

Television/Radio Age

BORN TO CABLE

More original programs offered; afterlife helps/39

BIG 3 ABROAD

Two webs buy overseas stakes; CBS in distribution/44

SPOT TV SURPRISE

First half gains aided by bellwether advertisers/48

May 15, 1989 • \$3.50

Indiana University

MAY 22 1989

Library

KATZ COMMUNICATIONS INC

People Make The Difference

KATZ RADIO GROUP

BANNER RADIO
CHRISTAL RADIO
KATZ HISPANIC RADIO SALES
KATZ RADIO
REPUBLIC RADIO

KATZ TELEVISION GROUP

KATZ AMERICAN TELEVISION
KATZ CONTINENTAL TELEVISION
KATZ INDEPENDENT TELEVISION

KATZ MEDIA DATA



Katz. The best.

*****3-DIGIT 474
TV 05643177FEB80 81109559P910
A47566
SERIALS DEPT
UNIV LIBRARIES
BLOOMINGTON
IN 47405

NUCLEAR ICEBREAKER CLEARS THE PATH



FOR A NEW PARTNERSHIP

We're pleased to announce that ABC/Kane Productions International is co-producing with Japan's NHK a stunning new series THE ARCTIC for a special presentation on ABC Network in 1990.

For the first time ever, the Soviet Union has allowed outsiders to record the diversity of life and the recent discoveries made on the Earth's last frontier.

Exclusive distributor for
NHK in the U.S.

DEVILLIER • DONEGAN
ENTERPRISES

1608 New Hampshire Avenue NW
Washington DC 20009
Phone (202) 232-8200

Television/Radio Age

May 15, 1989

Volume XXXVI, No. 21

Afterlife makes productions economical,
but cable networks put own viewers first

Cable originals on front burner

39

HANDS ACROSS THE SEA

ABC, NBC buy stakes in overseas operations,
but CBS sticks to distribution game so far

Big 3 strategies differ abroad

44

Many U.S. companies unveil deals at MIP-TV

Everybody's getting into coproduction

46

It was a pleasant surprise to many reps;
bellwether advertisers back in greater force

First-half gains for spot TV

48

STATION REPORT

Research put to broad use in Houston

61

Hispanics targeted in Census campaign

62

DEPARTMENTS

14 Publisher's Letter	30 International	63 Buyer's Opinion
16 Letters	34 Radio Report	65 Spotlight On...
18 Final Edition	36 Radio Barometer	67 Wall Street
20 News About News	51 Viewpoints	68 Feedback
24 Sidelights	52 Programming	70 In the Picture
26 TV Barometer	59 Station Report	74 Washington

Television/Radio Age (ISSN # US0040277X) (USPS # 537160) is published every other Monday for \$60 per year by the Television Editorial Corp. Publication Office, 1270 Avenue of the Americas, New York, NY 10020. Second class postage paid at New York, NY and additional mailing offices. POSTMASTER: Send address changes to Television/Radio Age, 1270 Avenue of the Americas, New York, NY 10020.

AND ALWAYS.



**THE LEGACY OF
ACCESS SUCCESS**

SHOW	RT	SHR	T.P. AVG RANK	HH SHR PTS FROM #1	SHR W18-49	SHR W25-54	SHR M18-49	SHR M25-54	# ACCESS MARKETS
PM - EVENING MAGAZINE	13	22	2	4	28	29	26	28	18
ENTERTAINMENT TONIGHT	10	16	3	14	26	26	25	25	54
A CURRENT AFFAIR	10	15	3	17	24	24	25	26	56
INSIDE EDITION	9	14	3	15	19	20	17	19	34
USA TODAY	9	14	3	18	17	19	19	20	71

Feb. 1989 NSI

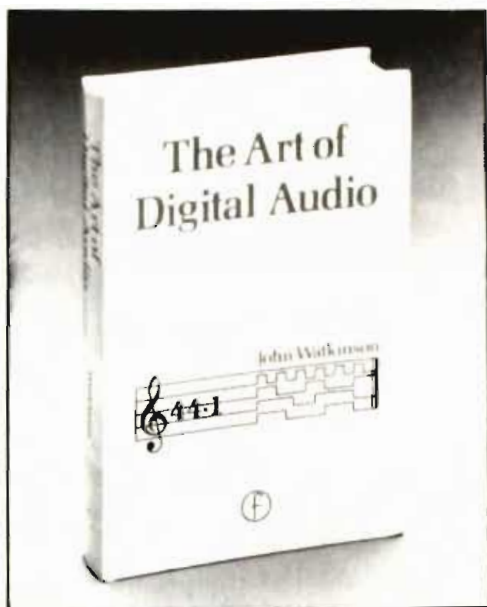


Broadcasters
Producing for
Broadcasters



AN EXCITING & POPULAR NEW TECHNOLOGY

— the newest, most comprehensive
reference to digital audio



Digital is an exciting new technology heralding profound changes in recording processes and the audio industry at large. A digital audio system incorporates concepts and technologies from many different areas: Laser Optics, Channel Coding, Error Correction and Digital Filtering. THE ART OF DIGITAL AUDIO is the first book to pull all these technologies together as they relate to audio. It's the first major work for audio and broadcast professionals to go beyond the introductory stage, building on basic concepts to deal with advanced topics, theory, and a whole new world of practical implementation.

Beginning with clear definitions and explanations within the particular technologies employed in digital audio, author John Watkinson then moves into the engineering theory of these areas and how each contributes to the total discipline. All the major digital recording formats are explained. Consumer machines, compact disc, RDAT and mastering recorders are fully treated, and multi-track DASH and Pro Digi are examined in detail. Applications of magnetic disks to audio editing is described in depth.

Hardbound (only) **\$49.95**
486 pages

Television/Radio Age Books

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

Enclosed is \$_____ for _____ copies of THE ART OF DIGITAL AUDIO

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Price includes postage and handling.

Company Purchase Order or Payment Must Accompany This Order

Television/Radio Age

Editorial, Circulation and Publication Offices

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

Publisher

S. J. Paul
Executive Vice President
Lee Sheridan

Editorial

Vice President & Executive Editor
Alfred J. Jaffe
Managing Editor
Edmond M. Rosenthal
Associate Editors
Robert Sobel
George Swisshelm
James P. Forkan
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,
Graphics & Art Director
Frank Skorski
Production Director
Marvin Rahach
Circulation/Marketing Director
Brad Pfaff
Marketing Coordinator
Anne Hoey
Business Office
Wendy Pally

West Coast Office

Gregory Barbato, *Account Executive*
6290 Sunset Blvd., Suite 315
Los Angeles, CA 90028
(213) 464-3552
Facsimile Number: (213) 464-1956

Member Business Publications
Audit of Circulations Inc.

TELEVISION/RADIO AGE is published biweekly by the Television Editorial Corp. Sol J. Paul, President; Lee C. Sheridan, Executive Vice President; Mort Miller, Vice President; Alfred Jaffe, Vice President, Editorial, advertising and circulation office: 1270 Avenue of the Americas, New York, N.Y. 10020. Phone: (212) 757-8400. Single copy: \$3.50. Yearly subscription in the U.S. and possessions: \$60; elsewhere: \$70 © Television Editorial Corp. 1989. The entire contents of TELEVISION/RADIO AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and the Pan-American Convention.

P R E S

PORTFOLIO XI

THE UNTOUCHABLES



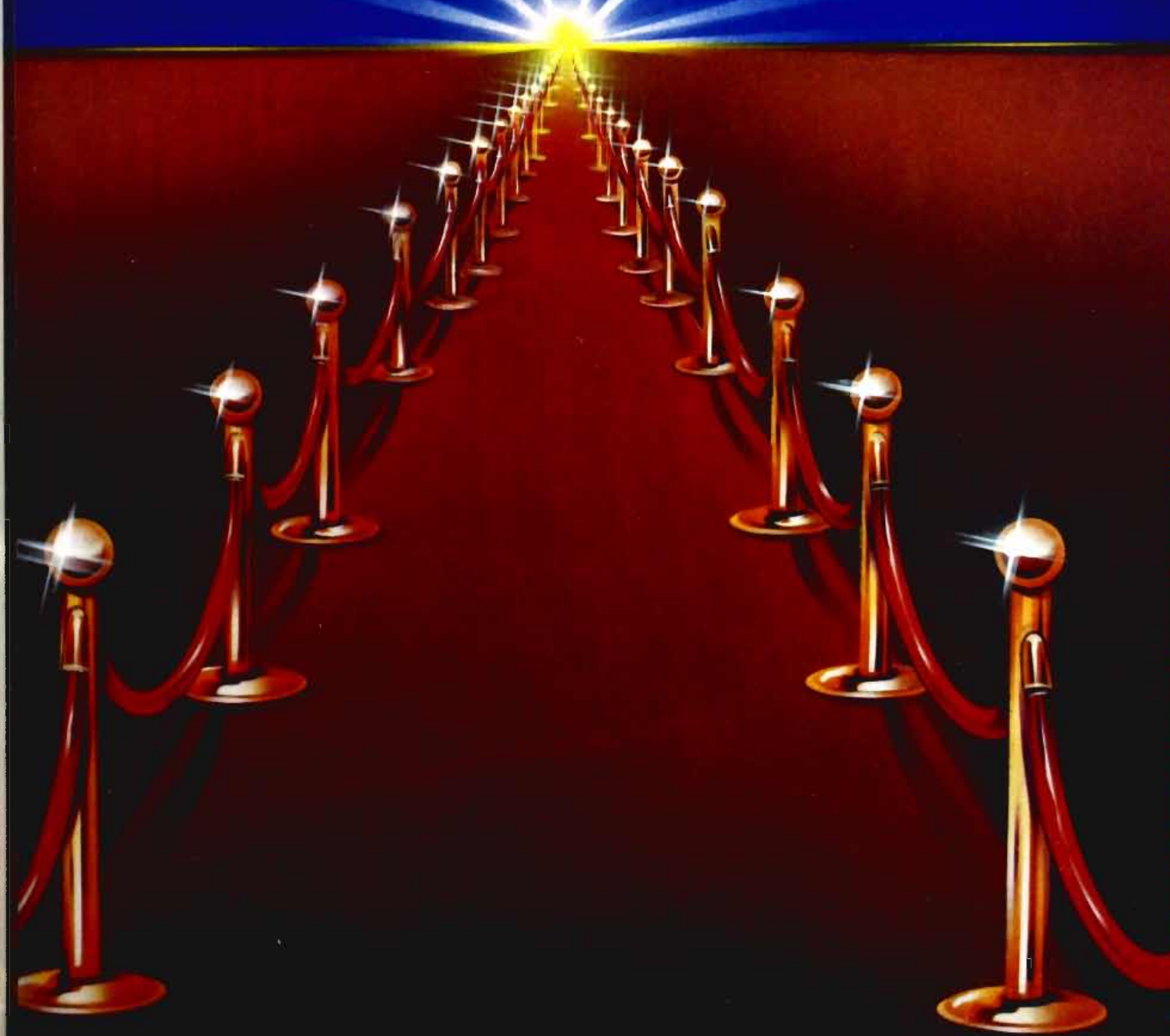
Terms of Endearment
xxx

THE GOLDEN CHILD



Thank you for your patience. Or should we congratulate you? Because now the PORTFOLIO XI is here, you're about to cash in on 27 of today's hottest movies, including titles like *Top Gun*, *Crocodile Dundee*, *The Untouchables*, *The Golden Child*, *Terms of Endearment*, and *Ferris Bueller's Day Off*.

The wait
is over.



IT'S HOT. IT'S PROMOC



**CAMPUS
MAN**



APRIL FOOLS



**THE MAN WHO
WASN'T THERE**

IT'S PAI

ANNOUNCING PREVIEW IV. Introducing Paramount's PREVIEW IV movie package, a classic example of what younger audiences want to see. These hot, exploitable films are an exciting collection of first-run titles that have never been seen on network

N T I N G

LIO XIII



TOP GUN

all adds up
to the biggest
and the boldest
movie package
ever. At least until
PORTFOLIO XIV,
with films including
everly Hills Cop II,
atal Attraction,
rocodile Dundee II and
oming to America. It's
no other movie package from
aramount that promises to
e worth its wait-in gold.



IT'S CLASSIC. IT'S PE



IT'S PAI

ANNOUNCING Paramount's SPECIAL EDITION III movie
SPECIAL EDITION III. package is loaded with favorite
cornerstone of film libraries throughout the country. And because audiences keep
watching these movies over and over, that makes these all-time winners perfect for

ABLE. IT'S FIRST-RUN.

TEEN WOLF TOO

HOT PURSUIT

MOUNT.

television—*April Fool's Day*, *Hot Pursuit* and *Campus Man*, just to name a few. This package also delivers the stars younger audiences flock to see, like Dean Stockwell, Morgan Fairchild, Steve Guttenberg and Virginia Madsen. So get your hands on Paramount's PREVIEW IV.



© 1989 Paramount Pictures Corporation
All Rights Reserved.

Publisher's Letter

Display of HDTV equipment at Las Vegas was impressive

As we pointed out a month ago, the National Assn. of Broadcasters' equipment exhibition in Las Vegas would be putting on its biggest display of high-definition TV. But saying it is not seeing it. And the fact is that the progress displayed was quite impressive.

The NAB's special advanced TV exhibit, just off the convention floor, showed about a dozen systems, half of them with hardware. Of particular interest was a demonstration of the NBC/David Sarnoff Research Center's "entry level" system, called Advanced Compatible TV (ACTV), which is being touted as an inexpensive way to get into HDTV and which, when fully developed as a production system, looks like it will emerge as a competitor to the Japanese-developed 1,125/60 system.

ACTV hardware was modified from equipment currently in use, illustrating the cost advantages of the system. The ACTV presentation also replayed tapes of the first ACTV broadcast, which was transmitted by WNBC-TV New York on April 20 and will probably be looked back upon as a landmark of some kind.

The HDTV form of ACTV, dubbed ACTV-II, employs a 6 MHz "augmentation" channel to add picture detail, and it was revealed for the first time at the NAB show that it would be digitized. This would limit interference and presumably permit the use of adjacent channels for augmentation, an important advantage, considering the constraints on getting additional spectrum for HDTV. In the meantime, entry-level ACTV (525-line wide screen) will be improved this year (ACTV-I) before it is tested as a 6 MHz compatible system by the Advanced TV Test Center.

Part of the NAB ACTV demonstration—"The Studio of Tomorrow"—will be transported to San Francisco for the NBC affiliates meeting. NBC affiliates have committed \$3 million in the way of contributions to further develop ACTV. The demonstration at the affiliates meeting will be put on with a modified camera, recorder and switcher.

Zenith's system. Also of particular interest was the first public demonstration of the Zenith Spectrum Compatible high-definition system (SC-HDTV), which also uses digital transmission, though SC-HDTV is a simulcast, not an augmentation, system. That is, the NTSC and HDTV signals are on two separate channels and not combined.

What was particularly impressive was the separate exhibition of the 1125/60 Group, most of whose 29 members displayed a wide range of equipment. While U.S. support for 1125/60 is eroding, you'd never know it from the display put on at the Tropicana. It nailed down again the point that 1125/60 is the only HDTV system with available equipment.

One impression that emerges from the NAB's HDTV showing is a clearer distinction between the haves and the have-nots. The Del Rey Group, with its 6 MHz compatible system, was conspicuously missing from among the exhibitors, along with indications that it is running out of money. The New York Institute of Technology is relying on its own resources currently for further development of its VISTA augmentation system, and those resources are less than adequate. Those furthest advanced in developing hardware for a U.S. HDTV system are those that have the means. Whether Uncle Sam will come to the aid of the have-nots remains to be seen.



VEN. IT'S POWERFUL.



MOUNT.

prime time and weekends during sweeps. Just look at these titles—*To Catch A Thief*, *The Man Who Shot Liberty Valance*, *Donovan's Reef* and *Hud*. This package even has six Jerry Lewis favorites. Paramount's SPECIAL EDITION III. Fifty-five films that are not just endearing, they're enduring.



© 1989 Paramount Pictures Corporation. All Rights Reserved.

Letters

Unwired banana

I've been reading with interest the recent stories on unwired television networks.

Actually, the very first unwired television network was originated in May of 1978, with a million dollar sale to Safeco Insurance Company of America.

At the time we were frustrated by the fact that Safeco, one of the largest advertisers in the Pacific Northwest, was using network television but didn't have total distribution throughout the United States.

To fit their geographic distribution pattern, we constructed a one order, one invoice, one check unwired television network and through Terri Kirkland of Safeco's agency, Cole and Weber, sold the idea.

The difference between our network and the current networks is that I arranged to have the competing reps commissioned for the time used on their respective stations. Shortly after the Safeco sale we made another unwired national network sale to Z Brick for \$650,000.

At the time I was manager of the Seattle office of Katz. When the home office found out about the unwired networks, all hell broke loose and I almost got fired. The home office didn't condone the idea of an unwired network for television and I was told they never wanted to hear the name "unwired television network" again.

I have an amusing sidelight to this story. It was in 1978 that President Carter told Alfred Kahn that he never wanted to hear the name recession again. So, Alfred Kahn, when asked about a recession always referred to it as "banana."

Following the Safeco sale, and after being admonished by the home office of Katz to never use the name "unwired television network" again, I was asked by Cole & Weber to do a presentation to their media department on unwired television networks. Not wanting to deny their request I created an audio/visual presentation titled, "The Katz banana." Wherever the name "unwired television

network" was to be shown in the visuals, a picture of a banana in full color was seen.

Needless to say, it brought down the house and I was able to keep my promise of not using the term "unwired television network."

The Seattle office of Katz had an unusual arrangement that made an unwired network practical. Through an inherited contract with Bud Hirsch, only the Seattle and Portland offices of Katz represented NBC O&O's. At that time no other national rep represented major network stations in the top five markets.

In the light of all the noise about unwired television networks, I thought you might be interested in this element of unwired television history. I am now "retired" and as a hobby doing consulting work for television and radio stations in the Pacific Northwest.

You have a great magazine!
EARL REILLY
Early Reilly Enterprises
Seattle

Happy 40th

Just wanted to say "thank you" for all the hard work you put into writing the special supplement recognizing WGN-TV's 40th anniversary.

You tackled a big topic and covered 40 years of not only WGN-TV history but of Tribune Broadcasting and Tribune Entertainment and did an excellent job.

Thanks again for taking the time to write such an excellent and thorough article on WGN-TV.

DENNIS FITZSIMONS
Vice president, general manager
WGN-TV Chicago

Michigan claims him

To set the record straight on a fact about which Ward Quaal is very proud, I request the following letter to the editor to be published:

Your March 6 profile of television pioneer Ward Quaal was splendid in all respects except for one inaccuracy: he is a proud alumnus of The University of Michigan—not the University of Illinois.

Through the years Ward has been close to his alma mater in many ways, including the estab-

lishment in 1987 of the Ward L. and Dorothy G. Quaal Scholarship. Mr. Quaal's generosity thus provides to an outstanding student entering every year the tuition support for four years of undergraduate study at Michigan.

While he is a proud alumnus of Michigan, this university in turn is proud of his accomplishments.

ROBERT G. FORMAN
Executive director
The Alumni Assn. of the
University of Michigan
Ann Arbor, Mich.

Not quite there yet

I wish to bring to your attention a misrepresentation in your April 17, 1989 issue on Ed Bell (page 16).

At my recent board of directors meeting, Ed Bell was elected president-elect, *not* president. I am the current President of APB, and Mr. Bell will succeed me at the end of my presidency in 1991.

Our AP releases clearly stated Mr. Bell as president-elect. When your reporter called Mr. Bell for a statement, he represented himself as the new APB president-elect. Mr. Bell immediately called me after seeing your story. He is embarrassed.

ROBERT C. MCKEE
President
Associated Press
Broadcasters and
president, Commonwealth
Communications Corp.
Manassas, Va.

Saying thank you

As I take leave of the television business after some 38 years, I want to take this opportunity to say thank you for all the kindnesses and consideration you have given me through the years. I cannot begin to count the things you have done for me, but if I were a school child, I would fill the blackboard with "thank you's."

While I am retiring from the day to day routine, I'm not retiring from an active life. I am going to try to write a book (non-TV).

My office will now be at 206 Varian Road in Peekskill.
ROBERT M. GREBE
Senior vice president, communications
Television Bureau of Advertising

THE WORLD MUST BE
MADE SAFE
FOR SYNDICATION!



Multinational ad agencies mulling coproductions, barter

Several multinational ad agencies have new TV coproduction or barter agreements under discussion that they expect to finalize with overseas partners in the months ahead.

At Young & Rubicam, New York, Paul Isacsson, executive vice president, broadcast programming and purchasing, says the agency could have some ventures to announce "in a month or two." Without going into specifics, he says Y&R is "working on some things" involving coproductions and barter abroad. "It's a slow process" toward finalization, he adds.

He and other Y&R people went to MIP-TV in Cannes in April "to monitor the marketplace, look at product, hear what people are saying and share ideas... Last year people said barter wouldn't work [in Europe]. This year some barter deals were set." Although Carat Espace, Paris-based media buying service, has considerable clout in European barter, Isacsson feels, "Its dominance might hurt the process" rather than hasten it.

At D'Arcy Masius Benton & Bowles, Michael Moore, New York-based worldwide media director, says his agency has "a lot of projects we're working on" globally that he will not discuss. They are a continuation of what DMB&B already does with multinational clients, he says, pointing to *The Attic: The Hiding of Anne Frank*, a TV movie coventure involving England's recently disbanded Telecom Entertainment division. That drama was shown on CBS-TV as a General Foods special. GF will sponsor the repeat on July 16.

DMB&B also is involved in barter distribution of Procter & Gamble soap operas abroad, he notes. As for barter in Europe, he says, "I think it's a growing thing. I don't think it's ever going to be huge." Even in the U.S., he points out, barter usually takes the form of cash-plus barter, whereby some national commercial time is withheld on programs sold to stations for

cash, rather than simply given away free.

Still other agencies present at MIP included BBDO, Leo Burnett Co., Dentsu, Foote, Cone & Belding's FCB/Telecom, Lintas and Griffin Bacal's Sunbow Production subsidiary. Multinational advertisers on hand included Bristol-Myers, Coca-Cola Co. and Procter & Gamble. A P&G exec said at MIP that the producers of a French TV miniseries tied to the French Revolution's bicentennial had asked him to look at the project when it is completed to determine its U.S. network potential as well as P&G's own interest in sponsoring.

IPG makes move. One agency that accomplished something concrete at MIP was the Interpublic Group of Companies, whose various agency subsidiaries have long been active in TV program production and barter overseas. McCann-Erickson, for one, has been developing programs for Coca-Cola on Pan-European satellite channels, and Lintas: Paris' success with its French production of *Wheel of*

Fortune for Unilever has led to Lintas: International acquiring the format rights to *Wheel* and *Jeopardy* for most other European markets, again on behalf of Unilever.

At MIP, IPG agreed to buy a "substantial" minority interest in Fremantle International and its wholly owned British subsidiary Talbot Television from owner Paul Talbot. The resulting company, E.C. Television, will develop and distribute TV programming globally but with special emphasis on Europe, according to Talbot and Lawrence Lamattina, president/CEO. Lamattina had been executive vice president of IPG's Lintas: Worldwide.

Noting that Fremantle is "Europe's largest supplier of game shows" with 43 different series in nine countries, the execs saw the new operation becoming a key player in European barter. Talbot saw the IPG connection as beneficial in that, for one thing, the agency's various branches can supply clients and prospects with ratings from a dozen countries and assemble them despite language and rating-system differences—"a task almost impossible to undertake by any but very large companies such as Interpublic."

Meanwhile, there remains a difference of opinion regarding the outlook for barter on the Conti-

Group W FMers roll out new format

A new format for the 35-54 demographic rolled out quietly at four Group W FM stations, and now that some results are in, Group W is starting to make some noise about it. Bert Wahlen, vice president, FM stations, Group W Radio and vice president and general manager of the pioneering station, KJQY-FM San Diego, reports the stations are just starting to pitch the new "adult spectrum radio" format in sessions with advertisers and agencies in the four markets.

The format is a substitute for easy listening, combining light jazz, soft rock, mainstream new age, oldies and modern country in a mostly instrumental but not heavily orchestrated sound. First with the format last November, the San Diego station went from ninth to fourth in its 31-station market from last fall's Arbitron to this winter's, in adults 25-54, only 4/10 of a point out of first place. This was with no promotion. The station is now using 250 bus cards.

