White says. Perhaps, she adds, if the network was doing badly competitively in ratings on Saturday mornings, she would be more concerned than she is at present.

Will the differences between the networks and Nielsen on kid viewing ever be resolved to the satisfaction of both? At CBS, Eisenberg, on the optimistic side, says, "over the past 30 years, problems have cropped up now and then with Nielsen, and somehow we have managed to rectify them.

"The thing is, Nielsen is trying to resolve the present problem and will work with us the best way it can to solve it. But it won't be solved overnight."

ABC's Rushnell is not only not optimistic but is extremely pessimistic on any future workable answers regarding the Nielsen meters on children. "I don't find Nielsen very responsive at meetings I've attended with them. They are not aware of the realities. I don't find them conducive to a reasonable argument, and I see a company that rushed into a technology because they were threatened by [AGB]."

The answer to Rushnell is to drop people meters entirely on Saturday mornings. "Until Nielsen is able to create a passive measurement system, where they don't require having four-year-olds remember to punch themselves in and expect everyone in the household to drop everything and punch in. I would put more stock in that mother, who once-per-week is conscientiously filling out the diary, than in a four-year-old punching buttons."

Networks' Saturday morning children's schedule

	ABC	CBS	NBC
8:00	Clowns of Happytown	Hello Kitty	Gummi Bears
8:30	Pound Puppies	Muppet Babies	Smurfs
9:00	My Pet Monster		
9:30	Little Wizards		
10:00	Real Ghostbusters	Pee-Wee's Playhouse	Alf
10:30		Mighty Mouse	Alvin/Chiprnunks
11:00	Bugs Bunny & Tweety	Popeye and Son	Fraggle Rock
11:30	Flintstone Kids	Dennis the Menace	New Archies
12:00	Animal Crack-Up	Teen Wolf	Foofur
12:30	Health Show	Galaxy Hilgh	ı'm Telling

Scholastic taps N.Y. talent pool

Keltz & Startz fire up ambitious production slate

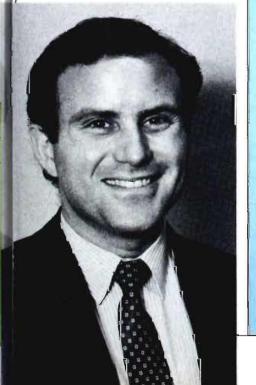
By JACK LOFTUS

cholastic Productions, which began life eight years ago trying to corner the home video market in children's programming, has emerged as a full-fledged production company spinning out shows for network television, syndication, cable, theatricals, you name it. And Scholastic's done it by relying principally on the New York creative community.

"There is not a single U.S. entity outside Hollywood that is involved at the level and diversity of program production that we are now," says Martin J.

"At a time when the center of the business is Hollywood, we have made operating out of New York not only viable, but we've prospered and expanded."

Martin J. Keltz



Keltz, president of Scholastic Productions. "At a time when the center of the business is Hollywood, we have made operating out of New York not only viable, but we've prospered and expanded."

Well, maybe not all New York. Along the way, Scholastic has forged an exclusive relationship with Hollywood-based MCA TV as a distributor and partner, and is relying on Canada as a lower-cost production site, particularly for its new first-run syndicated hopeful, My Secret Identity.

In a way My Secret Identity—which had cleared the top 10 markets going into NATPE and came out of the convention as one of the hottest properties around—is indicative of Scholastic's emergence into a broader range of productions under the direction of Jane Startz, executive vice president in charge of all development and productions at Scholastic.

With MCA TV the distributor, the pilot for My Secret Identity was shot in Toronto as a coproduction with Telefilm Canada and the CTV network in association with Sunrise Films of Toronto. The weekly series stars American actor Jerry O'Connell (Stand by Me) and a Canadian, Derek McGrath. It was written by Brian Levant and Fred Fox (Happy Days and Mork & Mindy). Director is Don McBrearty from Ray Bradbury Theater.

To give the series some added zip, it's shot in 35mm film, and when all the

special effects are factored in, the perepisode production budget is \$250,000, says Startz.

"We introduced the show very selectively at the INTV convention," says Shelly Schwab, president of MCA TV Enterprises, "and it immediately generated a lot of heat." Schwab says MCA had the top 10 markets sold two weeks before the start of NATPE.

According to Keltz, SP's revenue curve has been going up at a 10–20% annual rate for the past few years, but with so many new productions in the pipeline, he sees a 30–40% boost in revenues for the privately held company in 1988 and 1989. "There's no doubt that these new shows will have a dramatic impact on our revenue growth," predicts Keltz.

The coproduction route has been the key to Scholastic's success, says Keltz, referring to SP's relatively modest \$7 million in actual production expenses this year despite the unprecedented number of shows in development.

"The key to our success is that we are not an investor or a cofinancier," says Keltz. "Yes, we provide interim financing and guarantee completion, but we're not in the deficit financing business. We operate based on external coproduction arrangements, and that's a very good way to grow in a business because you can't get hurt. You can survive as long as you have something to sell."

Another thing Scholastic Produc-

David Babcock

Michael Jacobs

Howard Korder

Charles Busch

Larry Levin

Scholastic charts wealth of N.Y. talent

N.Y. writers

Percy Granger
Maxine & Sally Lapiduss
Kathleen Betsko
Judy Engles
Jeff Kindley
Leslie Fuller

N.Y. actors/producers/directors

Robert Joy
Esai Morales
Tracy Pollan
Kelly Wolf
Zach Galligan
Andrew McCarthy
Allison Smith
Brian Bloom

Danny Pintauro
Sarah Jessica Parker
Freddie Koehler
Jonathan Ward
Nancy Travis
Michael Knight
Jenny Dundas
Jennifer Grey

tions has going for it is synergy with parent Scholastic Inc. The parent's magazine and book clubs, for example, cross-promote SP's first-run syndicated offerings Charles in Charge and My Secret Identity.

"This kind of cross promotion is unique to Scholastic," says Startz.

At the ACE Awards last January, no one was really surprised when Scholastic Productions walked away with an ACE. Scholastic, after all, has that quality image. What was surprising, however, was the subject matter of the production, *The Truth About Alex*, a look at teen homosexuality. It aired on *HBO Family Playhouse*.

Eight years ago, when Scholastic first set up a production entity and tapped a one-time junior high school English teacher (Keltz) to run it, the powers that be had something considerably different in mind. Keltz, who left teaching to run Media and Methods magazine, was bent on melding video and education. Home video was just emerging in the U.S., and children's programming was seen by Keltz as a wide open field. Outside of Saturday morning network TV, there was little TV for kids, and Scholastic had tons of children's literature in the hopper just waiting to go video.

"What we discovered in 1978 is that we were too early for home video," recalls Keltz. Today, of course, home video is a bottomless pit for children's programming, boasting the largest sell-through category in the business. Also there has been the success of Nickel-odeon and The Disney Channel.

Today, SP is doing well in the kidvid market, but eight years ago Keltz and Startz had to shift gears rapidly and position the company in the television business as it then existed.

That meant gearing up for afterschool specials and family viewing time periods. Out of this era, *Charles In Charge* was born. It had a one-season life on CBS-TV before sliding over into first-run syndication as a coproduction with Tribune Entertainment and distributed by MCA TV.

Working with Keltz is Startz, cofounder of Scholastic Productions and who has been executive producer for all Scholastic's programming since the inception of the company. Startz, as executive vice president, runs the production/development side of the operation, while Keltz, as president, handles the financial side.

"We have expanded to become a diversified independent producer," says Startz, "involved in every category of the business—films, television for adults and children and home video. Scholastic Productions has taken on a (Continued on page 113)



Jane Startz

Shows and series that Scholastic Productions has produced in the New York area

Home Improvements. Half-hour sitcom pilot for CBS starring Tony Lo Bianco and Tricia O'Neil. Produced in association with Universal Television in 1986.Family Computing. Series for Lifetime Cable Network based on Scholastic

magazine of the same name. Produced 26 episodes. Premiered January 1983.

Scholastic Sports Academy. Instructional sports program for USA Network. Produced 65 half hours. Aired 1982–84.

Fun and Games. Interactive videodisc for MCA.

The Co-Ed Show. Produced 52 half-hour episodes for the USA Network. Premiered January 1983.

The Incredible Ida Early. NBC Primetime Family Special starring Ed Begley, Jr. and Jackée Harry. Aired May 29, 1987.

Read Between the Lines. ABC Afterschool Special and two-part ABC Weekend Special featuring the Harlem Globetrotters. Aired June 3, 1987. Weekend special to air after January 1988.

The Beniker Gang. Original feature-length movie starring Andrew McCarthy. Premiered on The Disney Channel in April 1986.

Getting Even: A Wimp's Revenge. ABC Afterschool Special. Aired March 1986.

High School Narc. ABC Afterschool Special. Aired December 1985.

The Great Love Experiment. ABC Afterschool Special. Aired February 1985.

The Exchange Student, CBS Schoolbreak Special. Aired January 1985.

The Adventures of a Two-Minute Werewolf, Two-part ABC Weekend Special. Aired January 1985.

Famous Faces. Produced 65 one-minute drop-ins for USA Network. Premiered November 1984.

The Almost Royal Family. ABC Afterschool Special. Aired October 1984.

A Different Twist. ABC Weekend Special. Aired March 1984.

The Special Magic of Herself the Elf. Syndicated animated special. Aired April 1983.

The Haunted Mansion Mystery. Two-part ABC Weekend Special. Aired January 1983.

Mystery at Fire Island. CBS Children's Mystery Theatre. Aired November 1981. Let's Find Out. Pilot for The Entertainment Channel based on Scholastic magazine of the same name. Aired August 1981.

Shoeshine Girl. Scholastic's very first production, originially released as a nontheatrical film to schools in 1979. Subsequent airings on HBO and Showtime. Professors wounded by Roper study but turn cannons into their own bunkers

Is higher education facing up to the 'real' broadcast world?

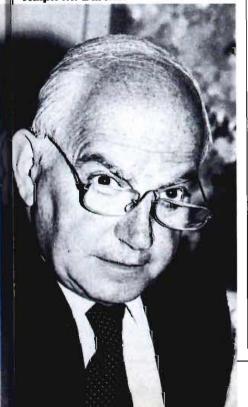
By EDMOND M. ROSENTHAL

he academic world is still recoiling from the low grade it recently received from the broadcast industry-a low "C"-in terms of how it's preparing those who may be tomorrow's TV and radio station managers. And, while they're taking heed of many of the assessments that have come out of a Roper study of station management attitudes toward higher education, the professors have some axes to grind with the industry as well.

Now that they've been confronted with their shortcomings in preparing graduates for the "real world" of broadcasting, they're eager to acquaint broadcasters with their own realities, which typically revolve around the strictures of academic accreditation and the lack of financial support they receive both from their own administrations and the industry.

On both sides of the fence, though there are those who feel the study will ultimately lead to better understand-

Ralph M. Baruch



ing and cooperation between the academic and broadcast worlds. Ralph M. Baruch, who spearheaded the study as ex-president and board member of the International Radio and Television Society and president of the IRT Foundation, tells TV/RADIO AGE, "This was not an adversarial undertaking. I feel we have a joint responsibility, and my effort is a labor of love."

The study was jointly sponsored by IRTS, the Radio-Television News Directors Association and the National Association of Television Program Executives. It is based on telephone interviews with 514 executives in four categories-general managers, news directors, program directors and sales directors.

Explaining the reason for the study, Baruch, currently a senior fellow at the Gannett Center for Media Studies at Columbia University, refers to his days most recently as chairman of Viacom International plus his 17 years at CBS: 'When I was in the industry, I always liked to help young people enter our

"Here were people who were on the wrong track—and after a while they couldn't get jobs and turned against the industry." business. But I got somewhat discouraged because many of them wanted to come in as producers, directors and anchors and couldn't understand why there were no jobs for them in these fields. Here were people who were on the wrong track-and after a while they couldn't get jobs and turned against the industry.'

Baruch says he has recommended these young people direct themselves toward promotion, sales, research or marketing "where they could get jobs and the risk of employing them is not so great."

Acknowledging that many of the 86 professors attending an IRTS Faculty/ Industry Seminar in New York, where findings of the study were first presented, wanted an input, Baruch says that will come later. Once this input is received, he says, a plan of action will be considered. Some of the professors queried by TV/RADIO AGE back up Baruch's assumption that the study might be used to address the problems they have with their administrations-for example, requiring too high a percentage of academic courses or stressing academic work for promotion and tenure vs. practical experience.

As for the study, executives in the industry were asked to give higher education a letter grade to evaluate how it prepares students for entry-level positions on stations. Result: a bare 2.0 grade average on the traditional 4.0 scale. Industry executives felt the best thing colleges and universities do is give students a general overview of the industry, but this was mentioned by only 18% of respondents.

Each mentioned positively by 14% were broadcasting theory and providing students with a well-rounded liberal arts background. Only mentioned by one in 10 were knowledge of equipment and writing skills.

Five major weaknesses were mentioned by at least one in 10 executives:

- Providing practical knowledge for the real world, mentioned by 32%.
- Hands-on experience, 21%.
- Written expression, 18%.
- Inability to give a true picture of the industry-making it sound too glamorous, 10%.

Areas needing more emphasis, according to total respondents, are:

- Courses taught by people who work or have worked in the broadcasting and cable industries, mentioned by 91%.
- Lectures and other instructional participation by people who work in the broadcasting and cable industries,
- Writing skills, 81%.
- Leaves of absence for faculty to work in the broadcasting and cable in-

"We're training students in antiquated studios with out-of-date equipment. This is a high-cost department."



TV studio at San Diego State University

dustries, 79%.

■ Hands-on experience with the new production technologies, 77%.

Sales directors emphasized two areas that were not identified as prominently by the other respondents: marketing/merchandising/market research/sales and promotion courses, 85%; and specific courses related to broadcasting and cable, 75%.

Response from the campus

The general reaction to the study from the academic world is that it is an accurate reflection of what station management thinks—not what it knows. Several professors attending the seminar note, for example, that virtually all of those attending indicated they have internship programs. Another criticism is that it paints the academic world with too broad a brush.

Comments Dr. Gorham Kindem, associate professor and chairman of the department of radio, television and

motion pictures at the University of North Carolina, Chapel Hill, "In the study, there's no discrimination between different institutions. I couldn't imagine that would be the case when industry looks for managers; clearly they go to the top-ranked schools."

Kindem concludes this points to the need for some uniform means of accreditation and ranking, which has been difficult because similar courses of study may come under departments of communications, journalism or radio, TV and film: "They're not ranked like management schools, and perhaps they need to be." He also points out that one institution could be providing a heavy background in advertising sales, for example, and another not—and stations aren't aware of these distinctions.

"My reaction," says Kindem, is that we need to bring more people in from the industry—both to solicit their advice and to give them an understanding of what the academic mission is." While criticizing the study for failing to take into consideration the actual majors of graduates, Elizabeth J. Heighton, professor of telecommunications and film at San Diego State University, found the study helpful. Noting she passed it on to her department chairman, she hopes it can be used to obtain better funding for state-of-theart facilities. "We're training students in antiquated studios with out-of-date equipment," she points out. "This is a high-cost department."

Heighton agrees with the study's low grade on written expression: "I teach a scriptwriting class, and I get sick and tired of teaching remedial English. A lot of this can be blamed on the public schools. We're left to deal with some abysmal writing problems."

At the University of Missouri School of Journalism, Rod Gelatt, professor and chairman of the broadcast news department, adds, "Good writing absolutely has to be taught. I hear that we may be putting too much emphasis on

Control room, Michigan State University PTV station



"For a broadcaster to come in and teach one course and leave—and not be available to students—is not a way to run a faculty."

Television/Radio Age, March 7, 1988

the bells and whistles and neglecting the writing.

"The industry may be somewhat to blame for this. When they're looking to hire our graduates, they're looking at a resume [video] tape—and they may be looking for something in particular the camerawork or how the anchor looks—and not paying enough attention to the script." He claims this leads to students getting the impression that the writing is less important.

Although Gelatt contends, "The industry should not expect people fresh out of college to step in and do whatever job must be done," he adds that ownership of both a TV and radio station by the university gives students plenty

of hands-on experience while also allowing faculty members to remain involved in the industry. The university owns KOMU-TV Columbia, Mo., a very commercial NBC affiliate, and KBIA(FM) Columbia, a National Public Radio station. He believes Missouri is the only university in the U.S. with a

(Continued on page 114)

Broadcasters branded by profs as cheapskates

Put your money where your mouth is."

That pretty well summarizes the strongest thing college and university faculties have to say in answer to broadcast industry criticism about their remoteness from the "real" broadcast world. They're addressing an industry that they claim:

 Lags behind the likes of the cranberry industry in funding academic research.

■ Complains about graduates' lack of hands-on experience but rarely donates used studio equipment.

■ Is one of the few industries that usually doesn't pay student interns.

Comparing broadcasters with the cranberry industry is Dr. Barry Sherman, associate professor and head of radio, television and film at the Henry W. Grady School of Journalism and Mass Communications at the University of Georgia. He claims the entire funding of research from the industry doesn't amount to much more than the \$50,000 a year coming from the National Association of Broadcasters' Grants for Research Program.

"In every other major industry, there's a greater commitment," Sherman contends. "The cranberry industry outdoes the broadcast industry by far." He cites three areas in which the broadcast industry could solidify its links to the academic world.

1. Equipment—"Instead of trashing their ³/₄-inch equipment," stations could contribute it.

2. Research programs—"We could be involved in programs dealing with such things as audience demographics, development of new formats for radio, the impact of high definition TV and the impact of cable and VCRs."

3. Scholarships—"IRTS is one of the few sources. We see very little scholarship money for broadcast students. Here there is 10 times as much from the newspaper industry for print students.

Outdone. Echoing Sherman's last point is Roger Cohen, associate professor of journalism and mass media at Rutgers University. If broadcasters were as inclined to contribute to higher education as newspapers, he surmises, he might not be the only fulltime professor on the faculty with a broadcast background. "The support has always been from print," Cohen states. "And when it comes to paying interns, newspapers are much more likely to do so. They feel they're getting some value and that they must reward that value." What compensation goes to broadcast interns, he says, is often in the form of an educational stipend.

Dr. Gorham Kindem, associate professor and chairman of the department of radio, television and motion pictures at the University of North Carolina, Chapel Hill, notes that the Gannett Center for Media Studies and the Annenberg Foundation have been sources of research grants, but by and large the broadcast industry lags well behind others. He adds, "It's essential to academic freedom that funded research not be proprietary."

Interns. The University of Missouri School of Journalism has less reason to send students out on internships because it owns a TV and a radio station, but Rod Gelatt, professor and chairman of the broadcast news department, wants his students to be paid when they do go out. "We're not just providing slave labor," he holds.

The university's policy, says Gelatt, is to give students credit only on a pass/fail basis and not count the work toward their degree. He believes giving them this dubious credit gets around union pressure against people working for nothing at all. He points out students at Missouri are not admitted into journalism school until their junior years "and we want them around for a couple semesters before we recommend them for anything.

"By the reports we receive, we get the idea they're doing some pretty important and productive things, but it sometimes comes down to deciding whether to work at McDonald's or take a professional job for nothing."

Gelatt says compensation is an important consideration, pointing out that 50% of the students at the Univer-

sity of Georgia have full- or part-time jobs and that the national average is above that. He says his department allows five hours, on a quarter basis, for internship and finds that small newspapers will pay while large-market broadcasters won't.

"This is an exploitation of students," contends Norman Marcus, associate professor of broadcasting and film at the Boston University College of Communications. "Here are broadcast stations with high profit margins that won't give students a nickel for carfare."

How much actual work the students do at the stations depends on both the stations and the unions, but Marcus says they are performing such tasks as timing shows, typing scripts and lining up studio audiences and guests for shows.

Jamie Doerge Byrne, assistant professor of communications at the University of Wisconsin, Plattesville, points out that if summer interns must live in another city, like New York, they're hard-pressed to find a way to live without being adequately compensated. She says about half of her university's broadcast interns are paidevenly distributed between radio and TV. The best deal she's heard of was when a student interned with the Chicago Bears as an assistant videographer at a pay that made her envious—and later became a fulltime employee.

The extensive internship program at Michigan State University is almost entirely unpaid, says Dr. Gilbert Williams, assistant professor in the department of telecommunications, so many students are forced to opt for the likes of being summer construction workers to help pay for their expenses. Interns have gone to stations, cable systems, production companies including MTM, and most recently HBO has become involved.

And Williams states that one way to bring the academic world closer to reality is to provide faculty internships—"for six weeks or two months instead of teaching summer school. Then we can go back and spread the information to so many more."

Tracking cable's promise

From access to competition to technology to programming

By JOE TERRANOVA

t's been over 40 years since the first tower went up and 22 years since the FCC assumed regulatory authority and 13 years since the launching of HBO and one year since deregulation. Forty-three million homes later, with current market values putting each of those at \$2,000, the cable television industry is doing well for itself. But how has cable performed on the many promises made along the way to its current state of health? And what is it doing for subscribers en route to what many observers see as an even brighter future?

Hubert Schlafly, then vice president of Teleprompter, wrote in 1972 that "full utilization of broadband cable networking... is possibly the most significant and universally potent opportunity for good that will be offered to our civilization in our lifetime."

Most of the blue-sky projections surrounding the medium in its early years focused on locally originated programming, public access to those programming facilities, and the prospect of two-way interactive services. In a reference to television "broadcasts," cable's greatest potential was seen as "narrow-casting."

Ironically, if the prospect of delivering on those community services was the carrot that moved the horse in franchise negotiations between cities and operators, it was "broadcast-derivative" programming, according to David Poltrack, CBS vice president of re-

search and marketing services, that has been responsible for cable's high saturation in the '80s. He refers to pay-TV, CNN and ESPN as "products the networks had already created an appetite for. That was the faster way to get audiences and to get larger audiences."

They were wrong

As for why futurists of the '60s and '70s placed such importance on narrowcasting, Poltrack thinks "people were just wrong... that what the networks were providing was generally the product most people wanted. The reality of narrowly-targeted programming is that it appeals to a small segment of the population, but they don't watch it exclusively. So the services that took that approach, and CBS Cable was among those, found they could not get the critical mass necessary to sustain an operation."

It may have been our interpretation of narrowcasting that was at fault, notes Steven Felsenstein, chairman of the cable advisory board for Cherry Hill, N.J. "I don't know of any television station that would run 24-hour-aday, MTV-type programming."

But Poltrack rejects the modified definition; using a premium movie channel as an example, he points out that "the movie itself is not a narrowappeal vehicle," that "cable television was able to take theatrical features away from network television because it ran them in an uncut fashion and without commercials. But the product itself is essentially the same."

Christopher Derick, president of Choice Television in Pasadena, Calif., attributes early emphasis on local-origination programming to an agenda set more by special interests than future subscribers. "So while we thought we were going to provide two-way and institutional networks and local programming, the customer said, 'What we really want are clear reception [and] a large amount of programming choices.'"

Jerome Aumente is director of the Journalism Resources Institute of Rutgers University and former head of the New Jersey Cable Video Information Project, which advised municipal cable advisory boards on franchise matters during the mid-1970s. His response to operators' contentions that subscribers do not want access is, "It's to their advantage to argue that. [Carrying a signal] is the cheapest thing to deliver; they just pull a switch. But if you ask those same people to cite surveys done in their local communities..."

But Derick counters "It's not a question of us proving the negative. We're business people. If you say, 'I want to buy apples,' I sell you apples. I don't say, 'Why aren't you buying oranges?'"

But Derick's free-market analogy may not apply to an industry born of an anticompetitive environment. Congressman Douglas H. Bosco (D-Calif.) recently joined with 14 other California

David Poltrack CBS VP, Research



The problem with narrowcasting is that its exclusive audiences don't watch exclusively.

Steven Felsenstein On local cable bd.



Suggests a new definition for narrowcasting from out of the blue sky.

Christopher Decick Choice Television



If cities were really responsive, they'd worry more about service than access.

Jerome Aumente Rutgers University



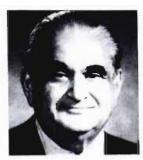
Wants proof to support operators' claims that people don't want access.

James Chiddix ATC



If the technology is there, can the programming be far behind?

Irving Kahn
Broadband Comm.



Will prove the viability of fiber or lose "a hell of a lot of money" in the process.

Harold R. Farrow Attorney



Nonexclusivity would not have kept entrepreneurs out of cable, just out of town.