KODA Houston and KMEQ-AM-FM Phoenix, installing the format on Dec. 26 and Jan. 16, respectively, both were in the top five stations in their markets' winter books. No comparative numbers are out yet on KQXT San Antonio, which started in late March. Group W conducted extensive consumer research at its stations before installing the format. It found easy listening was doing an excellent job for 55-plus but a poor one for 35-54. Group W is considering making ASR available selectively to stations in other markets.

SO BLOW AWAY THE COMPETITION!



SLEDGE HAMMER!, the toughest cop on the airwaves, explodes into television and he's aiming to be Number One with a bullet in your programming line-up. A proven winner in competitive time-periods with top efficiencies among men and kids, he carries a prior awareness necessary for success as well as a built-in audience of faithful and loyal fans. SLEDGE HAMMER! is ready to gun down the competition in your market.

SLEDGE HAMMER!

TOP GUN IN SYNDICATION!



NEW WORLD
TELEVISION GROUP

CBS Radio tunes in to Time Inc. for story previews from its magazines

CBS has forged its second link with Time Inc. in as many months—the latest one giving CBS Radio Networks exclusive advance summaries of stories, surveys and features from its six major magazines.

Last month, CBS and Time Inc. announced a joint seminar to the advertising community on the older skew due in the future U.S. demographic profile (TV/RADIO AGE, April 17).

CBS Radio Networks and Time Inc. have now formed CBS/Time Inc. Advances as a script service to prepare the print materials, which will then be distributed to the network's 600 affiliates via CBS InfoLink, CBS' hard-copy service. Each week, effective immediately, more than three dozen stories or features will be selected prior to newsstand delivery and tightly rewritten for radio broadcast by Robert Pondiscio, Time Magazines'

scriptwriter and a former NBC Radio producer and assignment editor.

The affiliates then can use the material from *Time*, *People*, *Sports Illustrated*, *Fortune*, *Life* and *Money* as they see fit—in news or feature reports or included in talk shows or interview broadcasts, according to Robert Kipperman, vice president and general manager at CBS Radio Networks, New York. The only stipulation is that each story used be accompanied by a credit reference to the publication cited.

Time Inc. will send materials to the network every week, with the timetable depending on the closing dates of each issue, which range from weekly to monthly.

There are no plans to sell sponsorships of these reports on a network or local level at this point, according to a spokeswoman.

Bush era will mean changes in White House news

Presidential news coverage must move "beyond soap-opera staging" and toward "more comprehensive and illuminating reporting" on how the president is handling the critical issues.

So says the Gannett Center for Media Studies in a new report, "The Press, the Presidency and the First Hundred Days." The 32-page report grew out of a conference held last January, prior to President George Bush's inauguration.

"First impressions have a way of sticking," says Everette E. Dennis, the Gannett Center's executive director. "It may be especially true for the presidency... Ever since

The news media have become fond of measuring administrations in 100- or 1,000-day increments.

Franklin Roosevelt imposed a deadline on his new administration with its emergency measures to intervene in the Great Depression, the news media have been fond of measuring administrations in 100- or 1,000-day increments, using them to analyze the President's performance."

Jimmy Carter hired a media advisor "to turn his populist image into political leverage," the Center said, and President Reagan went further, using the media "shrewdly, controlling access and choreographing the President's public appearances" and "doling out sound bites and photo opportunities."

Hugh Sidey, *Time* columnist on the presidency, predicted that, because Bush will "talk about the issues in a substantive way," the TV news corps won't be able to rely on sound bites as much as in the Reagan era.



Advance summaries of stories and features from six *Time Inc.* magazines will go to CBS Radio Networks affiliates under a pact, being finalized here by, l. to r., Robert Kipperman, CBS Radio Networks; Marilyn Sahnner and Donald Eliliman of Time Magazines Inc.; and Frank Murphy of CBS Radio Networks.

ment. The newly formed Advertising Supported Allied Programming barter consortium, involving three U.S. and three British companies, is bullish on the concept, and its members point to Italy, France and, soon, Spain, as three of the most promising European markets for barter, given the intensifying TV competition. Even giant Time Warner will be "exploring the barter area in Europe," said Michael J. Solomon, president, Warner Bros. International Television, at MIP.

On the other hand, Phil Howort, president, LBS Telecommunications, New York, feels that barter will not happen in a major way in Europe for many years, simply because it does not yet fill a need in the marketplace. "Basically, it all comes down to Economics 101, the law of supply and demand." LBS, he adds, approaches its program distribution "program by program, country by country" and it bases its sales approach on the economic patterns of each country. In virtually all cases, he adds, barter does not play a major role in the selling of European programming.

—Jim Forkan

Hispanic TV webs hammer out details on 'pueblo' meter

While the two Hispanic TV networks are prepared to bet a bundle that sophisticated audience measurement—namely, people meters—will bring in *mucho* advertising dollars, there are still some basic research questions that remain to be answered.

The questions include: How will Hispanic families cope with people meters? What kind of response rate (percentage of designated sample homes) can be achieved? Can a research service gain the cooperation of less assimilated families?

Attorneys for both Univision and Telemundo and Nielsen are currently ironing out issues in a five-year contract that could run \$30–40 million, with the higher figure the most likely. An earlier estimate placed the cost at \$25 million.

While the plan is to set up a national network rating service, a test in Los Angeles is first on the agen-

da. This alone could cost an additional \$1.5 million.

Current plans call for a sample of 200 households for the test and 800 to 1,000 for the national study. It is expected that the L.A. test will take place later this year and that the national service will begin a year after that.

The decision to go with Nielsen was made by a panel called the Spanish Television Ratings Council, set up by the two networks. The STRC took proposals from both Arbitron and Nielsen, both of which have experience with people meters.

The two Hispanic networks, both of whom own Spanish-language stations, have been relying on audience figures gathered by Strategy Research Corp., which employs personal interviews in the home. Many in the timebuying and media research communities believe, however, that the SRC methodology tends to inflate audience levels. Hispanic broadcasters, therefore, are looking for a highly credible audience measurement service.

Schulman adds to web's series list

Paul Schulman Co., New York, reports that the Big 3 networks now have ordered 28 series for 1989–90, including four not mentioned by earlier agency analyses.

Schulman, network TV buying subsidiary of Advanswers Media Programming, says CBS has ordered 13 series thus far, NBC 11 and ABC five.

Among CBS' latest commitments, Schulman says, are a "wacky" variety half-hour featuring Dave Thomas, a Second City TV comic, and produced by Brillstein Co., and *Major Dad*, a comedy with Gerald (*Simon and Simon*) McRaney as a career naval officer, via Universal.

NBC's orders now include *Grosse Pointe*, a sitcom from Carsey/Werner Productions of *The Cosby Show* and *Roseanne* fame. ABC's commitments, he adds, now include *Sal-Man*, a Columbia Pictures TV sitcom due for a 13-week midseason stint.

SANDLER CAPITAL MANAGEMENT

is pleased to announce that

MICHAEL J. MAROCCO

formerly with Morgan Stanley & Co. Incorporated, has joined the firm as President of

SANDLER MEDIA GROUP, INC.

an entity that will specialize in private investment and advisory activities for the media and entertainment industry.



**SANDLER
MEDIA GROUP
INC.**

1114 AVENUE OF THE AMERICAS 38TH FLOOR NEW YORK, NY 10036 (212) 391-8200

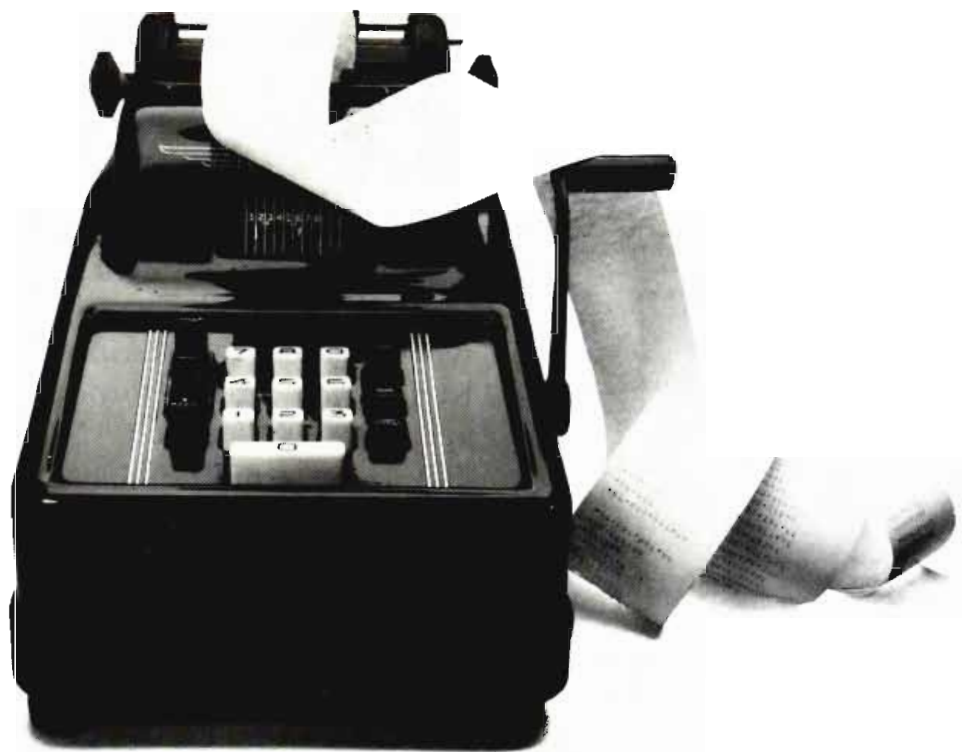
The Arbitron Company



The tools have changed. And so has Arbitron. Our new services give you information that will enhance your station's ratings. New ways to help you sell. New ways to help you manage. New ways to help you compete.

Track what local retailers are promoting on the air, in the stores, through the mail and in newspapers. Know which products are the market movers to get the ammunition you need for those tough national sales calls. Keep an eye on where the advertising dollars are going in your market. Get your fair share

**Announcing The Most Important
Change In Audience Research
Since The Inception Of
Arbitron Ratings**



Nashville production company takes on high-definition project

A Nashville-based film and television production company is doing a one-hour, high-definition TV documentary on the life and work of Frederic Remington, a famous, 19th century western artist. Polaris Entertainment is doing the documentary for New York's Metropolitan Museum of Art and for Nippon Hoso Kyokai, the public broadcasting channel in Japan, and developer of the first HDTV system.

Tom Neff, Polaris president, says it will begin shooting the film this month and will have it ready for audiences this fall. "It will be a banner project, in terms of technology, artistic endeavor and really international cooperation," he says. "We're very thrilled to have the opportunity to do it."

Increased resolution. High-definition television increases the resolution of a television picture, which, among other advantages, enables viewers to get the same quality on a larger screen.

"Simply stated, it is the next generation of television," Neff says. "On an ordinary television set, you see 525 lines on your screen; (this system of) high definition increases the number of lines to 1,125.

"This results in a marked increase in clarity, sharpness, depth perception and trueness of color. It is to video what compact discs are to records; it's a giant technological jump."

Because high-definition is an expensive process, the film's budget has been set at \$500,000. Most hour-long documentaries cost between \$350,000 to \$400,000 to produce, Neff says. NHK and the Met will share in the documentary's cost, and Polaris will find a third corporate sponsor.

"The purpose of the film will be to explore Remington as a major American artist; there's been a lot of controversy about his exhibition [currently at the Met] and this film will address some of those issues."

Remington is an American artist best known for his western paintings. He was born in 1861 and went west at the age of 19 after two years at Yale University.

Remington's work was published in national magazines, and he had established a strong following by 1886. He died in 1909.

Shooting way out west. Polaris Entertainment will spend at least three weeks out west shooting for the project in Oklahoma City and Tulsa, Okla.; Dallas and Ft. Worth, Texas; Santa Fe, N.M. and Cody, Wyo.

"We'll be gathering images and live actions, and hopefully, it will be done in a creative and innovative way," Neff says. The documentary will be among the first art films done in high-definition, he says, so everyone involved in the project will be watching closely to see how it handles the colors in Remington's work and to learn what can be done with the medium.

Polaris will use NHK's high definition production equipment to shoot, and much of its editing will be done at NHK's post-production facilities in Japan.

Once it is finished, it will be shown at the Metropolitan Museum of Art, on the Public Broadcasting Service and on NHK, and it will be made available through videotape.

European interest. Some European broadcast companies also have expressed interest in the documentary, Neff says. Polaris was chosen for the project because officials at the Met and NHK were familiar with its previous work, and with Neff's reputation for documentaries, he says.

Neff received an Academy Award nomination in 1986 in the best short documentary category for *Red Grooms: Sunflower in a Hothouse*, a film on the life and work of Nashville artist Red Grooms.

Tan fanatics to see the light in TV campaign

It's enough to turn George Hamilton pale.

Two spokespersons with an entirely different idea about fun in the sun are beginning to appear on TV this month as part of the American Academy of Dermatology's fifth annual campaign against overexposure to the sun. Warning against the prospects of skin cancer are former President Ronald Reagan and a new cartoon character, Joel the Mole.

Although this is a public service campaign, Westwood Pharmaceuticals—which has sunscreen products—is involved through an "edu-



Joel the Mole advises viewers to cover up and stay out of the sun between 10 a.m. and 2 p.m.

cational grant" and in creating Joel the Mole. No brand name is mentioned in the spots. Meanwhile, participating dermatologists are doing skin cancer screening sessions during the month.

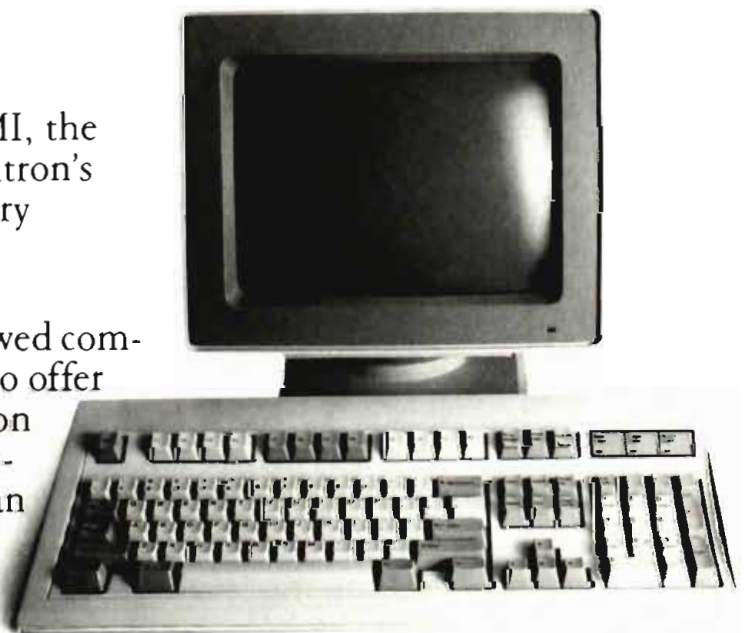
In the Reagan 30-second TV spot, the former president, who had two lesions removed from his nose while he was in office, says, "As a young man, I spent a few summers as a lifeguard. Then throughout my life, I would always spend a lot of time outdoors without skin protection, and the result was skin cancer.

"Thanks to some fine dermatologists, I've gotten some excellent treatment. I've told everyone to think of my nose as a billboard warning people to stay out of the sun, to wear protective hats and clothing and use a sun block."

of those spot dollars. How? With SAMI, the leading product tracking service. Arbitron's newest addition. And with the industry standard for commercial monitoring, Broadcast Advertisers Reports.

It all adds up to commitment. A renewed commitment by The Arbitron Company to offer you a full range of services. Information that puts marketing in perspective. Information that works for you so you can increase your station sales and profits.

ARBITRON



TV Business Barometer

Spot rose 3.2% during March

Spot TV time sales perked up a little as the first quarter ended, but it was nothing to write home about and, overall, the quarter was just about where it was last year. If there's an augury of better things to come, it's hiding somewhere.

For the third time in a row this year, the Standard Broadcast Month (SBM) was the same length as last year. So the quarter is also comparable.

National and regional spot TV time sales were up 3.2% in March. This follows a 1.8% rise in January and a 1.2% drop in February. Last year during the first quarter, stations were reaping the benefits of an election/Olympic year—with spot up 14.9% in January, up 9.5% in February and up 6.3% in March, for a first quarter increase of 10.0%.

Spot time sales in March came to almost \$500 million—\$495.5 million, to be exact—a seasonal rise from the February figure of \$363.2

million. The March 1988 figure was \$480.5 million.

For the first three months of the year, spot was up only 1.4%, compared with, as noted before, 10.0% for the first quarter of 1988. Spot billings for the first quarter totaled \$1,285.2 million, compared with \$1,267.1 million for the January-March period last year.

Spot was about \$13 million ahead of local for the first two months of the year, but local passed spot in March, both in one-month terms and in the cume for the quarter. Last year local billings came to \$532.0 million. (The details on local business in March will appear in the next issue's *TV Business Barometer*.)

The smaller stations—those in the under-\$7 million bracket—showed the highest percentage increase for spot business in March, repeating their performance in January. But they ranked third among the three revenue brackets in February. For the third month in a row this year, the bigger stations—those falling in the \$15 mil-

lion-and-over bracket—were second. That leaves the intermediate group ranked third in March and January and first in February (though all three groups were down in that month).

Market data

None of this necessarily indicates how a particular market should perform, of course. Markets vary greatly in performance every year and even more so by month. According to Broadcast Advertisers Reports on 75 top markets last year, the range of change for spot was wide. The best performance was turned in by Cincinnati, with a 23.7% increase in 1988, the worse by Dallas, down 14.7%. The average for the 75 markets came to plus 4.7%, with the grand total coming to \$5.4 billion.

The reps are expecting things to be getting better as the year progresses, but they're not talking about big numbers. Blair had been predicting that the second quarter would be up 3% and this was essentially repeated at the NAB convention with a forecast by Blair TV chief Tim McAuliff of 3-4%.

National spot +3.2%

(millions)

1988: \$480.5

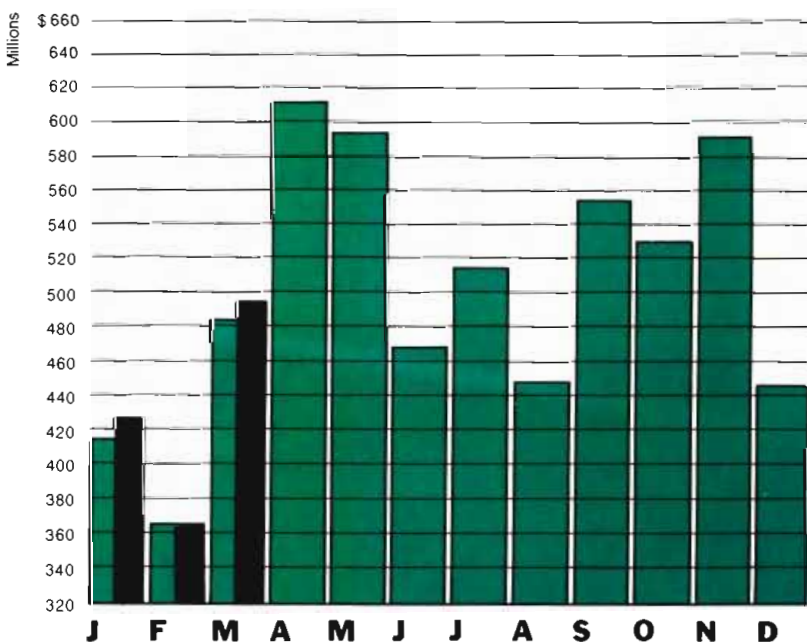
1989: \$495.5

Changes by annual station revenue

Under \$7 million	+5.8%
\$7-15 million	+1.2%
\$15 million up	+3.5%

March

Network (millions \$)





**CLEARED
61%**

WTTQ-TV CHICAGO **WMAQ-TV** CLEVELAND **WJW-TV** DALLAS **WFAA-TV** DENVER **KMGH-TV** GREENWOOD
KFSN-TV NEW YORK **WNBC-TV** ORLANDO **WESH-TV** PHOENIX **KTVK-TV** ROCHESTER **WROC-TV** ROCHESTER
MICHIGAN **WXYZ-TV** INDIANAPOLIS **WTHR-TV** LOS ANGELES **KNBC-TV** MILWAUKEE **WITI-TV** GREENSBORO
NORTH CAROLINA **KRON-TV** SEATTLE **KOMO-TV** WASHINGTON DC **WRC-TV** BUFFALO **WKBW-TV** BUFFALO

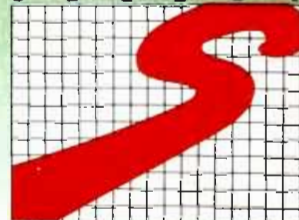
**INS
SPORT**

JUST IN!

PHILADELPHIA **WTXF-TV**
PITTSBURGH **WTAE-TV**
NASHVILLE **WKRN-TV**
PALM SPRINGS **KMIR-TV**

AND MORE!
Available Fall 1989

S E L E C T



**M E D I A
COMMUNICATIONS**

(212) 355-0033

PRODUCED BY INSPORT PRODUCTIONS INC.

© 1989 InSport Productions Inc.

© 1989 Select Media Communications, Inc., NY, NY

INCREDIBLE INCREASES AMONG YOUNG ADULTS

MEN 18-34 WOMEN 18-34

WPIX **+207%** **+78%**
NEW YORK SATURDAY 5P (T AND T)*

KTLA **+83%** **+186%**
LOS ANGELES FRIDAY 12M (HONEYMOONERS)*

WPHL **+48%** **+63%**
PHILADELPHIA SUNDAY 6P (LITTLE HOUSE)*

WXIA **+450%** **+140%**
ATLANTA SUNDAY 12M (THROB)*

KNXV **+800%** **+33%**
PHOENIX FRIDAY 7-30P (QUINCY)*

WJZ **+217%** **+92%**
BALTIMORE SATURDAY 11-30P (FRIDAY/NEWS)*

WOFL **+250%** **+150%**
ORLANDO SATURDAY 11P (9 TO 5)*

KPTV **+1700%** **+550%**
PORTLAND SATURDAY 9P (MOVIE)*

KSHB **+40%** **+75%**
KANSAS CITY SATURDAY 11-30P (SOLID GOLD)*

WGNO **+50%** **+25%**
NEW ORLEANS SUNDAY 10-30P (TALES DARKSIDE)*

WHNS **+250%** **+500%**
GREENVILLE SATURDAY 12M (FRIDAY 13TH)*

KSTU **+233%** **+233%**
SALT LAKE SATURDAY 10P (MAMA'S FAMILY)*

WDRB **+25%** **+133%**
LOUISVILLE SATURDAY 11P (DC POLICES)*

KGSW **+200%** **+400%**
ALBUQUERQUE SATURDAY 9P (LIFESTYLES/SHE'S-SHERIFF)*

WRLH **+100%** **+100%**
RICHMOND SATURDAY 12M (MOVIE)*

KPTM **+200%** **+100%**
OMAHA SATURDAY 11P (LATE NIGHT)*

SOURCE: ARB, FEB '89 VS. FEB '88 (QULS) *YEAR-AGO PROGRAM

©1989 WBSA-TV. ALL RIGHTS RESERVED.

Our Network Ratings Are In.

Our clients have certainly appreciated the cost savings, and everyone has enjoyed the extra time satellite has provided us. Cycle-Sat has proven that satellite is a very viable method to distribute commercials.

—Dana Geiken, DMB & B

Our association with Cycle-Sat has been an exciting time for us. Cycle-Sat has made it easier for us to execute spot T.V. buys in multiple markets.

—Merle Welch, Foote, Cone and Belding

We have become accustomed to the ease and reliability of receiving commercial spots via satellite. We are also impressed with the flexibility of the system in regard to getting refeeds and special feeds. We look forward to a long working relationship.

—Karl Hagnauer, KPLR

Our experience at WGN-TV with Cycle-Sat has been quite positive. The system has been very reliable and the convenience of receiving the commercials in non-primetime has been helpful in scheduling our tape machines. Our equipment has been freed for production use during the prime hours.

—Robert Struzel, WGN-TV

The quality and reliability of the hardware and software is outstanding. It's error free in its operation, and the speed with which we receive commercial feeds saves us make-goods and lost time.

—Jim Martin, WOAYTV

If you still haven't joined the Cycle Sat network, check out the reception we're getting from people who have. Visit us at N.A.B. Booth 3184 and we'll tell you more. Or just give us a call at 1-800-622-1865.

©Cycle Sat, 1989

Cycle-Sat
A Communications Network.
A subsidiary of Winnebago Industries, Inc.

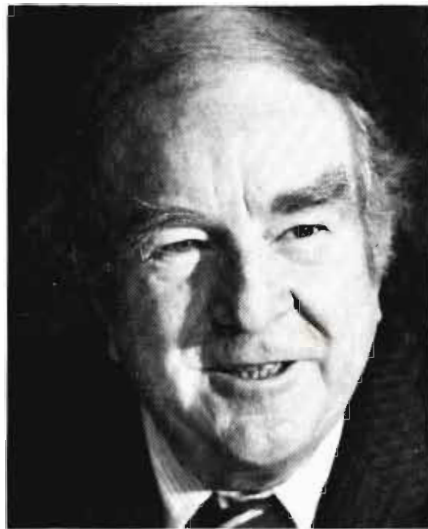
Ad agency production buys European barter's foot in the door

The possibility that barter can work in one of its European variations has come a step closer to reality during the past couple of weeks. Two major advertising agencies have bought into production companies, virtually guaranteeing that advertisers will support any station which accepts barter programs. As has been reported many times, barter in Europe has never made it out of the intensive care ward in spite of some occasional spasmodic signs of improvement.

But now The Interpublic Group, which includes McCann-Erickson, Lintas and part of Lowe, Howard, Spink & Bell, is in the process of finalizing an agreement with Paul Talbot for a substantial minority interest (more than 25%, less than 50%, says Talbot) in Fremantle International, Inc. and its wholly owned British subsidiary, Talbot Television Limited.

Fremantle is Europe's largest supplier of game shows. Talbot says that the approach to buy in came from Interpublic, but he welcomed it because he felt the association would be mutually beneficial. "Very few companies are in the position to put money and effort into gathering the type of businesslike professional analysis which will be needed as the European TV market expands and changes," explains Talbot.

Making barter work. Talbot echoes the credo of all those attempting to get involved in European barter. He makes it perfectly clear that barter deals would only be an acceptable alternative if everyone involved—the network, producer and advertiser—could benefit. "There's a lot of talk in Europe about barter but not much action," he observes. With IPG underwriting some of the costs, Talbot was hopeful that the new association would make significant strides in developing, producing and distributing programs to the new TV markets opening up throughout Europe.



Paul Talbot

Justin Bodle is another one of the few Europeans knowledgeable about how barter works, or more generally, doesn't in Europe. Recently he became managing director of Carat Entertainment, the newly formed programming offshoot of the mega media group, WCRS/Carat Espace. Within weeks of his appointment, Carat Entertainment has purchased 50% of the U.K. based production company, Cinema Verity, and has absorbed into the organization the 50% of another U.K. production company, Crossbow, already owned by WCRS.

Like Talbot, Bodle does not see Carat Entertainment as merely a vehicle for providing barter programs. He is actively looking for both production ideas and coproduction ventures and anticipates eventually setting up a distribution company to handle the product. Naturally, though, he too knows that the backing of a large advertising agency will help ensure that future barter's success.

Talbot and Bodle confidant, however, that for the first time they have the unqualified backing and financial support of people familiar with advertising and with access to advertisers. As a consequence, both believe that barter resistance may gradually become barter acceptance in Europe.

Betafilm-led consortium getting the bird?

Betafilm, along with its fellow consortium members, including the French private terrestrial channel TF 1 and Silvio Berlusconi, seems determined to pursue satellite ambitions. They are investigating the possibility of taking a transponder on either the pan-European direct broadcast satellite, ASTRA or the new German low-powered satellite, Copernicus, scheduled to be launched shortly. Copernicus will be delivered to German households through cable systems.

The French government recently turned down the consortium's bid to obtain transponders on the French direct broadcast satellite, TDF 1, in favor of other broadcasters. Among those awarded a transponder for a German language service was French pay-TV broadcaster Canal Plus and Bertelsmann, its West German partner.

"We tried a commercial solution," declares Betafilm director Armgard von Burgsdorff; "the French chose a political solution." He challenges, "Let's see how Canal Plus succeeds in the German market with D2-MAC," revealing that the Betafilm consortium has now made a commitment to transmit in PAL.

Conversion. Signals from TDF 1 are transmitted in D2-MAC and require further conversion before they can be seen on most home television sets. It still is not clear whether the German cable operators will send a signal cable of general reception or just retransmit the D2-MAC signal. The latter option would place the onus of buying the necessary conversion equipment on subscribers.

The two systems have generated a considerable amount of controversy throughout Europe. Sky and the other British based channels already broadcasting on ASTRA use PAL, while British Satellite Broadcasting which is scheduled to be launched in September will broadcast in D2-MAC. Von Burgsdorff also reveals that the consortium was seeking other partners for its new production company.

THE TWILIGHT ZONE



GROUNDSWELL

Among young demographics, the current wave of feeling for Twilight Zone is overwhelming.

Picture, if you will, the phenomena. Women 18-34 numbers up 39%; men 18-34 up 42% over year-ago programs.

The Twilight Zone. It won't let up.

94 barter strip half-hours available Fall 89.
A CBS Broadcast International production
in association with London Films and
Atlantis Films Distributed by



MGM/UA TELECOMMUNICATIONS, INC.

GROUP W PRODUCTIONS MEDIA SALES



James Gatward

from the location which Sir Lew Grade originally made famous.

While controlling costs is a necessity of modern business, the DBS application, coupled with ITC's MIP-TV announcement of extensive European coproduction commitments, seems to be a clear indication that the new owners are steering the company more toward taking greater risks in the hope of realizing greater returns.

Although taking substantive risks certainly may be far removed from chairman and CEO Jerry Leider's, stated company policy, observers point out the direction ITC is taking would inescapably appear to be leading it down that road.

Insofar as its future production activities are concerned, ITC is banking on its U.S. connections to enable it to place its own productions with American broadcasters and its European associations with an ability to circumvent the reality of quotas, perceived or de facto.

Says London based ITC productions managing director David Cunliffe, "American TV programming has probably reached a saturation point in Europe. Our partners are hungry for fresh programming with European connections and backgrounds." He vowed to produce a steady flow of movies and miniseries.

ITC has had some recent success with the distribution of mid-Atlantic European produced programming which it acquired. Nevertheless, as many Americans and Europeans familiar with the pitfalls of European/American coproductions will attest, it's not an easy road.

The 'for sale' sign on MIDEM: only in prospective buyers' eyes?

While MIDEM joint managing director, Xavier Roy, justifiably speaks proudly about the organization's recent growth and enthuses about future prospects (see story, opposite page), it is possible that a new owner could reap the benefits of any of his plans which come to fruition. Many people in the media believe that MIDEM is "in play," as they say, something strenuously denied by the current owners.

According to TVS corporate relations director, Gerry Buckland, at presstime, there have been three unsolicited expressions of interest but no offers. He emphatically points out that MIDEM continues to fit snugly into TVS' international strategy, adding that TVS CEO James Gatward, definitely has not put the "for sale" sign on the property. Still, he acknowledges, as a public company, any offers received would have to be considered.

Reasons to stay put. The arguments for retaining MIDEM make as much sense as those for selling it. The purchase of MIDEM several years ago was one of a series of buys which vaulted TVS from being just another British broadcaster to a genuine international player. Although some observers say that the subsequent purchase of MTM has created a potential cash drain on TVS, Gatward says it's not so, drawing attention to the outside financing of the MTM buy and declaring that TVS has not yet reached its bank borrowing limit. Nevertheless, in spite of all the TVS protestations to the contrary, there is the persistent widespread feeling that at \$310 million, the MTM library was overvalued. Certainly, Buckland does not agree with the contention, standing by the original Merrill Lynch Capital Markets appraisal.

There is no reason to question Buckland's assurance that money is not needed to finance a lump sum repayment to the bank for the MTM purchase. Nonetheless, he might find some skeptics if he seriously tried to persuade anyone that British broadcasters do not have to

stock their coffers for a 1992 payment to the government if they want to have a chance of retaining their franchise.

Ironically, success may generate a more immediate need for cash, although the full burden would not fall on TVS. At presstime, it seemed likely two MTM productions will be scheduled by the networks this fall. With the extent of deficit financing required, some people might wisecrack that network acceptance these days almost could be a mixed blessing. "The depth of deficit financing on some of the MTM productions is frightening," confirms one MTM source.

What it's worth. MIDEM was purchased for approximately \$18 million. Based on the perceived overall success of its activities, it now should be worth at least twice as much to a company geared to integrate it into other similar or complementary corporate enterprises.

Certainly, it is conceivable that some of the more prominently mentioned, albeit not necessarily real suitors—for example, International Thompson, Cahners, Blenheim Exhibitions (U.K.), Cinetex, Robert Maxwell or Silvio Berlusconi—might be prepared to pay between \$40-50 million. But inasmuch as Telso insists MIDEM isn't for sale, it is likely that unless a figure no reasonable person could turn down were offered, TVS officials will hold on, believing MIDEM only can increase in value. They probably are right, but observers note that the state of the economy might be a significant factor in determining when MIDEM is sold and the ultimate sale price. Prospective buyers always will be limited to those concerns which can finance the purchase of a company with negligible tangible assets.

So for the time being the tantalizing question remains: "How premature are the stories of MIDEM's imminent sale?" Buckland believes that those who write about it are likely to be suffering from a midspring fantasy. Others point out that the talk is real, even if the facts are rather sparse.

ITC Entertainment dark horse candidate for DBS channels

Although the British Independent Broadcasting Authority is not planning to award franchises for the fourth and fifth U.K. direct broadcast satellite channels until the end of June, one unexpected candidate would have to be rated an extreme outsider.

ITC Entertainment surprised media watchers by bidding for one of the channels, proposing an advertiser financed light entertainment channel. In advertising the new channels, however, the IBA stipulated that applicants had to propose services which would sup-

plement those already scheduled by the British Satellite Broadcasting, holder of three of the five DBS channels allocated to the U.K. One of BSB's channels is to be dedicated to light entertainment.

Looking close. ITC business development director, Peter Shields, acknowledges that while the broad application might seem competitive, a closer examination of ITC plans would show that the programming is actually complimentary. "We're not going to be broadcasting game or quiz shows," he

says. Shields explains that ITC hopes initially to broadcast an average 12 hours a day, broadly splitting the material between productions currently included in ITC's catalog and those which the company would acquire.

Shields says that he met with BSB officials who were less than supportive about the ITC application. Although almost everyone believes BSB will end up with the remaining two channels, programming one with information and the other with music, it is said that the IBA is anxious to have strong applicants for the channels to avoid any suggestion that an award to BSB was a foregone conclusion.

CNN eyes Africa, India for true global reach this summer, with Soviet help

Cable News Network, Atlanta, hopes to become truly global in reach this summer, with the addition of most of Africa and India.

In a step toward that objective, CNN International earlier this month began using the Soviet satellite Ghorizont 3 above the Indian Ocean. For the time being, that usage will be limited to "testing our signal," a CNN spokesman in New York emphasizes. This operational test was scheduled to be completed by the end of May, CNN International officials in London say.

To accommodate CNN, the Russians moved the Ghorizont satellite into a slot 40 degrees east to replace a tiring satellite, Statsionar 12. Reception of pictures transmitted via the Statsionar bird required dishes six meters or larger because of the unstable signal, but early monitors of Ghorizont report excellent reception with three-meter dishes.

Global summer. Until CNN can beam its 24-hour news service into most of Africa and the Indo-Pakistan subcontinent—"areas presently dark to us"—the Ted Turner operation will remain somewhat shy of "completing the worldwide loop," as CNN execs like to say. Except for the Arctic and other little-populated areas, the spokesman adds, "We will for all intents and purposes be global" at some

point this summer.

Presently, northern Africa receives CNN via Intelsat V. The Ghorizont footprint covers the Middle East, all of Africa, the Indian subcontinent and, with larger dishes, as far north in Europe as Finland, CNN International officials in London say. The Soviets are bringing down the current CNN signal transmitted throughout Europe on Intelsat V and then uplinking it to their own bird.

According to Robert Ross, CNN International Sales managing director, CNN and the Russians already have agreed in principle to a contract for future use of the Ghorizont satellite.

In Europe, CNN now goes to 4 million households on a 24-hour basis by means of cable and, in the case of Greece, over-the-air TV. In addition, CNN's signal is beamed into about 100,000 hotel rooms across the continent. In Latin America, CNN reaches 250,000 TV homes plus 40,000 hotel rooms.

In Asia, CNN reaches about 16,000 homes in Tokyo and 50,000 hotel rooms. Moreover, many broadcasters around the world carry CNN excerpts, with those in Asia the most extensive. Japan's TV Asahi, for instance, airs 40 minutes of CNN daily and Hong Kong TV offers four hours nightly, unedited.



Jerry Leider

The third applicant, the highly respected The Children's Channel, also faces the problem of competitive, rather than supplementary programming. BSB plans include a variety of children's programs.

While the possible coupling of ITC and The Children's Channel might create a far more serious entity, as matters are now, neither group individually stands much of a chance of obtaining a U.K. DBS franchise. In spite of that, perhaps ITC's application should be examined in a broader perspective.

Cost control. The company clearly is undergoing change. It has been watching costs closely. Unfortunately, and not particularly related to costs, because of an agreement with the Bond group, it has been forced to vacate its London offices

(International Report continued on page 32)

Cost efficiency of network radio touted in factbooks

Two new factbooks, one from the Radio Advertising Bureau and the other released by the Radio Network Assn., spotlight, among other points, radio's continuing cost efficiency. RAB's 29th edition of Radio Facts for Advertisers 1989-90, agrees with RNA that the CPM for network radio, up only 16%, showed the smallest increase of any medium between the 1982-84 base period and this year. It also reports that at 18%, spot radio maintained the second smallest CPM rise.

Highest CPM jumps for the five year period were suffered by network TV (up 56%), newspapers (up 47%), and magazines, up 39%. That 39% was also the average CPM increase across all media, reports RAB.

Meanwhile, the Network Radio Factbook 1989-90, first edition of a "new product" out of RNA, charts how network radio delivers 28% more GRPs for only one-fourth of the same \$2 million placed in primetime network television. In one example offered, the combination of network TV and network radio delivers 106% more impressions for the same \$2 million broadcast budget. In other words, explains RNA president Peter Moore, "Network radio is 80% more cost efficient than network television per gross impressions. And when mixed with network television, the combined result is over 50% more efficient."

Some testimonials. Moore has also enlisted the help of satisfied network radio customers for RNA's Factbook. This, for instance from Gary Pranzo, executive vice president, director of communications at Young & Rubicam: "If you're a network television advertiser there's no reason network radio can't be used to increase your frequency against the target to make your buy more cost-efficient. And one other point: We tend to buy multiple radio networks. Used that way, it acts as a reach medium as well."

Another customer is Ken Homa, vice president, marketing of Black & Decker. Says he: "We're satisfied beyond a shadow of a doubt that the impact of network radio is very significant and very positive. Over the past 18 months network radio has become one of our primary media. The bottom line is, network radio works."

And Paul Mulcahy, president of Campbell Soup Co.'s CSC Advertising told Moore, "If I had my way, I think everybody in this company would have some kind of radio experiment going because of the efficiency, immediacy and flexibility of radio."

Other points highlighted by RAB's latest Factbook include:

- The average U.S. home has 5.6 radios.
- Americans bought 66.2 million new radios in 1988, up 31% over 1980. Consumers spent \$2.66 billion for radio sets last year.

■ 95% of all cars and trucks (169.3 million) have radios. And 88% are AM-FM sets.

■ 77% of all adults listen to car radio each week, accounting for 24% of all radio listening.

Silent shock to kick off \$100 million radio promo

May 26 is designated D Day for Radio's 30 seconds of silence. The dead air is scheduled for 7:42 a.m. (local time), smack in the middle of everybody's drivetime. The idea came out of the Radio Futures Committee, a joint project of the National Association of Broadcasters and the Radio Advertising Bureau that's cochaired by Steve Berger, president of Nationwide Communications and Jerry R. Lyman, president and CEO of Radio Ventures, L.P.

The goal is simultaneous silence across the entire dial: every station in every market shutting up simul-



Berger

taneously, in a mass demonstration of what life would be like without radio.

To achieve this, Danny Flamberg, senior vice president, marketing and communications at RAB, says material including "an explanation of what we're up to and why" is being sent to every station in the nation, RAB and NAB member stations as well as all non-members. "Our immediate goal," explains Flamberg, "is to drum up enough advance publicity so that the whole country knows this is coming, that it's supposed to go off on cue, so that any station who doesn't shut down will look like a traitor to the industry who's letting his team down."

Getting persistent. Flamberg adds, "We've also arranged for an elaborate followup, with plans to recontact and remind every station again and again, non-members as well as members, as we get closer to D Day on May 26."

Lyman and Berger say their silent treatment stunt will signal the kickoff of a \$100 million ad campaign revolving around the theme: "Radio. What would life be without it?" They also say this shock demonstration of the value of radio to every American represents "the first broadbased, industrywide concerted effort to promote the radio medium since the first commer-

Roy: MIP's a hit with 7,200 attendees and MIPCOM's soaring too

MIP-TV has grown from being simply a market where TV programs are bought and sold to a place where coproductions and financial investments are developed, according to Xavier Roy, managing director of the MIDEM Organization.

MIP drew nearly 7,200 attendees—up 5.5% from 1988—from almost 1,900 companies located in 96 nations, according to Roy. There were 1,350 program buyers, up 5.8%, including a group from 22 U.S. cable companies, who made the rounds of the 350 exhibitor stands (up from 324 a year ago).

Fearful of becoming too big “a dinosaur,” as he puts it, Roy doubts that MIDEM will expand the MIP exhibitor space any more than its present 9,900 sq. meters. There were roughly 60 companies turned away from MIP because the Palais des Festivals could hold no more display space. Of those, half were from the U.S., including Walt Disney Co., and he has urged those companies to exhibit at MIPCOM in the fall.

France, U.K. tops. By nation, the biggest contingents at MIP, according to Roy, were from France (348 companies), the U.K. (319) and the U.S. (304), followed by West Germany (103). Canada had the fifth biggest group present (88 companies), followed by the Netherlands, Spain, Australia, Japan, Belgium and Sweden. Sweden showed the sharpest gain, up 83%, while West Germany, Japan and the U.K. each rose 28% to 30%. MIP also drew attendees from the U.S.S.R., mainland China and, for the first time, India, Roy notes. “MIP-TV is becoming the United Nations of communications.”

The MIDEM executive attributes the “real big change” in interest among the Soviet block nations to Mikhail Gorbachev's *glasnost* (openness) policy. “I don't say they will buy a lot,” he observes, “but it's a start. And they have programs to sell—classical music, ballet, etc.”

The pan-European movement planned for 1992, as well as the growing zeal for coproductions

around the globe and the possibility of barter distribution of programming in Europe are among the topics that should make the upcoming MIP and MIPCOM markets more exciting than usual, he feels. Although the pan-European concept will be a major development, Roy stresses, “1992 will not change things like that,” as he snaps his fingers. “But it will be a start.”

Differences in language and culture remain, he says, “but that will work out step by step. It will take time.” Turning to the U.S., he adds, “Now when the networks produce programming, they will think of Europe too, or maybe produce in two ways, one American, one European.”

Agencies eye barter. Pointing out that there was an increase in the number of ad agencies present at MIP—including eight from the U.S.—Roy says, “They are looking



MIDEM's Xavier Roy

for opportunities, including coventures” and barter possibilities. The French version of *Wheel of Fortune*, on TF-1, is a barter show, he notes. There also were representatives of at least three multinational advertisers present—Bristol-Myers, Coca-Cola Co. and Procter & Gamble Co., the latter also represented in the exhibitor hall by Procter & Gamble Productions.

Roy finds it hard to gauge the chances for success of the barter distribution concept in the European marketplace. “It is difficult to say how soon” barter might make inroads. “I know there is some re-

luctance” on the part of European broadcasters to accept such arrangements, he observes.

With MIP now over, Roy's attention now turns to MIPCOM, slated for Cannes Oct. 12–16. That market, which he says has blossomed in just four years, grew out of a need cited by U.S. TV companies who wanted another marketplace six months after MIP in order to sell newly available product to TV and home video. While declining to estimate exhibitors booked to date for the fall, Roy projects that MIPCOM attendance will hit 6,000, up from last year's 5,000. “Obviously there is a need for two strong international markets in one year,” he states.

MIPCOM's useful timing. Although there was a heavy emphasis on home video buyers at the outset, he maintains MIPCOM has since widened its appeal to buyers not only from TV but the newer cable and satellite services. MIP and to a lesser degree MIPCOM also have become places where these companies can meet to discuss or finalize coventures and investments, he continues. “There are more and more partnerships and investments made. That's a new trend.”

MIPCOM also has become more useful because its fall timing makes it an ideal update to MIP, Roy notes. Because the Big 3 U.S. TV networks announce their fall primetime schedules in mid-to-late-May, distributors who could only sell pilots at MIP can sell committed series at MIPCOM, as Bryan Hambleton, London-based vice president at Warner Bros. International TV, points out. As for those pilots that don't sell, they still can be offered in movie packages, he adds.

MIDEM's Roy also hints that he is thinking about yet another market, “smaller, more narrow” in focus, but he would not go into more detail. It will not, however, be another international market on the scale of the London Market that failed a few years ago, he promises.

Looking ahead to 1992, when both Olympics take place in Europe, in France and Spain, Roy doubts that will have an adverse impact on ad sales for other TV programming in Europe.

Radio Business Barometer

Network revenues up 19.6% in March

One medium that's not singing the blues this year is network radio. The medium is riding a wave of rising sales that began in the third quarter of last year and continued through the first quarter of this year.

The latest monthly report from the Radio Network Assn., covering March, shows the highest percentage increase since the summer of '86. That year was one of the best in network radio's recent history.

March of this year brought with it an increase of 19.6% in network radio revenues, based on data collected by Ernst & Whinney. This followed a 10.7% increase in February and a 7.1% rise in January.

All four sales territories reported by E&W showed double-digit increases in March, even New York, which had been running behind '88's pace during the first two months of this year, though it re-

mains in the minus column for the quarter.

Revenues for the webs hit a monthly high for the year in March. This was a seasonal factor, though last year March revenues were atypically below those in January. March revenues this year came to \$32,604,578, compared with \$28.0 million in February and \$30.1 million in January.

For the quarter, web revenues reached \$90,632,235, as against \$80,604,213 for the first three months of '88. That represents an increase of 12.4%.

The New York sales territory was up 16.4% in March, climbing from \$15,699,294 to \$18,318,269. This comes on the heels of a 1.7% increase in February and a drop of 22.3% in January.

But the best performance in March was turned in by Chicago sales offices. They reported an increase of 27.7%, which, though impressive, was not the best rise during the quarter; January was up 39.2%. A major factor in Chicago's

performance recently has been the shift of Ogilvy & Mather network radio buying from New York to Chicago. March revenues for the Windy City were \$10,072,622.

Detroit cooled down in March from its 195.7% increase in January and the 68.5% rise in February. The latest Motor City results showed revenues up 10.3% to \$2,222,101.

Los Angeles' rise was at par—19.6%. This follows an 81.3% increase in January and a hike of 16.3% in February. Revenues for the Los Angeles territory in March came to \$1,991,586.

First Quarter

Territory revenues for the January-March period came out as follows: New York was still in the red at the end of the quarter with revenues of \$48,712,946, down 2.4% from '88. Chicago was up a healthy 29.2%, with revenues reaching \$28,167,105. A lusty increase of 72.1% was racked up by Detroit, with three-month revenues of \$7,693,265. And Los Angeles climbed 36.4% during the quarter, with revenues of \$6,058,919.