Dan Brenner UCLA School of Law



No one First Amendment model fits cable, while access/exclusivity issues linked.

delegates in writing to House Telecommunications Subcommittee chairman Edward Markey (D-Mass) calling for early hearings on cable. Bosco holds the cable industry's present stature could not have been attained without exclusive franchising and, consequently, that industry must remain responsive to the community under deregulation.

Blames the cities

Yet Derick contends that local politicians are the ones not being responsive. "It seems to me," he says, "if cities were really responsive to their constituencies, they would have more interest in customer service, which is what the public is buying from us, than in access programming . . . in which I may have 10 customers out of 100,000 that are interested."

As for the competition that the congressman is worried that he may not have enough of, Derick responds, "They say, 'You are a local monopoly [because] you are the only cable company in town.' I sell movies, news and sports. And you can get those anywhere. The customer doesn't care about the method of distribution."

Jason Liles, a legislative aide to Bosco, knows Derick's comments reflect the opinions of many operators, but asserts this is not how the American consumer sees it. "They know the telephone and gas companies can't put the rates through the roof, and they can't figure out why the cable company can." Liles's conclusion is that "the public views [cable] as a utility" and that it should probably be regulated as such.

While cable-related issues were brought to the attention of many elected representatives this past year, attorney Harold Farrow of Oakland, Calif., is a longtime representative of cable interests. Farrow says the industry "would be 20 years ahead of the present status of technology but for the franchising process."

As to claims that entrepreneurs would have stayed out of the business without exclusivity, Farrow contends these interests would not have stayed out so much as spread out: "If you were a cable operator 15 years ago and somebody was operating cable in your town, you just went to the next town over."

Furthermore, Farrow contends that "most franchises are nonexclusive and [don't] function for that reason at all. What franchising did was give local government an opportunity to take a bite out of the hide of the consuming public and the cable television people."

Wild promises

James Chiddix, American Television & Communications' senior vice president of engineering and technology, admits the practice "seemed to encourage wilder and wilder promises" in cable's early years. He also saw franchising as destructive to the first urban systems, which "started right out of the blocks with very extensive access requirements [at a time when they] did not have much of the cities wired and were really struggling for their lives.' But unlike Farrow, he credits that process for stimulating-not stifling-industry advances in, for example, 50channel systems, "which might not have happened for quite some time otherwise.'

All things considered, Chiddix is satisfied the promise that came in with his industry has been delivered. "We certainly have a huge diversity of programming. It may not make everybody

happy, but... In a sense, we haven't delivered on two-way because the things that had been envisioned to drive two-way—alarm systems, home voting—did not appear as businesses."

Irving Kahn, chairman and president of Choice Cable TV and Broadband Communications, does not see blue-sky services such as two-way happening any other way: "Blue-sky in my book is no good unless it's accompanied by another color called green."

Aumente suggests the issue may someday "be revisited from a public interest perspective, and a different kind of budgeting."

Cable's recent challenges are not budgetary so much as legal. Where the FCC refused to disallow must-carry, a U.S. Court of Appeals did. And while the 1984 Cable Communications Policy Act allows cities to award exclusive franchises, that notion, along with access requirements and franchise fees, is currently subject to a First Amendment challenge. Farrow calls franchise fees "nothing more than a hidden tax. There is no lawful basis for exclusivity." He claims local demands for access "can get out of hand."

Dan Brenner, director of the communications law program at UCLA, sees the question of overbuilds as "the hardest legal problem facing cable," but cautions against viewing exclusivity and access as separate issues: "In my view, if there's no access, the case for granting exclusive franchises is weaker because, with access, excluded speakers can have an opportunity to be on cable."

While it is Farrow's opinion that cable is an "electronic publisher," Brenner believes "no one model fits cable. If it's HBO, the print model applies. If it's a cable operator, in questions of fran-

(Continued on page 118)

Republic's eagle flies again

Chuck Larsen heads up domestic TV resurgence

By ELIOT TIEGEL

epublic Pictures' famous eagle is trying to fly again. The celebrated logo from this venerable Hollywood studio, which was dormant for 30 years until 1987 when the company came back to life, today is heralding a number of television projects it hopes will further revive the company.

There are Republic series on weekly TV, made for TV movies, first-run syndication, film packages for cable, and repackaged theatrical films for fresh viewing.

The company's initial effort in firstrun syndication is the half-hour daily strip On Trial, which Chuck Larsen, president of domestic TV, hopes will launch Republic firmly into the syndication business.

Working in conjunction with Reeves Entertainment, Republic is gearing the show for early fringe on a cash plus barter basis. Larsen says the show has been sold in six of the top 20 markets (New York, Atlanta, Dallas, Seattle, Pittsburgh, and Cincinnati) with a suc-



Chuck Larsen



cessful post-NATPE critical to a September debut.

This is Republic's sole syndication effort, an intentional decision, Larsen points out, so as not to "dissipate our efforts. So many companies took six pilots to NATPE and hoped someone will take one. If this one doesn't work, we'll try another next year."

Positive effects

A former president of NATPE, station programmer and now syndicator, Larsen believes change has positively affected these elements of the industry.

"The role of the syndicator and programmer have changed dramatically over the past five years," he says. "The stakes are much larger. When I was a program director at an affiliated station, one of my biggest jobs was filling prime access checkerboards in the 1970s. We had to negotiate for seven different shows. All that's gone. Today the PD doesn't have as many programs to buy, but each purchase he makes looms very large.

"The country has become very sophisticated with computers providing us with so much information. Years ago you could buy a program by your gut reaction. Today a syndicator has to be more conversant in the ratings, what's working and telling a client why a show is going to work with hard and fast evidence and even where it should go. The business wasn't this sophisticated years ago."

Larsen says NATPE itself has undergone major changes since he was president in 1982-83. The size of the support staff NATPE executive director Phil Corvo has put together "has taken over much more of the work, which now allows program directors on the board to spend time planning the future of the organization. When I was president we had a staff of two, so NATPE has certainly grown for the best."

In terms of the convention maintaining its importance in light of INTV and the proliferation of screening groups, Larsen says: "NATPE is still important. It's an industry institution and it's difficult to think of running the business without it. INTV came along to provide the independents with a little jump on their affiliated friends, and the screening groups are getting a jump on the independents."

Larsen sees the industry becoming



"Sands of Iwo Jima"

Colorization of older films is costing about \$3,000 a minute or more than \$300,000 for a 95-minute film.

more business-oriented. "More decisions are being made on a truly business sense rather than on the showbusiness pizazz factor. I'm not sure that's wrong. Television is being run more like a business than it's been in the past. People are more concerned about the bottom line. There are new owners and new faces affecting this evolution, which is probably for the better."

As for On Trial, Republic and Reeves Entertainment are coproducing a show with a format genre which Larsen says has been most successful: the

(Continued on page 112)

Doing Business with the Canadians

Television/RadioAge







Danger Bay





MADBIN CANADA



Ind T

Night Heat



The Wonderful Wizard of Oz



The Sequel

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They rode in from the North... hot on the heels of Canada's south of the border success comes the NATPE Seminar *Doing Business with Canadians* focusing exclusively on the Canadian industry. Our top guns will all be there.

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Hundreds of hours of Canadian programming are now airing on U.S. Television. Everything from network series like CBS' Night Heat, ABC's Care Bears, Pay T.V.'s HBO series The Ray Bradbury Theater and the Disney Channel's Danger Bay to award winning PBS favorites such as Anne of Green Gables and Degrassi Junior High, and that's not even taking into account the many cable series that are syndication spin offs.

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Canadians look to another good year in co-productions

By JOHN GROVE

anada's fast-growing TV and film production industry looks forward to another excellent year in 1988. While new studio space is being built in Montreal, Toronto, Edmonton and Vancouver, Canadian producers are actively pursuing co-production and co-venture deals around the world.

The cheaper Canadian dollar is still a major attraction for American producers. This factor plus the flexibility of the unions and the growing expertise of the Canadian crews are ensuring repeat business. Production deals with Canadian companies are officially called coventures and Canadians themselves say that American producers should not be deterred by the Canadian content regulations needed for projects involving Canadian broadcasters.

The classic example of a successful miniseries co-ventured between the United States and Canada is Anne of Avonlea, as it was known in the U.S. when broadcast last year on the Disney Channel and PBS. It was the sequel to the Emmy award-winning Anne of Green Gables.

This is basically how it was financed: The Canadian Broadcasting Corp. (CBC) put up \$1.5 million (Canadian) for the Canadian broadcast rights. And, because producer Kevin Sullivan had a letter of commitment from the CBC, he was able to access a matching investment of \$1.5 million from Telefilm Canada—the government investment agency designed to stimulate private sector production. Then PBS' Wonderworks and The Disney Channel came in with \$1.5 million between them to make up the \$4.5 million cost of production. The Disney Channel took the first U.S. pay window.

Before a Canadian broadcaster will make a commitment to a miniseries, made-for-TV movie or regular series, they have to be sure it will have sufficient Canadian content to qualify as domestic production. This usually means having a certain ratio of Canadian talent on both sides of the camera The term "Canadian content" often scares away potential U.S. producers because they are unaware how many Canadians already write, direct and act in the regular, highly-rated sitcoms and drama series currently running on the major U.S. networks.

It would not be an exaggeration to suggest that every major U.S. network sitcom has at least one Canadian working before or behind the cameras. Michael J. Fox? He's Canadian content!

The British and the Australians are easier to distinguish but the Canadians blend right in. It would not be difficult to put together an American sitcom or drama series with some of the best talent available in Los Angeles . . . and find that they were all Canadians. This expertise is not confined to television. Many of last year's successful comedy movies out of Hollywood had at least one Canadian in the lead billing as well as on the crew.

For the American producer considering a co-venture with a Canadian partner, the first stop should be the Telefilm Canada office in Los Angeles. There Lorraine B. Good-Samson or Sam Wendel will quickly explain the system and put the producer in touch with right people to get things moving.

Good-Samson and Wendel have planned a special seminar for NATPE called "Doing Business With Canadians." It will have a panel of experienced Canadian producers, many of whom have worked with American producers on a great variety of projects over many years. Among those repre-

"Degrassi Junior High"



"Survival 1990"



Doing business with Canadians

ell them there's more to Canada than a cheaper buck," says Toronto producer Pat Ferns when asked what advice he would give to American producers interested in doing business with the Canadians. Ferns will be one of a number of Canadian producers participating in the NATPE seminar on Doing Business With Canadians.

"What we've done here in Canada," says Peter Sussman of Atlantis Films, "is to parlay the financial benefits of a lower dollar into a very good production community. Five years ago, the Americans would have called our crews young and naive. But because of the volume of film and TV production that's been done here, our crews today are as good and as strong as the technicians in the States."

Sussman, executive producer of *The Ray Bradbury Theatre*, continues, "Yet we still have the hunger and determination to succeed so you really get the best of both worlds. People up here still run to do errands—we haven't been unionized to death yet."

Another NATPE Canadian seminar participant, Paul Saltzman, who produces Danger Bay seen on The Disney Channel, agrees: "There's no question that it's more cost-effective to shoot and co-produce in Canada. We've produced award-winning network shows." Last year, Saltzman co-produced The Day They Came To Arrest The Book for CBS and was executive producer of the miniseries Hoover Vs. the Kennedys for Operation Prime Time. "The bottom line is what it's all about. It's cheaper here and we've got the track record," says Saltzman. "The only question is to find the right partner to

work with you."

Bill Stevens, head of Crawleys International in Ottawa, comments: "Film making has been a really tough business in Canada—finding enough work to keep going. Canadians had to struggle and be both flexible and adaptable. That's why the Americans say our crews are marvellous. There's still a tremendous flexibility here with union crews. This is why Canada turns out some great assistant directors—they can assist with everything because they've had to take whatever jobs they could get just to stay in the business."

"The quality of the work we do here in Toronto is, in my opinion, as good as any other place in the world," says John Brunton of Toronto's Insight Productions which has recently been winning awards for their drama productions. "The major projects that have come into Toronto over the past six or seven years have sharpened everybody's skills to a point where we're clearly one of the leading TV and film production centers in the world." Toronto is the third largest TV and film production center in North America after Los Angeles and New York.

"There's an attraction to the way we do business in Canada," says Sussman. "There's a certain amount of humility and politeness that's offered. And I think people often appreciate that over a more aggressive approach," he explains.

"Canada makes for ideal partnering with the United States in the sense that our market is very similar to theirs, yet in some specific and crucial ways very different," says David Patterson of Cineplex Odeon Productions. "The kind of financial packaging that we are used to doing in Canada can be very beneficial to independent American producers at the moment."

sented in the audience will be Canadian film commissioners, government representatives concerned with content regulations, and a number of U.S. producers experienced in doing business with Canadians.

A major area for growth at the present time is co-ventures between Canadian and U.S. producers for product aimed directly at the first-run syndication market.

Michael Hirsh with his partners Patrick Loubert and Clive Smith have built their Nelvana Entertainment business in Toronto almost entirely on co-ventures with U.S. partners over the past decade. They began by producing animated holiday specials for the major networks. Then they moved into animated series, full-length features, and more recently live-action series and

movies. Their latest live action series stars Mr. T in T and T and was launched in first-run syndication last month (January). Their American partner is Hal Roach Studios who will be selling the series at NATPE. Nelvana also produces My Pet Monster and The Care Bears for ABC and had produced The Edison Twins for The Disney Channel. For theatrical release, they produced the successful Care Bears movies and Burglar starring Whoopi Goldberg for Warner Bros. Michael Hirsh will be on the NATPE panel.

American viewers and program buyers are surprised to learn how much of the programming they now watch is actually produced in Canada. True, it is not yet filling peaktime on the major networks but U.S.-Canadian co-ven-

tures have moved strongly into the late night zones on CBS. More Canadian programming is also showing up on PBS and the pay networks and moving into primetime.

Vancouver and Toronto have become popular production centers for major network TV movies and some series. What a few years ago was termed "runaway" production has settled in on a more permanent basis. The building of Canada's largest production studios in Vancouver by Stephen J. Cannell is a sure sign of this. Cannell Studios of Canada are producing The Adventures of Beans Baxter (Fox), J.J. Starbuck (NBC), Wiseguy (CBS), and 21 Jump Street (Fox).

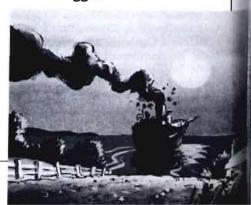
The ABC Network's MacGyver series is also produced out of Vancouver. The Paramount and Disney studios produced five major features and 14 TV movies in British Columbia last year. The Danger Bay series produced around the Vancouver Aquarium is a co-venture involving The Disney Channel, the CBC, Toronto's Sunrise Films and Telefilm Canada. Producer Paul Saltzman will be on the NATPE panel.

The Beachcombers, a long-running CBC family series, is also produced in British Columbia. It is a big seller worldwide for CBC Enterprises and is seen in a number of U.S. syndication markets. Airwolf, another series in syndication through MCA, has 24 episodes produced in British Columbia by Toronto's fast-growing Atlantis Films. This was done to top a syndication package after the original series was cancelled by the network.

Over the past few years, Dianne Neufeld, British Columbia's film commisioner, has moved the province into a position where it now attracts a major share of Canada's international TV and film production business with most of the action coming from Hollywood. In 1987, a total of 27 productions were shot in British Columbia with total production budgets of \$282.9 million.

In Toronto, the city's film liaison officer, Naish McHugh, counts 112 productions shooting on location during 1987—that's 10 more than 1986. He is

"The Smoggies"





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Also based in Toronto, but dealing with the whole province of Ontario, is Brian Villeneuve, executive co-ordinator of location promotion and services for the Ontario Film Development Corp. (OFDC). He works in close cooperation with McHugh but only counts those producers who directly seek assistance from the OFDC. Villeneuve points to a similar success story with a total of 64 American and Canadian productions shot in Ontario last year, evenly split between television and major motion pictures. The budgets of these productions represent approximately \$350 million.

According to Villeneuve, the amount spent by American producers in Ontario in 1987 is estimated at \$97 million. But this figure does not include U.S. investment in what are essentially Canadian series like Adderly on Ontario's Global TV network or Night Heat on the CTV Network, and which appear on CBS-TV.

Major motion pictures shot in Ontario last year include *Three Men and a Baby* starring Tom Selleck and *Moonstruch* starring Cher, directed by Canada's Norman Jewison. Incidentally, Jewison has recently established the Canadian Academy for Advanced Film Studies which has just admitted its first dozen students.

The controversial Captain Power series was completely shot in Toronto by a Candian company in a converted transit warehouse. It was leased to them for six months at a nominal rate in exchange for structural improvement which will make it suitable for film production. This will give Toronto another 100,000 square feet of studio space and McHugh says he's already got producers ready to move in when Captain Power decides to move on. Toronto's studio space, still much in demand, has doubled since 1985.

Although many of Canada's talented actors, writers, producers, directors and film technicians received some of their training in the United States as well as Europe and Canada, traditionally it has been difficult for them to sell their TV programs and movies to the U.S. market. As a result, the Canadians—like the British and the Australians—have been selling to the rest of the world which means that the patterns of co-production between Canada and European countries are becoming well-established.

The Alliance Entertainment Corp. is

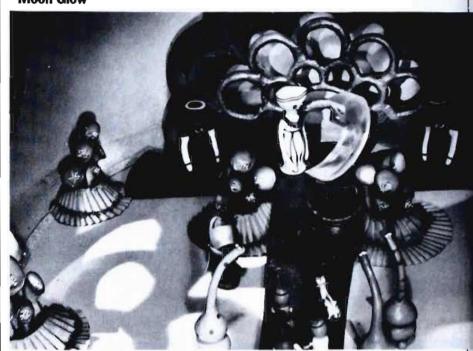
Canada's largest independent production company. Early in January, it launched *Mount Royal*—its most ambitious TV series to date. Already recognized as Canada's answer to *Dallas* and *Dynasty*, the first season of 16 episodes is estimated to cost \$18 million.

It is a co-production among the CTV Network, SFP (France) for TF1, and the CBC's French TV Network. Telefilm Canada has invested \$6 million in the Mount Royal series which is set in both Montreal and Paris and produced under a Franco-Canadian treaty. Mount Royal will be available for firstrun syndication in the United States and is distributed through Alliance Releasing in Montreal.

A popular Alliance award-winning production in Canada is Night Heat, which is seen both on the CTV Network and the CBS late night schedule. It is produced for Alliance by Grosso-Jacobsen Productions, which has a reputation for achieving an Any City-North America look which is acceptable to both American and Canadian viewers—and Telefilm Canada.

However, generally speaking, Telefilm is not too keen about investing the taxpayers' money in productions where Canadian cities are disguised to look like U.S. cities. Another Alliance production currently on CBS late night is Diamonds which is produced in Toronto by Grosso-Jacobsen. It replaced an-

"Moon Glow"



"He Shoots, He Scores"

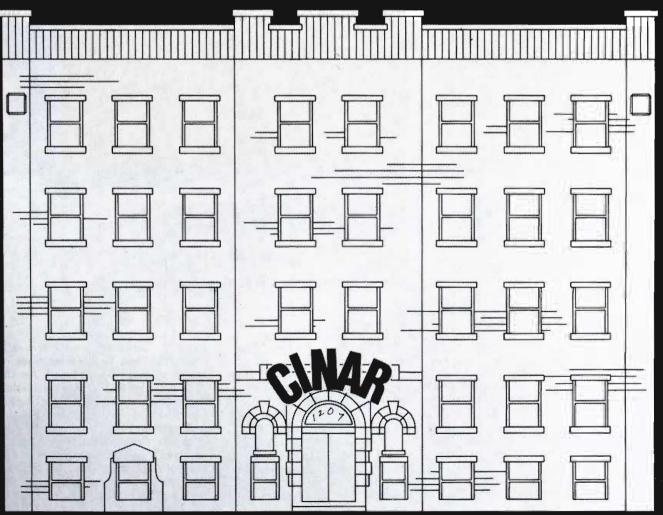


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other Alliance production HotShots, starring Paul Burke, on CBS late night.

A much publicized merger between Robert Cooper Productions and Alliance fell apart late last year. Stephen J. Roth, president of Alliance and one of the company's founders with Robert Lantos, resigned from Alliance and was replaced by Susan Cavan.

Robert Cooper, a Canadian producer based in Los Angeles is responsible for Adderly, another series produced in Toronto and seen on CBS late night. It is a co-venture between Robert Cooper Productions and the Global TV Network. It also receives funding from Telefilm.

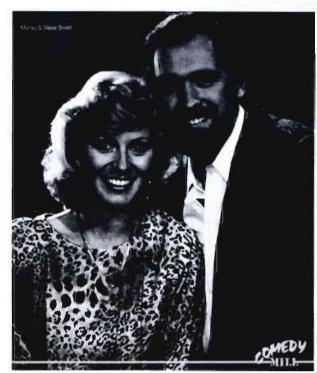
Not all Canadian productions slip quietly into the United States unnoticed. The quality is improving so much that some productions are beginning to make quite an impact. In 1986, Anne of Green Gables won the Emmy for the best children's program. And last year, the sequel, Anne of Avonlea, won the TV Guide award for the best family program.

Its Canadian debut on the CBC-TV Network (Dec. 6-7) attracted an average of 5.3 million viewers or 51% of the audience over the two nights. Not only did it equal the previous miniseries record as Canada's highest-rated domestic production, it also beat out *The Cosby Show*, the highest-rated imported program for that week by a 1.4 million viewers.

Although the British appeared to walk away with most of the International Emmys in November, there was one notable exception. There was no way they could have won the children's category because all three nominations were for Canadian shows. In 1986, Kids of DeGrassi Street won the prestigious Prix Jeunesse in Munich and the International Emmy. In November, the International Emmy went to the follow-up series DeGrassi Junior High. They are seen on PBS.

The two Anne of Green Gables miniseries and both of the Degrassi series are evidence that Canadian family programming has arrived. They have won many international awards and they sell very well around the world. The two DeGrassi series are represented by Isme Bennie, now president of Paragon International, the distribution arm of Paragon Pictures headed by Jon Slan who produced the Philip Marlowe: Private Eye series. Slan will appear on the Canadian panel at NATPE.

Since starting her own company five years ago, Bennie built a considerable reputation under her own banner, Isme Bennie International, now joined with Paragon. In addition to the *DeGrassi* series, the most successful products last year included *Peter Ustinov's Rus-*



"Comedy Mill"



"Mount Kennedy: the North Ridge ascent"

sia and Peter Ustinov in China. This year at NATPE her new product includes Peter Ustinov's People, The Canadians, and the Emmy award-winning DeGrassi Junior High.

Just recently, after trying for four years, the small Toronto-based company, Cambium Video, Productions managed to find its way into the United States market by selling 52 episodes of *The Elephant Show* to Nickelodeon. The series, aimed at children four to six years, features the songs of Sharon, Lois and Bram, very successful North

American recording artists for children. A&M will be releasing three of their records in the near future. Another 13 episodes will go into production this spring and Cambium is looking for a corporate sponsor to underwrite the new series on PBS.

Angela Bruce, head of CBC-TV's children's programming, says that some of the smaller Canadian production companies are finding that the best way into the U.S. market is through the production of good quality children's programming that the U.S.

networks and stations are not willing to produce themselves. This is what Nelvana figured out a decade ago but they were actually producing animated specials for the U.S. market because they couldn't afford to produce them just for the Canadian market.

Another Canadian company whose growth in the past five years has been phenomenal is Toronto's Atlantis Films. With a partner in the film rental equipment business, Atlantis recently invested in a property they are gradually renovating and building into a major studio complex in downtown Toronto, which they call Cinevillage. They are now surrounded by a group of supportive TV and film service companies and union offices. Cinevillage provides a kind of one-stop shopping area for international producers coming to To-

Atlantis learned to fly without Telefilm money a few years ago. For example, their recent special seen on PBS, A Child's Christmas in Wales, starring Denholm Elliott, was a co-production with Britain's HTV. They did not have any commitment from a Canadian broadcaster before going into production. When it was finished, Canada's Global TV Network bought the rights to broadcast the program this past Christmas.

Atlantis is making co-production and co-venture deals all over the world. Britain's Granada TV International is involved in producing The Ray Bradbury Theatre which is a co-production between Atlantis Films and Ellipse Programmes S.A. of France. Other partners in the process are Wilcox Productions, a U.S. firm, the USA Network, First Choice Canadian Communications and the Global TV Network. Twelve new episodes, on top of six already made, are being produced in Canada, France and England. They

"Profiles of Nature II"



"The Ticker Test"







Some of Canada's leading export and production companies are attending NATPE '88, bringing with them hundreds of hours of original quality programming and a proven track record of successful export to the U.S. market.