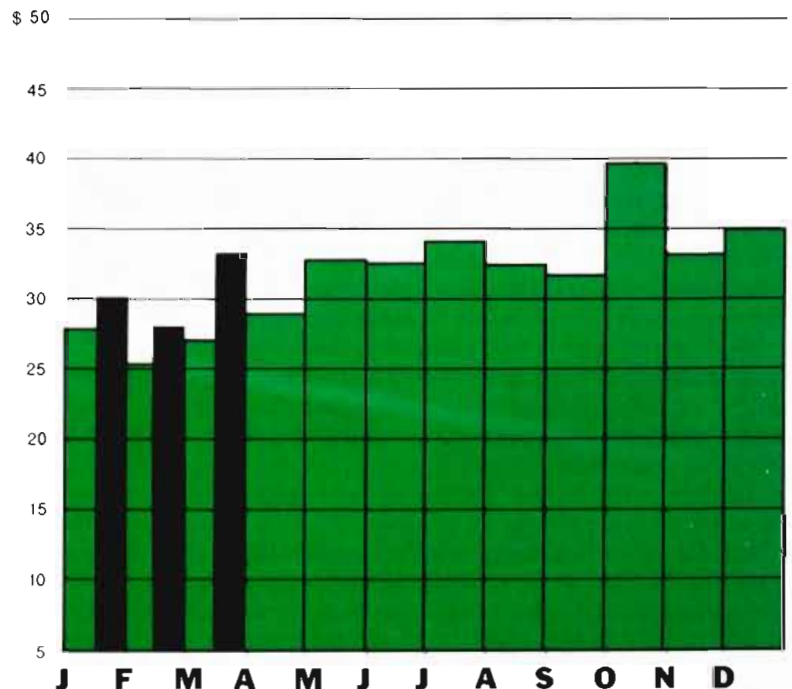
Network **+19.6%**
(millions) **1988: \$27.3** **1989: \$32.6**

Changes by territories

Territory	Billings (000)	% chg. 88-87
New York	\$18,318,269	+16.7%
Chicago	10,072,622	+29.2
Detroit	2,222,101	+10.3
Los Angeles	1,991,586	+19.6

Source: Radio Network Association

March





Lyman

cial radio station signed on the air in 1922."

End goals include increased awareness and appreciation of radio's role among opinion leaders and the general public plus higher professional commitment within the radio industry and a higher share of overall advertising dollars.

The campaign will include on-air spots, trade and consumer print ads and kits for station promotions and sales presentations. And all this is only the start of what's planned as "a sustaining effort over the next few years."

NAB president Eddie Fritts says, "This unprecedented collective action by commercial radio stations is based on extensive psychological research that shows that radio is a vital part of people's daily lives that they take for granted. Some 228 million Americans listen to radio an average of three hours and seven minutes every day."

Arbitron, Birch Hispanic numbers don't jibe: Katz

Some startling differences have turned up in a comparison of Hispanic audience reports issued by Arbitron and Birch. The comparison, conducted by Katz Hispanic Radio research people, covers the fall '88 report for five markets in which both services offer data.

Among the results of the comparison:

- Birch shows 19% higher listening (average quarter hour—AQH) to all stations.
- In terms of metro shares of Hispanic stations, Arbitron data is 41% higher than those of Birch.
- Arbitron is higher than Birch in shares for virtually every age/sex cell in listening to Hispanic stations.
- Birch shows higher AQH listening to all stations in every age/sex cell from 12 to 44, while Arbitron leads in all 45-plus cells. This parallels demo data for general market population, notes KHR associate research director Janet Therrien.
- Birch reports higher shares to non-Spanish formats.

Why these wide discrepancies? Therrien lists three reasons: (1) Differences in methodology between Arbitron's diary and Birch's telephone recall procedures. (2) Differences in how these methodologies are implemented. (3) Differences in the sample. Therrien explains that Hispanics can be divided into three

groups—fully assimilated, partly assimilated and not assimilated. Each group, she points out, has different listening habits, and "they are interviewed in different proportions by each service."

Markets studied. The five markets are those in which Arbitron has produced Hispanic reports. Birch surveys the five markets and also produces Hispanic reports in 11 others. In both cases, the fall reports are compilations of two books (except for one market, which covers three books). The five markets are El Paso, Houston, San Antonio, McAllen-Brownsville and Dallas.

Because there were changes in methodology by both rating services between the fall survey and those previous, the Katz results should be considered preliminary, says Therrien. However, she listed procedures for both services that they must still fully adhere to. In the meantime, "Since neither Arbitron nor Birch plan to branch off to do a strictly Hispanic report, the best we can do at this point is to push for betterment of the existing products."

More comedy, more country, more MOL coming to stations

Among several new formats being offered are those by CBS Radio, Transtar Radio Network and, jointly, by Satellite Music Network and Buck Owens Production Company, Inc. The latter is a traditional country sound, and Transtar is launching a new *Music of Your Life* format. Transtar's eighth format is a joint venture with the Fairwest team of George Johns and Al Ham. Transtar chairman C. T. Robinson reports 46 affiliates already on board.

The new SMN-Buck Owens format will be produced in stereo at KNIX AM-FM Phoenix and is scheduled to bow Sept. 1. SMN chairman John Tyler says the format is designed to appeal to the adult 25-64 age range, and Michael Owens, vice president, general manager at KNIX says "extensive" additional research started May 1, including music auditorium testing and perceptual studies to determine the specific core audience and playlist. This makes the 10th music format out of SMN.

Not a format. CBS Radio doesn't describe its new comedy *Morning Circus* as a format, but as its "latest radio-ready affiliate audio service." Each week, starting June 12 some 15 original comic bits, written and performed by "top members of Hollywood's creative community" will be sent on compact disc for use by AOR and CHR stations' morning shows. And Frank Murphy, vice president, programs, CBS Radio Networks, says "an exclusive satellite 'window'" will enable his clowns to whip up and send the freshest material to stations.

The CBS move follows success of laugh formats by Premiere Radio Networks and Transtar. Both report over 300 stations signed for Transtar's *Radio Kandy*, featuring TV and film star John Candy, and for Premiere's *Premiere Comedy Network*.

Three New Stars Are Shining In Our Galaxy.



© 1999 Hughes Communications

Hughes Communications' acquisition of the Westar satellite system added three new satellites to our expanding Galaxy system. We're pleased to welcome a whole new group of customers to the Hughes Communications family. Customers in broadcast and cable. Customers interested in occasional video and audio. Customers looking for Hughes' unique combination of innovative technology and superior service.

The addition of the three Westar satellites makes a first-class fleet better than ever. Our expanding Galaxy offers outstanding orbital slots and the reliability we've always been noted for. And Hughes isn't just adding hardware. We've integrated the new satellites into our high performance Galaxy fleet and our extensive support network manned by a dedicated team of controllers. At Hughes, we know that quality in space and quality on the ground go hand in hand.

The Westar fleet acquisition is one more reason why Hughes Communications continues to set new standards for the broadcast and cable industries. If you'd like to know more about our new satellites, or about our Galaxy system in general, contact the Galaxy/Westar Program Office at 1-800-824-8133 (in California, 213-607-4300).

Call us today and let the stars in our Galaxy shine for you.

WE MAKE IDEAS HAPPEN.®

HUGHES
COMMUNICATIONS

HUGHES
AIRCRAFT COMPANY

Subsidiary of GM Hughes Electronics

RADIO EXPENDITURE REPORTS INC.

740 West Boston Post Road • Mamaroneck, NY. 10543 • (914) 381-6277



THE INDUSTRY SOURCE

National Spot Radio Expenditures

Market By Market
Account By Account

There is but one source for comprehensive,
detailed advertising expenditure information
in National Spot Radio. . .

For information as to how we can serve your needs,
call account executive Jane Zack at 914-381-6277.



Nickelodeon's "Eureeka's Castle"

bimonthly in the fall from the present monthly showings. Including repeats, original vehicles of various types will represent six of the seven nights in primetime.

In the case of the movies, most of the 24 have been done with domestic or international partners, and another 24 will be produced for next year. Regarding domestic production of the movies, Kenin notes that MCA TV, one of USA's owners, is producing 10. Film titles include *Forgotten*, *Murder by Night* and *The Haunting of Sara Hardy*. In foreign coproductions, USA will do films based on three Frederick Forsythe short stories. And besides films, USA is airing a weekly 90-minute entertainment show, *USA's Camp Midnight*, in its first partnership with Dick Clark.

The Arts & Entertainment Network has always been involved in coproductions, says Brooke Bailey Johnson, who recently joined the service as vice president of programming and production. "It's sort of a unique feature of the network, starting with a very large production deal with the BBC, and we have done a lot more international stuff than our competitors.

"It's an area that I expect to increase. I don't know, statistically, that we have increased our coventures because we have done so much. I would say, however, that

we are on a curve going up. In some cases we sold our product to PBS, but as we have become more successful we haven't had to do that."

What A&E has not done, continues Johnson, is produce a lot of product by itself, but it expects to produce many programs solo in the future. In dramas, which are costly to produce, however, A&E expects to stick with partners. One coproduction venture, *Wings Over the World*, about Lockheed, currently airing on A&E, was a coproduction venture with a Dutch company. This represents a spreading of A&E's coventure wings, in that most of its previous coproductions were with English-speaking countries, says Johnson. But she expects arrangements to be made with other non-English speaking nations and with Australia as well.

At this point, according to Johnson, A&E is shying away from being the sole investor and producer for major film dramas. "That's still down the road. But in any case we have a longstanding arrangement with the BBC, which will continue." Also not in the immediate solo future is the documentary, she points out, which will continue to be produced only with partners.

On the other hand, A&E is looking to produce original comedies and performing arts programs. "We have been very successful with

standup comedy, and we will probably embark on producing an original weekly comedy series," says Johnson. In performing arts, A&E is negotiating for a series of concerts which it will produce. "We may do some symphony concerts, although they are expensive to make," Johnson says.

More at Nickelodeon

At Nickelodeon/Nick at Night, Michael Klinghoffer, vice president, studio productions, says there has been a large increase in productions this year. Starting from a base of producing three original shows in 1986, A&E productions this year will rise to 10, and with the addition of facilities on the Universal lot in Orlando, Klinghoffer sees the total of original productions increasing three-fold next year.

For both Nickelodeon and Nick, the combined annual budget on original product has increased, points out Klinghoffer, some 300% since 1986. And the dollars spent on original shows went from 44% to 75% of the budget this year. In terms of hours produced, Klinghoffer says the company went from 100 hours of material to about 300 this year.

The original production stepup is spurred mainly by the success of *Double Dare*, which began airing in 1986, says Klinghoffer. And when the kids' game show went into syndication, part of the promise by Viacom was to take the profits from the show and put them back into Nickelodeon for original productions.

As an ancillary benefit, *Double Dare* is getting exposure as a format overseas. Notes Klinghoffer, the format is on the air in Australia and England and will be shown in Canada and in France. Also, *Mr. Wizard's World*, a strip show, is sold overseas.

In the way of specific coproductions and productions, Nickelodeon is taping new episodes of *Super Sloppy Double Dare* in Orlando, although the company's studios won't actually open until next April. On the shooting boards is Nickelodeon's first action/adventure series, *Hey, Dude*, 13 half-hours being done in Tucson in association with Cinetel, and *Eureeka's*

TNT knows some of its projects will be available to PBS, but it hasn't worked out syndication deals as of yet.

Afterlife makes shows economical, but cable webs put own viewers first

Original programs on the front burner at cable services

By ROBERT SOBEL

Coproductions are growing on the basic cable and pay-TV services, but it's hard to pinpoint the impact of the aftermarket, such as syndication, on the activity generally. Most of the cable executives talked to deny there is a designed plan for coproducing or producing programs with the back-end in mind and maintain that creativity is the thing for the network to swing, rather than to choke the imaginative spirit with deal-driven productions.

However, they admit that if there are ancillary benefits, so much the better. And in the case of the smaller services, syndication is mounting in importance as a way of paying the bills in advance for new productions which they perhaps could have ill afforded to make.

USA Network has been stepping up its original programming output, with all of the product stemming from coproductions, and most with foreign partners, according to David Kenin, senior vice president, programming of the basic cable service.

While Kenin didn't have exact numbers, he says the increase has been "steady but dramatic" over the years in terms of productions. "We have done a number of things with Canada and French Television, among others, for example. It's the only way we can get sufficient production dollars to do the kind of first-rate and quality programs we do."

Kenin points to USA's World Premiere movie series as an example of specific coproduction projects that are being increased. The movie airings will be increased to

Martin Sheen, I., and son Emilio Estevez in TNT's "Nightbreaker"





"Bordertown" on CBN Family Channel

to put *Double Dare* into syndication. "We make shows for our channel, not for syndication, and at that point in time, *Double Dare* was our bread and butter. But both it and *Finders Keepers* were let out because of Viacom's production pledge.

"Nothing else has been done or planned for syndication on Viacom's part, at least that I know of, although they may be looking at some of our new programs." There are some shows, such as *You Can't Do That on Television*, he adds, that are simply not conducive to the commercial TV audience. "The show has the Nickelodeon attitude: Parents are wrong; children are right."

If Viacom is considering using other shows for syndication, speculates Klinghoffer, it will continue to be in the game-show area. "Game shows are the easiest, because Nickelodeon doesn't lose anything. We can simply replace it with another, such as *Think Fast*, which is just coming on. And in June, we will be showing a pilot of *Graduation*. If it does well, fine, but we will hold it, because we don't want more than two game shows on at the same time."

Kenin says USA programs are produced primarily for the network and that it keeps no ancillary rights

because those are owned by USA's owners, MCA TV and Paramount, as part of the arrangement among the parties. "We don't do many things solely for syndication," notes Kenin, "but we hope that our shows will get some recoupable money for our owners to offset some of the production costs. Right now, the shows we produce are owned by MCA and Paramount, and we have no equity in the properties we produce."

Both MCA and Paramount, as well as other syndicators, syndicate some of the Premiere movies, for example. And Genesis International recently acquired the worldwide TV distribution rights to *Alive And Well*, lifestyles series produced by USA. The series, which has been running on the network for five years, will be offered internationally in both half-hour and hour versions.

Movies are especially appealing to Showtime when it comes to the aftermarket, but it likes to retain all rights and lay them off to other companies, says Miller. "*Gotham* was a perfect example. We had the rights and sold them (international and home video) to Canon, while Viacom handled the domestic distribution. Ideally it's nice to know that there will be some revenue coming down the line from syndi-

cation," says Miller. Some movies have already seen the syndication route, such as *Hoover* and *The Ratings Game*, as part of an ad-hoc package.

Specials, too, from Showtime have wound up in syndication, including a package of 10 one-hours that Fox/Lorber Associates began selling in January 1988, called *Overboard*. While specials have an afterlife, notes Miller, they are not designed for syndication back-end. "If it happens, all the well and good, because of the economics involved. With movies, because of the financing, syndication is important."

Bizarre, produced for Showtime a few years back, was licensed by Viacom and put into syndication. This fall Paramount will place Showtime's *Brothers* into syndication.

Syndication philosophy

HBO's Warner says that the company is much different from Showtime in its general philosophy regarding syndication. "It's interesting that Showtime is owned by Viacom, which is, obviously a major player in the syndication world. It seems they have broadcast a number of programs—series especially—which are designed for syndication but which have a pay-tv window beforehand. For example, the Jackie Gleason episodes or *Brothers* or *Shandling*, which are all designed to work for syndication.

"I'm not saying they are wrong in doing that. They are smaller than HBO and are more dependent on syndication, post-pay television, so it's more important for them in the financial design. HBO's philosophy is different. We are not blind to the opportunities that exist after HBO in programming, and to the extent that we can make money after HBO's airing, all the better. However, we haven't gone into projects designing them creatively and financially to be based on the syndication aftermarket.

"We have designed the projects to work best for us, which can mean it is different than for syndication. However, if there is a life for them in syndication, then we want to participate in that and enjoy the financial rewards. But overall we

Castle, Nickelodeon's first original preschool series in 10 years. *Castle* is done in association with Noise & Laybourne. *Dude* starts in July, *Castle* in September.

Klinghoffer explains that the company's last preschool effort was *Pinwheel*. "We're now turning our attention back to the two-to-five years olds because that's the audience that's most neglected." For production in the new studios, planned is a kids' soap opera and a kids' news show, both as strips.

For Nick at Night, an original series is being planned, representing the channel's initial strip vehicle. A pilot of the game show, *TV Land*, was due to be shot on May 10. While Nick at Night has done original specials, says Klinghoffer, *TV Land* is being looked at as the beginning of other strip efforts. Also, a go-ahead has been given for a weekly series, *On the Television*, a TV parody version of movie critics' shows, to be shown probably on late Saturday nights.

Nickelodeon's in-house programs are, besides *Super Sloppy Double Dare*, *Don't Just Sit There*, kids' talk show, *Total Panic*, three-hour Sunday morning block, and *Think Fast*, new game show shot in Philadelphia.

Made-for-pay

At Showtime, Jim Miller, senior vice president, program planning and acquisitions, says that productions in-house and coproductions have been a major emphasis and will increase at the pay service. While the increase in both areas is hard to measure, he continues, "we are very committed to increasing production in the made-for-pay movie area, and there are a number of other things in development which are too early to talk about but will be announced soon."

In terms of original programming, Showtime will continue to do a number of comedy and music specials as well. "We've had some big successes with our Comedy Club Network and our Motown music series," Miller says. Three comedy series are in their beginning cycle, he continues, *Brothers*, *Super Dave* and *Garry Shandling*. Also continuing is a series, *Nightmare Classics*, a production of

Shelly Duvall's Think Entertainment.

Harry Young, president of CBN Producers Group, production subsidiary of CBN and supplier of most original productions at the CBN Family Channel, believes that coproductions are a growing trend. Young says the production wing will increase its efforts with foreign entities. "We are actively pursuing additional series and TV movies, and we are very close to completing three or four deals with foreign companies for the network."

Previous coproductions have included *Bordertown* with CBC in Canada, Alliance Entertainment and a French company; and *Crossbow*, original weekly series airing on Family Channel, with Quintex, Crossbow Films and Antenne 2.

Already there

Home Box Office Enterprises is not increasing its coproduction output because it already is the leading network company both in cable and commercial television in terms of commitment, claims Jim Warner, vice president. Further, he maintains, coproductions remain a high priority for the company, and deals are approached on a project-by-project basis with individual producers.

HBO Pictures, a division of

HBOE, which is the primary production focus of the company because the films "are very high profile," has set a schedule for 1989 that includes three movies with a price tag of \$5 million each. These are *The Murderers Among Us: The Simon Wiesenthal Story*, which aired recently on HBO, *Third Degree Burn* and *Traveling Man*. Four additional made-for-HBO films are planned for this year.

Turner Network Television's Scott Sassa, executive vice president, notes that of the 15 projects set for 1989, 11 are movies and four are miniseries. Three of the total are overseas coproductions. "We feel that coproductions are the wave of the future, but we are just in the infancy of trying to figure out how to partner up with different people. They are difficult to put together because it's hard to get that many chefs in the kitchen."

Two of the movies are *Nightbreaker* and *Billy the Kid*. All told, according to Sassa, TNT has 30 projects in development with partners.

Regarding the aftermarket, most of the cable executives say that little if any of the original programming is produced specifically with back-end syndication in mind. At Nickelodeon, Klinghoffer says there was some initial hesitation on the company's part when Viacom, its owner, approached the service

Showtime's "Nightmare Classics"



Big 3 strategies differ abroad

ABC, NBC buy stakes overseas as CBS focuses on distribution

By JAMES P. FORKAN

Each of the Big 3 U.S. TV giants, ABC, CBS and NBC, has its eye on the international market as a new source of revenue and program coventures, and all three expect their interest to grow, particularly in Europe.

For now, each of the Big 3—or more accurately, the international distribution arms of Capital Cities/ABC, National Broadcasting Co. and CBS Inc.—is approaching the international sector with a different strategy. ABC has begun buying financial interests in overseas TV producers, while NBC so far is emphasizing affiliations with non-U.S. broadcasters. CBS, on the other hand, is concentrating only on distribution agreements with for-

eign producers and networks, at least for the time being.

According to Xavier Roy, co-managing director of the Midem Organization, which organizes the international MIP-TV and MIP-COM markets, the big trend emerging from these sales gatherings since last year has been “a starting of two-way traffic” between the U.S. and the rest of the world. By that he means not just the buying and selling of programs but the formation of coproductions and financial acquisitions. Such investments now are “going both ways,” he notes, pointing especially to the investments being made by ABC and NBC in overseas companies.

ABC Video Enterprises stake—believed to be 49%—in Munich-

based Tele-Munchen, a TV production/distribution company, and also holds an interest in Play Count Co., a Sydney, Australia, operation whose Play Count system tracks the number of times a home video program is played on VCRs. Tele-Munchen, meanwhile, is a shareholder in the Tele-5 channel, which thus is the first European channel to have attracted U.S. investment.

In addition, ABC's ESPN is a financial partner in Screensport, a London-based cable sports programming service for Europe; the other partner is Britain's W. H. Smith Television.

Joins barter alliance

ABC Distribution Co., meanwhile, belongs to the newly formed Advertising Supported Allied Programming (ASAP), a barter consortium that aims to increase the use of barter distribution in the European marketplace. ABC is one of ASAP's three U.S. member companies; there also are three British participants.

NBC International bought a chunk of Visnews Ltd., the London-based global news-gathering operation in which Reuters and the BBC are the other partners. In January NBC bought nearly 37.8% in Visnews, leaving Reuters with 51% and BBC the remainder. NBC also has forged links with New Zealand's TV3, due to be that country's first commercial network in November, and Australia's Seven Network, the latter owned by Qintex Group, which itself has just agreed to acquire MGM/UA Communications. Through MGM/UA, Qintex and indirectly NBC also would this summer become involved in the ASAP barter consortium.

Besides the affiliations, NBC has the option to acquire a 15% interest in both TV3 and Qintex. Visnews Ltd. now has the exclusive rights to distribute all NBC News-produced news and current affairs programming outside the U.S.

As MIP-TV noted in its back-

Herb Granath



ABC's looking at ways of developing foreign-made programming from its European interests.

haven't looked at syndication as a critical part in the design of the program."

Also, points out Warner, syndication dollars add up to decent additional revenues, depending on the show, the window, the deal and when it is offered in the marketplace. Among the product being syndicated that is produced for HBO are specials, via Fox/Lorber, and movies through Orbis Communications.

TNT's Sassa says the company has no "fixed agenda" on what is going to happen in syndication of its projects. "We do know that some will be available to PBS, but we haven't yet gotten to the syndication point. I would speculate that it would be on a limited basis, where we would take a barter run or two, regarding the original movies."

The syndication aftermarket is "not very important at all," says Johnson at A&E. "We very strongly feel that our job is to program a successful network—to attract our target viewers. Also, I'm a core-business kind of girl: You concentrate on what you're supposed to be doing and you do it. So we would never pick up a show because we thought it had syndication or international afterlife."

"We have found that once you are trying to chase that aftermarket and let it cloud your programming decisions, you are in big trouble. The aftermarket can be very elusive, and even if it's not, to give up your core business in order to get some money on the back-end is just not good business." Johnson adds that, "if syndication happens, that's fine. But we look at it as bonus points. But it's a real low priority for us. Our money comes from the cable systems and advertising. Happily, we are in a business that's growing as a whole and, specific to our business, is growing dramatically."

Matter of priority

But Young at CBN Producers Group sees the syndication potential of its original programs in a much different light and in most cases retains some of the aftermarket rights. "Creatively, the value of the product must work and be high

enough and appropriate for the network. Deal-driven programs are not the best. There's too much at stake for us to work like that. However, for original programming to continue to escalate in creative value and in amounts, it also must work financially. So for us to say that a program only should work on a network would be very shortsighted."

"We look for, also, whether the program can achieve financial success down the line. And if that's the case, everyone is happy. We can continue to keep the program on for a number of seasons and we get a cash flow from the syndication. We want to have a valuable asset now and for later as well in the program's afterlife."

He continues that, in the case of CBN's movies, for example, the production is made with the thought that it is a perennial. Young adds that it's probable that several titles from CBN movies will be placed into syndication as a package. He notes, too, that he's particularly bullish about syndication because the company's projection on some of its shows indicates a potentially large financial gain in this afterlife.

In one instance, CBN has a deal with a syndicator whereby it is guaranteeing CBN a specific amount of revenue from the program. According to Young, who would not reveal the name of the syndicator or the series which is currently airing on the Family network, "the coproduction is structured so that the syndicator's defi-

cit is very small. It will go into syndication when it reaches a certain number of episodes."

The home video market is also contributing to the ancillary revenue mix, albeit not in the same proportions as syndication, both domestic and international. HBO recently entered into a licensing agreement with Prism Entertainment for Prism to acquire the North American rights to our HBO Showcase Presentations, with an option to buy four additional shows.

Two of the programs recently aired on HBO: *Tidy Endings* and *Lip Service*, and two are recently completed features: *KAL—007*, and *Fellow Traveller*.

At Nickelodeon, Klinghoffer says two programs previously released for the videocassette market, *Double Dare's Messiest Moments* and *Double Dare: The Inside Scoop*, have sold well, going platinum. Upcoming, as a result, are six new home videos for the remainder of the year. Four are based on Nickelodeon's shows *You Can't Do That on TV* and *Don't Just Sit There*. The other two are new *Double Dare* videos.

At Showtime, Miller says that *Gotham's* videocassettes have sold very well but that Showtime's home video activity has been minimal. "However, we are very active in trying to maximize the potential of licensing the rights, but it varies on a title-by-title basis. The market, obviously, for some of the shows is not the same as for 'A' movies." □

A&E's "Wings Over the World"



Everybody's getting into the coproduction act

While the Big 3 have yet to unveil program coproductions via their overseas links, many other companies, from the U.S. and elsewhere, did so at MIP-TV.

Among the coventures were these:

■ Buena Vista Productions will coproduce *Disney Salutes Europe*, a special previewing EuroDisneyland, a theme park due near Paris in 1992, with several partners. Each coproducer will contribute a segment on its homeland: U.K.'s London Weekend Television, Italy's RAI-Uno, France's TF1 and West Germany's Urania Film. Disney and Scottish Television will coproduce *The Disney Club* as a series aimed at the U.K. Classic Disney library material and new Disney cartoon series will be mixed with in-studio segments featuring local talent.

■ Tribune Entertainment, Chicago, which already has Beta Taurus as a production partner, has added France's TF1 and Italy's RAI to coproduce *Terror at Sea*, a two-part miniseries about the Achille Lauro hijacking. The \$9.5 million project will star Burt Lancaster.

■ Radio Vision International, Los Angeles, will soon coproduce a pilot with the BBC and others for the fall youth-culture magazine series *Revolution*. The series is due this fall overseas and on the Fox Network in the U.S. Originally dubbed *Go Global*, the show was delayed from its late April debut because blending segments from broadcasters around the world proved more difficult than expected.

■ London Film Productions and France's Telcima and FR-3 this fall will begin coproducing *The Scarlet Pimpernel* as a dramatic adventure series, to be available as either 13 hours or 26 half-hours.

■ Toronto's Atlantis Films and Grahame McLean Associates, along with Wilcox Productions, USA Network, Global Television Network and others, will coproduce 12 new episodes of *The Ray Bradbury Theater* series in New Zealand and Canada, with an additional dozen due for shooting this fall.

■ Maryland Public Television,

Holmes Associates, Molinare/Visions Group, Television Espanola and Turkish Radio & Television, which coproduced *TimeLine's* six-part *Series I* covering such events as the Crusades, the fall of Jerusalem and the Vikings, are being joined by Central China Television and India's Doordorshan network for the seven-part *Series II*. MPT also is seeking partners for the four-part *Mini-Dragons* series and the six-part *Sea Power*.

■ France's Canal Plus and Antenna 2 networks will coproduce the \$15 million *Cyrano de Bergerac* series.

■ Enigma Productions, London, and France's Trinacra Pictures have signed a codevelopment pact to create Anglo-French products.

■ TVOntario and Japan's NHK network will coproduce *Nature of the Earth* as a new 20-week series for fall 1990 release.

■ ITC Entertainment Group, Studio City, Calif., has set four new miniseries coproductions: *The Trial of Mata Hari*, with the BBC; *Touch and Die*, with RAI; *Captains Courageous* and *Empire: The Hong Kong Story*, both with Hoyts of Australia.

■ Beta Taurus, RAI, TF-1 and ORF are coproducing *WWII Revisited: Causes and Backgrounds*, a 90-minute special hosted by Henry Kissinger and due for September telecast.

■ Another of many World War II-themed projects is *The Nightmare Years*, an eight-hour miniseries coproduced by Consolidated Entertainment, Australia's Seven Network, RAI and Turner Network Television.

■ Telso's TVS Films coproduced *Murderers Among Us: The Simon Wiesenthal Story*, with HBO,

"The Disney Club" to be coproduced with Scottish Television.



Hungarian Television and Citadel Entertainment; *The Endless Game*, with Reteitalia and Pixit; *The Heroes*, with Network Ten Australia; and *The Magistrate*, with ABC Australia and Reteitalia.

■ Tokyo Broadcasting System and China Central Television joined forced to produce *Odyssey of the Great Wall*, due for 1991 telecast.

■ RM Arts, La Sept and FR3, in association with England's Channel Four, Spain's RTVE and others, coproduced *Les Nuits Revolutionnaires*, a seven-part series—one of many keyed to the bicentennial of the French Revolution.

■ International Broadcast Systems, Dallas, and Jacques Marouani Productions of Paris, are coproducing *That French Show*, a 26-week series for the international market. It will focus on French culture, including racy Paris nightclubs like Le Crazy Horse.

■ Reteitalia is producing *Two Women*, a remake of the Sophia Loren film, with Taurus Film and TV3, and also *Loveties*, in association with TVE and Falcon Associates.

■ Rich International, Beverly Hills, and Hong Kong's Robert Chua Production House have formed a joint venture to develop TV fare in and for the Far East.

■ Westfield Capital Corp. and Northern Star Holdings have formed a joint programming venture with Barris Industries, Los Angeles, with Northern Star's Network Ten Australia to be given the Australian rights to all resulting programming.

■ Central Independent Television, Birmingham, England, and independent producers Peter Keefe and Brian Lacey have a joint venture now producing an animated project with French partners.

■ King Features Entertainment, New York, is seeking global coproducers for *Prince Valiant*, a \$10 million 26-episode cartoon series.

■ France's 4D-TV—which has named Arthur F. Kane, formerly with CBS Broadcast International, as head of its U.S. and Canadian operations—is seeking international coproductions.

ground materials for market attendees in Cannes, U.S. media companies and producers have been attracted abroad by the upsurge in new TV channels plus cable and satellite services throughout Europe, and elsewhere in the world, as well as by deregulation and the easing of many barriers by the European Community as of 1992. These events will combine to "create heavy demand for programs and will consequently stimulate the pursuit of new methods of finance," according to the MIDEM Organization.

Erosion at home

Along with established U.S.-based distributors, newly formed TV giants like Time Warner and others likely to be formed in the months ahead will have their sights on this potentially lucrative European marketplace, the Pacific rim and other growth areas. Companies abroad, too, are mobilizing to take advantage of all this growth. More than 100 independent program producers, for instance, have banded together to form Euro Aim, an association seeking to increase program development for the Continent. Those participants alone at MIP represented about 1,400 different program titles.

Since the Big 3's in-house production units are focusing on product for home consumption on their own U.S. airwaves, their international arms have begun forming overseas alliances as a way to eventually channel fresh programming from Europe to the U.S. Until now, the Big 3 had not been significant buyers of non-American fare, even coproductions involving U.S. partners. Such recent projects as NBC's *Around the World in 80 Days* (involving Italy's ReteEuropa and two U.S. producers), ABC's *Passion and Paradise* (involving Canada's Primedia Productions and others) and CBS' *Lonesome Dove* (involving Motown Productions of the U.S. and Quintex Entertainment of Australia) have not scored very well in the U.S. Nielsen ratings. (For affiliate perspective, see *Feedback* this issue.)

However, faced with the prospect of ever-rising program production costs and the likelihood of steady erosion of the three-net-



Mike Perez

NBC's airing of programs from its overseas affiliates "could be helpful to everybody."

work ratings and shares in the U.S. into the 1990s, the networks have begun looking for new growth opportunities.

The three-network share fell 4% to 68 in the 1988-89 primetime season from 71 the previous season, according to Gerald Jaffe, an NBC research vice president. That slippage was due largely to the long writers' strike which disrupted series programming last fall, he noted recently. He predicts a "miniscule" decline next season. David Poltrack, senior vice president of planning and research at CBS/Broadcast Group, expects the three-net audience share to be about the same next season as it was in 1988-89, and he projects ongoing declines, to the 63-65 share range in 1995.

Here is a look at how each of the U.S. Big 3 assessed its overseas strategy at MIP-TV:

ABC

Herb Granath, president, ABC Video Enterprises, New York, said

at MIP that ABC got into foreign acquisitions because of all the expansion and privatization due in the European market and also because of the potential programming opportunities.

ABC is actively looking at ways of developing foreign-made programming from its European interests, notably West Germany's Tele-Munchen. Granath, however, concedes he is not optimistic about the potential for such product on network TV in the U.S. "Whoever thinks [such programming] will play well on the U.S. networks is kidding themselves. Cable, however, is a different story, given its more targeted appeal." Moreover, he notes, cable's economics fit more closely with that of European-produced fare.

Granath, who did not offer any specifics on titles or genres that could be useable in the U.S. cable sector, also declined to indicate where ABC's next overseas acquisitions may occur. Other industry sources, however, said that Spain is one of at least three markets at-

Bellwether, multibrand advertisers return to medium in greater force

First-half gains for spot TV pleasant surprise

By GEORGE SWISSELM

So far, spot television's first half has turned out better than expected. Jean Pool, senior vice president director, local broadcast at J. Walter Thompson, New York, reports, "Surprisingly, business is way up. Last year, with the Olympics and elections, we were expecting increases that never happened. This year, a post-Olympic-Election year that's traditionally expected to come down, we predicted a bleak year for stations. But again, it's not happening."

Instead, Pool says, "We're run-

ning as fast as we can to keep up with all the activity. In fact, as of the third week in April, we had already placed 48% of the total spot dollar volume we placed in all of '88."

Not every agency media chief is experiencing activity quite this brisk. Some, like Lou Schultz, executive vice president, director of media services, Lintas: USA, find spot fairly flat. He says he hasn't seen any increases, "And some clients are spending less in spot this year. Eastern Airlines got hit by the strike, and they've pulled back. We haven't seen increased spending of

factory money in the automotive category either. Where there's been automotive activity, most of it has been from the local dealer associations. And from what we've seen, although this local activity may be ahead of last year in a market here or there, it looks pretty flat, on average, across all markets."

Looking better

But most reps tend to agree more with JWT's Pool. Bill Breda, senior vice president, general sales manager at Blair Television, says, "Right now, second quarter looks a lot more encouraging than it did going in. April could finish three or four percentage points ahead of last year. May is holding up well enough so that it looks like the stronger activity we've seen so far this year should continue through first half. We said at the outset second quarter would probably come out 3 to 5% ahead, and now it looks like we'll be able to see that turn to reality."

Peter Goulazian, president, Katz Television, reports second quarter



Among revenue boosts from the package goods sector is Reynolds Metals' placement of some \$12 million to launch Sure-Seal plastic wrap.

tracting ABC's interest.

NBC

At NBC International, Mike Perez, vice president of international sales, says, "TV has become very competitive in the States, and consequently we are looking at all the opportunities to maximize our resources. And taking into account that we have the equities, knowhow and the programs, we're confident we may be able to tackle some of these opportunities."

When asked if NBC might air some programming from its overseas affiliates, TV3 in New Zealand and the Seven Network in Australia, Perez replies, "You could have all sorts of combinations. It could be helpful to everybody." However, he cautions that the ratio of coproductions versus overall network hours will be very minimal because of differences in approach abroad, in terms of pacing as well as content. "The main purpose of a network [in the U.S.], whether airing series, miniseries or movies, is to try to get the highest possible ratings. So when we select programs, we have to know our market. Timing and trends, as well as the topic, may contribute to the success of a program."

Perez also indicates that it is conceivable that NBC International could become a partner with ad agencies as well as broadcasters or producers, whether for program co-ventures or barter distribution purposes. "Business and opportunities go together," he says. "If we see an opportunity and a chance of distributing, we'll look at it. We've got our eyes open, and we're extremely attentive to changes as well as new media."

CBS

At CBS Broadcast International's MIP booth, Don Wear, Jr., senior vice president and general manager, said, "We got a lot of traffic for our ECA programming," referring to fare coming from the European Coproduction Assn. CBS distributes for ECA, a group of public broadcasters that produces programming for European consumption. Members of ECA include: France's Antenne 2, Italy's RAI,

CBS has decided for now to concentrate its overseas efforts on distribution.



Don Wear, Jr.

RTVE in Spain, ORF in Austria, West Germany's ZDF, Switzerland's DRS and SRG and England's Channel 4—the latter the only private, commercial broadcaster in the group. Interestingly, West Germany's Tele-Munchen, which includes ABC as an investor, also has ties to CBS. CBS Broadcast International continues to handle global distribution for *Blue Blood*, a series produced by the West German company.

Asked at MIP if CBS might revise its current modus operandi and buy into international producers or broadcasters, Wear said, "We've decided for the time being to concentrate on distribution. The equities available are on the higher end of the risk scale—high cost, high risk. That could change," he added. "One thing about this business is nothing stays the same. We might [buy into companies] if the proper opportunity arises."

As for trying the barter route in the international marketplace, Wear is not enthused. "We're not in favor of pursuing barter as a

court of first resort, but it could be a court of some resort." Meanwhile, CBS has been talking coproduction with the BBC, according to industry sources.

Among individual titles under the ECA banner are *Eurocops*, an action/adventure series with each episode shot in a different European city, and *Rally*, a series set against an auto racing background. ECA has produced more than 100 hours of programming since its 1985 formation and will produce 100 more by 1991, including TV movie adaptations of a major novel from each participating country.

Though Granada Television, London, is not an ECA member, David Plowright, chairman of Granada, points to *Eurocops* as a good example of "one effective way to challenge U.S. broadcasters to do something different." Overseas producers could use exotic locales to boost audience appeal while also helping U.S. partners hold down the costs of such foreign location shoots, he says. "There is something there to be explored." □

cern is that the automobile companies make up such a large proportion of current spot revenues that should something happen, such as a serious dip in car sales, to cause the auto makers to cut back significantly, it could prove to be a big, tough hole to fill. Lee Iacocca has already indicated that Chrysler will be reassessing its use of television. He didn't specify whether he was talking about spot or network, but it could be some of both, so it remains a source of concern."

Petry's Fagan sums up, "In the end I think it's the car makers who can make or break second quarter. Automotive continues to be a spot mainstay, but automotive spending is down in a number of markets."

Top 25 strong

Fagan also notes that the top 25 markets "continue to do well with a couple of exceptions. It's the big markets that are most important to the major advertisers, and they're in there, using all forms of television—spot, barter and cable—to shore up their network schedules. But it's hard to drive additional dollars into markets below the top 25. Too many advertisers are willing to stand pat with their network hands and let it go at that. Except for sports franchises. Sports continues to sell well in most markets. But outside of sports, most advertisers don't need as many rating points in the smaller markets, over and above what their network buys deliver, to add up to their rating point goals."

Asked about categories, Blair's Breda notes that with this year's sales below '88's, the big three domestic auto manufacturers are boosting spending in second quarter to move their oversupply of cars. "On top of that, foreign auto makers' spending is particularly robust, led by Nissan, which is shifting \$35 million into spot television from print."

Besides the automotives, Breda reports the fast foods active and some of the package goods returning to national spot: "Those—automotive, package goods and fast foods—are the three big guns, and the movie business has also been brisk. Among the package goods,

executives of the new Kraft General Foods Group of Philip Morris say increases in both Kraft and General Foods media budgets will be significant and trade promotion budgets will be cut. That's certainly an encouraging sign."

By market, Breda describes the New York buying community as "doing O.K., but percentagewise they're not leading the charge. With the spread of regional buying, Dallas is making a strong comeback and Chicago, Los Angeles and Atlanta are doing well."

Katz's Goulazian says he hasn't seen a big difference between larger and smaller markets, compared to last year: "If you're talking the top 10 only, yes, most of them are doing well. But if we carry it down to the top 25 or top 50, as a group they're not doing that much better than markets below the top 50."

At Blair, Breda says, "We've been successful with our unwired network business, but it's been a controlled success. We're careful to make sure its success is based on development of new dollars from syndication and from the networks—not just funneling dollars away from spot, which would be defeating our purpose."

Asked about cable, Breda sees the cable networks enjoying growth and believes "It's possible they may be taking some network dollars. But our stations haven't felt it at the national spot or local retail levels. We've researched this. We've found the numbers for individual local cable systems to be so minuscule that most clients feel uncomfortable about anyone's ability to substantiate numbers that small."

On the other hand, ITS' Somerville sees two general trends, "one positive and one negative for inde-

pendent stations." He says the negative development is that "More of our stations are finding themselves in competition with local cable for spot dollars for the first time."

The positive development, he says, is that "The buying community this year, more than we've ever seen it before, is interested in talking value-added ideas. These can be in the form of a special promotion at the local retail level, or sponsorship of a local baseball team, or other specials based on happenings or on historical anniversary celebrations unique to a particular market. An independent is much more flexible than affiliates can be in rising to this kind of local challenge."

HRP's Ryan observes, "The network marketplace appears to be in good shape. And although spot activity has been late in coming, it does finally get placed, though very close to air date. And it's been building."

Easier comparison

Ryan says he's optimistic for third and fourth quarters "because we'll be going up against easier 1988 numbers. Political dollars last year were a significant factor in a few key states like California, Texas and Florida. But for the most part, candidates' spending in most of the other states wasn't too robust."

Seltel's Johns also radiates optimism: "The percentages are in our favor. Last year, after an outstanding January and February, the rest of 1988 fell down. This year we had a strong January, February and March; then April turned out even better. And June looks good. The only softness so far in all this year's first half is early May. And that could turn up toward the end of the month. So first half is quite an improvement over last year."

Johns adds, "Markets below the top 100 are having slow going, and so is the Pacific Northwest. But Texas is coming back and stabilizing. And all other sections of the country except pockets in West Virginia, Tennessee and Kentucky are doing great. And money's pouring into Washington D.C. and Philadelphia like there's no tomorrow." □

Lou Schultz



"showing better increases than the second quarters of both 1988 and the '87 second quarter that preceded that. That's certainly a bright spot for us.

"A second bright spot is that we're seeing a good many of the major bellwether, multibrand advertisers like Procter & Gamble and General Foods back in spot to a greater extent than they have been for the past couple of years."

Like most rep heads, Goulazian, too, notes that it's too early to forecast third quarter results with any certainty but adds, "There's no reason to be pessimistic. Third quarter will have last year's political dollars to overcome, but we won't see the effect of this until October's figures are in. But even if October proves flat, third quarter as a whole could turn out to be better than last year's. Put that together with the roughly 5% increase second quarter could bring us and that would be two quarters, back-to-back, showing some increase, in a year for which we hadn't expected a whole lot, going in. That's not great, but it wouldn't be bad, either."

Bill Fagan, president, Petry Television, says April "started well for most of our stations, with the independents in particular doing better this year. Our ABC and NBC stations are holding their own. Only some of the CBS stations are having problems, much of this apparently due to their older audience skew."

Fagan reports that as of late April, "May looks soft, but so much business is being placed so close to air date, any inactivity we see now could be deceiving. For the same reason, it's too early to make any intelligent predictions about June, except to say that so far the pacing looks satisfactory."

Independents gain more

At Harrington, Righter & Parsons executive vice president Peter Ryan also reports HRP's independents doing "better than the affiliates on a percentage basis because the independents didn't share in the '88 Olympics and political primary dollars to the same extent as most of our affiliates did."

Similarly, Ray Johns, executive

vice president, Seltel, observes, "April has been exceptional, especially for our independents. Those that are Fox affiliates had some great spring rating books, and it's been gangbusters for them."

Johns adds, "January through March as a whole was only 2.6% ahead, but we have some mature independents showing increases of 10% and more."

With independents up across the board, Bob Somerville, president of Independent Television Sales, says his stations "are enjoying an extremely positive second quarter, following what was also a positive first quarter. April is out of sight, but May is softer than anticipated. But with June pacing strong, overall second quarter performance is ahead."

Across the board

Somerville adds, "There have been more opportunities for our stations this year, and more avails requests. But it's across the board. There are no one or two categories that stand out above the rest."

At Seltel, Johns explains, "Right now May's a little sluggish. But you have to look at April and May together for a true fix because this April has an extra week and May has one week less than last May. Meanwhile, June is pacing well ahead of last year. A good many companies are bringing out new products, and that includes Hollywood, with its share of new movies."

Among the package goods products is Reynolds Metals' new Sure-Seal reclosable plastic bags. And introduction of this 10-item plastic sandwich, freezer and storage bag line comes less than two months after Reynolds' introduction of the first plastic wrap in colors to extend its clear plastic wrap brand.

John Lowrie, vice president, general manager of Reynolds Metals' Consumer Products Division, says the company will spend "at a national rate of approximately \$12 million" to launch Sure-Seal, most of it in spot television. The new line will first be introduced in southern and central states "almost immediately," he says, with rollout to full national distribution targeted by year's end.



Jean Pool

Blair's Breda points to these other major advertisers bringing out more new products:

■ Kraft is coming out with a new line of "upscale side dishes" in the west and midwest.

■ General Foods' spot investment will be 5 to 10% ahead of second quarter '88 due to new product launches in selected markets.

■ Johnson & Johnson is expected to raise its spot ante in second quarter for its new allergy product, Hismanal.

■ Hormel is rolling out "several new products" nationally.

■ And Quaker Oats is expected to introduce its new hot cereal, Xcaliber, in many markets in June.

Automotive impact

At HRP, Ryan notes one reason spot's first and second quarter percentage increases "don't look more dramatic is that last year during first and second quarters General Motors invested at higher levels in 30 markets, and did so with great success. But in spite of the increased car sales that resulted, they haven't come back yet to that level, so that's held our increases down so far this year. That's made automotive softer, and fast-food spending has been intermittent, with Burger King slowing down as it's gone through its series of management changes."

Katz's Goulazian observes, "Automotive continues to be a strong category for spot, but in one sense perhaps too strong. My con-

Programming

Syndex pressure builds as stations, syndicators try different approaches

The "new" syndication exclusivity rules, which don't go officially into effect until January, are fueling the pressure cooker in the meantime and causing a confused atmosphere that may not abate for some time.

Stations and reps are saying that they are holding fast on syndex in contract clauses, reps are saying that the market is deciding which product should go syndex, while the syndicators are seen as playing syndex on both sides of the fence, asking for a bonus for syndex on one hand and giving it away "free" on the other.

Dean McCarthy, director of programming services at Harrington, Righter & Parsons, says "From what I'm hearing, the syndicators are apparently playing on both sides of the street. In some markets they are giving exclusivity, and in other markets they don't. And I think it's an issue that has yet to be resolved and needs to be resolved. Somewhere along the line someone is going to have to take a stand and force some sort of effective agreement. That hasn't been done yet. The FCC can't do it." McCarthy continues that the FCC can't do it because it is falling apart and doesn't have enough members to enforce syndex.

It's McCarthy's feeling that if the deal between the station and the syndicator has many good things in it for the syndicator and if a station wants exclusivity, many syndicators will go along with it. On the other hand, points out McCarthy, if stations don't get syndex, they are opting for not acquiring the product. "There are stations I know that are doing it," but McCarthy declines to name stations. "However, I'm sure stations in New York and Chicago are taking a firm position," says McCarthy.

Jack Fentress, Petry Television director of programming, sees syndicators resisting syndex because they see it as a restriction on their ability to sell. "It's a pure bottom-line decision. Some of the major syndicators are looking beyond the

short term for their bottom line and figure that it probably will come to pass so they may as well get what they can at this point."

Fentress continues that syndicators insisting on nonexclusivity are damaging their own ability to sell the product in many markets around the country, albeit not necessarily the major ones. "They would be hurt once they get down below the top 50 markets, and I don't think they can afford that. I don't say the product will not be sold, but I believe the pricing on



"Roller Games," said to originally have been offered by Quintex as nonsyndex, now is available as syndex program.

the show will be depressed. In other words, if a station would have paid \$3,000 for a show for exclusivity, it may be worth only \$1,000 to a station without exclusivity if it also can be imported from a superstation."

Viacom package. Viacom, for one, placed its Viacom XIII movie package into syndication on a nonexclusive basis and picked up the Tribune stations, some of them "superstations," as a result, but whether the package sales have been impaired otherwise because of its nonsyndex contract is hard to determine. One observer says that

the package is not a giant one and "they had it laying around for awhile, so rather than have it gathering dust, they decided to get some value out of it."

On the other hand, MCA TV's Debut Network III movie package was sold to Tribune-owned indies on a syndex basis and apparently is doing well in sales across the country. The Tribune acceptance of syndex in the MCA package may indicate a crack in the antisyndex wall, although this theory is held by many as somewhat premature.