PARAGON INTERNATIONAL, a division of ISME BENNIE INTERNATIONAL, offers a wide range of quality family programming including variety, documentary, drama and children's series. **DEGRASSI JUNIOR HIGH** winner of the International Emmy Award, is currently on screens in more than 15 countries worldwide. **PETER USTINOV IN CHINA**, part of the extremely sought after USTINOV documentary special series, will soon appear on the Discovery Channel while the **PHILIP MARLOWE**, **PRIVATE EYE** series starts on the USA Network this fall.

THE WONDERFUL WIZARD OF OZ, an acclaimed version of the popular classic, is just one of the CINAR FILMS INC. product line up. The 52 1/2 hours series is syndicated via Columbia Pictures Television. Slated as a major Canadian release, the animated children's series **THE SMOGGIES**, has already been sold in the U.K., Australia and Europe. CINAR's product also includes a family feature package, with both live action and animation.

VISUAL PRODUCTIONS '80 LTD is at the market with an impressive package of 30 action-adventure and drama film titles. Additional product includes **CHALLENGE**, a nature documentary series, the movie magazine format program **BACKSTAGE** and a music series called **MAKIN' TRAX**. Creator of most of its own product, VISUAL is now actively co-producing films with a number of foreign partners.

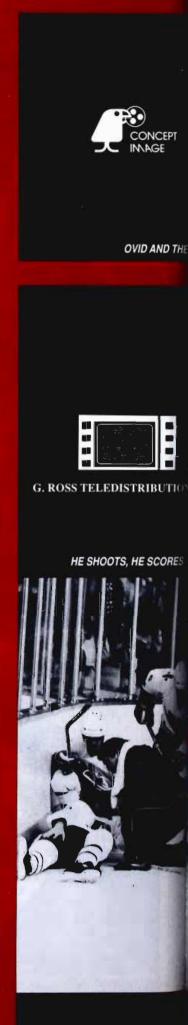
GOD RIDES A HARLEY, a highly unusual documentary about born again bikers, is one of THOMAS HOWE ASSOCIATES top products. Also being screened, for the first time at any market, is NOT ANOTHER DIRTY LITTLE MOVIE, a tongue-in-cheek comedy about the fine "art" of porno film making. THOMAS HOWE ASSOCIATES also offers a good selection of television movies, dramas and documentaries.

CONCEPT IMAGE J. P. INC. rates the animated children's series **OVID AND THE GANG** as one of their top products. The series, which has garnered a 50% Saturday morning audience share in Canada, has already achieved sales world wide. Other CONCEPT IMAGE titles include the popular animated 3'D' series **MOONGLOW** and the feature drama **THE ROSES OF MATMATA**.

A zany comedy sketch series called **THE COMEDY MILL**, which is now running successfully on Canadian prime time, tops the product list for IRONSTAR COMMUNICATIONS INC. **THE TICKER TEST**, another highlight for IRONSTAR, is a uniquely formatted special on heart disease hosted by "Cagney & Lacey" star Al Waxman. The program won top ratings in its Canadian television premiere and has since generated a veritable boom in cassette sales.

HE SHOOTS, **HE SCORES**, a highly popular prime time drama series centered around the life of a young hockey star, is brought to NATPE by G. ROSS TELEDISTRIBUTION INC. The series, which has recently been sold to a number of European and South American territories, is currently playing to excellent first run ratings in both English and French Canada.

The above mentioned companies are located at: THE CANADA BOOTH # 336



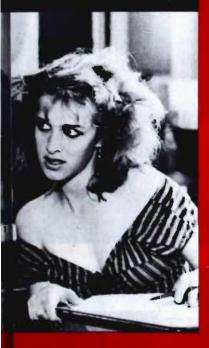


THOMAS HOWE ASSOCIATES

GOD RIDES A HARLEY



DEGRASSI JUNIOR HIGH





THE COMEDY MILL

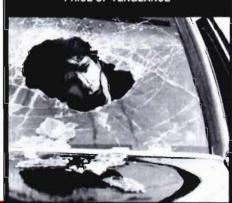


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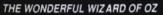
















"The Raccoons"

"The Ray Bradbury Theater"



"4 on the Floor"



Despite his success, Kevin Sullivan keeps his company small. Trudy Grant heads up Sullivan Films Distribution which reps a variety of Canadian independent producers. Joy Rosen is their director of marketing and Lucie Hall is director of public relations and development. They have two additional support staff and that's it.

Oldest house

Canada's oldest established production house is Crawleys International in Ottawa. Founded in 1939 by the late Budge Crawley, who won an Oscar for *The Man Who Skied Down Mount Everest*, the company is now headed by Bill Stevens, who will be on the Canadian seminar panel at NATPE.

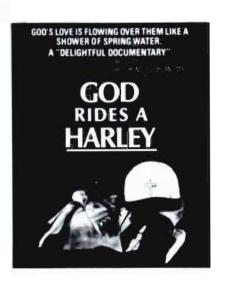
The company's reputation is firmly rooted in the documentary and animation field. They did some of the early Care Bears animation but in recent years have concentrated on half-hour animation specials based on seasonal or classic stories for younger audiences: The Tin Soldier, The Velveteen Rabbit and The Bestest Present. At NATPE they will have one new animation offering, The Body Electric, a half-hour science fantasy, and two half-hour documentaries, Dads and Kids and Australia's Heron Island. They also have 26 half-hours of High School Confidential.

The TV program sales division of CBS Enterprises made a profit of \$2 million on sales of \$8.3 million according to division director Inta D. Janovskis. She says that her staff will be at NATPE to support the efforts of their distributors in the U.S. market. They are: Orbis Communications (New York) with Hangin' In and Vid Kids; Akama (Los Angeles) with King of Kensington starring Al Waxman (of Cagney and Lacey); and Blair Entertainment (New York) with The Beachcombers (250 half-hour episodes).

"A lot of our product is showing up in primetime on the cable networks. They are strong networks, they do well with CBC product and they pay well," says Janovskis. The CBC's two-hour movies sold to more than 40 countries last year.

Also in Ottawa is a much younger animation house, Evergreen Raccoons Television Productions, which produces The Raccoons. The series has been so successful that the company has moved into its own facilities and is now working on a number of feature length animated specials. One of these is The Admiral and The Princess, which has been produced for Baton Broadcasting (CJOH-TV in Ottawa and CFTO-TV in Toronto).

Another development is a theatrical



NATPE Booth 336

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81 minutes



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— Marke Andrews, The Vancouver Sun

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Specialty services licensed by CRTC

anada's broadcasting regulatory agency, the CRTC, licensed a range of new specialty services in French and English at the end of last November.

The new English-language services are: CBC News and Information service, the all-news channel; Vision TV, a multi-faith religious service; YTV Canada, a national service designed for children and youth; MeteoMedia: Weather Now, a national weather service, and The Family Channel, a discretionary pay television service for youth and family audiences which includes programming from the U.S. Disney Channel.

The new French-language services will be: La Canal Famille, a service for children and young adolescents (2 to 14); Le Reseau des Sports, a 24-hour sports service; Musique Plus, a music video service; MeteoMedia: Meteo-Instant, a national weather service, and TV5, an international French-language service.

The CRTC also authorized The Sports Network (TSN) and MuchMusic, two English-language pay television services for distribution on the basic cable service. Both services also car-

ry advertising.

C16

The decisions followed a four-week hearing last summer at which the commissioners heard from 21 applicants. received 1,884 interventions and considered 23 studies on the demand and impact of the proposed services. The studies showed that between 77% and 82% of cable subscribers are prepared to pay as much as \$3 per month more for new programming services.

The CRTC said the total cost for the services they authorized on November 30, in either the English or French-language market, would be between \$1.40 and \$2, at least one dollar below what most Canadians said they were prepared to pay for new services.

Regarding decisions to license new services, there were some interesting applicants: The giant Rogers Cablesystems group was involved in two applications. Through their ownership in Toronto's multilingual station CFMT-TV, Rogers made a bid for a national ethnic channel. This was denied but the station's founder, Dan Ianuzzi, resigned recently and said he would be announcing a bid for a national license in March. The CRTC stated in November that it would welcome another bid.

Rogers was also involved in the successful bid for the youth channel, YTV Canada. So the CRTC has set the stage for further conflicts between broadcasters and cable signal distributors. Whose station or pay service gets on the cable system when Mr. Rogers owns the company? Rogers has the reputation for driving a hard bargain.

The Family Channel is headed by Susan Rubes, formerly head of CBC radio drama and founder of Toronto's Young Peoples' Theatre. She is backed by Canada's first pay-TV movie service, First Choice, in eastern Canada and SuperChannel, owned by Allarcom, in western Canada. Dr. Charles Allard, president of Allarcom, also made a bid for the 24-hour all-news channel which he lost to the CBC, the only other applicant. The Disney Channel played a major part in the application for The Family Channel.

The new services are due to start on September 1.

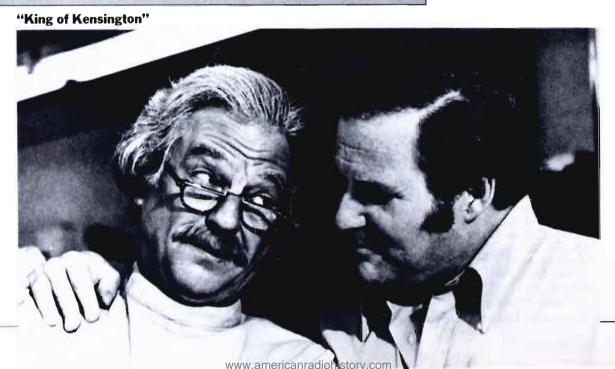
feature based on the story of the Nutcracker. With financial support from the CBC, Telefilm and the Ontario Film Development Corp., it goes into production this year for a Christmas 1989 release. Executive producer Sheldon Wiseman will be on the Canadian panel at NATPE.

Canada's Norstar is known as Simcom International in the U.S. and at NATPE it will be represented by Stephen R. Johnston and June Hatch from the Los Angeles office, Made-for-TV product includes Mania (four halfhours) and the following TV movies-Dancing in the Dark, with Martha Henry; The Kidnapping of Baby Jane Doe, with Janet Laine-Greene; John and the Missus, with Gordon Pinsent, and Melanie, with Don Johnson, Feature movies include Bullies, with Johnathan Crombie (from Anne of Avonlea) and Prescription for Murder,

with Kate Lynch.

Raymond International is a long-established Toronto distribution company headed by Bruce Raymond, a former director of programming for CBC-TV. At NATPE, his company will be featuring music, drama, documentary and magazine-style information programs. For example, Celebrity Cooks (404 episodes) includes a wide variety of guest celebrities and features Bruno Gerussi, star of The Beach combers. In music. Black Tie Blues includes wellknown blues artists in concert (13 halfhours). For drama, Raymond has Verdict (24 half-hours), with a jury trial format.

Another distribution company is Montreal-based Film Transit, which was started by its president, Jan Rofekamp, in Amsterdam in 1979. He had a strong admiration for the Quebec films of the early '70s and moved his company to Canada in 1982. Most of the prod-



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Produced by: **EMMERITUS PRODUCTIONS** INTERNATIONAL INC. uct he distributes is in French and he says he's determined to put French-Canadian production "back on the world map again."

He has had considerable success with the films of Rock Demers, such as *The Dog Who Stopped the War*. Rofekamp spends a great deal of time and effort getting his films screened at the European festivals because of the promotional value. He says he had great success last year with *I've Heard the Mermaids Singing*.

The same year Rofekamp started Films Transit, Maryse Rouillard saw a need for a new distribution company in Montreal to push Quebec productions into the international marketplace. She formed Filmoption Internationale and her techniques have proved successful. One offering includes, Mount Kennedy, the North Ridge ascent.

Her strategy has been to approach the European TV stations directly, she says, and eliminate the commissions paid to sub-agents. Like Rofekamp, most of her product is in the French language and both companies tend to concentrate their major sales thrusts in the European markets.

Increase in distributors

Fueled by Telefilm's international marketing assistance fund and the general increase in independent production, the number of distributors in Canada has increased from CBC Enterprises and a couple of others in 1980 to just over 30 today. Some people believe that's too many distributors struggling to find and sell Canadian productions on the international market. It may be that 1988-89 will be a shakedown period when amalgamation and consolidation improves the situation. The amalgamation of Isme Bennie International with Paragon Pictures may be the start of a trend.

One of the earlier and now well-established distributors and producers is Ralph C. Ellis Enterprises in Toronto. It is a family business with 11 full-time staff and an on-line computer system. It was founded in 1964 by Ellis, who now concentrates on the production of nature and wildlife program series through his associate companies KEG and Manitou Productions.

His son, Stephen, is now president of Ellis Enterprises, while daughter Cathy is director of marketing. At NATPE, Cathy will be selling their Profiles of Nature series of 65 half-hours in stereo. She will also have two one-hour specials with stereo sound, Baby Animals and The Man Who Loved Birds.

He Shoots, He Scores, a series of 26 one-hour episodes about the life of a young professional hockey player in



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"Ovide and the Gang"



"The Wonderful Wizard of Oz"

Quebec played on the CBC French TV Network to an audience of 2 million a week. A Canadian-French-Swiss coventure produced by Claude Héroux, it was also shown on the CBC's English Network. Some controversy was caused in the Canadian media when the new director of programs for the English network, Ivan Fecan, decided to play the show's second season at 7 p.m. on Saturdays right before 3 hours of professional hockey coverage. He asked the producer of He Shoots, He Scores to edit some of the "romantic" off-ice scenes in consideration of the vounger audience at 7 p.m.

There were jeers from the Quebec media which made for good publicity to build an audience for the series. But as the program director for a public TV network which stretches from coast-to-coast, Fecan has to be tuned to the sensitivities of his total audience, not just Quebec. The series is considered a strong one and available for first-run syndication in the United States. Montreal distributor Gerald Ross will be at NATPE selling either version of He Shoots, He Scores. It should obviously be of interest in markets with professional hockey teams.

Concept Image is the distribution

arm of a major Quebec production company, Cine Group. At NATPE they will be offering the animated Moon Glow and the series Ovide and the Gang which captured 54% of the Saturday morning audience with recent episodes on the CBC's French TV Network. The Animation Cine Group is very active in international co-production and eager to find new partners. Michel Zgarka, vice president of marketing and sales, is in charge of syndication, barter, co-production and ceventure deals.

Another Montreal company, Les Films Cinar, is both producer and distributor. Among the product they will be showcasing at NATPE is The Smoggies—26 half-hours of animation—and 52 half-hours of The Wonderful Wizard of Oz plus four 90-minute features based on the same themes and characters. Ronald Weinberg or Micheline Charest will be on hand at NATPE.

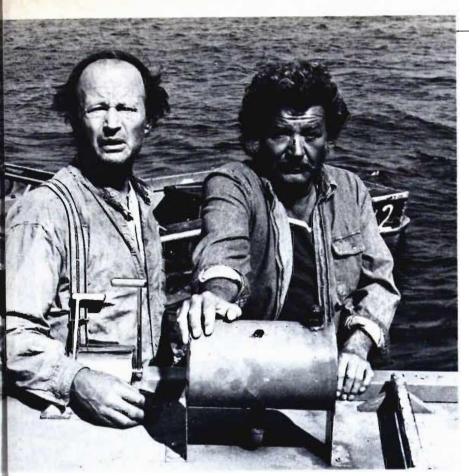
Channel 4 programs

Based in Vancouver on Canada's west coast, Thomas Howe and Associates has recently been appointed the Canadian distributor for programs produced by Britain's Channel 4. At NATPE, Thomas Howe will be offering three feature movies: Heart and Soul, The Gift and Not Another Dirty Little Movie. He also has 13 episodes of North American Indian portraits plus children's programs, including Zig Zag.

Visual Productions '80, Canada's father and daughter production-distribution team of Lionel and Beverley Shenken will be at NATPE once again with their catalogue of 30-plus madefor-TV movies, including Survival 1990. They are also offering Challenge, a nature documentary series, and Backstage, an interview format movie magazine show.

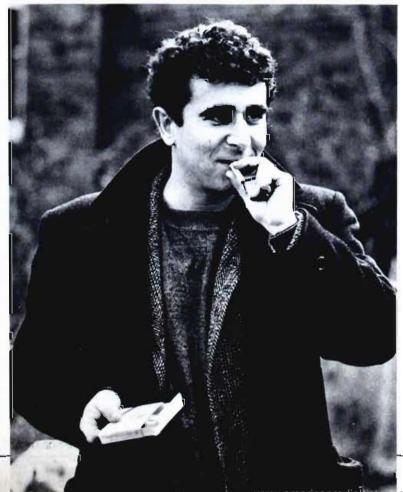
Bourbon Street Parade, 26 half-hours featuring the legends of Dixieland jazz, blues and swing, will be offered by William F. Cooke TV Programs of Toronto. They also have another musical series—26 half-hours—titled In Session, which features well-known recording artists in a studio setting. This is a behind-the-scenes look at the business of making records. At NATPE, they will be repped by Cliff Wilson and Cooke.

Michael Murphy, a former film professor who got into distribution by producing films, will be selling a series on sport fishing at NATPE. His Cinevisa, is offering The Canadian Sport Fisherman, 52 half-hours. His new Max Haines: Crime Flashback series has been pre-sold to the ITV Network in Britain, TF1 in France, and the First Choice pay-TV service in Canada. He



"The Beachcombers"

"Prescription for Murder"



says three U.S. syndication groups are interested. The one-hour special, *Scouts!*, has been sold to 17 countries but has yet to sell in the U.S. market.

Ironstar Communications, Derek McGillivray's Toronto distribution company, has its office alongside Atlantis in its Cinevillage center. This year McGillivray is coming to NATPE with Comedy Mill, a 24 half-hour comedy series starring the husband-andwife team of Steve and Morag Smith. He is also bringing back The Ticker Test, which is hosted by Al Waxman.

A number of arts specials and an eclectic mix of other programs—that's what Claus Hobé of Toronto's International Tele-film Enterprises has in his NATPE bag this year. He singles out Harry Rasky's Homage To Chagall: The Colours of Love and Wildfire: The Legend of Tom Longboat, the story of the North American Indian who won the Boston Marathan in the early 1900s and went on to run in the 1908 Olympic Games.

Popular music shows

John Brunton of Toronto's Insight Productions is just venturing into the international distribution side. His production company has specialized in popular music shows and the occasional feature-length drama like *The Truth About Alex*, starring Scott Biao. He also has 13 one-hours of *It's Only Rock 'n' Roll* which has been running on the CBC's English TV Network to a good response from the youth market. Brunton will be on the Canadian panel at NATPE.

Although Canada has won the Golden Rose of Montreux three times in the past 10 years, according to one scenario it seems to have been some kind of unofficial policy for the TV networks to deliberately ignore the country's entertainers over the past 20 years. Consequently Canada has few popular personalities who are not hockey players or politicians.

In this view, when television began in Canada in the early '50s there were many popular Canadian entertainment shows, but in the late '50s the CBC was somehow persuaded to drop most of its Canadian-produced variety and drama to concentrate on news, current affairs, sports, and the occasional cultural special or performing arts show. In return, they had first refusal on most of the entertainment programs from the major U.S. networks. When the CTV Network began in the 1960s there was no need to compete in the area of Canadian entertainment programming.

So, over the past 20-odd years, both major networks have competed against

each other with Canadian news and current affairs—and American entertainment programs. Good news for U.S. program sales but a disaster for Canadian talent development. In the late '50s many Canadian TV directors, writers and performers fled to London, New York and Los Angeles. The exodus continued for a decade or more and many are still there.

Now it looks like a new era is dawning with financial support from Telefilm Canada and pressure for more Canadian production from the Canadian Radio-Television and Telecommunications Commission (CRTC). Last year the CRTC renewed the English TV network licenses for five years with specific conditions for amounts of money to be spent on more hours of domestic drama, variety and children's programming.

Not only did the CRTC require the networks to produce more hours of Canadian entertainment programming, it recently licensed nine more TV channels which, in turn, are going to require more Canadian program production. The CRTC has thus moved to ensure that there will be a growing domestic market for the product of the new production companies springing up across Canada.

Hit and miss

Attempts to produce sitcoms have heen kind of hit and miss over the last decade because there has been no long term commitment to building the pool of writing and performing talent required. However, the CBC's Fecan seems ready to make the commitment to develop writing and performing talent for entertainment programming. He is looking to the independent producers for good sitcom ideas and he is about to establish a new department concerned only with developing sitcoms. He may take a similar approach to the development of dramatic series.

The Producers Group International and Primedia are just two companies committed to the development of new sitcoms. Pat Ferns, president of Primedia, has just formed a new company, Comedia, with Don Taffner. Taffner recently closed down his Canadian operation which produced the supermarket comedy Check it Out with Don Adams for the past few years. The Producers Group International formed in September by Charles Falzon, formerly head of Taffner's Canadian company, is currently developing Learning the Ropes in association with Robert Halmi. Dennis O'Neill, PGI's director. of distribution recently sold 13-episodes of 4 On the Floor - featuring the Canadian comedy team The Frantics

to Britain's Channel 4. In an unrelated, but nevertheless significant move, Fecan recently hired Paul Chato of The Frantics to help him find suitable ideas and scripts for the development of situation comedies.

For American producers the time appears right to talk to the Canadians about sitcom and action drama development. As for Canadian content regulations, a sitcom about the U.S. Ambassador in Ottawa or the Canadian Ambassador in Washington will do just fine.

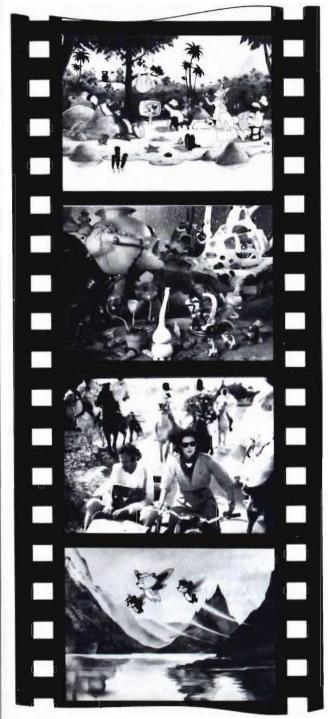
Most of Canada's recognizable stars are known in the U.S. because that's where they find most of their work. Some are now American citizens. Here's a few to select from: William Shatner, David Steinberg, Martin Short, Rick Moranis, Dan Aykroyd, Eugene Levy, Alan Thicke, Margot Kidder, Leslie Nielsen, John Candy, Michael Sarrazin, John Vernon, Helen Shaver, Megan Follows, Colleen Dewhurst, Howie Mandel, Kim Cattrell, Dave Thomas, Nick Mancuso, Donald Sutherland, Conrad Bain, Christopher Plummer, Kate Nelligan, Michael Ironside, Raymond Burr, Al Waxman, Dianah Christie, Scott Hylands, Lloyd Bochner, Rich Little, Doug Henning, Winston Rekert, Paul Shaffer and Michael J. Fox.



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- A 92' or a 3 x 47' (TV series)
- Available for all media now
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- A 26 x 23.5' full animation TV series
- Available for Fall 1990.
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1988

February 25-29	NATPE International George Brown Convention Center, Houston
	February 22, 1988 issue
April 9-12	NAB, Las Vegas Convention Center
7.011 5 12	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

Alberta Motion Picture Development Corporation

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Representatives: Victor Loewy, p; Joe Brown, d gen; Jenny Stark, prom, Toronto; Irene Loewy, pub, Montreal; Charlotte Mickie, foreign sls coord; Linda Cesaratto, prog booking; Phil May, prog booking, Toronto; Mary Pat Gleeson, adv, Toronto.

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Joshua Then and Now—feature film or two 2-hour mini-series about a successful author whose street-smart working-class Jewish background provides conflict with the "golden shiksa" he loves.

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L'ange et la Femme—90 minute romantic fable about an angel who brings a beautiful girl back to life.

Les Fous de Bassan (In the Shadow of the Wind)—107 minutes about a passionate and handsome young man who becomes obsessed with the only girl who resists him.

Perfect Timing—romantic comedy about a famous photographer who must decide whether to shoot erotic pictures or lose everything he has.