One staunch advocate of syndex who is standing firm in its exclusivity stance is the Pappas Broadcasting group. According to Henry Boyce, program director at WHNS-TV Greenville-Spartanburg-Asheville, a Pappas indie, "If we don't get syndication exclusivity there is no deal. It's as simple as that. I can think of one or two variations on that theme. If the product has already been sold heavily elsewhere and it's impossible for us to go back and request syndex, we may accept it in return for certain guarantees about other or future product."

"For example, we don't have *Family Ties* on a syndex basis, and it would appear that we can't get it. But when it comes to shows such as *227*, *Amen* or movie packages, if we don't get syndex, we don't take it."

Obviously, the station, as the only indie in the market, has the clout that multiple indies don't have in other markets, admits Boyce. "The syndicator is forced by marketplace conditions to either pass or agree to syndex. In Detroit, for example, if only one station is buying movies at any significant level, it's not likely that the syndicator will go to the affiliate, who buys movies only occasionally," says Boyce.

In a market such as Dallas, he continues, where there are several indies, "maybe a syndicator can get away with what he wants, including no-syndex." In Boyce's case, he says, the group's firm syndex posture has not resulted in losing programs the station wanted.

Battle shapes. As to January, when the "reborn" syndex rules go into effect, Boyce sees a major battle

Viewpoints

Jane Zenaty



Vice president, director of media research, Leo Burnett Co., in a speech before the 35th Annual Conference of the Advertising Research Foundation in New York

TV measurement advances dictate evaluation of needs

It seems that television ratings research is actually moving down two different roads, pushed by two different and evolving user groups. On the one hand, there are the marketing researchers who need advertising weight and exposure as one variable in the larger marketing picture to address the accountability issue of how advertising works, how much advertising is enough, etc.

For these types of questions, some type of service which links advertising and program exposure to product purchase from the same sample would be ideal. But I don't think that second-by-second data on VCR playback among purchasers of Heinz ketchup will be the driving force behind the success of such a service. While the samples for single source must reflect the population's electronic technology characteristics, questions on those areas will not be answered by this database. Viewing profiles by product category, exposure analyses related to sales variables, brand switching behavior, what the competitors are doing—will be key questions to be answered.

Different concerns

On the other hand, media planners and buyers address a slightly different question of accountability—quantification of the audience—how many people actually saw my program and/or my ad? These folks care greatly about editing rules, program lineups, syndication sold with spins, VCR playback, channel switching and all the other variables in an ever-more-complex television environment. In addition, they need generic planning systems that address issues such as how audiences accumulate across different types of television, whether commercials at the beginning or the end of a pod are more susceptible to channel switching, which programs are played back and not zapped, etc.

Now, before I'm accused of bucking the trend toward the fusion of marketing and media resources and

questions, let me deny the charge. Both disciplines have a great deal to bring to the party in order to better focus on building our clients' businesses.

However, the problem, as I see it, is that one service cannot be all things to all people. There's too much to do, too much data to handle, too much money to create the perfect system for everyone. So, we're at the crossroads of ideal versus reality, of wishes versus tradeoffs.

Here's what I think as I look at the crossroads from a media person's perspective:

We need a television ratings system—or two or three—which will measure actual viewing accurately to at least each minute, and probably each quarter-minute, of all television vehicles currently available—broadcast networks, syndication, cable, VCR. The system needs to track correctly station lineups for network and syndication, as well as cable carriage.

The system needs to deal with VCR recording and playback. Its sample needs to accurately reflect the U.S. population, with high cooperation and in-tab rates. It needs to produce hard copy as well as electronic reports and the software to manipulate and interpret data. All of this has to happen day in and day out, 24 hours a day, seven days a week, 52 weeks per year.

'Media researcher's Oz'

In addition, we need a more generic, occasionally produced, research and development database to explore topics like commercial minutes, zapping, reach and frequency, program loyalty, scheduling strategies. If the first system is the media planner/buyer's dream, this is the media researcher's Oz. While the data may have to be collected continuously for such analyses, we don't need to have them day in and day out. We can ask our questions, draw some conclusions, and apply them to data gathered from my first system.

Third, we need a simpler system, in the sense of television measurement, to address the larger marketing issues raised by single source. This system doesn't need to address zapping, or VCR playback, on a day in, day out basis. Rather, it needs to record "average" television viewing habits of a household and its members to link with other variables in the marketing equation.

These are the transitions I see occurring in TV research, certainly much more complex than the people meter alone. TV ratings will continue to evolve and develop as the questions asked of the data become more complex, because consumers and their TV environment have become more complex as well. The technology that has added to the complexity may save ratings users from complete data overload, if computers are tapped to manage and summarize the mounds of data being generated by these ratings systems.

To be able to produce, develop and maintain systems such as the ones I've described requires extensive resources in terms of money and people. Consolidation of existing research operations has been the current answer to this resource drain and the demand for the integration of various research components of the marketing picture. While such integration is good, it means that fewer suppliers will compete for any given business, since the barriers to entry are high.

26 early series commitments made for next season, agencies report

On the eve of their fall primetime schedule announcements, the Big 3 TV networks have made early series commitments for as many as 26 programs so far, according to various ad agency executives.

Some of those advance orders are expected to be in the lineups unveiled by ABC, CBS and NBC this week and next. NBC is to announce

on May 15 and stage its advertising community presentation on May 17, while CBS is due to announce on May 22 and ABC on May 24. Those series that fail to make the fall schedule will probably be contenders for berths at midseason or spring 1990.

The networks themselves do not discuss their commitments prior to

setting their schedules, but major agency execs say they have been told about advance orders and, in some cases, the number of episodes for each series.

Saatchi & Saatchi Advertising, New York, which offers the most extensive list of series commitments for 1989-90, says that ABC and CBS each made seven such bookings earlier this spring, while NBC ordered up 11 earlybird series. However, as the agency's Betsy Frank, senior vice president and associate director—media research, points out, such commitments do not always guarantee such programs a firm place on the network roster. Last spring the Big 3 had signed for 13 advance commitments but roughly half have yet to air, she notes. In past years, other sources recall, a few such commitments fizzled entirely, and those shows never appeared.

BBDO's pilot analysis cites just two commitments: CBS' *Kahuna*, with Richard Chamberlain portraying a doctor in Hawaii, and *Top of the Hill* (formerly *Lame Duck*), with William Katt as an activist son who fills in in Congress for his ailing father.

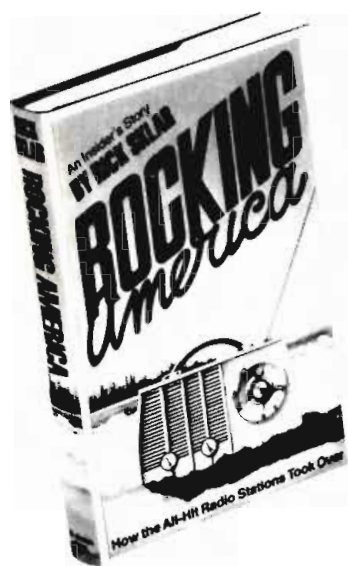
Nell Carter returns. J. Walter Thompson USA's report includes those two CBS orders, noting that both are for 13 episodes, and adds six NBC commitments. Of those, two are for dramas, an Alan Alda project slated for midseason introduction, and *American River*, a six-week show about a mother raising two teenage daughters in a small town of that name while also running a truckstop/motel.

Of the NBC sitcom orders, *Morton's By the Bay* has the biggest order, 13 weeks, according to JWT; Nell Carter stars as the secretary of the owner of a large banquet hall, Morton's. NBC also has ordered eight episodes of *Ward 13*, about a tough nurse shaping up lackadaisical trainees, and six episodes apiece of *FM* and *Knight & Daye*. The latter stars Jack Warden and Mason Adams as an oldtime radio team—and "latter-day "Odd Couple," as FCB/Telecom describes them—aiming for a comeback.

In contrast to the more conservative estimates from JWT and BBDO, Saatchi & Saatchi puts

THREE DECADES OF RADIO & ROCK 'N ROLL

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



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

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

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

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

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

Name _____

Address _____

City _____

State _____ Zip _____

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

shaping. He believes that cable operators will do whatever it will take to try to negotiate a way for individual stations to give up their syndex rights. "We're not talking only about superstations, but I also have a large number of outside-of-market stations coming in. It's a whole crowd."

Rick Gorman vice president, general manager at WPMI-TV Mobile-Pensacola says that both of the major local cable systems in the market have already approached the station, and "have been very accommodating. We have been trying to successfully negotiate some voluntary nonduplication from the cable operators as opposed to forcing them to go through the pain of either a dramatic increase in their budget to accommodate the switchover, or we are looking at having them drop the superstation entirely."

Gorman says, for example, *Night Court* was sold to WGN-TV Chicago, and "we know that they will not allow syndex of that under any circumstances." WPMI has *Night Court* and runs the off-network show the same time as WGN does on cable, "and we know that it's pulling rating points away from us." So the station is talking to local operators to obtain voluntary nonduplication of product. In return, "we will give them a good working relationship. This could mean not holding out on less important product in which we have syndicated exclusivity."

Ultimately, Gorman would like to see the demise of superstations. "They are really detrimental to local broadcasters. They are seriously eroding our marketplace, and I feel very uncomfortable having them occupy premium positions on cable systems. I think the cable operators are almost ambivalent about the superstations, with the exception of some sports franchises. Cable operators have told me that if syndex is significant on superstations, they may eliminate the superstation."

Confused lot. Boyce sees the syndicators as a "confused lot" collectively, regarding syndex. He recalls that, not too long ago, when he attended screening presentations, "they didn't even know what syn-

dex was. They thought it meant they could sell only to one station in each market." He continues that syndicators approach the syndication exclusivity issue in different ways. "For example," says Boyce, "Viacom hates to use the word syndex and they say, 'Yes, we will give you syndex but we don't want to use that word.'"

Others have a different approach. "They agree to syndex, but they also say 'higher price.' They don't necessarily get it. They delude themselves by putting on an extra value for syndex in negotiations, but we won't work that way."



Rick Gorman

Viacom, according to Boyce, is engaged in a new twist regarding *Remote Control*, weekly game show. "They are not granting syndex for it because it's on WGN, but they do feed us a different episode on the same week than WGN's epi-

sode. So the content is different, but not title protection, which to my mind is not syndex at all."

Changed course. Boyce notes that *Amen* has syndex and that *Alf*, "on the boilerplate offer in the market, has no syndex." Boyce says that reports are that while Qintex originally offered *Roller Games* on a nonexclusive basis, because its program partner is Tribune, it since has altered its course and made *Roller Games* available for syndex.

Buena Vista Television, too, appears to be taking different approaches when it comes to syndex deals. Boyce says it has a "convoluted" deal with BV on some of the animated properties. *Duck Tales*, year three, and *Chip n' Dale*, which starts this year, are not syndexable, having been part of a presales arrangement. However, future shows *Talespin* and *Gummi Bears* are "fully syndexable."

Gorman at WPMI-TV says that Buena Vista has "readily" granted syndicated exclusivity on its properties.

What's important in negotiations, adds Gorman, when it comes to syndex, is whether the syndicators have an upfront superstation deal or not. If they don't, he says, they won't be strong about syndex. On the other hand, if there is a superstation deal, their tack is to go for nonexclusive, he says.

'M*A*S*H' special is top-ranked program, '60-80, says Nielsen

The *M*A*S*H* goodbye special, which aired on CBS on Feb. 28, 1983, was the top rated program in the measuring period from 1960 through 1989, according to Nielsen Media Research.

In looking at the "All Time Top 75" programs over the 30 years, the service also found that American viewers' program choices have evolved from programs such as *Bonanza*, *Gunsmoke* and *The Beverly Hillbillies* which make up the lower half of the ranking scale, to Superbowl games, which now occupy eight of the top 15 ranked programs.

While regular series are outranked they are not outnumbered, making up 45% of the total of all programs which are ranked. Sports came in a strong second, getting 25% of the total, followed by miniseries at 16%, movies at 8% and specials at 6%.

The *M*A*S*H* special racked up a 60.2% average audience rating and a 77 share. The second-ranked program was an episode of *Dallas* on CBS on Nov. 21, 1980, with a 53.3/76; third was *Roots, Part VII*, on ABC, Jan. 30, 1977, with a 51.1/71. Three Superbowl games, XVI, XVII and XX, took the next three ranking spots. Ranked seventh and eighth are *Gone With the Wind, Parts I and II*, while the nine and 10 slots also were occupied by Superbowl games.

NBC's Barbara Eden project will feature the actress as a waitress newly wed to a lawyer, each bringing very different children to the marriage. *Hanna* is about a young, aggressive L.A. police detective, while *Hardball* focuses on a 45-year-old cop with a younger partner. And *Orleans* tells of a female-district attorney who saves her son from juvenile detention by moving with him to New Orleans so he can be supervised by her ex-husband, a cop.

Oppenheimer & Co. lists not only NBC's *Hardball* but CBS' *Triangle* and *Doctor, Doctor* as having multi-episode orders. The former is

an action/adventure project, while the latter is a comedy about a doctor who becomes an early morning TV personality.

Looking at all the industry sources' lists of committed series, NBC Productions is involved in four, including one with Columbia Pictures Television, which also is producing two commitments for CBS—one of which, *The Farnese Teddy Z*, is expected to get a test run this spring. Several other studios also have two commitments apiece: Universal TV, 20th Century Fox TV, MTM Enterprises, New World TV, Paramount TV and Walt Disney Co.

Syndication shorts

ITC Domestic Distribution has cleared its new feature film package Volume VIII in eight markets in just one week. These are WXON-TV Detroit, KICU-TV San Francisco, KETV(TV) San Diego, WLNE-TV Providence, WRGB-TV Albany, KSTU-TV Salt Lake City and WJTC(TV) Mobile-Pensacola. Among the titles are *The Big Easy*, *The Flamingo Kid* and *Target*.

Samuel Goldwyn Television's *American Gladiators* has enough clearance strength to make it a fall go. The show, which will air in late-fringe on Saturdays on affiliates, and in primetime and early fringe on Saturdays on indies, has been cleared in more than 70 markets, representing 65% of the U.S. Stations include WNBC-TV New York, KHJ-TV Los Angeles, WPWR-TV Chicago, WPHL-TV Philadelphia and KPIX-TV San Francisco.

Mama's Family has been renewed for a sixth season, its fourth in syndication, according to **Warner Bros. Domestic Television Distribution**. The show is seen in 185 markets, covering 90% of the county.

Republic Pictures Domestic Television has sold *The John Wayne Collection* to three additional markets: KETK-TV Tyler, Tex., KPIX-TV San Francisco and KDOB-TV Bakersfield. Titles in the package, which has been sold in 73% of the U.S., include *The Quiet Man*, *Sands of Iwo Jima* and *Wake of the Red Witch*.

Program Syndication Services, a Saatchi & Saatchi Advertising subsidiary, is distributing *The Crosby Challenge 1989*, 90-minute special featuring highlights of the four-day annual Crosby celebrity golf tourney. The show is available via barter for airing June 26 through July 30. Stations get nine minutes, and nine minutes are for national sale. Group W is handling ad sales.

Peregrine Film Distribution has cleared KNBC-TV Los Angeles to carry the seven half-hour magazine shows, *Healthy Lifestyles*, this

Big 3 nets' early series commitments

NBC

Comedies

FM—MTM Enterprises

Knight & Daye—Imagine Entertainment

Morton's by the Bay—Weintraub Entertainment/NBC Productions

Nikki & Alexander—Starry Night Productions/Warner Bros. TV

Nutt House—Disney TV

Ward 13—Pieratt Productions

Working Girl—Patchett Kaufman Entertainment/20 Century Fox TV

Drama

Alan Alda project—Martin Bregman Productions

American River—Hyuck/Katz Productions/NBC Productions

Barbara Eden project—NBC Productions

Hanna—Michael Mann's ZZY Productions

Hardball—Columbia Pictures TV/NBC Productions

Orleans—Fisher Entertainment/Touchstone TV

CBS

Comedies

Bagdad Cafe—New World TV

Ed Begley, Jr. project—Castle Rock Entertainment

Coming to America—Eddie Murphy Productions/Paramount TV

Doctor, Doctor—Universal TV

His & Hers—Ubu Productions/Paramount TV

Dramas

Kahuna—Lorimar TV

Top of the Hill—Stephen J. Cannell Productions

Triangle—Columbia Pictures TV

ABC

Comedies

Doogie Howser, M.D.—Steve Bochco Productions/20 Century Fox TV

I'm Here (aka *Real World*)—Reeves Entertainment

Jackie Mason project—Carsey/Werner Productions

Dramas

Capital News—MTM Enterprises

Elvis: Good Rockin' Tonight—New World TV

The Kids Are All Right—Patrick Hasburgh Productions

911—Universal TV

Videotape and Film Post Production Services



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

PHENOMENAL FOOTAGE.

It's just a phone call away. Footage from silent films, feature films, newsreels, documentaries, industrial films and more. Fully cleared for use in your productions.
Our computerized system assures fast access. Call or write for a free brochure and sample reel.

Dept. TVRA, 212-620-3955

ARCHIVE FILM PRODUCTIONS
530 West 25th Street, NY, NY 10001
212-620-3955

ANS Int'l Video, Ltd.

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

A.N.S. INTERNATIONAL VIDEO
396 Fifth Avenue NY 10018
Phone: (212) 736-1007

GROUP W VIDEOSERVICES

29 years of videotape (all formats) duplication, standards conversion, satellite uplink and space segment service to broadcasting and industry.
IN PENNSYLVANIA:
(412) 747-4700 / 1-800-245-4463 / Fax: (412) 747-4726
IN CALIFORNIA:
(213) 850-3877 / 1-800-232-8872 / Fax: (213) 850-3889

GROUP W VIDEOSERVICES
PA. (412) 747-4700 / 1-800-245-4463
CA. (213) 850-3877 / 1-800-232-8872

CBS and ABC's commitments at seven series, and FCB/Telecom, Burbank, lists six for CBS and four for ABC. Saatchi & Saatchi tallies NBC's commitments at 11, while FCB/Telecom and JWT list six apiece.

The S&S and FCB/Telecom agencies agree that ABC has orders in for three comedies, *Doogie Howser, M.D.*, *I'm Here* and a Jackie Mason project, plus a dramatic series titled *911*. *Doogie* is about a 15-year-old who is a genius—and a medical intern. *I'm Here* is about a young man eager to become a Hollywood filmmaker. *911* is about the world of cops, firefighters and paramedics.

At CBS, the two agencies cite as commitments projects starring *St. Elsewhere's* Ed Begley Jr., *Trapper John, M.D.'s* Gregory Harrison, plus *Coming to America* and *His & Hers*. FCB/Telecom says *His & Hers* is a 13-week order, while the other three are for six weeks each. Begley's comedy is about a former kiddie show host who joins the city council, while Harrison plays a fashion photographer. *Coming to America* is inspired by the Eddie Murphy film and *His & Hers* is about a newlywed couple.

Turning to NBC, S&S and FCB/Telecom agree on the Alda project and five sitcoms. Besides *Knight & Daye*, which FCB/Telecom says is a six-week order, these agencies say NBC has commitments for *Morton's By the Bay*; *Nikki & Alexander*, a *Night Court* spinoff; *Working Girl*, starring *Facts of Life's* Nancy McKeon in a sitcom version of the hit movie; and *Nutt House*, a Mel Brooks creation in which Harvey Korman and Cloris Leachman run a zany hotel.

Elvis and Whoopi. Saatchi and Saatchi adds three more commitments apiece on ABC and NBC, all dramas. ABC's *Capital News*, set at a Washington daily newspaper, is described by the agency as "*Lou Grant* meets *Broadcast News*." *Elvis: Good Rockin' Tonight* will be about Elvis Presley's roots and set in the '50s. *The Kids Are All Right* is "a coming-of-age drama" about four friends, S&S adds. The agency also cites CBS' *Bagdad Cafe*, a midseason sitcom in which Whoopi Goldberg runs a truckstop diner.

Videotape and Film Post Production Services



Now airing
in broadcast
markets
around the
world

A DECADE OF VIDEOTAPE STANDARDS
CONVERSION EXPERIENCE

NTSC/PAL/PAL-M/SECAM

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



VIDEO DUB INC.

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

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

CALL Channel One FIRST!

- ★ COMPLETE VIDEO SERVICES ★
- ★ Syndicated program distribution
- ★ Videotape duplication (all formats)
- ★ C- and KU-band space segment
- ★ Uplinking ★ Downlinking ★ Editing
- ★ Production stages ★ Film transfer
- ★ Audio editing and production

CHANNEL ONE, LTD.
Production Plaza, Sewickley, PA 15143-2399
Phone: (412) 741-4000 / 1-800-331-3735

POST-PRODUCTION
COMPANIES—your tele-
vision prospects read
Television/Radio Age.
Reach them effectively in
these columns. For infor-
mation call in New York,
(212) 757-8400.

Remembrance's opening salvo last November (No. 56) and NBC's *Noble House* (No. 68) have cracked the top 70 on A.C. Nielsen Co.'s list of all-time miniseries biggies in household ratings terms.

The Big 3 networks' longform programming next season—encompassing both TV movies and miniseries—will offer “an emphasis on real life and recent history as subject matter,” according to BBDO's Lou Bullock, manager of network services, New York. Seven

of the 13 minis on the networks' slate are being drawn from the real world. NBC alone, which has the most miniseries in the works at eight, will offer six inspired by actual people and events.

December “Phantom”? The busiest production house in the mini genre is Edgar J. Sherick Productions, which is producing CBS' *Till We Meet Again* as well as NBC's *And the Band Played On* and *Phantom of the Opera*, the latter in

association with Saban Productions. *Phantom*, shot in Paris and targeted for December telecast on NBC, has something of a head start in global distribution, having been offered at MIP-TV by Saban International.

ABC's *The Kennedys of Massachusetts* retraces the lives of the Kennedy and Fitzgerald clans through John F. Kennedy's election as President. This project was bumped from 1988-89, as was Charles Fries Productions' *Small Sacrifices*, a two-parter.

Reality has set in at ABC in another way. As FCB/Telecom's report on 1989-90 projects observes, “It's obvious there won't be a repeat of the *War and Remembrance* financial fiasco, not with the strict bottom-line orientation of CapCities.”

As for CBS' two miniseries, one is based on fact—King Phoenix Entertainment's *Family of Spies: Inside the John Walker Spy Ring*—and the other on a romantic novel, *Till We Meet Again*.

AIDS storylines. NBC's *Desperadoes*, to be produced by Michael Mann's ZZY Productions, is drawn from the book about a U.S. drug agent. Sherick's *And the Band Played On* and *The Rock Hudson Story*, on which PKE Entertainment replaced the newly disbanded Telecom Entertainment, focus on AIDS. NBC Productions' *Blind Faith* is based on the Joe McGinniss book about a suburban husband who kills his wife, while *Cross Fire*, via Leonard Hill Films, is about a high-ranking Ku Klux Klan leader in the 1920s.

On the fiction side, there are Daniel H. Blatt Productions' *The Godfather Wars*, about five New York crime families, and *People Like Us*, a look at the sordid members of Manhattan's social set.

Of NBC's five multiparters last season, only *Brotherhood of the Rose* got past a 30 share—a 33, topped by ABC's 37-share *Women of Brewster Place* and CBS' 39-share *Lonesome Dove*. Examining miniseries only on the basis of three installments or more, as CBS prefers, there were just three minis last season: *Dove*, the 29-share *War and Remembrance* and NBC's 26-share *Favorite Son*.

STAY TUNED IN! Television/Radio Age

THE MAGAZINE OF
BROADCAST MANAGEMENT

26 ISSUES A YEAR

Check the term you prefer:

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



Name _____ Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Check ONE box which best describes your business.

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

Television/Radio Age

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

summer. Previously, Peregrine signed two other licensees, WCBS-TV New York and WGBO-TV Chicago. The program is produced by the Hospital Satellite Network. Other major stations signed are KRON-TV San Francisco, WCVB-TV Boston, WFAA-TV Dallas, WJLA-TV Washington and KHOU-TV Houston, among others. **International Advertiser Sales** sells two-and-a-half minutes of barter time.

Four Star International is syndicating *The Search for Haunted Hollywood*, two-hour live special. Broadcast is set for Oct. 25 and will feature a live ghost hunt through Hollywood.

GGP Sports will produce and distribute the international TV coverage of the Pan American Winter Games, to take place Sept. 3-16. Talks are underway with broadcast and cable networks for domestic coverage. Internationally, GGP Sports is expected to sell rights in Mexico, Guatemala, Ecuador, Peru, Chili, Bolivia, Brazil and Argentina.

Harmony Gold has temporarily shelved *Perception*, game show that was looking for a fall launch. Blamed was the lack of available time periods in access and fringe, along with the marketplace uncertainty. New projected launch date is January 1990.

Genesis Entertainment's *The Byron Allen Show* has been cleared by 75 stations including 21 of the top 25 markets. Licensees for the new hour weekly program, which premieres in September, include NBC stations WBZ-TV Boston, KXAS-TV Dallas and KPRC-TV Houston. Among ABC affiliates: KGO-TV San Francisco, KSTP-TV Minneapolis and KOVR-TV Sacramento. CBS stations: KTSP-TV Phoenix, WFSB-TV Hartford and KOIN-TV Portland.

Leo Burnett has purchased 10% of the national time on **Genesis Entertainment's** *Highway to Heaven*, which debuts in off-network in the fall. The deal represents 233 units and is valued at \$2.4 million. Advertiser guarantee is a 4 rating and

an 80% clearance. The show has been cleared in 60% of the country.

Promark has concluded a deal to get distribution rights to *Classic Cars and Racing Stars*, 12-part monthly series featuring interviews and vintage car racing.

Peregrine Film Distribution has received renewals in 60 markets for *The Spectacular World of Guinness Records*. Stations include WNBC-TV New York and KNBC-TV Los Angeles, plus KGO-TV San Francisco, WBZ-TV Boston, WDIV-TV Detroit, KXAS-TV Dallas-Ft. Worth and WPXI-TV Pittsburgh.

'Mysteries' shares are a 'surprise'

NBC's *Unsolved Mysteries*—judged last summer by most ad agencies as a “maybe” among new-for-fall primetime series—instead emerged as the fourth highest ranked newcomer in the 1988-89 network season Niensens.

The Robert Stack hosted, reali-

ty-based series, No. 17 among all programs in Nielsen household rating, was “probably the biggest surprise of this season,” says Gerald Jaffee, an NBC research vice president.

At CBS, David Poltrack, senior vice president for planning and research, agrees: “I guess *Unsolved Mysteries* was a surprise to me. That's the one show that's the surprise show” of 1988-89. He had expected it to skew old but instead it has become “big with the youngest demos, including kids.” CBS, meanwhile, has been unable to mount a threat in that time slot.

Adds Steve Sternbach, vice president and manager of broadcast research at Bozell, “*Unsolved Mysteries* has been a pleasant surprise for NBC, giving ABC's strong comedy tandem of *Growing Pains/Head of the Class* a run for its money.”

According to TV/RADIO AGE's annual “Hits & Misses” survey of key ad agency execs last July, *Unsolved Mysteries* was expected to average a 23 share. The 25-week average through April 16 was a 27.

Nets' newest miniseries stay short, more inspired by fact than fiction

ABC, CBS and NBC are working on at least 13 miniseries for the 1989-90 primetime season and beyond—all of them two- or three-parters and most of them based on fact rather than fiction.

The lengthiest of the projects are NBC's *Desperadoes: The Kiki Camerena Story* plus two on ABC, *The Kennedys of Massachusetts* and *It*, the latter based on Stephen King's horror best seller. All three will be six hours long and thus span three nights. Another multiparter, CBS' *Till We Meet Again*, inspired by the Judith Krantz novel, is the subject of some confusion. While such ad agencies as BBDO and J. Walter Thompson USA say this will be a five-hour, two-installment production, FCB/Telecom, Burbank, says it will run six hours, or three episodes.

Two to three installments are widely deemed in network and advertising circles alike as the best lengths for attracting and holding viewers. Going beyond that point,

especially in the highly competitive sweeps periods during which most miniseries are telecast, puts such projects at risk, most industry sources agree. Of all the minis of three or more installments that



The life of John F. Kennedy will be grist for '89-90 network miniseries.

have aired in 1988 and 1989, only CBS' *Lonesome Dove* (No. 15 in household rating), ABC's *War and*

“It is clearly
my most
frequently
used
resource.”

Richard H. Miner
Director of Production
and Engineering Operations
WWOR-TV
New York, NY



Rick is one of thousands of engineers, programmers, general managers and financial people who get and regularly use the **Television & Cable Factbook**.

“I find that it’s the all-encompassing single source for up-to-date station information. Also traces the ever-changing world of group ownership.”

Rick is one of the most important people in our business because he can say, “Yes, we’ll buy!”

WWOR-TV is one of hundreds of stations that use this important resource. In fact, more than 4.31 different decision-makers and influencers refer to each **Television & Cable Factbook** 10.18 times each month. In other words, 23,705 top-level executives

will see your advertising message more than 241,000 times monthly! Over 63% are in upper-level management, and 30% have mid-level management positions.

Your ad in the **Television & Cable Factbook** costs about the same as those placed in weeklies and monthlies. Yet a single ad will represent your company all year long.

If you want to reach the men and women who can say “Yes” to you, plan now to have a space like this in next year’s book while good positions are still available. Contact Gene Edwards, Advertising Director, for our media kit which will tell you even more about us. Make your space reservations for the next edition now.



Television & Cable Factbook

2115 Ward Court, NW • Washington, DC 20037 • 202-872-9200

TELEVISION/RADIO AGE

Station Report

May 15, 1989

THINKING BIG IN TEXAS

KHOU-TV Houston won its largest single order from an individual advertiser in its 36-year history. Hermann Hospital was brought in with a lifestyle and socio-economic profile of consumers./61

SERVICE, HISPANIC STYLE

Spanish-language broadcasters across the country are playing major roles in two public service campaigns—one to support the Census and another countering drug abuse./62

BUYER'S OPINION

DDB Needham's Beth Uyenco unveils a new study that she feels could produce a landslide of interest and revenues for the cable networks./63

SPOTLIGHT ON . . .

New Yorkers are used to getting abuse, and the market's country music stations have given it to them, but WYNY(FM)'s Peg Kelly observes that they're back for more./65

Antidrug, procensus public service campaigns are targeting U.S. Hispanics

On top of their ongoing local community service projects, Spanish language broadcasters across the U.S. are playing major roles in two nationwide public service campaigns. One is to urge the nation's Hispanics to be part of the 1990 Census and "be counted." The other is the massive antidrug campaign guided by the National Hispanic Committee of The Media-Advertising Partnership for a Drug-Free America, in cooperation with the Ad Council.

Both campaigns are chaired by prominent broadcasters. Chairman of the Partnership's National Hispanic Committee is Eduardo Caballero, president of Caballero Spanish Media. Cochairs of the

census participation campaign sponsored by MALDEF, the Mexican American Legal Defense and Educational Fund, are Emilio Nicolás, Jr., general manager of Univision affiliate WXTV(TV) New York and Luis Valdez of El Teatro Campesino in San Juan Bautista, Calif.

Millions in air time. Caballero says the initial Hispanic-targeted antidrug campaign includes six television, six radio and eight print ads produced by Spanish-language specialist agencies. Spanish language radio stations have pledged some \$4.5 million worth of airtime, and Spanish television, including the Univision and Telemundo Net-



Eduardo Caballero

works, have pledged \$10.5 million worth of public service air time.

Hispanic ad agencies that helped create the initial pool of antidrug spots include Young & Rubicam's Bravo Group, Publicidad Siboney,

Cleveland's WZAK brings in a ringer



Fun, games and good works. Morning man Lynn Tolliver, l., of WZAK(FM) Cleveland welcomes Detroit Pistons star center Bill Laimbeer, nemesis of the Pistons' NBA rival Cleveland Cavaliers. Why is Tolliver fraternizing with the enemy? The answer is in the story below.

If WZAK(FM) Cleveland's Lynn Tolliver is trafficking with enemy agent Bill Laimbeer of the Detroit Pistons, it's all in fun as Laimbeer goes on camera in WZAK's TV promos to claim, "There's only one thing I hate more than the Cleveland Cavaliers, and that's Lynn Tolliver, the morning DJ on 93 FM,

WZAK. Just look at him! And check out this music he plays: Freddie Jacksons, LeVert, Anita Baker... Gimme a break. Who would listen to 93 FM WZAK? Oh, I know—the same geeks who like the Cavs? 93 FM WZAK, Lynn Tolliver and Cleveland: they're made for each other," Laimbeer

concludes as he shoves Tolliver around like he does opponents on the basketball court.

But though Laimbeer is one of the "bad boys" of the NBA, he does have his soft side. He's donating his fee for doing the spot to Cleveland's Rainbow Babies and Children's Hospital.

Still more teamwork for good causes found WZAK's Tolliver and Saturday morning DJ Ralph Poole joining John Lanigan and John Webster, the morning team from Cleveland's WMJI(FM) for the city's third annual Brotherhood Day. The two stations staged a dual broadcast from the steps of City Hall between 7 and 10 a.m. to bring Clevelanders together to bring food or cash donations for Mayor George Voinovich's annual food drive.

Poole says Brotherhood Day is an occasion for both black and white Clevelanders to forget their differences to pitch in for the hungry. He adds that so far as he knows, WZAK and WMJI are "the only two radio stations in the country that aren't an AM-FM combo under single ownership that have ever simulcast their morning shows." And a spokeswoman for Jacor's WMJI says that last year Brotherhood Day collections added up to a major portion of the food and cash contributed to the Mayor's food drive.

KHOU-TV uses research both to pitch prospect and to guide programmers

Richard J. Keilty, director, sales and marketing for KHOU-TV Houston reports using Leigh Stowell & Co.'s lifestyle and socio-economic profile of Houston consumers to sell Hermann Hospital on its first major venture into commercial television.



"For us," says Keilty, "that venture has proved to be a full year's commitment to television. That's the largest single order KHOU has won from an individual advertiser in our 36 year history."

Revenue potential. Keilty explains that because Houston is such a major medical center and headquarters for so much medical research, "Medical advertising represents a key area of potential revenue growth for local television here." And he adds that KHOU also used the Stowell information in the careful selection of which hospital KHOU would approach as its initial medical prospect: "We wanted to come as close as we could to insuring initial success in achieving our first hospital's marketing goals. We wanted a success we could show to the many other first-class medical facilities located here."

Hermann's objectives are outlined by Linda Quint of the hospital's public information office: "Our medical specials on TV are primarily educational. But they do give us an opportunity to showcase our medical expertise and position Hermann as the hospital people would select when and if they need medical services."

"The real sell, though, is in our commercials. Their goal is to generate revenue-producing activity for our special services."

One such service is Hermann's sports medicine facility for both adolescents and active adults who

suffer sports injuries. Hermann also maintains a special sleep disorders unit to treat such problems as sleep apnea. Patients stop breathing in their sleep, and most of those affected are men 45 and up.

Says Quint: "This is what we call a self-referral complaint. People can call up and make an appointment, as opposed to physician referral. It's popular because while the common treatment calls for surgery, we offer a simple, nonsurgical treatment. That's very attractive to most laymen. We include our phone number in the commercial, and we got over 200 phone inquiries from our first two weeks of advertising for our sleep disorder unit."

Interest in health. At KHOU, Keilty recalls, "Our initial presentation to Hermann showed them information based on our own research of our news audience. This indicated high interest generated by our news coverage of health-related topics. And the Stowell survey found that top-of-mind medical areas among Houstonians include heart, cancer, maternity care and nutrition, and treatment for alcohol and substance abuse. And



Richard J. Keilty

from a survey question that asked 'What hospital would you recommend to a friend and why?', we were able to show where Hermann ranked among Houston's other hospitals in the minds of our citizens."

Survey results also pointed to the most fruitful opportunity areas Hermann should spotlight in its public communication.

Keilty says presentation of all these research results culminated in Hermann's agreement to a year-long program that includes prime-time specials, production of commercials and of infomercials summarizing key points from the medical topics featured in the primetime specials.

(Continued on page 64)



KHOU-TV medical correspondent Susan Starnes talks with young patient in playground of Hermann Hospital's children's ward.

(Continued from page 61)

Quint explains that the infomercial subjects relate to the age group each medical special covers: maternity nutrition in the case of the children's special, while sports medicine, eating and weight problems, and alcohol and drug abuse relate to the special on adolescent health. Heart and lung problems are covered in the special on adult men's health, and the infomercials on high-risk obstetrics and problems of aging relate to the upcoming special on women's health.

*Year-long
campaign
includes prime-
time specials
and infomercials*

The specials are scheduled to run each quarter, with the reminder infomercials on each special topic like heart problems and nutrition for expectant mothers spaced throughout the year, between specials.

Life cycle specials. These specials follow the human life cycle. The first, which aired March 27, focused on children's health, the next will be on teenage health, and the third and fourth will look at adult men's and women's health.

Keilty reports, "The Stowell information is guiding us in our production of all the elements: the specials, the infomercials and the commercials." For instance, the creative and production team was guided by information based on categorizing the viewing and consumer public into each of nine different psychographic groups. Each group shares common personality characteristics, values and lifestyles, and there are specific words and phrases that catch the attention and appeal to each group."

For example, one group of Houstonians Hermann wants to communicate with is the best educated, affluent and socially active group. To reach them, Stowell has come up with key "buzzwords" and clues to the most effective way to win

their attention and appeal to them. Some of the most effective images, says Keilty, "include competitive outdoor sports, art, culture, and spectacular scenes of nature in all its glory." Specific positive language that attracts this type of upscale viewer includes words like "excellence," "exquisite," and "distinctive."

Keilty explains that KHOU has been using the information in two ways: "First, to show the hospital administrators how they can improve the public's attitude toward its many special services, then second, to show our own creative and production people how best to reach and influence the kind of people Hermann needs to reach."

He says that on top of the logic of planning the subject matter of KHOU's series of medical specials so that it follows the natural order of the human life cycle, starting with infants and small children, "There's also Houston's demographics. Our population skews young, with an average age of roughly 28 to 29. That means we have a lot of young parents out there that showed up in the research, along with their natural interest in keeping their children healthy, and what to do, if and when they do get sick."

Keilty also notes that besides Hermann's addition to KHOU's ad revenue, the station gets another plus: "the opportunity to put one of our station personalities, Susan Starnes, out front and raise her stature and profile, along with the station's. She's our medical reporter, and she's also the hospital's spokeswoman in the commercials as well as our featured correspondent narrating the medical specials."

At the hospital, Quint reports that the commercials have "already generated a lot of excitement among our own staff members who've seen them. And they've seen the positive feedback, too."

And Keilty points out, "This was direct business. Hermann has already had calls from other hospitals, asking who their agency is. But there was no agency. KHOU is the "agency." We commissioned the research, and we created and produced Hermann's commercials as well as the specials."

Appointments

Stations



Don Ray has been promoted to general manager of Lee Enterprises' WSAZ-TV Huntington, W. Va. He joined the station 16 years ago and now moves up from general sales manager.



Ron Carter has been appointed vice president, general manager of Bonneville International's KMBZ/KMBR(FM) Kansas City. He transfers from Bonneville's KIRO Seattle where he had been vice president, sales.

Steve Kingston has been promoted to vice president, director, operations and programming for Malrite Communications' WHTZ(FM) New York. He joined the station in 1986 and now moves up from operations manager.

Sid H. Gilmore has been appointed Western sports manager for CBS Sports Marketing. He's based in Los Angeles and will continue as president of his own Gilmore Sports.

Steven Kabatsky has been appointed director of research for Sheridan Broadcasting Networks. He was formerly a research manager for the Radio Advertising Bureau in New York and marketing research manager for Selcom Radio.

Conill Advertising, Coe & Co., Mendoza Dillon & Asociados and Robles Communications.

WXTV's Nicolás explains that the chief purpose of the MALDEF campaign is "to impress upon Hispanics the Constitutional requirement of coming forward to be counted by the Census and the benefits that flow to our communities from being counted. We also



Emilio Nicolás, Jr.

want to put across the key point to our undocumented residents, first that the Census is required by law to maintain confidentiality, and second, that it lives up to this law, and historically, to date, has never violated the confidentiality of undocumented residents who came forward. Thus, it is safe to be counted. The Census people are not going to turn their records over to Immigration."

Nicolás adds that the benefits that flow from a more accurate count "are primarily social: Federal and state money for schools, hospitals and sewer lines is allocated according to population density, and our population is made up of job-holding tax payers who are already paying for such services and should get them."

And he notes, "As broadcasters contributing public service air time to the Be Counted campaign, we and our advertisers and their agencies enjoy a marketing benefit when the obvious is turned into official numbers—numbers that show our retail clients in particular how many Hispanics are moving out of the central cities and following jobs to the suburbs and moving into these stores' trading areas."

One Buyer's Opinion



'Smartmix' study backs bigger cable role in TV buys

Uyenco

Back in 1985, DDB Needham media research undertook an analysis of television audiences that sought to establish how audience reach is affected by a mix of cable and broadcast network weight in a television plan. Our object was to determine whether we could make over-the-air television and cable work more effectively together on national buys.

From the results of this first analysis we found that television plans with substantial amounts of cable can deliver audiences at levels quite comparable to what pure broadcast schedules can achieve. That 1985 study involved analysis of well over 100 possible network and cable television schedule combinations, using actual data from A. C. Nielsen's metered household panel from the Jan. 28–Feb. 24, 1985 period.

Then last fall we undertook a second study, essentially to replicate our 1985 "Smartmix" study, but this time using Nielsen's new people meter data. This newer national audience measurement system which began in fall 1987 finally gave researchers the ability to track audience accumulation patterns on a demographic basis.

With the new people meter system's capabilities we were able to conduct a more exhaustive analysis with far more definitive results than we ever could have achieved with 1985 measurement tools. This 1988 two-phase study examined audience deliveries of 144 different TV schedules for 145 different demographic groups just in its initial phase.

In this Phase I of our ongoing study, the 144 different schedules were set up to enable us to compare reach and frequency of various weights of cable combined with the over-the-air broadcast schedules. We tried a number of such variations in each of four dayparts: daytime, primetime, late night and sports.

Our new findings from our new study's first phase essentially validate what we first learned in 1985. It, too, found that mixing cable with network weight, even at substantial levels, does not compromise the reach of a television plan significantly—even at multiple exposure levels. The new data indicate that much more aggressive use of cable is appropriate for many media plans.

In each case we found that use of more cable than most planners normally recommend improved the reach of the schedule. And it does this very cost-efficiently because cable is so much more inexpensive than over-the-air, network television. Indications are that it can do this because even though only slightly more than half—about 52% of U.S. households—are wired for cable, people in this 52% apparently spend a lot of time with many other channels besides their three network channels: enough time to stick a big pin in a lot of the myths about the true extent of cable viewing.

The methodology was to run our combination schedules through computers with Nielsen's latest actual people meter viewing data stored on its tapes. Depending on the daypart and weight level in question, as much as 50% of plan weight can be placed in cable without experiencing significant losses in target audiences. In fact, conservative use of cable (up to 30%) actually improves the reach of comparable pure broadcast network schedules for all the dayparts and demographic groups analyzed.—**Beth Uyenco**, media research supervisor, DDB Needham Chicago

FEEDBACK

If more foreign coproductions appear on the networks, what effect do you feel this will have on quality and viewer appeal?



"The networks are looking at reducing their costs, and if a foreign coproduction is cheaper, that's what's going to happen. I was with a CBS affiliate not long ago, and CBS does a lot of Canadian production—and you can tell. But if you've got quality people, you're going to have quality production. It doesn't matter if they're British, French, Canadian or American."

*Dennis Williamson
Vice president/general manager
KGW-TV Portland, Ore. (NBC)*



"I don't see how anyone can make a blanket statement one way or the other about either program quality or viewer appeal based on whether or not foreign producers have a hand in it. Some overseas production is excellent, but other examples leave much to be desired. The same can be said of the many American filmmakers who may wind up as their production partners. There's plenty of both good and the not-so-good on both sides of the ocean."

*Steve Antoniotti
President/general manager
WJBK-TV Detroit (CBS)*



"I don't see any significant difference, regardless of source. People will watch good programming, wherever it comes from. Will two heads turn out better programs, or would too many cooks spoil the broth? It could go either way. But it could also be interesting to watch the interaction between American and European producers. For just one thing, some overseas producers have expressed a distaste for some of America's most watched programs because of what they consider excessive violence."

*Jim Collins
Vice president, programming
WFMY-TV Greensboro, N.C.
(CBS)*

Wall Street Report

QVC gets analysts' ears with solid performance, plans for expansion

With QVC Network, one of the three major home shopping networks on cable, announcing its first quarterly dividend, 10 cents a share, and planning a second network, the investment community is paying more attention. Maybe this will right an alleged wrong that QVC chairman Joseph M. Segel complains of. In comparison with Home Shopping Network and CVN Network, he says, "Ours is the youngest, fastest growing and most consistently profitable."

Despite this, he noted recently before the New York Society of Security Analysts, his over-the-counter firm's price/earnings ratio is the lowest of the three. He stated the multiple on last year's earnings was 19, and he expects it to be lower this year.

Projected gains

Meanwhile, the Philadelphia-based investment firm of Janney Montgomery Scott is projecting for the fiscal year ending Jan. 31, 1989 pretax earnings per share of 90 cents to \$1.20, compared with 60 cents in 1988. Analyst James M. Meyer calls for revenues of \$260-285 million, compared with \$193.2 million.

Meyer says he expects the dividend to be raised again no later than this time next year and expects cash flow from operations in the current fiscal year to approach \$20 million. He also appears confident that QVC can make the second channel, due toward the end of this year, pay off. With two new studios being built at the West Chester, Pa. facilities, involving an investment in capital equipment of about \$5 million, according to Segel, the analyst notes the new web should be able to break even with as few as 3 million subscribers because of synergism and common overhead. Segel promises a unique approach on the second web but won't elaborate.

With cable operators owning about half of QVC,

Meyer points out that it now has an edge over the others in continued carriage on the systems: "Now, instead of just receiving a commission on items sold over their channels, these operators are also going to receive a dividend on the stock they hold. While competitive networks have given the MSOs stock options that are now worthless, QVC has sold them low-priced, dividend-paying stock.

"While QVC still may have to pay MSOs to carry its second channel, it should be able to strike a more favorable deal, given the good taste that has been left behind from the original deals to carry QVC Network." QVC also pays systems a small commission on sales.

QVC not long ago renewed its arrangement with Sears Roebuck to offer Sears merchandise on an exclusive basis where cable home shopping is concerned. Segel told analysts that Sears merchandise represents about 10% of QVC's total sales. He noted the arrangement is now under the jurisdiction of the Sears catalog operation and that often the cable network is able to sell items at a price lower than Sears' "everyday low price." With the recent change in the Sears merchandising policy, Segel added, "We're now getting more of the merchandise we want."

He predicts that jewelry will continue to represent about 50% of the network's total sales, with toys good in season and apparel coming on strong. Returned merchandise, he says, averages about 15% of sales—closer to 20% on jewelry and 10% on everything else.

Return on sales

Segel told analysts that pretax net income represented about 4.7% of sales in the last fiscal year and that he expects it to amount to 6% this year. The network reached some 14 million homes as of last January, entirely through cable. QVC does not own UHF stations, as its competition does, and Segel says it does not intend to get into this area or any other auxiliary business with a lower cash flow. It does not intend to get heavily into the mail order catalog business, although it has come out with a modest annual catalog that goes to those who have already bought through QVC.

QVC Network

(In 000s, except per share and ratio data)

For the period ending Jan. 31	1989	1988
Net Sales	\$193,150	\$112,302
Gross profit as a percent of net sales	38.9%	36.5%
Operating income (loss)	\$ 10,204	\$ (4,177)
Operating income (loss) as a percent of net sales	5.3%	(3.7)%
Net income (loss)	\$ 9,011	\$ (4,815)*
Net income (loss) as a percent of net sales	4.7%	(4.3)%*
Return on shareholder's equity	32.0%	(22.0)%*
Capital expenditures	\$ 9,938	\$ 9,517
Weighted average shares outstanding	15,021	10,108
Net income (loss) per share	\$.60	\$ (.48)*

* Before extraordinary item

In the Picture

Michael Daly



New media chief at Lewis, Gilman & Kynett believes media operations should be "proactive rather than reactive." Here he describes how promotions and other tactics can produce proactive media results.

Daly's innovative firsts have brought clients more impact for their dollars

Mike Daly, the new senior vice president—director of media services at Lewis Gilman & Kynett in Philadelphia, says one of the key elements of his media philosophy is "A good media department is one that's proactive, rather than merely reactive."

He explains that LG&K "already has a strong media operation and clients that present us with the opportunity to turn this philosophy into action." As an example of how to put the philosophy into practice, Daly notes that, in mapping out media plans, "It's important to know the lifestyle differences between markets. Even in the same state, what flies here in Philadelphia can be a little different from what's most effective in Pittsburgh. So if I can fine-tune the overall media plan, based on known differences in each target market, we can make the client's dollars go farther."