Alliance Releasing

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Overdrawn at the Memory Bank—90-minute first-run feature in which a data processor becomes trapped inside a computer.

Mount Royal—series about the wealthy and powerful Valeur family of Montreal.

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Mr. Sussman

Representatives: Ted Riley, Peter Sussman.

Properties:



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Drama

Miracle at Moreau—one hour.

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The Olden Days Coat—30-minute Christmas drama.

Children

Tales of the Mouse Hockey League—animated 30-minute pilot for children aged

Troupers—twenty-six 30-minute live-action children's variety show.

World According to Nicholas—four 30 minutes.

Documentaries

The New North—2 hours on the life and people of the world's Northlands.

The Moviemakers—twenty-six 30-minute entertainment documentaries.

Chambers, Tracks and Gestures—one-hour portrait documentary.

Vincent Price's Dracula—one-hour entertainment documentary.

Comedy

Really Weird Tales—three 30-minute science-fiction oriented comedies.

Series

Ramona-ten 30-minute family drama series.

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Northern Lights—twenty-six 30-minute dramas.

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Brothers By Choice—95-minute made-for-tv movie or six 30 minutes.

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Ms. Janovski.

Representatives: Frank Schatz, sls exec, New York; Inta D. Janovskis, d, prog sls, Toronto; U.S. Distributors: Blair Entertainment, Hagen-Menk Entertainment, All American Television, Orbis Communications.

Properties: Animation

The Man Who Planted Trees—30 minutes. Children

Movies (all 120 minutes)

The Suicide Murders Murder Sees the Light Family Reunion

Mama's Going to Buy You a Mockingbird And Then You Die

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Breaking All the Rules

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Mr Dagenai

Me Lauriar

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Properties: In Production

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New New York 1985 (1995)

Space Adventurers—seventy-five 26 minutes about the funny and thrilling adventures in space of three unusual explorers and their friends.

The Girl and the Crown Jewels—twenty-six 26 minutes about a young girl and her adventure-filled quest to find her Queen's stolen jewels.

The Fantastic Voyages—twenty-six 26 minutes about a fairy princess who must be saved by her animal friends.

Goin' Bananas—one hundred sixty 26-minute comedy series about a career woman, a divorced teacher and his two teenagers.

ZAP—two hundred fifty 10-second computer animated fillers on zapping. General Product

Tao Tao—fifty-two animated 26 minutes for children based on a collection of famous animal stories. Available in French-speaking territories only.

Alice au Pays des Merveilles—fifty-two animated 26 minutes for children based on the stories of Lewis Carroll. Available in French-speaking territories only.

Ocean Express—57-minute documentary on the great sailing races of this centu-

Jean-du-Sud Around the World—56 minutes on Yves Gelinas' famed solo trip around the world.

Northward Bound—52-minute documentary on the expedition of the sailing hoat J.E. Bernier II through the Arctic Ocean.

Ski Mission—4½-minute short based on acrobatic skiing.

Cinar Films Inc.

1207 St. Andre Montreal, Quebec Canada H2L 3S8 514-843-7070 FAX: 514-843-7080 Telex: 05562171 local 1138

101 Duncan Mill Road Suite 102 Don Mills, Ontario Canada M3B 1Z3 416-443-9200 FAX: 416-443-8685





Ms. Charest

Mr. Weinberg

Representatives: Micheline Charest, p; Ronald A. Weinberg, vp.

Properties:



The Smoggies

Series in Production

The Smoggies—twenty-six animated half hours on the struggle between the Smoggies and the Suntots, guardians of the environment. Series/Features

The Wonderful Wizard of Oz—fifty-two half hours and four 90-minute features based on L. Frank Baum's literary classics.

Features in Production

Time of Their Lives—film that removes the hype and gloss surrounding the story of the Dionne Quintuplets.

John the Fearless—animated film set in medieval times.

The Treasure of Swamp Castle—animated.

Cat City-animated.

Family Feature Film Package—eight titles including "Hockey Night," "Peter and the Wolf and Other Tales," "Moon Madness," "The Fabulous Adventures of Baron Munchausen."

CineVisa International Media Distributors Inc.

2 College Street Suite 108 Toronto, Ontario Canada M5G 1K3 416-927-1724 Telex: 06-986766





Mr. Murphy

Mr. Haughian

Representatives: Michael Murphy, p; Bernie Haughian, vp, mktg.

Properties:





Max Haines Crime Flashback

Jane Siberry—One More Colour

Series

Max Haines Crime Flashback—twenty-four half-hour true crime dramas hosted by syndicated columnist Max Haines.

Canadian Sportfishing—fifty-two half-hour educational and entertaining fishing shows designed for the beginner to expert fisherman.

North American Indian Portraits—thirteen 24-minute contemporary look at the lifestyles of the North American Indian.

Museum Without Walls—nine 54 minutes on the art experience through motion pictures.

Connecting—nine half hours for teens dealing with topics such as suicide, dating, self-image, alcohol, sex, pregnancy and step families.

Zig Zag—thirty-two educational half hours for children hosted by Biff and Bart from their club house.

Documentary Specials

Scouts! The Rise of the World Scout Movement—one hour on the origins of scouting set against the social and political background of the 20th Century. **Amazon**—one-hour journey of the first-ever expedition from source to sea on the Amazon River.

Wild Goose Jack—one-hour biography on the life of Jack Miner, the father of wildlife conservation.

Knife Edge—one-hour examination of the perilous balance-of-terror theory in relation to nuclear weapons.

In the Shadows of the Mountains—half-hour portrait of one man's quest for meaning by risking his life on the world's highest peaks.

Wall to Wall—half-hour chronicle on the progress of a group of Canadian prisoners who work with mentally retarded men and boys.

Pnina Granirer: Profile of an Artist—half-hour look at the unique works of this popular artist profiled through her various phases.

Vancouver-On the Move—one-hour special featuring both historical and contemporary views of North America's most scenic city. Available in English and French.

Music Specials

Jane Siberry-One More Colour—half hour and hour formats featuring one of Canada's brightest singer-songwriters.

Platinum Blonde-Live—one-hour pop music special in stereo.

Paul Horn—one hour of jazz.

Powder Blues Band Live at Montreux—one hour of Chicago-style rhythm and blues.

Valdy—one hour of folk rock.

Shari Ulrich—one hour of light rock.

Rita MacNeil-Live in Japan—half hour of country and folk music.

Drama Specials

The Gift—one-hour moving and gentle drama about an encounter among a young native girl, a priest and a tramp.

The Rise and Fall of Silver Islet—half-hour documentary drama about a tiny storm battered rock that became the world's greatest and richest silver mine. **City Survival**—half-hour lighthearted look at the problems a young adult encounters on her first move from the country to the city.

Starting Right Now—half-hour humorous musical drama for teens which attempts to dissuade people from smoking.

Concept Image Distribution

(a division of Cine Groupe J.P. Inc.) 1151, Alexandre de Seve Street Montreal, Quebec Canada H2L 2T7 514-524-7657

FAX: 514-284-2282 Telex: 055-62171







Mr. Zgarka

Representatives: Jacques Pettigrew, p, exec prod; Michel Zgarka, vp, mktg & sls.

Properties:



Moon Glow

Animation/Children's Shows

Ovide and the Gang—sixty-five 13 minutes. **Moon Glow (Bino Fabule)**—one 80 minutes, two 30 minutes. *Features*

The Roses of Matmata—one 105 minutes, three 47 minutes.

William F. Cooke Television Programs

890 Yonge Street Suite 800 Toronto, Ontario Canada M4W 3P4 416-967-6141 Telex: 065-28017



Mr. Wilson

Representatives: William F. Cooke, p; Clifford H. Wilson, vp, gen mgr.

Properties:



In Session

In Session—twenty-six half-hour music/variety series available in stereo or mono.

Bourbon Street Parade—seventy-eight half-hour jazz and dixieland series.

Nashville Swing—one hundred four half-hour country music series.

Pete's Place—fifty-two half-hour comedy series.

Crawleys International Inc.

(a division of Crawleys Group Inc.) 50 O'Connor Street Suite 1611 Ottawa, Ontario Canada K1P 6L2 613-234-5688



FAX: 613-234-0679

Ms. Andruszkiewicz



Mr. Dauphinee

Properties:



Dads & Kids



Highschool Confidential

Drama

Highschool Confidential—twenty-six 30 minutes.

Crawley International

continued

Representatives: W. H. Stevens, Jr., ceo; Tamara Andruszkiewicz, gen mgr, dist & develop; Ches Dauphinee, develop, tv drama.

Documentaries

Dads & Kids—30 minutes.

The Secret Paradise: Australia's Heron Island—25 minutes.

The Meerkats—25-minute pilot.

Babar & Father Christmas—25 minutes.

The Bestest Present—25 minutes.

The Nightingale—25 minutes.

The Tin Soldier—25 minutes.

The Velveteen Rabbit—25 minutes.

Rumpelstiltskin—25 minutes.

East in Motion Pictures Inc.

134 Peter Street 3rd Floor Toronto, Ontario Canada M5V 2H2 416-971-5056





Mr. Carota

P.O. Box 1600 Hollywood Blvd. Shediac, New Brunswick Canada 506-532-1222

Representatives: Lawrence Carota, p; Karen Carota, prod, Shediac; Joan Prowse, mktg d, Toronto.

Properties:

Documentaries

Nursing . . . Changing with the Times—one hour focusing on the profession of nursing and the advances which have been made over the years.

Communicating at the Speed of Light—explanation of the new technology of fiber

Keepers of the Light—one hour on the beauty and history behind the lighthouses of the world, filmed on location.

Madame Latour—one hour about the wife of Acadia's first govenor.

Ralph C. Ellis Enterprises Ltd.

1231 Yonge Street Suite 201 Toronto, Ontario Canada M4T 2T8 416-924-2186 FAX: 416-924-6115 Telex: 06-22436 Stand No. 336





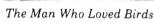
Mr. Ellis

Ms. Ellis

Representatives: Ralph C. Ellis, chmn; Stephen Ellis, p; Cathy Ellis, d of mktg.

Properties:







Profiles of Nature

Baby Animals—one-hour special in stereo which captures the first hours, days and weeks of baby animals in the North American wilderness.

The Man Who Loved Birds—60 minutes with wildlife photographer Jon Bax, in stereo.

Profiles of Nature—sixty-five 30-minute studies of individual wildlife species, in

Profiles of Nature Specials—five one-hour specials in stereo including "In Search of the Hawk," "Images of Galapagos," "The Magnificent Moose," "Resident Aliens," "Winged World."

Wild Guess—half-hour game show that deals with nature and wildlife around the world. Format available.

Films Transit Inc.

402 East Notre Dame Montreal, Quebec Canada H2Y 1C8 514-844-3358/514-844-3359 FAX: 514-499-0313 Telex: 055-60074 cinequebec mtl





Mr. Rofekamp

Ms Le Clet

Representatives: Jan Rofekamp, Catherine LeClef.

Properties:

In Post-Production

Kurwenal—100-minute drama based on the novel by Yves Navarre. $New\ Films$

Life Classes—117-minute drama about an unwed pregnant girl who leaves her small town to go to the big city of Halifax.

Rock—five 45-minute mini-series praising the development of personal autonomy in teenagers.

Le Ligne de Chaleur—95-minute drama about a man's sense of loss after his father's death.

Mind Shadows—107-minute drama about a retired couple and the discovery that the husband suffers from Alzheimer's Disease.

Eva Guerrillera—82-minute political drama set in El Salvador about a middle class girl who becomes a Guerrilla fighter.

Good Riddance—116-minute drama about a young girl who isolates her single mother when she discovers her mother's pregnancy.

Marie S'en va T'en Ville—80-minute drama about a teenage girl who runs off to Montreal.

The Hard Part Begins—80-minute drama about an aging Country and western singer.

Strindberg and His Women (A Trilogy)—three 30-minute one act plays. **Fat Chance**—25-minute comedy for children about the unlikely hero of the school's annual play.

Martha, the Immortal—52-minute drama about a young sculptress preparing for her first exhibition.

Death of Silence—48-minute drama of how an incest victim's childhood experiences permeate her adult like.

The Journey—fourteen 55-minute film about war and peace, information and education, the present and future, filmed around the world.

Available in Certain Territories

I've Heard the Mermaids Singing—82-minute comedy.

Shelley—80-minute drama about a young girl's struggle to prove that she was sexually molested at home.

The Morning Man—98-minute drama about a man, freed after years in prison, who cannot convince anyone that he is rehabilitated.

Henri—91-minute dramatic comedy about a 15 year old boy.

Equinoxe—92-minute drama about a man seeking revenge after 30 years.

Blind Trust—87-minutes about a perfect robbery with a deadly surprise. English version available.

Anne Trister—105-minute drama about a young woman in a vacuum between the need of love and the sense of loss.

Hockey Night—77-minute dramatic comedy about a young girl's attempt to join the boy's hockey team.

New Documentaries

The Conquest of Space—twenty 30 minutes about man's exploration of space. **Making Opera**—83-minute look into the Canadian Opera Company's performance of Verdi's "La Forza del Destino."

So Many Miracles—50-minute story of the Rubinek family's survival of the Holocaust and their reunion with the Polish family who saved them from certain death.

Women in Cinema—100-minute film about the struggle and the glory of recognition of women in film.

The History of the American Comic Book—100 minutes tracing the history of the comic book from 1938 to present.

Trinity—52 minutes as a woman and two men climb the most difficult route in the Cap Trinite.

Images for Export—45 minutes on the propaganda war being waged in El Salvador.

Strangers in Town—43 minutes on the medical and social aspects of Albinism. **Cole Palen's Flying Circus**—54-minute visit to the Old Rhinebeck Airdrome in New York.

Juju Music—African Popular Rock—56 minutes filmed during an all-night concert in Lagos, Nigeria.

North to Nowhere—The Quest for the Pole—80 or 52 minutes on the annual quest to the North Pole.

Kodo—The Heartbeat Drummers of Japan—57 minutes featuring the musicians and dancers performing traditional and contemporary Japanese drumming. **O Picasso**—80 or 52 minutes describing the constant tension between life and art expressed by Pablo Picasso.

Thomas Howe Associates Ltd.

1-1226 Homer Street Vancouver, B.C. Canada V6B 2Y8 604-687-4215 Telex: 04-508654



Mr Howe

Representatives: Thomas Howe, p; Janine McCaw, sls exec.

Properties:





Not Another Dirty Little Movie

God Rides a Harley

Feature Films

Not Another Dirty Little Movie—97-minute satire concerning the production of a pornographic movie.

Regeneration—90 minutes as a scientist discovers a regeneration process which allows an afterlife as a machine.

God Rides a Harley—81-minute unique juxtaposition of the world of bikers and the Christian fundamentalist movement. *Drama*

Heart and Soul—28-minute story about the kidnapping of a young boy, based on true events.

The Gift—58-minute exploration of the extraordinary relationship between a young girl who is half Indian half white, and a Catholic priest. *Documentaries*

North American Indian Portraits—thirteen 30-minute exploration of the North American Indian from modern, historical and cultural viewpoints.

Journey to Strength—58 minutes on modern North American Indians who are experiencing a renaissance in their culture.

WAR: Knife Edge of Deterrence—58 minutes tracing the evolution of nuclear deterrence from the Truman administration to the present.

Starting Right Now—28-minute film about a young person's need for independence.

Cordillera Expedition—56 minutes documenting the trip of Stan Walchuck from Fort St. John, British Columbia to Alaska.

Dr. Sun Yat-Sen Garden: Refreshment from the Heart—57-minute profile of the first Chinese classical garden to be built outside of China. *Children*

Take Part—sixty-five 28-minute magazine show for young children with fun, educational how-to things to do.

Future Wave—25-minute rock video drama promoting non-smoking in teenagers. **Zig Zag**—thirty-two 28-minute zany children's show with film features in a magazine format.

Ironstar Communications Inc.

65 Heward Avenue Unit 107 Toronto, Ontario Canada M4M 2T5 416-466-2522 FAX: 416-466-0876 Telex: 06-218868



Mr. McGillivray

Representative: Derek McGillivray, p.

Properties:



The Comedy Mill

Ticker Test—60-minute personal assessment program about heart disease hosted by Al Waxman.

Comedy Mill—twenty-four 30-minute look into a comedy "think tank."

Contact—one hundred twenty 60-minute talk shows hosted by former Olympian Debbie Van Kiekebelt.

Everyday Workout—thirteen 30-minute exercise shows designed for multi-level involvement hosted by Cynthia Kereluk.

National Film Board of Canada

Box 6100 Station A Montreal, Quebec Canada H3C 3H5 514-283-9441 FAX: 514-496-1895 Telex: 62014481

1251 Avenue of the Americas 16th Floor New York, NY 10020 212-586-5131 FAX: 212-246-7424



Ms. Terrell

Representatives: Mary Jane Terrell, U.S. tv; Rachelle Cournoyer, U.S. sls mgr; Montreal: Tom Bindon, d, intl dist; Joanne Leduc, rep, Europe, Latin America, Middle East; Antony Kent, rep, Asia, Africa, Australia.

Properties:



Starbreaker

Daughters of the Country

Drama

Sonia—54 minutes. An adult daughter confronts her mother's Alzheimer's disease.

A Gift for Kate—28 minutes. A teenager deals with mother's mental illness. The Last Right—29 minutes about an incurably ill man who asks his family to allow him to die.

One Step Away—29 minutes. A single mother tries to help her teenaged son find himself.

Out of a Job—29 minutes. An adult son is forced to live with his parents while searching for work.

Running Scared—28 minutes on the destructive effect of jealousy on a relationship.

Capital—29 minutes about a vagabond father who teaches his son the value of money.

Thanks for the Ride—28 minutes as adolescent peer pressure results in a sexual encounter.

Hot Wheels—27 minutes about teenage dating, drinking and driving.

Single Regret—22 minutes about a father's obsession with his illegitimate son.

Sitting in Limbo—95 minutes about Black teenagers at a crisis point.

Documentaries

Long Lance—55 minutes about a Black American who avoids the prejudice of the early 1900's with false identity.

Abortion: Stories from North and South—55-minute historical, cross-cultural survey of views on abortion.

Dark Lullabies—58 minutes as a child of Holocaust survivors visits descendents of victims and persecutors in Germany.

Blue Snake—58 minutes on the creation of a new ballet by Robert Desrosier. **To a Safer Place**—58 minutes as an adult survivor of physical and sexual abuse confronts her past.

No Longer Silent—56 minutes on bride-burning and the destruction of female babies in India.

Zarico-58 minutes on Black/Creole music in Louisiana.

Margaret Atwood: Once in August—57 minutes about an attempt to get trade secrets from a famous writer.

An Aesthetic Indulgence—15 minutes about an absent-minded professor of math who finds beauty in his work.

The Impossible Takes a Little Longer—46 minutes on severely disabled women who lead productive work lives.

Is it Hot in Here—46 minutes on the attitudes towards, and symptoms of, menopause.

Nature

Edge of Ice—56 minutes on life above and below the Arctic ice.

Great Buffalo Saga—56 minutes on the revival of the free-range buffalo in North America.

Wild in the City—16 minutes on wild animals adapting to an urban environment. *Children*

Movie, Movie—8 minutes on tricks to watch for in movies.

Starbreaker—23-minute futuristic space trip for pre-teens.

Differences—17 minutes about racial conflicts among pre-adolescents.

Umpire—17 minutes about parents who ruin the day of the big game. Series

Daughters of the Country—four 60 minutes on the clash between Indian and White cultures over the last 200 years.

National Film Board of Canada

continued

At the Wheel—four 60 minutes on the causes of death and destruction on our highways.

Biothics—eight 15-minute open-minded dramas covering medicine, law and ethics

Animation—half hours and hours for children, adults, holidays.

Nelvana Enterprises

32 Atlantic Avenue Toronto, Ontario Canada M6K 1X8 416-588-5571 FAX: 416-588-5588

FAX: 416-588-558 Telex: 0622803 Booth 3049



Mr. Hirsh



Mr. Court

Representatives: Michael Hirsh, chmn & vp; Neil Court, vp, tv dist.

Properties:





T and T

The Care Bears Family

T and **T**—twenty-four half-hour action adventure series starring Mr. T as a street smart private investigator.

The Care Bears Family—forty-nine animated half hours as the Care Bears defend the world from the evils of No Heart.

My Pet Monster—thirteen half hours about a young boy who tries to keep his "Pet Monster" a secret from the world.

Ontario Film Development Corporation

81 Wellesley Street East Toronto, Ontario Canada M4Y 1H6 416-965-6392 FAX: 416-965-0329 Telex: 06-219728 Booth No. 336

Representatives: S. Wayne Clarkson, chmn; Jonathan C. Barker, ceo; Bill House, exec coord, prodn & develop; Shane Kinnear, mgr, sls & dist.

Services.

The Ontario Film Development Corp. offers financial assistance for Ontario-based independent producers and filmmakers to develop, produce, distribute and market their product; encourages film and tv producers to shoot in Ontario; fosters growth of a viable film and television industry in Ontario.

Paragon International

(formerly Ismé Bennie International) (Telefilm Canada Group) 260 Richmond Street West Suite 405 Toronto, Ontario

Canada M5V 1W5 416-595-6300 FAX: 416-977-0489

Telex: 065-28207 Booth: 336



Ms. Bennie

Representative: Ismé Bennie, p.

Properties:



Sports Cartoons



Degrassi Junior High

Animation

Sports Cartoons—50 minutes

Childrens

The Kids of Degrassi Street—twenty-six 30 minutes. Degrassi Junior High—twenty-six 30 minutes.

Heart of the Forest—30 minutes.

Alex and Laura—30 minutes.

Documentaries

Peter Ustinov's Russia—six 60 minutes.

Peter Ustinov in China—two 60 minutes.

Peter Ustinov's People—three 60 minutes.

Worlds Apart—60 minutes.

The Canadians—two 120 minutes.

Growing Up Gay—60 minutes.

Drama

Philip Marlowe: Private Eye—six 60 minutes.

Music/Variety

Those Hollywood Songs—60 minutes.

Singin' and Dancin'—60 minutes.

I am a Hotel—30 minutes.

Raymond International

353 St. Clair Avenue East Toronto, Ontario Canada M4T 1P3 416-960-2278 FAX: 416-960-3551

Telex: 06-22339



Mr. B. Raymond



Mr. D. Raymond

Representatives: Bruce A. Raymond, p; Donovan B. Raymond, gen mgr; Kari Kerr, sls coord.

Properties:



Video Gallery

Animal/Nature

The Kangazoo Club—twenty-six color half hours with Melissa Glavota, Russell Chong and friends.

Animated

Inuit—thirteen 5-6 minute color episodes.

Lisa and Her Friends—thirteen 5-6 minute color episodes.

Welcome to Our Small World—thirteen 5-6 minute color episodes.

Adventures in the High Grass—thirteen 5-6 minute color episodes.

Children

Alphabet Soup—fifty-two color half hours with Trudy Young and her friends. *Cooking*

Celebrity Cooks—four hundred seventy-nine color half hours hosted by Bruno Gerussi.

Color Documentaries

Birth of a Baby-17 minutes on natural childbirth.

Matthew Manning: Study of a Psychic—27 minutes on poltergeist phenomena.

Raymond International

continued

Philip: The Imaginary Ghost—15 minutes as you create your own ghost.

Guitare—75-minute adventure.

Hermenegilde—54 minutes.

The Wreck of the Margeson—29 minutes on the discovery of a shipwreck.

The Shack—42 minutes on a home for kittens.

A Journey to the Soul of Brittany—96 minutes with the real Bretons.

Space Silo—29 minutes as people fly without wings.

What's That For?—23 minutes on architecture.

Christmas on Crane Island—26 minutes.

Fifteen Humorous Glimpses of Winter—fifteen 4 to 6 minutes on winter in Quebec.

Changing Worlds—fourteen half hours hosted by Lorne Greene taking a look at Third World countries.

Living Sketches—six half hours on the people of Quebec.

Drama

Her One True Love—twenty-five color minutes with Kate Reid and John Horton.

Verdict—twenty-four half-hour Canadian courtroom dramas.

Game Shows

Going Places—one hundred fourteen color half hours hosted by Mike Darow.

Magazine/Talk

50 Plus—forty-six half hours with Maggie Castle and guests.

Newsmakers—thirteen half hours with Canadian news makers.

Music

Live 'n Kickin'—two hours with Gordon Lightfoot and the Good Brothers.

Long John Baldry—Rockin' the Blues—one hour.

Music to See—one hour with Britain's young string virtuosos.

Night Lights—ten half hours with Jazz and Blues artists.

Video Gallery—thirteen half hours on popular music topics.

Outdoors/Sports

One Week in Summer—one hour at the Canadian Cultural Heritage Festival. **Outdoor Encounters**—thirteen half hours on fishing and hunting in the Canadian wilderness.

G. Ross Tele-Distribution Inc.

44 St. Paul Est. Montreal, Quebec Canada H2Y 3V1 514-842-4765 Telex: 055-4765



Mr. Ross

Representative: Gerald Ross

Properties:



He Shoots, He Scores

Sories

He Shoots! He Scores!—thirty-nine 48 minutes about the life of a hockey player both on and off the ice. Available in English and French versions.

Simcom International Inc./ Norstar Entertainment

9570 Wilshire Blvd. Penthouse Suite Beverly Hills, CA 90212 213-274-5830 FAX: 213-274-5414 Telex: 211412 SII UR

86 Bloor Street West 5th Floor Toronto, Ontario Canada 416-961-6278 FAX: 416-961-5608 Telex: 06-219870

Representatives: Jim Slater, Los Angeles; Marie-Claude Poulin, Toronto.

Properties:

Features Blindside—90 or 102 minutes. Crimewave 80 minutes. Crossover—97 minutes. Backwoods—89 minutes. High Stakes—81 minutes. **Higher Education**—94 minutes. John and the Missus—98 minutes. Kidnapping of Baby—90 minutes. John Doe Lost-88 minutes. Loyalties—98 minutes. Prescription for Murder—90 minutes. Striker's Mountain—90 minutes. The Vals—99 minutes. Tramp at the Door—80 minutes. The War Boy-86 minutes. What Comes Around—89 minutes. Series Mania—four half hours. **Documentaries**

Documentaries
Eddie Boyd—90 minutes.
Rumours of Glory—60 minutes.
So the Story Goes—fifteen half hours.

Spirit Bay Productions Ltd.

517 Wellington Street West Suite 406 Toronto, Ontario Canada M5V 1G1 416-596-8783

Telex: 06-986766 TOR

Properties: Children's Series

Spirit Bay—thirteen half hours which sensitively portray life on an Indian reserve.

Sullivan Films Distribution

16 Clarence Square Toronto, Ontario Canada M5V 1H1 416-597-0029 FAX: 416-597-0320 Telex: 06-218692



Ms. Grant

Representative: Trudy Grant, p.

Properties:



The Prodigious Hickey



Anne of Green Gables-The Sequel

Mini-Series:

The Prodigious Hickey—three hours. Anne of Green Gables-The Sequel—five hours.

Anne of Green Gables—four hours. Documentaries P4W: Prison for Women—one hour.

Stepdancing: Portrait of a Remarried Family—half hour. A Word in Edgewise—half hour.

Replanting the Tree of Life—half hour.

Rescuing Everest-half hour.

Threading through Time—half hour.

Concertante—one hour.

Variety Specials

Peking National Acrobats—one hour.

Famous People Players: Special Friends of China—one hour.

Long John Baldry: Rocking the Blues—one hour.

Drama

The Book—half hour.

The Chimney Sweep—half hour.

When Edgar Returns—half hour.

Two Tides—half hour.

Winter Camp—half hour.

Brighter Moon-half hour.

The Washing Machine—half hour.

Children

The Elephant Show—fifty-four half hours. Golden Tales & Legends—six half hours.

Telefilm Canada

Tour de la Banque Nationale 600 de la Gauchetiere West 14th Floor Montreal, Quebec Canada H3B 4L2 514-283-6363 FAX: 514-283-8212

Telex: 055-60998 TELEFILMCAN

MTL

144 South Beverly Drive Suite 400 Beverly Hills, CA 90212 213-859-0268 FAX: 213-267-4741 Telex: 673-688



Ms. Frittaion

Representatives: Jean Sirois, chmn of the bd; Louise Beaudoin, dep d; Lorraine Good-Samson, d, Beverly Hills; Sam Wendel, liason off; Beverly Hills; Annabel Winship Repovich, admin asst, Beverly Hills; Julia Frittaion, mktg off/press liason. Services:

Telefilm Canada is a Crown corporation with a mandate to develop Canada's film, television and video industry.

Via le Monde

(Daniel Bertolino Inc.) 326, rue St. Paul ouest Montreal, Quebec Canada H2Y 2A3 514-285-1658 FAX: 514-285-1970

Telex: 055-62243







Ms. Viau

Representatives: Daniel Bertolino, p; Catherine Viau, vp.

Properties:

Cover Story—six one-hour specials on the most explosive situations in the world. **Le Defi Mondial (The World Challenge)**—six one-hour episodes, hosted by Peter Ustinov, covering the world energy crisis, technological development and other topics of world interest.

Legends of the World—forty 26 minutes for children featuring a collection of folk and fairy tales from around the world.

Trap—thirteen 26 minutes for young teenagers as they use their intelligence to avoid incredible traps.

Indian Legends of Canada—fourteen 26 minutes for children on the culture and philosophy of the Indian Nations of Canada.

Friends of My Friends—thirteen 26 minutes for children about young people already obliged to work and fill positions of responsibility.

Visual Productions '80 Ltd.

101 Niagara Street Suite 2 Toronto, Ontario Canada, M5V 1C3 416-868-1535 FAX: 416-868-1944

Telex: 06218079 VISUAL 80 TOR



Mr. Shenken



Ms. Shenken

Representatives: Lionel Shenken, p; Beverley Shenken, mktg d.

Properties:



Survival 1990



Deadly Pursuit

Made-for-TV Movies (all 96 minutes)

Race to Midnight—The accidental discovery of a fortune by a young carwash attendant triggers a pursuit by the underworld and police.

Negative Image—A director's fashion videos set the scene as his models are murdered one by one.

Street Games—Teenage combat teams, armed with paint guns, roam the streets looking for action.

Night Trackers—The emergence of a genetically engineered freak prompts a local action group to pry into a secret laboratory.

Cowboy—A woman escaping her marriage falls for a cowboy and together they embark on a two week bash.

Diamond in the Rough—A beautiful Eurasian pop-singer is propelled into the world of diamond smuggling.

Body Count—A serial killer strikes on a hot night in July.

Mark of the Beast—Two young broadcast students inadvertantly capture an assassination on video tape.

Last Chance—A former hitman, in retirement in Australia is affected by a drug empire 10,000 miles away.

Virgin Paradise—Three young women become involved with stolen emeralds after being abducted by modern-day pirates.

Niagara Strip—A drug enforcement officer returns to Niagara Falls to investigate murder and drug smuggling.

The Tower—The investigation of the strange disappearance of people who work late in the world's most energy-efficient building.

Visual Productions '80 Ltd.

continued

Death in Hollywood—A young Hollywood starlet disappears after inheriting a quarter of a million dollars.

Marked for Death—Peter Armstrong has just witnessed a murder from the window of a speeding train.

Hijacking at Studio 4—A television interview with a Caribbean dictator is interrupted by a man with a gun and explosives.

Shock Chamber—A youth's infatuation with his father's secretary leads to the discovery of a love potion.

The Edge—Nuclear war between the East and West is avoided by the Government Security Agency.

The Borrower—A bank employee uses a computer to finance gambling sprees in Las Vegas.

Survival 1990—Survivors of a collapsed world struggle to carry on despite evidence that humans are returning to a primative state.

The Chronicle of 1812—A dramatic interpretation of possible events had American forces marched toward Montreal instead of Kingston.

Blue Murder—A homicide cop and crime reporter team up to find a killer. **Fly with the Hawk**—An emotionally-disturbed teenager learns the skills of survival in the bush.

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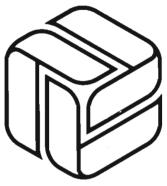
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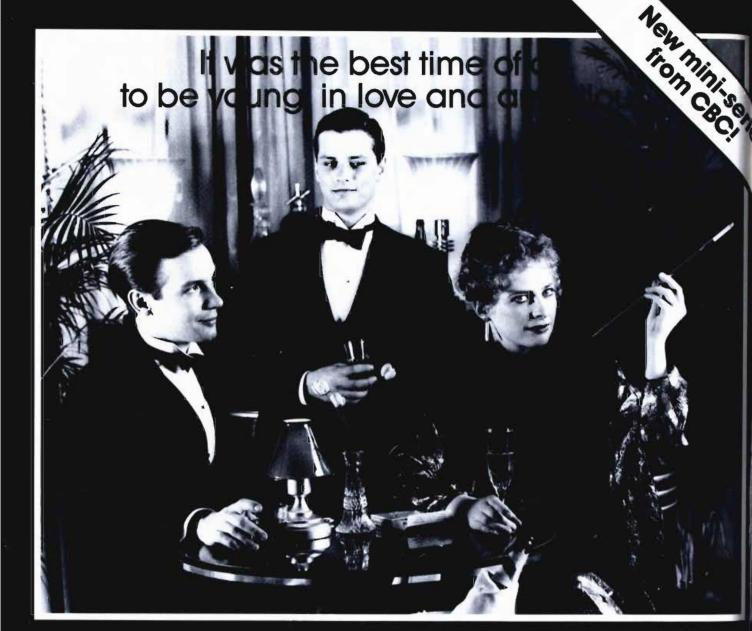
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Viewpoints

Stuart N. Brotman



Boston-based senior management advisor for domestic and international media industry clients. He is active in conducting management training in negotiation planning, and strategies and tactics for broadcast managers and has served as a negotiation consultant on numerous radio and TV transactions.

Maintaining the edge in station ad sales requires negotiating tools

Those involved in radio and television advertising sales—certainly those at the top of their form—represent a rich resource of advice on negotiating strategies. They provided many of the suggested approaches discussed in my new book, *Broadcasters Can Negotiate Anything* (Washington, DC: National Association of Broadcasters, 1988). Their comments should strike at least a familiar chord or two:

1. Communicate your station's position in the market. During the interviews conducted for the book, one manager said, "I'm not sure we all sell the sizzle enough. I know our stations don't. The agencies have forced us into a cost-per-points mentality. Buying on points is the worst thing that's ever happened to our business. We've got to sell community involvement. We've got to sell localism. Selling localism means selling local sports and local involvement and the parades, and all those things are the things that can't be measured. You can't put a CPM on those."

Another manager offered this advice: "Spend as little time as possible talking about rates. Stay out of the commodity corner. Don't let people put you into that position. Sell value and service instead. Once you do that rate becomes a secondary consideration. Spend time selling the value of your product. The rest will come."

Positioning your station properly, however, is only one part of the picture. It is also important to position the role of the salesperson as a working partner with the client, agency and buyer. One manager detailed the merits of this positioning approach as follows:

"We position ourselves as professional consultants. It takes longer to sell customer benefits because you have to develop them. The customer first of all has to develop his agenda. What would he like to see happen? And he or she really doesn't know. The customer very often has not thought that far."

"We will be consultants for the clients and deal with clients and recommend that they buy radio. If

they are big enough, we will recommend that they buy other radio stations and we will provide them with information that we think is relevant to that. In other words, work with them to develop a proper demographic or even a qualitative profile and provide them with information that would substantiate what stations they should buy."

2. Challenge the numbers. You can come on strongly with client and agency/buyer alike by questioning how the numbers you are presented with were developed. Frequently, you will find that there is little basis to justify them, which leaves you in a position to put other numbers on the table. Be sure, of course, that you have done your homework in coming up with these figures, because as one interviewee cautioned, "If you really don't know where you are in pricing, you're in big trouble. You'd better know what your property's worth."

3. Be ready to turn down business. Granted, it's tough to leave the table when some money has been offered. But it is far more important for your long-term relationship with the client, and for your relationships with all your advertising clients as well, to communicate that you can only negotiate fairly if you can keep your reputation for trust and integrity intact.

"We will deliver what we say we're going to deliver," said one manager emphatically. "We won't lowball in order to get the order and offer makegoods because we didn't get them on the air. We want the station's reputation to be one of integrity, whether it's dealing with clients, whether it's dealing with news soures, whether it's dealing with the syndicators, whether it's dealing with our employees. That gets articulated in the course of a negotiation. For example, we don't go out with outrageous estimates on what a program will deliver for you. We go out with realistic estimates."

Perhaps the most visible sign of your integrity in advertising sales is your rate card. Rate cards should be developed carefully and modified across-the-board only when market conditions warrant. You should be prepared to discuss the process of developing the rate card with the other side. Beyond that, don't get sucked into abandoning your rate card for some other deal. If the rate card has been developed to reflect reasonable criteria, it can and should be used as a powerful negotiation tool.

Last, but not least, be prepared to close at any time. "My biggest surprise," recalled one television manager interviewed for the book, "was when I went into a client—a very difficult client. I might add that was on the air, then cancelled and wasn't on the air for quite a while. I went in there and I pitched him plan one, plan two, plan three. It was all on one piece of paper. And when I got done he said, 'I'll take it.' And I looked at him and I realized he took the whole damn thing. Plan one had the standalone, plan two had its own terms plus a little of plan one, and plan three had parts of plan one and plan two with additions. He took the whole damn thing. So I quickly in my mind realized what was going on. I said, 'Okay, I'll put it into a contract and I'll be back in a half hour and we'll get started on this thing."

Programming/Production

Coral introduces novel plan for novel for television project

Coral Pictures is introducing a first-run novel for television in a novel way, offering scheduling flexibility to stations for airing beginning in the fall. The program, Dawn of Promise, was introduced at the past NATPE, and will feature George Kennedy on a reoccurring basis. According to Sy Shapiro, CEO and executive vice president at Coral, the plan is to make Dawn of Promise, a romance action/adventure program, available to stations in three different ways: half-hours, one-hours, or as two-hour formats.

Shapiro, in an interview, says plans call for producing a minimum of 26 weeks of half-hours, or 26 hours or 13 two-hour episodes. Shapiro, who showed a presentation at NATPE, says



Sy Shapiro

he expects to go into full production on the program by the end of March, depending on the station clearances. He says if Coral can get 15-20 major markets, the project would be ready to roll.

Shapiro says he sees independents as his major target in picking up the program. And, he points out, station reps he has talked to like the concept "very much" for indies. "If we can get 20 out of the top 50 markets, we will go."

The program is being offered on a cash basis, says Shapiro, "but reasonable enough so that everyone can afford it." As to time periods for *Promise*, Shapiro notes his goal is to get a primetime slot on the indies, as a substitution for their movic. "We might try to grab a middle of the week movie time slot and get them to play this instead on a weekly basis, perhaps on a two-hour basis. Or a station may be running a strip hour, so our program can fit into that. We can tailor it any way the station wants." *Promise* was created by Coral, and it's possible the program

will be the basis of a published version.

As for the story of *Promise*, Shapiro says it's about landowners engaged in a battle over land containing emeralds, and involves romance, sex and proceeds "the way a soap opera goes. The only difference is there is a full story, with heroes and heroines and the bad people are in it throughout. And when it's over, it's goodbye."

Each episode has a momentum to keep the viewer engaged for the following chapters, Shapiro says. "People like the idea of these kind of programs, as against the soap operas, which are just continuing stories for 150 years." New episodes will be made as demand dictates, he says, and down the line the program could run for many years.

Group W, HG tie; GTG, ME joint venture formed

Co-op efforts regarding the handling of syndicated product by syndicators continue to accelerate. The latest are ties between Group W and Harmony Gold, and GTG Marketing and Multimedia Entertainment.

In the case of Group W and HG, Group W will represent HG for the national advertiser sales of Harmony Premier Network. The first two projects in the arrangement, King of the Olympics: The Lives and Loves of Avery Brundage and The Man Who Loved the Ritz, both four-hour miniseries, have cleared 60% of the country. Stations affiliated with the network include United/Christ Craft outlets such as KCOP-TV Los Angeles and KUTP-TV Phoenix; Gaylord's KTVT-TV Dallas/Ft. Worth, KHTV(TV) Houston, WUAB-TV Cleveland and WVTV(TV) Milwaukee, plus four Group W stations including WBZ-TV Boston.

Seventy percent of the stations cleared are network affiliates. The window for *King* is Aug. 15-Sept. 15; *Ritz* will air Oct. 22-Dec. 10. Plan is for the network to do three projects a year, and new miniseries for 1989 are already underway.

In the case of GTG and ME, the companies have formed a joint barter venture. The name of the company will be announced soon. Joseph F. Cifarelli, formerly vice president, media sales, ME, will head the joint venture. One of

the first projects to be handled is the barter sales for *USA Today*, strip produced by GTG East, and set for the fall. The joint venture will also be available to represent other distributors for barter sales.

Lorimar makes 8 deals with webs

Lorimar Television has made eight series pilot development deals with CBS, ABC and NBC.

CBS has ordered five of the pilots, ABC, two and NBC, one. Five of the programs are hours, the remaining three 30-minutes.

Leslie Moonves, newly promoted executive vice president of creative affairs, indicates if the company receives network acceptance for three of the



Leslie Moonves

eight that will be a good mark. Last development season, Lorimar had four of its five pilots accepted by the networks.

The pilots cleared by CBS are Silent Whisper, 60-minutes, about a policeman whose family is murdered and he struggles to put his life back together; Boston Blueprints, 60-minutes, about two female architects; Paradise, 60-minute western, about a hired killer raising his sister's four children; Off Duty, 30-minutes, about a watering hole frequented by police members and Carry On Woodley, 30-minutes, about a British owner of a grocery store in New York City, whose opinions rub off on his customers.

The two hourly pilots for ABC are: *Momma's Boys*, in which two brothers, one black, the other white, are reunited after many years to run a newspaper they inherit, and *Studio 5B*, a behind-the-scenes view of a daily network morning news program featuring three female characters.

The lone NBC half-hour pilot is about a husband and wife who die and return to Earth as ghosts. Its current working title is A Ghost Story.

Producer Reda plans new projects; sees webs as narrow-minded yuppies

Lou Reda, producer, packager and coordinator of many successful TV programs, including the high-rated *Blue* and The Grey miniseries on CBS, is swinging away on developing three projects: a biography, a series/theatrical/ musical and historical specials on gangsters. His forte and passion has always been stories which have historical and dramatic meaning, and he believes the three new projects are right up his alley.

However, not only is he batting to get shows produced but he's also doing a different kind of swinging. This, against most of the network toppers whom Reda says are a closed-fisted group without too much knowledge.

Reda, who works from his home/office building in Easton, Pa., says it's tougher to get a project launched now from the networks than it was several years ago. "How do you talk to a 25year-old who has no idea of what television is all about? They think they have earned a position to tell us, the middleaged, family people, what we should or should not watch because we are considered too square to know.

"Getting these top guys to make a decision on a project is hard because most of the time they don't know what they are looking for. In the old days you could sit down and talk to them. What's happened over the period of time, which I hope is slowly changing, is that there is a small, insulated group who is calling the shots. But this is not only true with the networks but also on PBS stations as well.

Budget For example, a \$3 million budget a show on the Korean War is being packaged by WGBH-TV Boston (PBS station) and Thames. I offered to do a program on Korea, and it was turned down because they said they have another program coming about Korea. Does that mean World War II programs won't be airing anymore?"

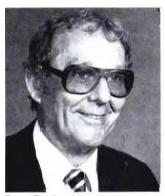
Another quarrel he has with the networks is standards. Reda has his standards in programming and says he is unwilling to compromise to get one of his projects on the air. "I don't want to get involved in exploitation. The Blue and the Gray never came close to being an exploitation movie and did very well. Three Men and a Baby, the theatrical, is doing very well and there's really no sex in that. There is room for family television."

One of the projects Reda is putting together is a biography of John Hammond, jazz records producer and afficionado. Production will probably start in about a year, Reda says. And

again sticking to history, Reda is doing extensive research before lining up production entities.

CBS/Sony is funding a one-hour special on Hammond which will be called 50 Years with John Hammond or, possibly, On and Off the Record with John Hammond, and is based on the talent discoveries found over the years, including Bessie Smith and Count Basie. Also in the program will be interviews by Hammond of Pete Seeger, Bruce Springsteen and Bob Dylan, among others, and their music. The program is to be done for the American Masters series on PBS.

Susan Lacey is executive producer for the American Masters series. The special is in production now and probably will air in August.



Lou Reda

Project Yank is another project Reda is putting together. Yank, which is based on the World War II paper, will be a musical, a theatrical and a series, and will be done along the lines of MASH, which went a similar route. At this juncture, Reda has gotten enough money to develop the musical, which will probably go to the Cleveland Playhouse first.

Syndicast, which will fund some of the costs of the TV series, is expected to clear the stations nationally if there is no network deal. The series will be a half-hour. He sees the TV version as a Saturday primetime show. "It's really what happened to the soldiers in World War II," and will get into comedy and drama like MASH, but unlike MASH, instead of doctors the characters will be journalists."

Sheldon Keller will be producer and one of the writers of the show and Jackie Cooper is interested in playing in it.

Too, Reda has been busy looking at footage of Movietone news, under an agreement with the University of North Carolina, for specials, called *the Gangsters*, in conjunction with Syndicast.

Access to test live-action kidvid

Access Syndication will conduct an eight-week test of Slime Time and The Treasure Mall from June 1 through July on Chris Craft Industries/United television stations KCOP(TV) Los Angeles, KBHK-TV San Francisco, KMSP-TV Minneapolis, KUTP(TV) Phoenix and KPTV(TV) Portland.

Of the venture, Access president Ritch Colbert explains, "[It] affords us the opportunity to determine the longterm viability of each show, rather than asking a station to commit to a series

based solely on a pilot."

Slime Time, produced by Hunt-Jaffe, combines questions with stunts as students from across the country compete to avoid having their teachers dunked in slime, as well as for cash and prizes for themselves and their schools. Saban Production's The Treasure Mall sends its contestants in search of prizes, some of which are booby-trapped, camouflaged, or just difficult to get to.

Other children's fare distributed by Access include the half-hour animated strips Camp California and Beverly Hills Teens; its other game show is Triple Threat. Also this year, Access has introduced Don King's Only in America, a weekly, one-hour talk show hosted by Don King, along with several TV

specials.

P&G to distribute soaps overseas

Procter & Gamble will handle foreign distribution on its six daytime dramas beginning with its first MIP-TV appearance this April. Reasons for the move and are said to be flexibility and, says P&G media manager James P. Connell, in response to "mounting requests from numerous foreign programmers."

The soaps in question are Another World, As the World Turns, Edge of Night, Guiding Light, Search for Tomorrow and Texas, all of which are airing in Europe, Canada and Australia.

'Growing Pains' presold to 125

Half-hour sitcom *Growing Pains* is presold in 125 markets, including all of the top 10 and 24 of the top 25 markets. The announcement was made by William Hart, vice president/domestic sales manager of Warner Television Distribution, who adds, "It's a most impressive list of top quality stations."

On that list are 90 affiliates, with 16 from NBC, 23 from CBS and 51 from ABC. "And," notes Hart, "the remaining are top independent stations."

Programming/Production (continued)

Video press kits via O'Dowd

Dan O'Dowd, a former ABC-TV cameraman, has created a supermarket of video services which produces electronic press kits, shows for commercial and cable television and offers rental equipment to film and TV companies.

Under the banner of Video Support Services, this Los Angeles-based company is one of seven firms locally churning out video press kits.

In Hollywood, where everyone in show business is looking to hype some movie, record, concert or personal appearance, Video Support has become one of the major producers of these three-to-five-minute information/promotional tapes, which the companies paying the bills hope will motivate a show booker or producer to use their client.

O'Dowd, 37, who started doing promotional press kits for television in 1971, with Elton John as his first client,



Dan O'Dowd, center, goes over the outline for an electronic press kit with one of his editors, Tony Renta.

says the cost to clients can run from \$1,500 to \$25,000. His costs "are a fraction of what the other companies charge," he claims, because he uses nonunion technicians and keeps his $3\frac{1}{2}$ -year-old operation lean.

Among O'Dowd's clients are Twentieth Century Fox, Universal, ABC, NBC, CBS, Cannon Films, Capitol Records, Motown Records, A&M Records, TSR Records, MTM, the Actor's Center, A'T&T, and Pacific Telephone.

"We don't solicit this business," O'Dowd says. "Companies come to us; we play ball on the price." Prior to forming Video Support, O'Dowd was an ABC-TV cameraman seven years and then the co-owner of Audio Video Craft in Hollywood, a company which rented TV equipment to industry companies and the general public and produced music videos and commercials.