And Daly emphasizes, "They don't have to be the biggest company in their category to do this. We all hear a lot of talk about clout—the power of the biggest budget. But my experience has been that 'clout' is highly overrated. The right relationship with the right people at the stations can also keep your clients in a favorable position to get their share of stations' most sought-after inventory."

Creating promotions

Daly adds that another thing that "can get a client that extra leverage at the same time you're cementing and extending your relationships with the stations is helping to create promotions that work both for your clients and for the station." At his previous agency, Levine, Huntley, Schmidt & Beaver, Daly and spot broadcast director Debbie Yu set up a new merchandise/promotion coordinator position. One goal, he explains, was "to foster in stations' minds the knowledge that if and when they come up with a good promotion idea, they can bring it to us and there will be someone here who will listen to that idea and consider it. We may reject it. We may improve on it. We may take it as is. But if we don't, we'll tell them why not. And if it is

good and we can get it first, we can give our client a competitive edge. And that's what proactive media operations are all about."

He notes that a second advantage of a promotion coordinator on staff is "to have a person who makes sure that the promotions we do accept have a role in meeting the clients' marketing objectives and that the promotion is coordinated with the account group, with the client, and, where applicable, with the creative team: where, for instance, the promotion ties in to the creative theme of the commercials or the print ads."

Daly adds that the promotion coordinator is also responsible for negotiating with the stations that execute the promotions and for following up "to make sure the promotion did take place and on the dates it was supposed to take place. And in the case of sports sponsorships, making sure the client's tickets are there for him on the right date of the right game."

More station contacts

Getting back to station relationships, Daly also notes that in working on promotions with stations, "Our promotion coordinator gets us to more people and to different levels of people at the stations: He or she works with station promotion managers as well as with the salespeople and reps most buyers work with."

Daly observes, "Stations are always doing things to prove how close they are to their community, and clients can tie into that. Advertisers sponsor floats in the Thanksgiving Day and other parades, and stations broadcast the parade live. New Years Day's Mummies Parade is so big in Philadelphia that one station pre-empted the Orange Bowl Parade to broadcast our Mummies Parade here. And Fidelity Bank is among a number of Philadelphia advertisers who, like the stations, are also looking for various ways they can show their interest in the community."

LG&K president John K. Kaiser credits Daly with being "the first" to negotiate quarter-by-quarter exclusivity for a client in a network broadcast of an NFL football game. Daly explains that in 1982, when NFL game sponsorship was dominated by the auto makers, "There would usually be a commercial for one make, too often followed by a spot for a competing car. I was at Levine, Huntley, Schmidt & Beaver and Subaru was our client. When Ford dropped part of its NFL package, that left an opening for Subaru. So I sat down with CBS and arranged for Subaru to have one quarter of the game as the only automobile in that quarter and suggested Ford should have one of the other quarters all to itself, Chevy only in another quarter and Honda have the fourth to itself.

"This way, instead of all four jumbled in together, in no particular order, each car manufacturer dominated one of the four quarters. That gave our client, Subaru, the same voice as the giants against TV's best male demos. It was a great equalizer for our import, with only about an eighth of the budget of a Chevy or Ford."

Daly says cable "offers clients the opportunity to create tailor-made programs, and we're planning to enter this area where appropriate. Lewis Gilman is a Foote, Cone & Belding agency, and FCB Telecom is already a major player in program production.



“Regarding quality, much overseas production is of very high calibre already, so I wouldn’t expect the quality to diminish. If anything, I expect it to be the same or enhanced. Regarding appeal, it highly depends on the subject matter and who the acting talent is, and the nature of the storyline. I think American viewers need to see enough familiar faces with whom they can identify, whether they be American or well-known foreign talent. One of the biggest considerations is language. Product from English-speaking countries is not as much a problem as from non-English speaking countries.”

*John von Soosten
Vice president,
director of programming
Katz Television Group*



“I don’t think where the product is produced should have any effect on the quality—if the networks only accept the quality they desire. If the product doesn’t meet the needs of the viewer, the networks will either change the way it’s produced or no longer produce it over there.”

*Arnold J. Kleiner
President/general manager
WMAR-TV Baltimore (NBC)*



“If these coproductions are quality productions, viewers will watch them. That’s the important thing. Viewers don’t differentiate between programs produced in the U.S. or in Canada, Mexico or Europe. I myself am not aware of the difference between foreign coproductions and those made here.”

*David T. Lane
President and general manager
WFAA-TV Dallas-Ft. Worth
(ABC)*



“I’m sure the arrangement with foreign producers is that a program will be carefully done and well done and that it’s done to the best of their ability. The quality will be as high as they can make it. As to viewer appeal, I don’t think that whether the program is foreign or domestic will be a major factor. The viewer will look at the program as a program, and, obviously, if it has appeal and is well done and contemporary in terms of the viewers’ anticipation from television, it will do fine. It really depends on how it’s produced and whether it is something the American viewer will feel comfortable with.”

*Dean McCarthy,
Vice president,
director, program services
Harrington, Richter
& Parsons*

1984 Cable Act, that prohibit a telephone company from owning or operating a cable system in the same community in which it provides phone service. Since then, however, telcos have expressed an interest in exploring the possibility of providing phone, audio and video services over the same system.

So far as the FCC was concerned, General's proposal was close enough to an "experiment" that could provide important information on the future of video delivery that it justified a waiver of the rules.

NCTA was not so sure. James Mooney, president, said it was "unclear whether they've granted a waiver of the statutory prohibition against telco involvement in video content." General's proposal, he said, may amount to nothing more than a variation of pay-per-view that cable already offers.

His organization would await the final wording of the FCC order, due within a few weeks, and then, "if the commission has violated the statute, even on a limited, experimental basis, we will appeal to the courts."

Transfer fee issue hangs fire as industry gasps

When the Senate Commerce Committee, as part of its responsibilities along with other committees in the effort to balance the budget in the last Congress, received a charge to come up with either a federal savings in the area it covers or new revenues, Chairman Fritz Hollings (D-S.C.) came up with the idea of a transfer fee on sales of broadcast entities.

the marketplace

Help Wanted

Baker Scott & Co.



THE PROFESSIONAL
CABLE PLACEMENT
PEOPLE

Positions available with MSO's, Networks, Regional & Independent Operators. Coast to Coast!

All Levels of Management
FEE PAID

Call or write in CONFIDENCE
DAVID ALLEN & JUDY BOUER
Principals

WE KNOW CABLE

1259 Route 46 Parsippany, NJ 07054
201-263-3355

Help Wanted

DIRECTOR OF MARKETING AND RESEARCH CAPITAL CITIES/ABC NATIONAL TV SALES

We currently seek a creative individual with in-depth understanding of all information services and the television sales process to direct the sales efforts of our in-house rep for eight owned stations. The right candidate will have eight years' management experience in television research and marketing. Local station and/or rep experience required. Knowledge of qualitative research data and marketing application for television stations is a must. Send resume to: Capital Cities/ABC, Personnel Dept., Attn: LB, 77 West 66th Street, New York, NY 10023. An Equal Opportunity Employer m/f/h/v.

Help Wanted

NATIONAL SALES MANAGER

KSTP-FM, one of America's top adult/contemporary stations has a special opportunity for a person with already established and proven credentials as national sales manager. This is an immediate opening with great company benefits and outstanding compensation for a person with extensive knowledge of ratings and research, someone who is aggressive with rates and highly motivated. A background in national rep agency dealings will be most helpful. Hubbard is an equal opportunity employer. Resumes to: Mr. John Mayasich, General Manager, KSTP-FM, 3415 University Ave., St. Paul, MN 55414.

10,000 RADIO-TV JOBS

American Radio TV

Up to 300 openings weekly over 10,000 yearly. The most complete and current job listings published ever by anyone. Disk Jockeys, Newspeople, Programming Engineers, Sales. Money Back

Guarantee - One week \$7.00 Special: Six weeks \$15.95. You save over \$20.

AMERICAN RADIO TV JOB MARKET
1553 N. EASTERN Dept F
LAS VEGAS, NEVADA 89101



Programming

AUDIO PROGRAMMING FOR AUTOMATED CABLE TV CHANNELS

solid gold format
free to cable systems

CFM CABLE RADIO
1-800-937-5665

Resumes

BROADCAST EXECUTIVES

Resumes

Professionally Prepared.

Celia Paul Associates
Box #Cela, TV/Radio Age
1720 Avenue of Americas
N.Y.C. 10020

CLASSIFIED ACTION

Get action quick in TELEVISION/RADIO AGE Marketplace/Classified. For details call Marguerite Blaise at 212/757-8400, or send your ad copy to TV/RADIO AGE, 1270 Avenue of the Americas, New York, NY 10020.

FCC moves to out-Fox Murdoch in transfer of Boston station control

Rupert Murdoch may be placed in the unusual position of owning the Fox TV network and not being allowed to show its programming on his Boston station. The FCC voted to, "as a practical matter . . . end the station's ability to remain a Fox affiliate and to acquire programming from Fox on an ongoing basis."

It was all part of commission action on whether to allow Murdoch to transfer control of the WFXT(TV) license in Boston to a trust set up by Murdoch. He got former Sen. Edward Brooke (R-Mass.) and former New York Gov. Hugh Carey, a Democrat, to serve as trustees.

The issue. At issue is that fact that Murdoch's holding company, Twentieth Holdings Corp., owns the station and is affiliated with another Murdoch company, News America Publishing, which publishes *The Boston Herald*. FCC rules don't allow a single entity to own a newspaper and a broadcast station in the same area.

Murdoch has been required since 1986, when he acquired the station, to get rid of one or the other. He didn't have time, he said, and was given an 18-month waiver of the rules, was victimized by a special law, and then got another extension while the FCC reviewed the trust arrangement.

But Murdoch may not buy the restrictions the agency has placed on the arrangement. The trust is to try to arrange a sale of the station only to one buyer, get at least \$35 million for it, and all the arrangements would be subject to approval by Twentieth of the financial terms and conditions of the sale.

The FCC says, however, that the station would not be sufficiently insulated from Murdoch under the trust arrangement. That would have to be changed, it said, to eliminate Twentieth's final say on the financial terms and condition of sale. Also within the arrangement was a form of communication be-



The FCC reasons that WFXT(TV) Boston would not be sufficiently insulated from Murdoch under a trust arrangement that he has set up with two former politicians.

tween the trust and Fox because of syndication arrangements. After the syndication contracts expire, absolutely no communication will be allowed, the agency says, and even the Fox syndication communication would have to be strictly limited.

Murdoch has two months to decide if he wants to comply with those conditions. He also can stretch the matter out, however, by going through a hearing process.

NCTA wary on California deal allowing telco to build system

So far as the cable industry is concerned, the FCC has now allowed the telephone companies to get their foot in the door. Although it expressed uncertainty about just what the commission did in granting a waiver for a Cerritos, Calif., project, the National Cable Television Association does suggest what the agency did was illegal.

For its part, the agency decided that Cerritos did not have cable television; therefore, General Telephone Co. of California could legally be granted a waiver to build and operate a cable system in Cerritos.

Shifting stations' service areas matter of dissent

Don't read too much into the FCC's recent decision to allow, conditionally, a station to change its "community of license" designation without opening itself to competing applications, says Commissioner Patricia Diaz Dennis. Don't even allow it, says Commissioner Jim Quello.

With that narrow approval (Chairman Dennis Patrick being in favor), the commission decided to allow stations to follow population shifts only if the new and old locations are mutually exclusive, if the new community would be better served than the old, and if the community to be left still has another broadcast station.

In cautiously voting for the item, Dennis warned, "We will continue to place a disproportionate value on maintaining existing service. We will not approve changes based on a simple comparison of gains versus losses. In addition, we will not allow any broadcaster to take advantage of this new procedure if the effect would be to deprive a community of a station representing its only operating local broadcast service. The table of allotments is a useful instrument, but a blunt one. This item allows us to refine the table without disturbing the policy embodied in the allotment priorities."

What General has in mind, though, is to install fiber optics in part of the build, and to let Apollo Cablevision, an affiliated company, share the coaxial cable General plans to plant in the rest of the town. On its part of the cable, General would offer "near video-on-demand," what the commission considered a fuzzy description of a customer ordering a specific movie from a menu and receiving it over a particular channel within a certain period.

At issue is the FCC's own rules, which Congress codified in the

Washington Report

As U.S. lags in HDTV, FCC Advisory Committee seeks charter extension

If there needed to be any more evidence that the United States is still playing catch-up ball in the field of high-definition television, it was produced recently by the FCC's Advisory Committee on Advanced TV (ATV). It is still awaiting the beginning of testing of proponent HDTV systems by the Advanced Television Test Center (ATTC) while its charter runs out in the fall.

The State Department has been forced to back down from its insistence before international groups on a worldwide production standard embodying the Japanese-developed 1,125/60 system though this is not compatible with NTSC. There is both foreign and domestic opposition to 1,125/60.

Wants more time

The Advisory Committee has issued its "second interim report" amid controversy, and with few conclusions. Now, even its own designated life is running out, and it is asking for another two years beyond its scheduled November 1989 demise.

If the FCC were to take that action, the report says, "the FCC should be in a position to establish a single terrestrial ATV standard sometime in 1992 and also to consider whether to establish standardized ATV interfaces between broadcasting and other video delivery media."

While the U.S. is churning toward that ATV deadline, the Japanese already have said they plan to have an HDTV set available by 1992 and have even tested international transmission of digital HDTV signals. The ATV panel expects to complete the testing of proponent systems, conduct further spectrum analysis and recommend standards by November 1991. As the second interim report notes, there are 23 different ATV systems proposed by 14 separate entities.

The report says "procedures that will govern the testing of proponent systems are in the process of being formulated" by two subcommittees. But that work has to wait, in turn, on performance of "additional developmental work" and discussions with proponents and laboratory officials. "These efforts should be completed shortly and, thereafter, the testing plans will be circulated to the members of the advisory committee for consideration and approval," the report says.

The testing program will proceed through four stages, according to plans. The first is radio propagation tests. The second includes "objective tests to assess the technical characteristics of ATV systems, including subjective tests of their interference performance"; the third, "subjective (psychophysical) tests to assess how viewers perceive the various proponent systems"; and the fourth, "broadcast and nonbroadcast field tests." A fifth stage may be added to the testing process: "market and audience research." A

plan for that phase is now being worked out by another subcommittee.

The sheer variety of proposals that have to be tested also could delay the overall testing program, the report notes: "Because several different line/field rates (with interlaced or progressive scanning) are employed by various proponent systems, the selection of appropriate source material has been controversial and remains currently undecided."

Still another subcommittee

Yet another subcommittee has been assigned to work that problem out, with an evaluation of two methods to be made by the fall. One method would be to produce test programming in one format and have it transcoded into the formats used by the different proposed ATV systems; the other is to produce the test-programming in all the formats. Either method would be very time-consuming, the report says, and neither would assure an adequate test.

Partly because of that problem, the report recommends the testing be divided into two stages, one to include "the propagation tests, objective tests, and subjective tests related solely to interference performance. The second stage would include the bulk of the subjective evaluations as well as field testing."

The report also notes that the subjective tests related to interference are considered very important because of the desire to keep the signal within current TV signal bounds. The way the Advisory Committee envisions the process, each phase would be an elimination trial. Some additional limitations already have been placed on some of the proposals.

Those systems that require additional spectrum in the VHF or UHF bands will be held to a higher interference standard and "significantly better than the existing NTSC television system. Moreover, on the basis of their work thus far, these entities have concluded that it will not be possible to provide a sizeable minority of existing broadcasters with additional spectrum capacity that is immediately adjacent to their present assignments."

One proposed system, that of Zenith Electronics Corp., already has led to a cry of foul. Attached to the interim report is Zenith's dissent, in response to those restrictions and other technical restrictions that followed in the report.

Zenith had to vote now, says Robert B. Hansen, president, because of "critical substantive determinations not based upon consideration of any system subcommittee, working party or advisory group, nor upon full committee discussion."

The Zenith attachment says those technical restrictions were never discussed and weren't even advanced in any proposed system. But the result of the restrictions, it says, is to "unfairly disadvantage any system aimed at full high-definition performance."

After all that, the report adds that, "in arriving at a standards recommendation to the FCC, it is possible that a single 'winning' system may not emerge. Instead, the analytical and testing process might lead to the emergence of a standard based on a combination of attributes found in several candidate systems."

—Howard Fields

So far this year, he hasn't mentioned such a fee, dreaded and vehemently opposed by the industry, but he has now been given the assignment by the Senate of coming up with \$680 million, either through savings or through revenue.

Hollings is no different than the other committee chairmen in Congress. They are very protective of the programs they oversee and do not like to see them cut. They would rather raise revenues from other sources than cut the dollars allocated to programs under their

jurisdiction.

Thus, Hollings came up with the idea of a transfer fee the last time around. His task is more difficult this time, because the budget approved was worked out between the Democratic leadership of Congress and the White House in what has been widely described as a grand effort to avoid making tough decisions.

Jurisdiction. Assessing station owners a fee on the amount they receive for selling a station could fit in well in that type of budget. On

the side of broadcasters, however, is the possibility of a jurisdictional squabble, which showed signs of erupting the last time Hollings made the proposal.

The fee would be seen as a tax and thus outside the jurisdiction of Commerce, which would have to resolve its \$680 million dilemma in some other fashion. But the question never really got that far in the last Congress, so Hollings may just try it again.

The last time around, the tax suggested by Hollings was 2% of the sale price.

the marketplace

Programming

GUEST FOR AIR SAFETY TALKSHOWS

Air disaster and govt misconduct, scandal exposé. Over 1200 appearances radio/TV. Author *Unfriendly Skies*. Air safety expert, 50 years as Navy/airline/GA pilot, FAA air safety investigator. Knowledge of covert air safety problems, coverups, by government. Target of severe govt. actions to silence him. Rodney Stich, (415) 820-7250, Box 5, Alamo, CA 94507.

Help Wanted

MARKETING SPECIALIST

California's #1 Independent TV station seeks to fill the position of Marketing Specialist (Northern Division). Broadcast sales experience preferred. Position requires skills in creation of new business and servicing existing accounts. Comprehension of Independent television helpful. Immediate reply essential. Send resume to: Personnel Department, KMPH-TV 26, 5111 E. McKinley Ave., Fresno, CA 93727. No phone calls please. An E.O.E.—M/F/H.

The Marketplace Rates

Situations Wanted: \$30.00 per column inch. All other classifications: \$42.00 per column inch. Frequency rates apply. Minimum space one inch. Maximum space four inches. Add \$1.50 handling charge for box numbers. Copy must be submitted in writing and is due two weeks preceding date of issue. Payable in advance, check or money order only. All ads accepted at discretion of publisher. Address:

The Marketplace, TV/RADIO AGE,
1270 Ave. of the Americas, New York,
N.Y. 10020.

Help Wanted

LOCAL SALES MANAGER

KSTP-FM, one of America's top adult/contemporary stations has a special opportunity for a person with already established and proven credentials as local sales manager. Must be a strong people oriented manager, able to lead and motivate a major market sales staff and generate a strong bottom line. You must be a sales driven manager who will continue to build on our dominant market position. Co-op and vending experience is helpful. Great company benefits and outstanding compensation for the right individual. Hubbard is an equal opportunity employer. Resumes to: Mr. John Mayasich, General Manager, KSTP-FM, 3415 University Ave., St. Paul, MN 55414.

Executive Search

CAREER OPTIONS FOR YOUR FUTURE

STAFFTEC is a recruiter of successful personnel & management for Broadcast, Cable and Syndication. The Television industry needs professionals for many positions that are not advertised.

STAFFTEC will mail or fax a comprehensive report for your selected market area in the U.S.A. and Canada. All it takes is a \$20 registration fee, current resume, mail or fax and market selection. Moving? Career change? Call Us!

STAFFTEC will give you the edge!

STAFFTEC

EXECUTIVE SEARCH & INFORMATION NETWORK

P.O. Box 511 • West Bend WI • 53095 • 414/644-6543

NEED HELP ?

If you are looking for executive personnel, TELEVISION/RADIO AGE is the cost-effective way to reach the most and best qualified prospects. Like you, they are readers of these classified columns. Call M. Blaise at 212-757-8400.

**INTERNATIONAL
TELEVISION
FESTIVAL OF
MONTE-CARLO**

**AWARDS
1989**



**GOLD
NYMPHS**



*for the best News
or Current Affairs Programme to*
"FIRST TUESDAY:
AFGHANIST"
Yorkshire Television
(Great Britain)

for the best Television Film to
"STARLINGS"
B.B.C. (Great Britain)

for the best Mini-Series to
"IL TRENO DI LENNIN"
(*Lenin's Train*)
Rai 2 (Italy)
*for the excellent quality of the
production and direction*

**SILVER
NYMPHS**



IN THE NEWS CATEGORIES
for the best News reportage to
"MILLTOWN CEMETERY"
B.B.C. (Great Britain)

*for the best Magazine
or Current Affairs Programme to*
"YOYES" - T.V.E. (Spain)

**IN THE MINI-SERIES
COMPETITION**

"LA GRANDE CABRIOLE"
A.2 (France)
*for the quality of the script
and the direction of*
NINA COMPANEEZ

Mr. FRANK GRIMES *for*
his acting in the series
"BLIND JUSTICE"
B.B.C. (Great Britain)

IN THE TELEVISION FILM COMPETITION

*for the best script to
(original or adaptation)*
SEÑOR LISSANDRO DUQUE
NARANJO and SEÑOR
GABRIEL GARCIA MARQUEZ
for the film
"MILAGRO EN ROMA"
(*Miracle in Rome*)
T.V.E. (Spain)

for the best direction to
Mr. ROBERT ALTMAN
for the film
"THE CAINE MUTINY COURT
MARTIAL"
Columbia Pictures (U.S.A.)

for the best performance by an actor to
Mr. GLYN HOUSTON *in the film*
"BETTER DAYS"
Harlech T.V. Wales
(Great Britain)

for the best performance by an actress to
Ms. LINSEY BAXTER *in the film*
"STARLINGS"
B.B.C. (Great Britain)

**SPECIAL
PRIZES**

**SPECIAL PRIZE OF
H.S.H. PRINCE RAINIER III**
"SAUVONS LES RHINOS"
(*Save the rhinos*)
T.F.L. (France)

**PRIZE OF THE MONACO
RED CROSS**
"NO BLAME"
3 Thèmes (Carivoda) Hamster
Productions (France)

For further information:

FESTIVAL INTERNATIONAL DE TELEVISION

2a, Boulevard des Moulins - Monte-Carlo
MC 98030 MONACO CEDEX
Tel. (33)93 30 87 01 - Télex 469 760 MC
Fax (33)93 50 92 80

"COPRODUCTIONS"

78, Av. des Champs-Élysées, Escalier A, 75008 PARIS
Tel. (33)1-45 62 31 000 - 43 54 76 28
Telex 649763 COP - Fax (33)1-45 63 44 31

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1989

May 21-23	NBC Affiliates Meeting, San Francisco
May 21-24	National Cable Association, Dallas Convention Center May 15 Issue
June 3-6	CBS Affiliates Meeting, Los Angeles
June 4-10	Banff Television Festival, Banff, Alberta, Canada
June 12-15	ABC-TV Annual Affiliates Meeting, Century Plaza, Los Angeles June 12, 1989 Issue
June 17-23	International Television Symposium, Montreux
June 21-25	BPME BDA Associations, Cobo Center, Detroit June 12 Issue
September 13-16	Radio-Television News Directors Association Convention, Kansas City Convention Center
September 13-16	NAB Radio '89 Convention, New Orleans September 4 Issue
October 12-16	MIPCOM International Market, Cannes October International Issue
November 5-8	Community Broadcasters Association Convention, Riviera Hotel, Las Vegas
November 13-15	Television Bureau of Advertising Annual Meeting, Century Plaza, Los Angeles November 13, Issue

1990

January 3-6, 1990	Association of Independent Television Stations, Century Plaza, Los Angeles January 1 Issue
January 16-19	NATPE International, New Orleans Convention Center January 15 Issue
January 18-21	Radio Advertising Bureau Annual Managing Sales Conference, Loews Anatole, Dallas January 15, 1990 Issue
March 31-April 3	National Association of Broadcasters, Atlanta March 26, 1990 Issue
April 20-25	MIP-TV, Cannes France April Television/Radio Age International