Much of what made Audio Video

Craft a busy place to go on Melrose Ave. has been transferred to the current operation on Cahuenga Blvd. West in the San Fernando Valley.

Maximum. O'Dowd, in working with clients in the preparation of the press kits, believes five minutes, at maximum, of information is perfect. "Anything over that is a waste. Busy TV executives don't have the time. You should get what you need to say in that amount of time. It seems long if cut properly."

Among the music acts O'Dowd has worked on as producer and director are Michael Jackson, Pat Benatar, the Motels, Mexican vocalist Emmanuel, and a British unknown Miquell Brown, who got exposure on talk shows and the USA Cable Network.

O'Dowd's firm duplicates as many copies of the press kit as the client desires, anywhere from 25 to several hundred, and handles the mailing "at no cost to the client."

The company has also begun creating press kits for actors and actresses, including soap-opera star Deidre Hall. O'Dowd says he can handle five press kits a month, tops, in order to keep the product broadcast top quality.

In the area of shows for cable and commercial TV, O'Dowd is working on a half-hour daily strip show, which was offered at NATPE, Confidentially Yours. O'Dowd has also worked on a show for cable and home video, Keep Fit While You Sit, an aerobics exercise for handicapped people.

Rentals. In the equipment rentals area, Video Support provides editing systems, TV monitors, cameras to companies and the networks that need pieces of equipment for a specific project. Universal Pictures rented two videotape editing systems for six months. The company provides maintenance for the equipment.

The company provided ABC with 25 monitors for last year's Grammy telecast. O'Dowd also provided 20 monitors for the American Video Awards. "Renting equipment accounts for about 75% of our business," he says.

O'Dowd says filmmakers like Robert Redford and others are now casting their movies by videotaping the actors and actresses reading for parts. O'Dowd provides the cameras and playback equipment. "We call this a casting package, and we also provide the technician to run the equipment."

Video Support also provides off-line

videotape editing systems to companies which transfer film to tape and use this method of screening their product as it progresses. As a further service, Video Support custom-duplicates the video "reels" which actors and directors use to show on potential employers for parts in TV shows and motion pictures. And in another expansion move, it shot a TV commercial for Spanish-language stations for a dentist.

Paramount eyes Revcom coventure

Paramount Television and new firsttime French production partner, Revcom, are eyeing a miniseries as their first joint-venture project. "We are finishing negotiation for a project which would produce a miniseries," says Lucie Salhany, president of Paramount domestic television.

Early in February the two companies announced their affiliation to coproduce TV and feature films. A second project is being considered by the partners, who will share the costs and profits from the productions.

Salhany notes there is no timeframe for the production of the miniseries for U.S. viewing. The number of projects the two partners will undertake this year is also unclear. "It's open," Salhany says, adding: "Everything depends on how our first project progresses." She would not detail who is involved in the planned miniseries nor what the second project is about.

Working with Salhany is Michael Deakin, England's director for Revcom. Working on joint ventures in Hollywood is Patricia Ruben, newly named vice president of production and development.

Executives of both firms believe they can develop TV shows which will appeal to American and European audiences

Along those lines, Mel Harris, president of the Paramount Television Group, points out his company sees the need for closer ties between U.S. and overseas production firms to create product for the global TV market.

He adds, "we have long seen the need for increased cooperation between international TV production companies. We are very pleased to be associated with Revcom, whose global coproduction efforts are highly regarded."

Revcom is a French company based in Paris with production subsidiaries in France, England, Australia and Germany. Among its projects are Captain Cook, an Australian miniseries, and the feature film The Name of the Rose, which was produced by Revcom's Films Filmes Ariane.

Caesar recalls the salad days when shows were live and ratings weren't all

The Best of Your Shows Of Shows, starring Sid Caesar, the man of many faces, multicharacters and impersonations, is starting to play in the first 30 markets, on a cash basis, with most of the TV stations airing the 65 half-hour shows beginning this month.

Caesar, 65, along with Milton Berle and Danny Thomas, starred in the CBS Sunday Movie, Side by Side, March 6, which depicts the plight of three men over 65 who get fired from their jobs and who turn their energies into developing a jeans business for senior citizens.

CBS and Caesar are also in the final stages of deciding whether he will star in a projected half-hour series for this fall.

The pioneering entertainer, whose forte was live sketch comedy on the



Sid Caesar as the Nutty Professor

historic NBC Saturday night series Your Show of Shows, says all three projects offer a different glimpse of comedy and acting, 1950's style through today's complexities.

The current series is being syndicated by Coral Pictures, Miami, and features the routines which Caesar selected after viewing most of the 450 hours of Your Show Of Shows, Caesars Hour and some 40 specials, running from 1950 through 1962, until, he admits, "I got very tired."

It took Caesar nine months of viewing three to four hours of programs five days a week before he chose the 65 half-hours.

"I had to put together 22 minutes, which meant juggling things. There is a machine which allows you to take 25 minutes and shrink it down to 22 minutes. It speeds things up, but you don't notice it because it all sounds the same."

Caesar says he stopped screening his golden moments with Imogene Coca, Carl Reiner and Howie Morris before he got "befuddled."

There were plenty of surprises viewing the black-and-white kinescopes. All

the early shows were live, Caesar emphasizes. "Some things you thought were good turned out to be not so good, and some things you thought not so hot turned out to be great."

Since the writers, who included Mel Tolkin, Lucille Kallen, Mel Brooks, Woody Allen, Tony Webster, Larry Gelbart, Neil and Danny Simon and Caesar, eschewed current events or topical subjects, the routines are not dated, Caesar believes.

"There were no jokes about Eisenhower or Nixon. But we did a sketch about how a boy and girl still get bashful when they meet for the first time. Only now kids get pregnant.

Censorship. Censorship was a major condition, Caesar recalls. "It was very strict. 'Pregnant' was a dirty word so we never used it. There was no blue material or double entendres.

"NBC trusted us. It was a different age. You couldn't do something just because you felt like doing it. We did adlib and fool around—because this was live television—but we didn't do things just to show we had the power to do it."

Caesar hopes new viewers will gain an insight into what live TV was like. "People don't have the slightest idea of what 'live' was. Writers today ask me how long it took to do an hour-and-a-half show, and I say '90 minutes.'

What will Caesar do with the material which isn't in the series? "We would do another 65 episodes." After Your Show Of Shows ended in 1954, Caesar did Caesar's Hour on NBC for four years and then switched to ABC where Caesar Invites You ran as a half-hour weekly show from 1958 through '62.

Caesar has taped all the opening intros, which set up that program's content. Then he lets the material speak for itself.

Cancelled. Although he's been signed to do a series for CBS, Caesar says he's been told three times the program being developed has been cancelled. He now says a sitcom and a sketch show are being written for him and he should have word from the network soon if he'll return to series TV.

"I'll only do weekly TV," he says with determination in his voice, "if I can do it the way I want. I don't want them to pick the writers and material. If I can't go on the way I want to, forget it. It's very unfortunate what happened to Lucille Ball (during her last year's CBS series *Life With Lucie*). She's too talented a lady." Caesar infers that Lucie lost creative control of the show,

which helped with its demise.

Caesar says he'll take out the laugh track on his CBS series. "If a joke gets a laugh fine. Otherwise, let it die. If everything gets a laugh, nothing's funny. On a lot of shows today when a door opens you hear laughs."

Caesar bemoans the disappearance on TV of sketch comedy, pantomine and double talk. "They're all becoming a lost art. If it's not on TV it doesn't exist." That's how people think, Caesar thinks.

While Caesar has worked with taped shows and expects any future series to also be on tape, all the new technology in the control room "doesn't make anything funnier."

If Caesar doesn't get the green light from CBS, he plans to go on Broadway this September with a modernized version of *Your Show of Shows*, with Dorothy Louden as his female co-star, and a cast of new, bright supporting players.

Imogene Coca, Carl Reiner and Howie Morris, do not presently fit into Caesar's plans for the stage. The last time the four worked together was in 1967 on the CBS hour called appropriately The Sid Caesar, Imogene Coca, Carl Reiner, Howie Morris Special. These are the power hitters in the syndicated series.

Among the stations airing Best Of Your Show Of Shows: WFLD-TV Chicago, WPBT-TV Miami, WTVS-TV Detroit, WOSU-TV Columbus, KAET-TV Phoenix, KYNE-TV Omaha, WNEO-TV Akron, WGVC-TV Grand Rapids, WLVT Allentown, Pa. and WOKR Rochester.—Eliot Tiegel

Oakland A's airings by KPIX and KICU

It will be a double-header for viewers of the Oakland A's baseball this season. Both KPIX-TV, CBS affiliate in San Francisco, and KICO-TV, indie in San Jose, will air the contests, marking the first time that two stations in the Bay Area will cover the A's season. Twenty-eight games will be broadcast by KPIX, beginning with the season opener, while KICU will cover 21 contests.

Carolyn Wean, general manager and vice president of KPIX, notes that the "new dual arrangement with KICU will also bring the Oakland A's into the homes of many more Bay Area baseball fans. The A's chief operating officer, Wally Haas, says "stations KPIX and KICU are top professionals in the field and it is a delight to work with them."

The KP1X schedule begins on April 4, when the A's take on the Seattle Mariners at home. KlCU's opener is April 8, an away game against the California Angels.

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Programming/Production

(continued)

Zooming in on people

Glenn Ross has been named vice president of marketing at Republic Pictures. Before joining Republic, Ross was vice president of marketing at RCA/Columbia Pictures Home Video. From 1983-



Glenn Ross

85 Ross was director of creative services at SEGA Enterprises and before that, he was merchandising manager at Mattel Electronics.

Vinnie Argentino has been promoted to manager of administration at ITC



Vinnie Argentino

Entertainment. She previously was executive secretary to the president and has been with ITC since 1984.

Olivia King Canter has been appointed vice president, international distribution, Susan Margolin to vice president, domestic theatrical and video sales, and Sheri Levine to vice president, business affiars, at Fox/Lorber Associates. Canter has been with F/L since 1983, most recently as director of international sales.

Kate Kelleher has been named vice president, creative services at MCA TV. She joined MCA in 1984 as direc-



Olivia King Canter

tor of operations in the creative services department. Previous to that, Kelleher was a vice president at marketing at Ferrari Inc. Also at MCA, Robert E. Raleigh has been promoted to division manager, northeast area, and Jeff McElheney has been named to the similar position for the southeast. Before joining MCA, Raleigh was a sales rep for Sperry Corp. McElheney came to MCA on 1984 as sales executive, midwestern area.

Mariann Harris has been appointed director of business affairs at GTG Entertainment. Prior to joining GTG, Harris was director of business affairs administration at Columbia Pictures Television.

Jack Smith has been named vice president of marketing at MGM/UA Telecommunications. Smith had been

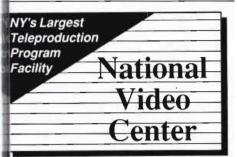


Jack Smith

vice president of research since September 1986. Prior to joining MGM/UA, Smith was a principal at Jack Smith & Associates, market and audience research firm. Before that, Smith was president, research division at Western International Media.

Kevin Stein, director of development and administration, West Coast, at **King World Productions,** has been promoted to vice president, development. Stein joined KW in 1985 and before that produced shows for Home Box Office, NBC Sports and CBS.

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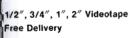
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Syndication shorts

Puttin' on the Hits, successful first-run half-hour music comedy, will be released by **MCA TV** as strip beginning in the fall. There are 134 of the "musicoms" available for strip scheduling, or as an anchor for weekend lineup.

Muller Media Inc. has cleared 83 stations for its animated special A Chucklewood Easter. Speical is one of four in a series that includes Which Witch Is Which? for Halloween, The Turkey Caper, for Thanksgiving, and The Christmas Tree Train, for Christmas.

Four markets have been cleared for D.C. Follies, weekly show distributed by **Syndicast.** These are KJTM-TV Little Rock, KJMH-TV Davenport, WFLI-TV Chattanooga and WKBM-TV Youngstown. Also, 15 stations carrying the series have either moved the show to access or added second runs. Of the 15, five are in the top 20 markets.

WBBM-TV, CBS-owned station in Chicago, has signed to air *Photoplay*, entertainment magazine show, distributed by **Firestone-Cohen Entertainment**.

LBS Entertainment has sold *Bonanza: The Next Generation* to 112 markets, including 30 of the top 30 and 45 of the top 50, for a clearance of 90%. Broadcast window is March 7–31.

Promark has acquired the distribution rights to *Dionne Warwick & Friends in London*, hour special to air late in the first quarter. The \$600,000 production is offered on 50-50 barter split.

WPIX(TV) New York and KCOP-TV Los Angeles have been added to the roster of stations taking part in *AIDS Lifeline*, public service and programming project, spearheaded by **Group W Television Stations.**

M&M Syndications will produce and distribute a series of one-hour specials to be aired in the second and third quarters. These are Hollywood Talks With Paul Ryan, Hollywood Women, Hollywood Men and Hollywood Couples.

Orbis Communications has added five markets to its quarterly movie showcase, Orbis Premiere Movies, for a total of 174 stations covering 93% of the U.S. Stations are KMGT-TV Honolulu, KCIK-TV El Paso, KGET-TV Bakersfield, WGEM-TV Quincy-Hannibal, and KIDK-TV Idaho Falls.

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DIARY REDESIGN

Arbitron test may lead to better response rate/105

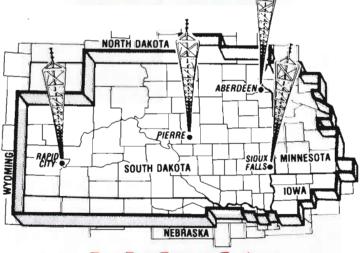
BUYER'S OPINION

More contact wanted between agency planners, TV sellers/107

MEDIA PROS

Rapport with reps boosts productivity for buyers/109

TELEVISION/RADIO AGE Spot March 7, 1988 Report



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Nielsen Media Research

Spot Report

March 7, 1988

Radio diary redesign may set the scene for better response rate

Improvements in response rates for Arbitron radio diary surveys may get another lift if existing experiments in diary redesign work out. The diaries were tested by Arbitron for the Diary Design Subcommittee of the NAB's Committee on Local Radio Audience Measurement (COLRAM), and results were said to be encouraging.

Response rates have been described as one of the most serious problems in Arbitron's radio audience measurement work. Rates now average between 40 and 50% and have gone up four to five points on the average during the past two or three years, according to David Lapovsky, vice president of research and data collection at Arbitron. The recent tests indicate that changes in diary format and graphics could edge up the response rates another point or two.

Two different diaries were tested, each with a predesignated of about 13,500 persons, selected from 20 geographically dispersed markets. Results were compared with Arbitron's standard diary in the same markets.

Both diaries, developed with the aid of the COL-RAM subcommittee, feature heavier paper stock than the current diary, bolder graphics and clearer and easier-to-read instructions. Specific improvements include serif type and metallic inks.

One of the two diaries, described as "time-formatted," has the same heavier dividing lines between the dayparts as the current diary, but with more subdued graphics. The other test diary, called "soft-formatted," eliminates the daypart dividing lines in the entry columns.

Both versions increased responses, but the soft-formatted diary did better, coming up with a 2.2-point gain in response rate compared with the standard diary. Lapovsky said the increase was statistically significant. The time-formatted diary showed a 1.3-point gain.

Analysis is not completed. Listening levels have yet to be examined. But preliminary results include the following, compared with the standard diary:

- There was a drop in the number of rejected diaries, for being blank or late, in both formats.
- Both diaries "yielded at least as many unambiguous entries" as the standard version.
- There were higher completion rates for the demographic questions in the back of the diary in both instances.
- There was no significant difference in ethnic or age/sex representation with either diary.

Urbanites more receptive

Over half—54%—of urban contemporary listeners surveyed recalled a commercial heard recently on radio, compared to a national average of 44% across all formats, according to results of a national study by the Austin, Texas-based Benchmark Co. Benchmark president Robert Balon warns, "Advertisers skeptical of the buying power and receptivity of black audiences had better look again. Twenty-three per cent of the urban contemporary listeners could recall recently purchasing a product because of advertising they heard on radio, and that compares to 13% nationally."

Balon says urban contemporary listeners, more than others, "remember commercials because they relate them to a perceived need for that product." He says the study also showed 71% of all urban listeners could specifically mention the brand name featured and that Coca-Cola and McDonald's "were advertisers who had considerably higher market norms among urban listeners."

Balon sees urban contemporary fans as "an active listener who spends money regularly on a number of products consistently advertised on radio," such as soft drinks, records and tapes, concerts, hair care products and cars, all of which index higher than the general market average. Balon says this listener "is a loyal listener, more aware of commercial messages than the norm, who tends to lean toward the establishments he hears advertised on his favorite station."

Mahlman affiliates with financial firm

The Mahlman Co. broadcast brokerage firm has teamed up with National Broadcast Finance Corp. of New Haven to offer complete financial services and select brokerage and financial resources to prospective buyers and sellers and current owners of broadcast properties.

Robert O. Mahlman, president, The Mahlman Co. and president of the National Association of Media Brokers, says broadcast transactions today "require increasing financial sophistication, and this is a first affiliation of this type in the broadcasting industry. New sources of financing, changes in the tax laws and our fluctuating economy make station transactions a growing challenge."

"Our strengths in pairing the right prospective buyers with the right broadcast properties fit extremely well with National Broadcast Finance's ability to line up the best possible financing," according to Mahlman.

David C. Cherhoniak, president of National Broadcast Finance observes, "Other brokers have hired staff to provide financial expertise, but the nature of our agreement with Mahlman—an affiliation—allows each of our operations to remain specialized in our respective fields of broadcasting, to offer clients the best of both worlds."

Spot Report

Campaigns

Colgate-Palmolive Co., TV

Foote, Cone & Belding/New York, Chicago

PALMOLIVE LIQUID and OTHER BRANDS are scheduled for six to 12 weeks of first quarter spot appearances that started on various late December and early January air dates in a widespread lineup of television markets. Negotiators worked with daytime, fringe and weekend avails to reach women in various age brackets, depending on brand.

Kellogg Co., TV

Leo Burnett Co./Chicago
POP TARTS and OTHER FOOD
ITEMS are being served for 10 to 12
weeks during first quarter in a long
and coast-to-coast lineup of television
markets. Media group arranged for
daytime, fringe, news and kid showings to reach men, women, children
and teenagers, depending on product.

Walgreen Co., TV

CPM Inc./Chicago
DRUG STORE CHAIN is featuring various items for four to 13 weeks starting or scheduled to start on various January, February and March air dates in a widespread selection of television markets. Media worked with a wide range of dayparts to reach adults in various age brackets depending on featured item.

New for Burger King

Spot television and cable will back the new network TV commercials during March and April for Burger King out of N W Ayer and the UniWorld Group, with network radio scheduled to add support in June. Ayer executive media director on the account is Jane Twyon. Theme of the advertising is "We do it like you'd do it-flame broiled," because research indicated that's what the great majority of consumers prefer, says Charles S. Olcott, president, Burger King U.S.A. Olcott reports Burger King Corp. and its franchisees operate over 5,300 restaurants worldwide and generate system wide sales "in excess of \$5 billion." Local franchisees contribute 4% of sales to advertising. Commercials are scheduled to run throughout 1988, flighted to alternate one week on the air, followed by a week off before the next week back on.

Appointments

Agencies



Susan Gottlieb-Heffner has joined Advertising to Women, Inc. as senior vice president/director of media and marketing services. She had been vice president/director regional spot broadcasting for DDB Needham Worldwide and before those two agencies merged had been manager-spot buying for Doyle Dane Bernbach.



Cindy L. Hauser has been named vice president, television advertising at B.D. Fox & Friends, Inc., Santa Monica, Calif. The former director of advertising-publicity for Stephen J. Cannell Productions was most recently advertising-publicity-promotion consultant for Coca-Cola Telecommunications.

Kathy Nagel and Cheryi White have been promoted to vice presidents and group media directors at Earle Palmer Brown & Spiro, Philadelphia, giving the agency three group media directors. Both step up from associate media director. White joined the agency in 1984 and Nagel came aboard in 1982.

Allison B. Cohen has been elected a vice president at Ogilvy & Mather. Before coming to Ogilvy she had been a worldwide research supervisor at Young & Rubicam.

Jay Nelson has been promoted to media supervisor at Wyse Advertising in Cleveland. He joined the Wyse media operation in 1986 following a post at Campbell-Ewald and now moves up from senior media planner.



Patricia Fikupeit Hoffman has been promoted to vice president at DDB Needham in New York. She came to the agency in 1983 as a media supervisor and is currently an associate planning director.

John V. Seaton has returned to D'Arcy Masius Benton & Bowles in St. Louis as vice president/broadcast producer. He kicked off his agency career at D'Arcy in 1968 and now comes back from Dallas where he was director, broadcast production at Tracy-Locke.

Media Services

Stuart B. Rosenberg has been appointed president of Maxwell Trading Company, a subsidiary of Time Buying Services. Rosenberg joined Time Buying Services in 1982 as a vice president, new business development and the following year assumed the same title with Maxwell, a company that exchanges clients' excess merchandise for broadcast time, print space and other goods and services.

Butrum heads Eastman



Carl Butrum has been elected president of Eastman Radio. The 15 year Eastman veteran steps up from executive vice president to succeed Jerry Schubert, who remains with Eastman as a consultant. Bill Burton, chairman emeritus, says he and Schubert "will be at Carl's side to help him guide the future growth of both Eastman and Radio." Butrum also says it was decided to make Butrum president of the radio rep firm over a year ago, "and he has been groomed for the job ever since. He now becomes the sixth president in the history of our company."

Representatives

Jay Zeitchik and John Crenna have been elected divisional vice presidents of Katz American Television. Crenna joined Katz American in 1978 and currently manages the White sales team in Chicago. Zeitchik came aboard in 1981 and is manager of the Blue sales team in New York.

Gene Pizzolato has been appointed manager of the San Francisco sales office of MMT Sales. He came to Seltel three years ago from Seltel in New York and now transfers from the Los Angeles sales office where he had been an account executive.

Kate Will has joined Katz & Powell in New York as Southeast manager. She moves in from the Atlanta office of Mutual Telesales where she had been an account executive.

Ellen O'Connell is now an account executive with the Boston sales office of Christal Radio. She moves in from the sales staff of WBOS Boston and before that had been with Select Radio in New York.

Dorethea Wieland and Anne Marton have been appointed account executives at Petry. Marton joined the firm last year from the sales staff of Cablevision Co. and is assigned to the Philadelphia sales office of Petry Television. Wieland had been a sales manager with the Houston office of MMT Marketing and now sells for Petry National's Blue Team in Chicago.

Norman Wondero has joined Banner Radio as an account executive in New York. He moves in from Home Box Office in New York where he had been director of affiliates.

Christopher Ferrall has joined the Philadelphia sales office of Harrington, Righter & Parsons as an account executive. He comes to the firm from WTAF-TV Philadelphia.

Elizabeth Dahlen and Tiy Bowton have been appointed account executives for Seltel. Bowton moves in from MMT Marketing to join Seltel's Raiders in Los Angeles and Dahlen, who came to Seltel in 1984 as a sales assistant, will now work out of the Minneapolis sales office.

One Buyer's Opinion



Agency man asks for more contact between planners, TV sellers

McClelland

As a large-agency media planning professional in Chicago, heading a group responsible for approximately \$150 million in media investments, I often wonder about how little contact I have with the television sales community—even though 80% or more of these dollars are in some form of television: network, cable, syndication or local spot. Conversely, I am amazed at the disproportionate amount of time spent with people from other media—radio, magazines, outdoor, specialty media, et al—even though they account for less than 20% of our media spending.

Why is there so little contact between agency planners and television sales representatives? On the surface, there are several obvious reasons. For one thing, many clients are major advertisers with either in-house or agency-of record TV buying operations. It's quite logical for TV salesper-

sons to deal closely with the negotiators.

Second, many large agencies have fully-staffed, experienced and well-regarded broadcast negotiating departments for both national and local TV. And third, TV salespeople can become victims of a "media department shuffle," by being forced to see many different layers of media planners to disseminate information and/or make specific proposals about programming opportunities. As a result, interest in pursuing an idea can be dissipated quickly.

However, there appear to be steps both sides could take to improve the degree of interaction between planners and TV sellers. The media planning community should take time to step back and be more sensitive about the nuances of television programming, over and above the generic understanding of network dayparts, cable channels, syndicated programs and the role of market-by-market spot television in development of media plans and strategies.

One approach might be for large agencies or media planning groups to set up regularly scheduled seminars or meetings with groups of TV sales representatives to help us understand what TV opportunities are out there and what contributions they might make toward more effective develop-

ment and execution of our media plans.

For example, an agency might host a session with five to 10 sales representatives from major television syndicators to explain how syndication works and how it could be effectively employed from our planning perspective. Planners, in turn would become more receptive to followup visits from the syndicators as a result.

The television sales community should also attempt to become more marketing oriented by asking questions about what each client is trying to accomplish strategically in its use of television. While, understandably, the focus of the TV salesperson is to sell perishable commercial inventory, they should make a greater effort to understand the marketing requirements for each client. Many planners are willing to share strategic marketing needs with media suppliers—subject to considerations of confidentiality—and would be receptive to a focused exploration of ways all forms of television might help fulfill a client's marketing objective.—**Geoff McClelland,** vice president, associate media director, DDB Needham Worldwide, Chicago

Stations



Matt Mills has been named president of the newly formed Adams Radio Corp., a subsidiary of the media holding company, Adams Communications Corp. Mills, who has been with the company since Adams acquired WRTH/KEZK(FM) St. Louis where he had been vice president and general manager, now steps up from executive vice president of ACC.

Robert Hoffman has been promoted to station manager of WHBF-TV Rock Island, Ill. He had been director of sales at WGN-TV Chicago and now takes over from Philip Lombardo, general partner of WHBF's parent company, Coronet Communications, who has been supervising the station's reorganization since Coronet's purchase of WHBF from Rock Island Broadcasting Co. last March.

Stein up at Royal Crown



Ronald G. Stein has been promoted to director of advertising by Royal Crown Cola Co. of Rolling Meadows, Ill. He joined the company in September 1986 and now moves up from market research manager. Before coming to Royal Crown, Stein had been a research supervisor with Needham Harper Worldwide in Chicago and before joining that agency in 1980 he had been a consultant-corporate development for Northwest Industries, Inc., also Chicago.

Royal Crown has launched a number of new products over the years. In 1962 the company introduced the industry's first low-calorie cola, and in 1980 came out with the first caffeine-free diet cola. And in 1983 came Diet Rite, the first salt-free diet cola, which was expanded to an eight-flavor line last year.

Maynard Grossman has moved to WBMX(FM) Chicago as president and vice president, sales for Dorton Broadcasting Co., which is acquiring the urban contemporary station. Grossman had been vice president, sales for Gannett's WGCI AM-FM Chicago.



Dana Horner has been appointed president and general manager of Capital Cities/ABC's WWPR(FM) New York. He moves in from Detroit where he had been vice president, general manager of WLLZ(FM) and before that he was vice president, general manager of KLSY AM-FM Seattle.



Henry K. Yaggi III has been named to the new post of vice president, station manager of Gannett's WUSA-TV Washington, D.C. He moves up from general sales manager and is now in charge of engineering, marketing, programming and traffic as well as sales. Succeeding Yaggi as general sales manager is **Stephen Cook** who had been local sales manager.

Jerry Smithwick has been elected a vice president of WJHG-TV Panama City, Fla. He has been station manager since moving from WALB-TV Albany, Ga. last June, where he had been general sales manager.

Larry Lemanski has joined WCZE/WLOO(FM) Chicago as general sales manager of the two Century Broadcasting stations. He had been general sales manager at WLAK Chicago.

Denis P. Dowdle has been promoted to national sales manager at WLVI-TV Boston. He steps up from account executive to replace **Robert Gluck** who is now local sales manager.

Buyer's Checklist

New Representatives

Adam Young Inc. has been appointed national sales representative for KTGF-TV Great Falls, Mont. and for WXGZ-TV Green Bay, Wisc. WXGZ is an independent station and KTGF is an NBC affiliate.

Banner Radio is the new national sales representative for KRJY(FM) St. Louis and KMGL(FM) Oklahoma City. KMGL airs a soft adult contemporary format and KRJY is an adult contemporary station.

CBS Radio Representatives is now the national sales representative for WXDJ Miami-Fort Lauderdale and WSKX(FM) Norfolk-Newport News. WSKX is a modern country station and WXDJ programs The Wave.

Christal Radio has been named national sales representative for KSOO/KPAT(FM) Sioux Falls, S. D. and WTTB/WGYL(FM) Vero Beach, Fla. WGYL features an easy listening and information format, WTTB is a newstalk-sports station and KSOO offers an adult contemporary/MOR sound.

Eastman Radio has added WWJ/WJOI(FM) Detroit to its list of client stations. WWJ presents news and talk and WJOI is an easy-listening station.

Harrington, Righter & Parsons has assumed national sales representation of WLOS-TV Asheville-Greenville-Spartanburg. The ABC affiliate is owned by Anchor Media Corp.

Hillier, Newmark, Wechsler & Howard is now national sales representative for WNYJ(FM) Albany. The station carries Transtar's Format 41 soft adult contemporary format.

Katz Radio is the new national sales representative of KZBS(FM) Oklahoma City and KLDZ(FM) Lincoln, Neb. KLDZ offers oldies and KZBS airs adult contemporary music.

Katz Independent Television has been selected as national sales representative for WWOR-TV New York. The station, licensed to Secaucus, N.J., is owned by MCA Broadcasting.

Media Professionals

Good rapport with sales reps can boost buyer productivity



Jody Berg

Media Director Image Dynamics, Inc. Baltimore

Jody Berg, media director of Image Dynamics, warns buyers against underestimating the value of "getting off on the right foot with a new broadcast sales representative" because "They may be able to play a vital role in your job performance—for your own company or for your clients."

Berg feels buyers too often overlook sales reps' ability to connect clients to their audiences: "Embroiled in our harried daily schedules," she says, "we forget they can be valuable and time-saving resources. Though unfairly regarded by some only as commission-hungry sales agents, reps can and do

provide us with critical information, from reach figures to demographics, psychographics and more. Spurred by heated competition for broadcast advertising dollars, broadcast representatives today are more sophisticated than ever before. They come to us, invited or not, literally armed with reams of information that could take us hours, even days, to compile on our own."

Berg believes that when preparing media plans for new campaigns, pitching new business, or handling day-to-day buys and makegoods, "A good relationship with your sales reps can go a long way toward insuring that your campaigns achieve your goals."

It starts with rapport, she notes, explaining that that can mean "making time to meet with them when they request an appointment as well as asking for information when you need it.

"And with rapport, the next step is trust. Once you can trust a rep with information about your client, your competitive goals and overall budget, they're more likely to help you work within a tight budget to achieve your goals.

Berg also recommends remembering "the value of including trusted reps in your plans to pitch new business: They may be familiar with an advertiser's past buying history and with what the competition is doing. They could offer insight on how their media schedules could be strengthened. They may have market research data on the advertiser's market niche and may be able to show you how to effectively reach his prospects."

In a word... Quality



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

Westinghouse Broadcasting

Katz Hispanic Radio Sales has been appointed national sales representative for WPRP/WIOC(FM) Ponce, Puerto Rico. WPRP programs top Spanish hits and salsa and WIOC has a contemporary Spanish-English format.

Republic Radio is now the national sales representative for KMGK(FM) Minneapolis-St. Paul and WQXY AM-FM Baton Rouge, La. The Baton Rouge duo programs adult contemporary music and KMGK carries Tran-

star's Format 41.

Regional Reps Corp. has been signed to represent WSYL Sylvania and WWNS/WMCD(FM) Statesboro, both Georgia. WMCD plays contemporary hits, WWNS is an MOR station, and WSYL features modern country music.

Settel has been appointed national sales representative for KTPX-TV Odessa-Midland, Texas and KLAX-

TV Alexandria, La. KLAX is an ABC affiliate and KTPX carries the NBC banner.

New Affiliates

CBS Radio Network has signed KPRC Houston to its affiliate lineup, which currently adds up to 420 stations. KPRC airs a news-talk format.

NBC Radio Network has added Sconnix Broadcasting stations WHDH/WBOS(FM) Boston, WIBC Indianapolis and WMRZ/WLLR(FM) Davenport, Iowa, bringing its affiliate list to 425 stations. Both WHDH and WIBC are also Talknet affiliates.

NBC Television Network has recaptured WTLV(TV) Jacksonville, Fla. from ABC. The station, recently acquired by the Gannett Co., was an NBC affiliate for 23 years before switching to ABC in 1980.

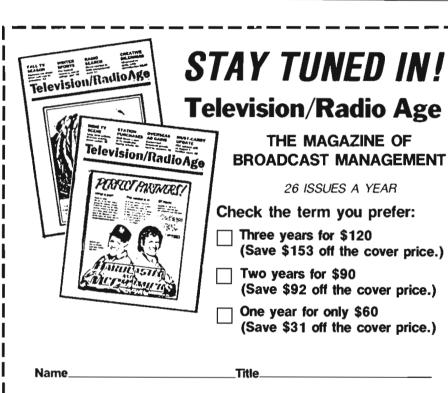
Talknet has added KQV Pittsburgh, WHDH Boston and KTSA San Antonio, bringing the Westwood One network a current affiliate count of 285 radio stations.

Transactions

H&D Radio has purchased WBBW/WQOD(FM) Youngstown, Ohio from Mahoning Valley Broadcasting for \$3 million. Principals of H&D include Barry Dickstein and Joel Hartstone and Mahoning is headed by John Cherpack, Jr., Anthony Ross and Theodore T. Macejko. Broker in the transaction is Americom Radio Brokers.

Quality Broadcasting, Inc. is acquiring WXJY(FM) Nantucket, Mass. from C.C.N.B. Corp. for \$2.8 million plus a tax certificate. C.C.N.B. principals include Bruce and Pamela Harris and Michael O'Neill. Wilson W. Wong, Lawrence DeHaan and Robert Stoller are the owners of Quality Broadcasting. Broker is Kozacko-Horton Co.

Bingham Communications Group of Seattle has agreed to acquire KMGR AM-FM Salt Lake city from TransColumbia Communications, Ltd. for \$1,922,000. Bingham is headed by Robert R. Bingham and TransColumbia is owned by Dale Bennett, Harold Goldstein, Eric Hauenstein and Robert Herpe. Broker is Kalil & Co. of Tucson, Ariz.



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Wall Street Report

Satellite Music Network improves standing with ABC tie, hot new format

A new sales agreement with Capital Cities/ABC's radio division and the launching of its eighth format—"The Wave"—bode well for the sales and earnings outlook of Satellite Music Network, according to Wertheim Schroder analysts Francine S. Blum and David J. Londoner. And, announced intentions notwithstanding, the two Wall Streeters speculate Capcities/ABC may go beyond minority stockholder status and acquire the company.

The analysts project a loss of 11 cents per share for 1987 for SMN but expect resumed earnings momentum leading to positive earnings of 18 cents in 1988 and 26 cents in 1989—noting these projections may well be conservative.

The CapCities/ABC factor

CapCities has indicated it plans to buy up to 20%, or about 1.8 million SMN shares, in the open market. It has also purchased a one-year warrant to buy up to one million SMN shares at \$4, confirming this intention. Aaron Daniels, president of ABC Radio, has just joined SMN's board of directors, suggesting to Blum and Londoner that the company will have some influence on SMN's operations.

The analysts speculate CapCities may eventually wish to increase its equity interest in SMN or acquire the company outright: "Although the ABC Radio Networks are already the largest in terms of market share, they dominate only the youth market and are weaker in older demographic categories. Because SMN reaches primarily the 25–54 age group, the fit is a good one for ABC. One of ABC's weaker areas will be reinforced and ABC should be able to increase pricing control."

The sales agreement between the two companies combines their commercial inventory, and the analysts comment, "Extended audience reach and im-

proved competitive position should translate into increased ability to control pricing, implying high price realizations for both companies, especially SMN. By co-mingling their inventory (106,000 ABC 30-second spots plus 26,000 SMN spots), the new entity will reach over 47% of the 18-plus listening audience, well ahead of the nearest competitors, Westwood One (which recently bought the NBC radio networks), at 35% and Transtar/United Stations at 15–17%."

The new sales arrangement allows an estimated annual saving of \$250,000 in fixed overhead for sales offices. SMN will pay commissions to ABC ranging from 18–25%, varying with the level of sales and somewhat higher than the previous 11½% average payout. The company also benefits from elimination of its market research, ratings services and computer costs at a saving of about \$650,000 in 1988. The analysts estimate that sales costs as a percentage of sales should be reduced by 3–4%.

Prospects for revenues

While the company licenses each of its 24-hour formats for a monthly fee averaging \$750, sale of advertising time is expected to continue to represent more than 60% of revenue. CapCities has guaranteed minimum sales of \$10 million and \$11 million in 1988 and '89, assuming audience delivery remains at current levels. But year-to-date sales are ahead of '87 levels by about 25%, the analysts point out. They add, "about 60% of revenues over and above guaranteed levels should fall to the bottom line. In other words, if 1989 sales exceed our estimate by 20%, EPS could approach 50 cents, nearly double our current estimate."

"The Wave," introduced last September, is now in several markets. A joint venture with Metropolitan Radio, it is expected to break even in its first year and generate profits thereafter. License fees are particularly high, ranging from \$3,000 to \$15,000 a month and averaging about \$6,000.

SMN's affiliate base has grown at a 22% rate in the last three years, and revenues from license fees have grown at a compound annual rate of nearly 15%. There are now about 950 affiliates under contract, of which 805 are on the air. Number of affiliates for each format ranges from three for Z-Rock, a hardrock format, to 251 for a country format.

Satellite Music Network (\$ in millions)

				Per Share		
	Sales	Yr-Yr change	Net income	EPS	Common equity	Equity/ tot. cap.
1989E	\$21.0	13.5%	\$2.3	\$0.26	\$1.00	100.0%
1988E	18.5	25.0	1.6	0.18	0.74	100.0
1987E	14.8	(6.3)	(1.0)	(0.11)	0.86	100.0
1986	15.8	16.2	0.6	0.07	0.41	100.0
1985	13.6	118.8	0.4	0.05	0.36	96.6
1984	6.2	121.9	(2.3)	(0.40)	0.30	86.5
1983	2.8	200.3	(2.2)	(0.59)	0.22	7.1.0
1982	0.9	989.1	(2.8)	(1.24)	n.a.	n.a.
1981	0.1	n.a.	(1.3)	(0.92)	n.a.	n.a.

Source: Werthelm Schroder, E = estimate



In network TV, CBS series "Beauty and the Beast" is "certainly our most prominent evidence of this company's return to production."

Russell Goldsmith

Republic's eagle flies again (from page 50)

courtroom story; only in this instance all the shows are based on actual trials, the majority involving murder, but also including libel, celebrity divorces or whatever is happening which can be videotaped in the courtrooms of the 43 states which now allow news cameras.

Larsen, who has been with Republic only since last July, says there is no format on TV with a better batting average than the courtroom shows. "There are four courtroom shows and they're all still on the air. It seemed strange that no one came up with a fifth one."

So to join the list of courtroom shows, which entails *People's Court*, *Divorce Court*, *Superior Court* and *The Judge*, *On Trial* was devised. Producer Woody Fraser has worked on some courtroom shows, and Reeves Entertainment also had been working on some kind of legal show, Larsen notes, "So it came together nicely."

Republic's eagle is currently seen each week on the CBS-TV series Beauty and the Beast, a collaboration with Witt/Thomas Productions. Republic has distribution rights to this series which has been sold in 62 nations.

The TV division has four producers on staff, Larsen points out, who are currently developing other weekly series. "When Russell Goldsmith revived the company [after arriving in August of 1986], one of his goals was for Republic to become an active player in firstrun syndication and the telefilm business," Larsen says.

Of the company's reported \$50 million budget for programming, Larsen

says there's no specific amount earmarked for his division. "It's a credit line for the company to do things with." he says.

Goldsmith, 37, says the domestic syndication operation is the cornerstone of the company. Its 1,400-title library includes several evergreen TV series such as *Bonanza* and *Get Smart*, which today remain popular with programmers. The library, he says "is the base and backbone of the operation, with *Bonanza* the No. 1 western in TV syndication."

In network TV, the CBS series Beauty and the Beast "is certainly our most prominent evidence of this company's

return to production," Goldsmith says. This series, the former entertainment attorney points out, accounts for a large percentage of the \$50 million allocated for productions, along with the forthcoming On Trial series and the six movies completed or underway.

Goldsmith was an entertaiment attorney for three years representing several TV firms before joining Lorimar as chief operating officer in 1985, leaving almost three years later to join the Paragon Group, a financial investment group, which led to his joining Republic in August 1986.

Since the reactivation, Republic has coproduced seven telefilms: When the Time Comes (aired last July on ABC); Mistress (aired last October on CBS); Eye On the Sparrow (aired in January on NBC); Promised a Miracle (for NBC); Jesse (for CBS) and Family Sins (aired in October on CBS).

"We are trying to be a full-fledged player in the television business," Larsen emphasizes, adding "We've opened our first film packages for cable."

Republic owns 1,400 feature films, as well as 50 TV series, so there is a rich library of titles available for both cable and commercial TV. Sixty half-hours of the NBC comedy series Car 54; Where Are You? are now airing on Nickelodeon; 26 half-hours of Victory At Sea, which initially ran on NBC in the 1950s, are on the Arts and Entertainment Network, and 130 half-hours of Press Your Luck, a former CBS series, are now on the USA Network.

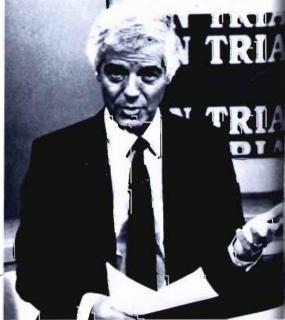
Repackaged films

Larsen has repackaged the company's film library. The latest recasting—especially for NATPE—is called *Popcorn Theater*, 26 two-hour films.

"We've gone back to the 1940s and

"On Trial" moderator Nick Clooney





'50s to the way people used to watch movies," Larsen says. "They used to see a cartoon, short subject, newsreel, a cliff hanger serial and coming attractions. So we've put these elements together along with a feature film and are offering them to cable and commercial stations. We are looking for a sixmonth window on cable to precede syndication."

The majority of these titles weren't long enough to air as primetime movies, Larsen points out. But with all the other features, they comprise a package which can run on weekends.

In inventorying the library, Larsen created themed packages—16 films spotlighting screen legends under the banner *Hollywood Stars*. There are also 16 John Wayne films, 28 action films, 22 westerns, 13 comedies and four holiday-flavored movies.

Color process

After careful consideration, Republic decided to begin colorizing select film classics. It chose American Film Technologies of San Diego, which Larsen says, is the newest player in this business and thus has the latest technology available. Republic's one effort to date is *Bells of St. Mary's* with Bing Crosby, which played in 91% of the nation last Christmas, and, for example, earned an 8.3 rating on KTTV(TV) Los Angeles.

The next films to be colorized include John Wayne's Sands of Iwo Jima; Miracle Of the Bells with Frank Sinatra; Rio Grande with John Wayne and the original Invasion of the Body Snatchers with Kevin McCarthy.

Cognizant of all the criticism which surrounds colorizing black-and-white films, Republic has taken extra steps to avoid being criticized itself for its efforts.

"We found and used the original art director on Miracle Of the Bells and a Marine lieutenant colonel who was at the battle of Iwo Jima," says Larsen. "They can tell the young kids working the computers that's not the right color, or the uniforms don't looke quite that way. We want people to say 10–15 years from now, "That's a good colorization job'."

Larsen admits it's an expensive undertaking, costing about \$3,000 a minute or upward of \$300,000 for a 95-minute film.

One major problem in the first run area is that old sore of credibility. "It's difficult to go up against Paramount," says Larsen. "You first have to convince people you are a legitimate player. The success of Beauty and the Beast has given us a little higher credibility level."

Scholastic taps N.Y. talent pool (from page 44)

life of its own, tapping into Scholastic Inc. as a resource."

Scholastic goes into 1988 with a basketfull of production hopefuls, something which Startz calls "the most active development year in the history of our company."

With more than 70 episodes of Charles in Charge already in the can, and 26 more on order, the Scholastic/MCA/Tribune venture marks the first real success for Scholastic in first-run syndication. The show has cleared 75 markets and gets a big marketing boost from Scholastic's book and magazine divisions. While the idea for Charles was conceived in New York, the show is produced in Hollywood.

While Charles was first designed for network run, Startz says MCA was looking for a first-run series, and out of these discussions came My Secret Identity. Like Charles, Identity's parternships keep Scholastic well protected. They include Scholastic, MCA, Telefilm Canada, CTV and Sunrise Films.

Other shows in development, most through MCA:

- Ida Early II. A one-hour family special for NBC's primetime schedule. It's designed as a sequel to The Incredible Ida Early, which starred Jackee Harry and Ed Begley, Jr. The TV writer for the sequel is David Babcock of New York. If the show's a go, it will be produced in New Jersey.
- Ida Early is an animated series in development for NBC Saturday morning. Steve Hollander (Alf) is the writer. This cartoon may be shot in Toronto.
- MacDonald Hall is a live-action sitcom pilot in development for NBC for Saturday morning. The series is based on several books by Gordon Korman (Canadian) published by Scholastic Inc. The TV writer is Steve Slavkin, in L.A. If it's a go, Startz says, the show will be produced either in Toronto or New York.
- Ta Na Eka is a one-hour primetime family special in development for NBC. Craig T. Nelson (Poltergeist, Poltergeist II and Call to Glory) is slated to star and direct. The storyline is that of a young American Indian girl struggling with her heritage in a modern world. Startz came up with the idea from a Scholastic Magazine article.
- Eagle Flight School is a two-hour made-for-TV-movie for The Disney Channel, and Scholastic has enticed James Earl Jones to star. The storyline is about a New Jersey based minister and his cadet school of tough street kids who take to the sky to expand their horizons (pun intended). The movie will be shot in New Jersey.

- La Marqueta is a half-hour dramatic comedy which MCA hopes to sell as a primetime network series. It was created by New York playwright Seth Rosenfeld.
- Final Reconciliation (a working title) is in development for ABC as a possible movie of the week. Percy Granger (Eye of the Beholder, CBS TV movie) of New York is the writer. The story focuses on the reunion between a son and his gay father. It will be shot in New York.
- Jumping the Shadow is a 90-minute film for HBO Showcase based on Peter Milchin's diaries of his capture of Nazi war criminal Adolph Eichmann. Ken Taylor (The Jewel in the Crown) is slated to write the teleplay. However, Startz says the production is being held up while Scholastic and HBO search for a coproducer, probably a U.K. company. "We found the story, met Peter and took it to HBO," says Startz. "They loved it." At presstime it's understood that HBO was close to signing up another partner for the TV film.
- Someone to Shoot the Pictures is a theatrical film in development for Universal Pictures. It's the story of a rock photographer caught up in the case of a death row inmate. New York writer Doug McGee came to Scholastic with the idea, says Startz.

Scholastic has two children's projects in development for HBO, one a year-end quiz special putting kids and parents in a test of who remembers best what went on in the previous year. Also, Scholastic has proposed a halfhour information entertainment series for the pay-cable network. Targeted for the fall 1989, Startz hopes the series will meld all the different aspect of Scholastic-book publishing, magazines, and so forth-for a series aimed at pre-teens. "This should be quite spectacular," says Startz. "It will be the first time we have mobilized all the Scholastic resources.'

On the not-so-good-news side of the ledger, two other development projects offered by Scholastic have been turned down. Pals, a proposal for MCA and NBC, was to have been a one-hour series created and written by Michael Sloane (creator of The Equalizer and producer of Hitchcock Anthology. It was to be a light-hearted action/mystery series. Another rejection, Send Me, was a one-hour series MCA was going to pitch to CBS.

Win or lose, both Keltz and Startz say the key to Scholastic's success is the development of so many story ideas right in their own backyard. Neither has any intention of moving to Hollywood.



Students report trial of white supramicist

Ownership of an NBCaffiliated TV station and a public radio station affords handson experience to students at University of Missouri J-school.

The "real" broadcast world (from page 47)

course in news production.

As for the need to emphasize academic courses, Gelatt points out, "We live and die by the rules and decisions of accrediting teams. Journalism courses must be 75% non-journalism. That means, of 120 hours for a bachelor's degree, only 30 can be in journalism. We can't keep adding technical courses without jeopardizing our accreditation."

With the exception of Gelatt, who has been at the university for 25 years, none of his faculty has been away from the industry more than five years. But he notes, "We used to hire because of experience in the industry. Now we're being forced in the direction of academic background. Should I hire someone who can operate a newsroom or be more concerned with how much research they have done and published in referee journals? I try to ride that fence as best I can." He also has to contend with the salary problem: "Four people on my staff took salary cuts to come here."

Academic vs. professional

The tug-of-war between academic and professional emphasis for students is "a real Pandora's box" at the University of Wisconsin, Plattesville, reports Jamie Doerge Byrne, assistant professor of communications: "There's a real struggle going on here. The faculty is divided as to those who think the students need more hands on experience and those who say we're not a vocational school." Generally those with less academic background hold for the former, she says, but there are also one or two PhDs in concurrence.

Byrue agrees students have a slightly warped conception of the salaries, advancement opportunities and goals of the industry, but she says a required and closely tracked internship program is helping to counter that. To counter criticisms that universities "spoon feed" their students, the internship program involves projects that force students to think for themselves.

Speaking of the real world, Norman Marcus, associate professor of broadcasting and film at the Boston University College of Communications, points to recent classroom discussions of the financial interest and syndication rule and of financing and amortization of TV shows. Students there are also making budget presentations for sta-

Unviersity, attempts to give his students a dose of realism by stressing how competitive the field is and that "most of you are not going to get rich." But he points out, "Some of them don't want to hear it. Sometimes we're beating them over the head with that advice."

The reality for educators, he contends, is that every faculty member attending the IRTS seminar has worked fulltime in the industry and about 75% currently are doing so. Cohen, for example, has hosted The Rutgers University Forum on public station WNET(TV) New York for 16 years,

The "Pandora's Box" at University of Wisconsin, Plattesville: "There's a real struggle going on here. The faculty is divided as to those who think the students need more hands-on experience and those who say we're not a vocational school."

tions in a particular size market.

Marcus says his students are encouraged to think about going into sales, creative services and marketing and research, "but most kids 18-23 have their hearts set on seeing their credits go on the air," although there are some exceptions.

He also points out the industry doesn't understand the problem in getting courses of study approved and getting equipment: "Our administrations look at our courses of study as less than noble." As for a partnership with the industry, he asserts, "If the industry is looking for a partnership, it's looking at it more as a buyer-seller relationship. If we don't give them what they want, they don't buy."

Roger Cohen, associate professor of journalism and mass media at Rutgers has done election-night reporting for WOR(AM) New York and sports production and play-by-play for WMCA(AM) New York.

"But what really keeps me in touch is running the required internship program," he points out. "I spend a lot of time talking to people about what the field is like—and we have an old boy/ old girl network, so we hear a lot from our former students. We often set up internships where we have students."

Stations have to keep in mind that students no longer are being prepared specifically for them, points out Dr. Barry Sherman, associate professor and head of radio, television and film at the Henry W. Grady School of Journalism and Mass Communications, University of Georgia. On the plus side for stations, "The fastest growing area we

"Both financially and in participation, the eighth Banff Television Festival was a spectacular

Variety, June 11, 1987

"I have travelled extensively and attended such functions in many countries, but never have I felt myself in a situation both thoroughly professional and yet so relaxed and friendly. One of the great successes of the Banff Television Festival is the way it puts creative people and business people together in such a pragmatic way."

Daniele J. Suissa Television Director, Montreal

The 8th Banff Television Festival was relaxed and purposeful, conducive to business without being overtly commercial. With no official market encircling the festival in an atmosphere of high pressure sales, it is the television programme makers who dominate the proceedings. Writers, producers, directors, broadcasters and archivists are in workshop sessions and there are continual screenings of the best current international television programmes with a supplementary on demand service, offering up to 400 programmes from 32 countries to fulfill very individual request.

Screen International, June 27, 1987

Banff is now recognized as one of the quality nternational festivals and one of the most pleasant wents to attend. I also very much enjoyed the arious seminars 1 attended, which were of a very high standard."

Masami Takagishi Production Manager, International Relations, NTV Network, Japan

What happens in Banff is important to television and to television makers . . . I feel enriched by being part of this extraordinary week."

arry Bloustein

P. Public Relations, MTM Enterprises Inc.

"Now in its eighth year the Banff Television Festival has clearly established itself as one of the important dates on the calendars of television people around the world. Quite apart from the fact that the TV awards themselves are among the most prestigious anywhere, the week-long festival has become — to the community of film and TV — significant both from a social and business point of view. And, as this year's delegate list will attest, it is considered so by the full spectrum of that society: government and private broadcasters, writers, students, guild representatives and the international media . . The whole world of television comes to Banff . . . for a week of shirt-sleeve informality."

Playback, Editorial comment, June 15, 1987

"Lovely place, lovely people, and an excellent festival."

Alan Hart

Controller, International Relations, BBC

"In business terms this was probably the most important Banff Festival for me yet. Many of the people I'm now working with on co-productions and co-development deals all happened to be in the same place at the same time, including several I did not know were going to be at Banff when I organized my trip. Banff is obviously the place to be!"

Paul D. Barron Managing Director, Barron Films, Australia

"Excellent festival! The calibre, quality, scope and interest of participants gets better and better."

Lorne W. MacPherson

President, Alberta Motion Picture Development Corporation

"Banff has become synonymous with a celebration of excellence—and beautiful scenery . . . For many delegates it has become a kind of annual home-coming, an event that rates with Christmas and Hanukkah as a red-circled "must" on the calendar . . . The Banff Festival provides a rare forum, rooted in that Canadian-style pragmatism which mixes business, education, politics, and social concern,"

TV World, August, 1987

"Let me state categorically that I have not enjoyed any festival more than I enjoyed Banff... splendid setting, admirably relaxed and committed atmosphere and — mysteriously — one of the few countries that blends a flavour of its own nation into the mix... A hoge mark in my diary for next year."

Patrick Dromgoole Managing Director, HTV, U.K.

"... splendid organization and an interesting event. Banff has become one of the most interesting and vivid festivals in the world. We shall come back next veer."

Dr. Hans Kimmel ZDF, Federal Republic of Germany

"Certainly from an industry standpoint the list of participants is impressive. In addition to the hundreds of producers and would-be producers, writers and directors hoping to 'make a deal', almost every major player in the Canadian industry is present."

The Globe and Mail, Toronto, June 10, 1987

"There is an atmosphere at the Banff festival that is very much of the Eighties . . . It's fresh, it's new, and I think it's also representative of the new independent producer. They move around very easily here, and they talk to each other.

Bill Cotton Managing Director of Television, BBC

"Writers are hustling producers who are hustling networks who are hustling foreign networks. It's non-stop huddling as the groundwork is laid for elaborate deals often involving half a dozen disparate funding sources.

The Banff Television Festival is a strange brew — an unlikely mix of high art and high finance in a teeny tourist town in the Canadian Rockies . . . It is one of the few places where the innovators and the deal brokers mingle, where there is anottal reassessmente that artistry and popularity can coexist.

The Citizen, Ottawa, June 12 & 15, 1987

"A great success — it gets better every year, if that's possible!".

W. D. Marsden Director, Film Industry Section, Alberta Economic Development and Trade

"I was exposed to some of the BEST TV that I've seen in years. Banff opened my eyes to what Canada, the U.K., Australia, and Europe are doing. The U.S. might dominate the international TV market now — but at Banff I saw the future."

Mel Frohman Television Writer, Los Angeles

June 5.11, 1988

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But also: "Our students are going to work in cable, production houses, data delivery, nonbroadcast video and audio, and satellite communications. Many of us welcome the conclusion that they are not preparing for station jobs; they're preparing for a larger universe where there is more opportunity. The perception of starting with a small station, going to a major market and then a network may not be the field path our students take."

Sherman notes that Turner Broadcasting System hires more of the university's graduates than do stations. And with Turner known for its low salaries (between \$12,000 and \$13,000 to start), "We tell our students what broadcasters would tell them: 'Don't expect instant riches.' We also say there are good rewards down the line."

Inflated salary expectations are derived from what students get from reading the newspapers and from the industry itself, according to Dr. Gilbert Williams, assistant professor in the Michigan State University department of telecommunications. "They're reading what Dan Rather is earning."

He's all for broadcaster participation in education, but with a proviso: "For a broadcaster to come in and teach one course and leave—and not be available to students—is not a way to run a faculty. It's the same as me going to a station and telling them they need to deal more with moral issues and then leaving."

He adds, "We're not simply trade schools. We want to turn out people who have the visions to be managers and owners." Two of Michigan State's graduates, he boasts, are Gene Jankowski, president, CBS Broadcast Group: and Kay Koplovitz, president, USA Network.

Williams admits to pulling punches in toughness with students. For example, late papers are penalized on a percentage basis by degree of lateness rather than being rejected for missing deadline. He holds students can't deal with extreme firmness and admits there's a fiscal element being considered: "We can't be teaching to empty classrooms."

Kindem notes University of North Carolina graduates are managing TV and radio stations and that some had a second major in business. He notes his department has two elective management courses where students can gain a good understanding of several mass communications industries and see where the sales aspect comes in.

Students at the university get a good dose of audience measurement in the introductory mass communications



Rutgers University

Rutgers students are told most of them won't get rich but "Some of them don't want to hear it," it's reported.

course, and a former J. Walter Thompson vice president on the faculty has taught an advertising course heavy in the media buying aspect.

San Diego State, meanwhile, has become known for its all-star cast of visiting lecturers and guest speakers. Being in the 25th largest market and the proximity to Los Angeles helps in the guest speaker area, says Heighton. Currently Richard M. Pack, former senior vice president, programming and production, at Westinghouse Broadcasting Co., teaches a graduate seminar in telecommunications management, and Paul B. Comstock, former executive vice president of the National Association of Broadcasters, teaches government and broadcasting. Those before them include former CBS and ABC News presidents Sig Mickelson and Elmer Lower, former FCC commissioner H. Rex Lee and actor/studio executive Desi Arnaz.

But Heighton still holds for a broadbased education: "We're not here to provide traffic clerks." Formerly involved in timebuying at both J. Walter Thompson and BBDO in San Francisco, Heighton says, "Most students—at least here—are primarily interested in production. But once I get my hands on them, I get them interested in advertising and sales.

"Of course we're dealing with 19- and 20-year-olds who are not that mature, so they're enthralled with the production aspect. Many will stay in production all their lives, but many will gravitate to other aspects of the industry."

Portrait of the Great American Investor



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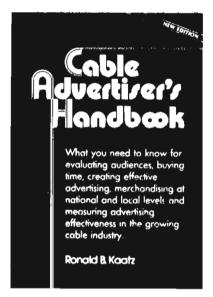
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Tracking cable's promise (from page 49)

chising, no simple model applies. If it's leased access, that's closer to common carrier." This difficulty in defining cable is not unusual, says Brenner, who refers to an old line which says differences in the characteristics of new media justify differences in the First Amendment standards applied to them."

Overbuilding is a moot point, from Chiddix's perspective, "if an existing operator is doing a good job, is responsive to subscribers, is providing an appropriate number of channels and is charging appropriate rates."

Kahn does not view overbuilds as a problem either, though he does have a problem with the term itself. "We don't call it that. We are in the business of providing an alternate choice. There are now almost 100 channels of choice available to every community. Why should one cable operator not only have the right to determine what you get, but what you can't get anywhere else?"

now, this month..." and the latter with, "I'm going to prove it or lose a hell of a lot of money in the next 12-18 months." However both men agree, regardless of what the future holds, that technology will play a big part. Chiddix says, "If there's a lesson we can learn from the past 10 years, it's that we have tended to be too skeptical about what kinds of services programmers would come up with, or the number of services. Right now we don't know the implications of HDTV [high definition TV]. If HDTV is the entertainment hit of the '90s, cable must be a player. That could require lots of channel capacity." By Chiddix's own estimates, today's state of the art system has a bandwidth of 450 MHz, or 60 channels.

But no one talks bandwidth and channel capacity like Kahn. Though his fiber system in Cherry Hill would initially be limited to 550 MHz due to the coaxial portions of the system, Kahn plans to upgrade to all-fiber and "go up to something like 2.4 GHz."

"We should never have lost sight of the fact that our strength is what we started at: community antenna television... While cable is quite a profitable business, there is a responsibility as well as an opportunity."—Irving Kahn

Unlike a lot of cable people, Kahn is not worried about the prospect of having to share subscribers on different sides of the street with another operator. Alluding to Cherry Hill, N.J. system NYT Cable TV and his own application to install a fiber optic system in that city, Kahn proposes, "You be the customer. You now are getting approximately 35 channels, including four or five pay possibilities. And that's it. The other [operator] can't bring you any more [channels] until he changes the system or knocks something else out. Now a new guy comes in and starts offering you 50-70 channels right away. And the picture is better. And it's cheaper. What would you do?"

Chiddix and Kahn disagree on the present viability of a fiber optic system, but the former prefixes his doubts about the new technology with, "Right

That amounts to 70 channels today and 100 tomorrow, "which, under proper circumstances, would be using 20-25% of [fiber's] capacity. So you've got enough bandwidth in there to clearly carry you into the 21st Century."

Of the future, Kahn and CBS's Poltrack both see the media-room concept evolving in U.S. households, with the delivery of high definition and stereo sound, oversized flat screens and compatible VCRs.

As to how this will effect the programming and popularity of his medium, Poltrack looks back to look forward. "Almost to the end of the 1970s, the public perception of television was improving as a function of the better quality of the product they were getting as they went from a black-and-set to a higher-quality big color set.

(Continued on page 120)

In the Picture

Susan Gottlieb-Heffner



New media chief at Advertising To Women describes her reorganization of the spot buying operation at Doyle Dane Bernbach, her organization of regional buying after DDB merged with Needham Harper Worldwide and her projects involving 15-second spots and post buy analyses.

Sees pendulum swinging back to greater agency attention to client needs

Susan Gottlieb-Heffner, new senior vice president/director of media and marketing services at Advertising To Women, Inc., believes clients are forcing the pendulum of agency-client relations back to what used to be the norm—"When the chief concern of agency management was 'What can we do for the clients today?' instead of how high or low the agency's stock is going to go today on Wall Street and who's going to take us over tomorrow"

Clients are doing this, she notes, "by insisting on the level of attention they were accustomed to getting before all the megamergers. If they don't get it, all they have to do is take their business to another

agency that will give it to them."

Heffner comes to Advertising To Women from DDB/Needham Worldwide and when the two merged, management asked her to set up a regional buying system. But she says that plan got stalled because New York had been handling 75% of the billing, and when they tried to split \$30 million to \$40 million of that buying among other offices, "Those other offices wanted to know how they were going to be compensated if they were going to have to add buyers, and New York wondered where the additional money was coming from to pay the other offices. Meanwhile, I was spending all my time in meetings instead of being productive. That's when I decided it was time to move some place where I could go back to getting something done."

History of accomplishment

Among the things she did get done at DDB before the merger was reorganize the spot buying operation from buying by account to a market specialist system. Under the old account system, she recalls, "Several buyers were often negotiating in the same markets at the same time, with none of them in a position to make the most of all the clout represented by our

total billing in each market."

Heffner has also initiated or played a lead role in a number of projects beyond what it took to run her buying teams. One such project was to survey stations and compile a manual on 15-second spots that enabled buyers to look up and find out for each market, for instance, that a 15 costs 65–70% the price of a 30 and for which dayparts which stations would accept 15s. Knowing these things, she explains, enabled them to "negotiate a 30 second rate, then get 65–70% of the resulting lower price.

"The information has to be constantly updated, because pricing and dayparts for 15s keep changing, sometimes daily, but it's well worth it for the edge it gave our buyers. I brought a copy of it with me so our

buyers here can use it, too."

She observes that local stations have resisted acceptance of more 15-second spots "because it would cost them a big chunk of money to redo all of their 10-second station promos and convert them to 15s." She adds, "Aside from the additional production costs involved in conversions like that, I'm sure a lot of the stations don't want to give up all those additional five-second segments that would go out the window if they did convert."

Back in 1984 Heffner came up with the idea for the demographic adjustment factors now used by Arbitron. She explains that these DAFs are created by correlating demographic ratings and household ratings from recent monthly Arbitron Television market reports and says they allow buyers who trend programs with weekly household meter ratings to make demographic rating projections. She adds that the stability and trendability of the ratings and demographic data not only enable buyers to show clients reliable estimates of demographic ratings during nonsweep periods, such as June or August "but enables them to forecast future ratings with greater accuracy."

Heffner says she had to let her projects for the 4A's Broadcast Spot Committee slide during the period of hectic post-merger reorganization at DDB/Needham but now plans to get back to it once she has her new

job thoroughly organized.

The last project she was involved in for the Committee was her paper providing a step-by-step explanation of how to set up a post-buy analysis. She included pre-buy factors to include in the media planning process "that will bring you closer to your mark in the post analysis." She advised planners, for instance, to "Make sure the pre-buy criteria include target-specific program acceptability, market coverage, network schedules, cable television and spill-in.

She explains that buyers can use these factors to develop "a generic formula" before making the buy that allows the buyer to adjust the buy to accommodate each market's unique characteristics, such as greater or less than average strength in given dayparts, which could revise GRP daypart goals.

She warns buyers, "Without an analysis of its performance, the buy itself is useless. It must be compared to actual delivery. The post analysis is the agency's only proof that the media plan is working effectively to achieve the client's marketing goals."

Tracking cable's promise (Continued from page 118)

white set to a color set to a bigger color That basically reached its peak around 1980, and since then there hasn't been much of a qualitative improvement in the viewing experience in terms of technical quality. Higher definition presents that promise."

As to whether such developments could in fact be nonstandard for the cable and television industries, Kahn is quick to point out that "they certainly could be." As for cable's past involvement in shaping such standards, Kahn declares "we're no longer the tail wagging the dog. We're the dog."

While Poltrack might wager a portion of broadcast's future on technological advancement, he warns that it

may take more to secure cable's own destiny. At issue, he believes, is that industry's willingness "to plough money back into programming to enhance audiences and overall revenues," yet such an incremental investment would carry no guarantee of proportional increases in subscription rates or subscriber numbers. Poltrack's opinion is that television viewers are fairly satisfied with the options available to them and would be reluctant to finance more of the same.

For his part, Kahn puts the greatest threat facing his industry as involvement by telcos and utilities. "Telephone companies are not just going to be common carriers, but systems operators." According to him, that will happen within three years: "Bet on it."

As an example of the problem presented by utilities, Kahn points to Telesat Cablevision, owned by Florida Power and Light's parent company: "The number of homes is in the hundreds of thousands. You can't ignore that."

Another thing cable cannot ignore, Kahn says, is its past. "We should never have lost sight of the fact that our strength is what we started at: community antenna television. And [while] cable is quite a profitable business, there is a responsibility as well as an opportunity. A lot of cable operators are shirking that. And they can get away with it for awhile, but when the ugly head of competition comes in, watch and see how quick that changes."

the marketplace

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Olympics fuel ratings & cash

(from page 39)

the temperature's in the mid-80s, KITV-TV's general manager Bob McCall, says sales are up 10%-12%. And despite its image as a surfer's paradise, Hawaiians are interested in the winter as well as the summer Olympics. "Both do very well here," explains McCall, "because there's a lot of outdoor, athletic-oriented people here and they like to see other athletes. We also have skiers here who go to the Big Island of Hawaii to ski, so we're not unfamiliar with winter sports." McCall expects to do as well ratingswise as the network does.

And in icy and cold Anchorage, KIMO-TV reports a sales boost of 35%.

Notes station manager Tom Tierney: "One of the things that's helped us is the city's bidding for the 1994 Winter Games."

NBC stations have picked up advertisers who are buying around the Games. Tierney says the station should be "very comfortable with the ratings" when the next report comes out. He believes the Olympics, like any strong programming, can have an effect on the lead-in and lead-out for the late news at 11. Receiving the games on a taped delayed basis, KIMO airs them from 7–10 and then offers an hour of its syndicated programming before the news.

Are stations not airing the Olympics picking up any sales? WNEM-TV, NBC's Flint-Saginaw-Bay City affiliate, for example, says it has. Paul Virciglio, its general manager, notes the station "has been picking up some advertisers buying around the Olympics who do not want to be associated with the Games. We are surprised by this," he admits.

the marketplace

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Washington Report

Technology watchers see developments leaving broadcasters in the dust

If broadcasters thought they were being left behind in the rush to develop high-definition television, a recent meeting of some of their leaders established that within the next five to 10 years, they could be trailing the state of the art in many areas. Apparently no one said it, but the tone of papers presented at the retreat suggested broadcasting could even become obsolete by the turn of the century.

As one speaker put it while talking about the changes coming in communications, a question is, "As the broadcast industry is highly dependent on communication, does it intend to participate in the debate over its future structure?" He offered the answer: "That structure is being formed new and there appears to be no input from broadcasters!"

The speaker, Donald M. Jansky, of Jansky, Barmat Telecommunications, Inc., a Washington, D.C., consulting firm, was addressing the issue of communication satellites in broadcasting, but his comment was largely confirmed by other speakers on advances in HDTV, fiber optics, cable, home video and audio advances.

The glum news was delivered at a "futures retreat" attended by nearly two dozen broadcast heavies representing the board of the National Association of Broadcasters, other associations and networks.

Critical decisions

Jansky told the group, "As the present competitive environment indicates, broadcasters will need to make some critical decisions during the next five years. Some of these areas are outlined below.

"Do radio broadcasters and networks want to lose out on the possibility of ever having frequency allocations for distributing directly to users, satellite audio program signals [such as to automobiles]? The International Treaty Conference WARC-ORB-88 will decide if allocations should be set aside for sound broadcasting by satellite. The U.S. proposals are being formed, but the U.S. broadcast industry has not expressed its opinion.

"Despite tight budgets, are you prepared to purchase a \$400,000-\$500,000 SNV? This may be necessary in a top-50 market in order to stay competitive.

"Do broadcasters love or hate DBS and the 12 GHz spectrum reserved for it? The five-year license period for present DBS licensees will expire soon, and a determination will have to be made with respect to how to utilize the spectrum. Options include high-definition DBS, terrestrial HDTV, telephone or data services, or mobile communications.

"The FCC is presently about to request comments on increasing the amount of power and decreasing the orbit spacings at Ku-band. How the commission decides could strongly influence HDTV delivery by satellite."

Then Jansky asked rhetorically whether broadcasting intends to participate in the future structure of communications. In addition to stating that at present the answer is "no," he added,

"The next generation of hybrid C/Ku-band domestic satellites will pose a number of transitional problems which could impact the functions provided to the broadcast community. These relate to availability of orbit positions, launch vehicles, and are compounded by the possible complications of a new international regulatory regime to be created this summer at WARC-ORB-88. In addition, the new hybrid satellites hold the prospect of cross-strapping [up to Ku, down at C] and thereby avoiding the costs of double-hopping."

Scott A. Esty, a supervisor in the Telecommunications Products Division of Corning Glass Works, Corning, N.Y., offered some good news—if broadcasters take advantage of current developments in fiber optics while they are ignoring growing competition in satellite delivery. And it could be the answer to the primary problem broadcasters have with HDTV—bandwidth.

"The home market holds great promise for fiber optics—along with a few surprises," Esty said.

"The high hopes for fiber services to the home center around the technology's large bandwidth, or information-carrying capacity. This attribute enables fiber to bring a dazzling array of information into the American household."

"So the increased information capacity of fiberbased home services would seem to have a ready audience. The big question is, how will consumers accept fiber-optic technology in their homes?"

Positive HDTV outlook

Some experts expect HDTV to gain early acceptance, Esty said. He concluded, "Within the next few years, developments in fiber-based services for the home should accelerate. Aggressive marketing efforts, coupled with increasing user sophistication, make the home fertile ground for market expansion and increased revenues. Information providers with vision will tap into that growth with the help of fiber-optic technology."

Other speakers suggested broadcasters could take advantage of some of the problems their competitors are having. Cable, one speaker said, "has yet to develop a consistent strategy for dealing with erosion in pay subscribers due to home video."

Addressing the home video subject, another said that market faces its own competition from pay-perview cable, high cost of cassettes and its own technological advances.

In fact, broadcasters were repeatedly challenged throughout the retreat with questions about which way they should move. One typical question followed the home video presentation: "Can broadcasters capitalize on home recording by repeating some programming in the late night-early morning hours (2 a.m.-6 a.m.) for potential recording by consumers?" Similar questions were posed about audio services.

As with many of the questions asked at the retreat, though, no answers were offered.



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