

WGN-TV  
AT 40

# Television/Radio Age

## CARTOON CAPER

U.S. animation  
takes pratfalls  
on several fronts/27

## MAGINOT LINE

Quota action  
by France's TF1  
signals U.S. barriers/31

Indiana University

MAR 13 1989

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## WIDE AWAKE

Late-night TV  
opens the eyes  
of advertisers/34

March 6, 1989 • \$3.50

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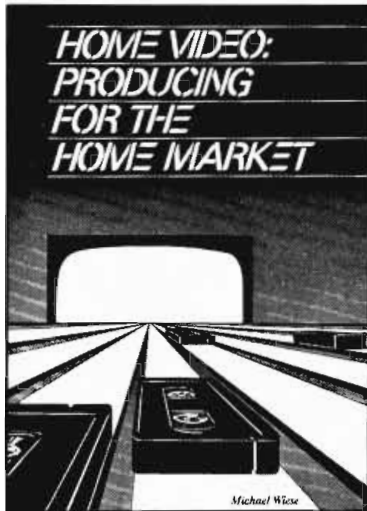
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# Television/Radio Age

March 6, 1989

Volume XXXVI, No. 16

Filmation closing a symptom; domestic lull compounded by European protectionism, Far East competition

**U.S. TV animation takes a pratfall** **27**

Will others follow TF1's quota tightening?  
May offset added satellite demand for U.S. programs

**France's new Maginot line** **31**

Sajak, others build interest of advertisers,  
who find it one of the last big media bargains

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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.

Walk on the wild side.  
Break chains of command.  
Screw the rules.  
Tight jeans work wonders.  
Life is only black and white in photos.  
Conduct business as unusual.  
Avoid suspenders.  
Try someone's patience.  
When in doubt, wear leather.  
Know when to be a wiseguy.  
Know when to be a wise guy.  
Never call anyone "Babe" except Ruth.  
Seek a career where shaving is optional.  
Security is an illusion.  
Go over their heads.  
Remember: There are always other jobs.  
Rebel with a cause.  
Don't mix stripes and checks.  
Remember your past.  
Transcend your past.  
Define yourself.  
Put yourself on the line.  
Express doubt.  
Acknowledge fear.  
Beware of cologne.  
Tempt fate.  
Remember: Only guys in shiny suits date bimbos.  
Recommend Wiseguy.





# Publisher's Letter

## He-e-e-re's Johnny . . . and Pat and Ted and David and Arsenio . . .

**T**he creative and sales communities of the TV industry are always on the lookout for new worlds to conquer. The world of late night seems to have caught their fancy this season, and their interest seems to be paying off. The incentive is there. As Campbell-Mithun-Esty's Tom Winner and Bozell, Jacobs, Kenyon & Eckhardt's Mike Drexler point out, late night is one of those dayparts in which relatively inexpensive fare still can tally attractive profits without amassing "tremendous" ratings.

News magazines, talk shows and game shows also can be quite cost-efficient vehicles, whether on network or in syndication. We'd agree with ad agency execs that viewers will seek out good programming wherever it is, and whatever its production budget may be. Still, nothing seems to have generated as much publicity lately as the late night debuts of *The Pat Sajak Show* on CBS-TV and *The Arsenio Hall Show*, syndicated via Paramount. Those entries have shown there is indeed room for growth in commercial TV with the right programs.

Although the latest Niensens indicate these newcomers continue to lose some momentum after auspicious starts, it's too soon to predict their ultimate fates. For CBS, however, *Sajak* already is a success when measured against the ratings and affiliate clearances of its former "checkerboard" concept. Paramount is well pleased with *Hall's* young-adult audience profile.

Late night's diversity—from Carson and Sajak exchanging quips with guests to Ted Koppel's incisive interviews to Letterman's "stupid pet tricks"—has been paying off with higher ratings and ad revenues. The networks are virtually sold out through June.

And there's more to come. It'll be interesting to track the reception viewers give ABC's *Day's End* experiment on seven affiliates this spring and to see how Genesis Entertainment's *Byron Allen Show* and the Fox Network's music magazine *Revolution* will differentiate themselves from the pack.

Jerry Dominus, CBS' top sales exec, cited *Sajak* and *Lonesome Dove* as evidence that "there's still life in the old girl yet," meaning network TV. We would like to borrow that sentiment and apply it to over-the-air TV in general. Despite intensifying competition from basic and pay cable and home video, commercial TV still can generate excitement by developing programming people want to watch and advertisers want to buy, when its people put their minds to the task.

So the profit motive is alive and well in TV-land, and that's as it should be. The viewers will vote with their dials and remotes, and the strongest will survive.



## 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 Swishelm  
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 Rabach  
*Circulation/Marketing Director*  
Brad Pfaff  
*Marketing Coordinator*  
Anne Hoey  
*Business Office*  
Wendy Pally

## West Coast Office

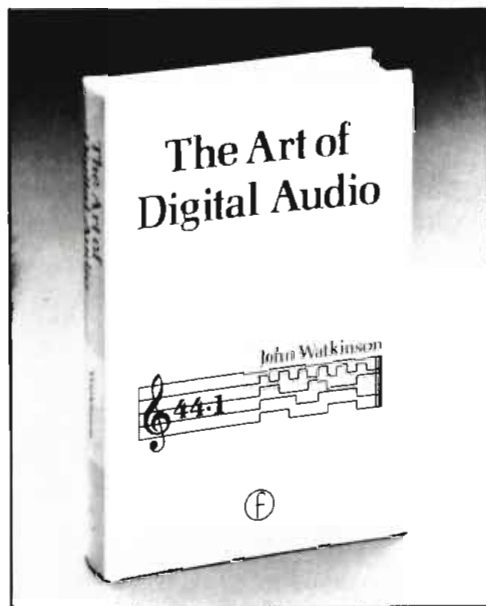
Jim T. Moore, *Sales Account Executive*  
6290 Sunset Blvd., Suite 315  
Los Angeles, CA 90028  
(213) 464-3552  
Facsimile Number: (213) 464-1956

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.

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# Letters

## 'Contract' dispute

Your recent article, *Standard contracts being considered for syndication*, (TV/RADIO AGE, Feb. 6), misses the boat. There is no such thing as a standard contract.

"Standard contract" is just sales hype and rings alarm bells with me, as do the phrases "don't worry" or "let me be honest with you."

Contract is just another word for agreement; and, as each deal stands alone, so do contracts.

Relatedly, attorneys who use word processing technologies to copy old contracts into new deals do their clients a great disservice. Taking the time to think things through and protect a client is the only way to go.

**BARRY SKIDELSKY**

*Attorney at law  
New York, N.Y.*

## Mission accomplished

Thanks for the fine article on AFRTS in the January 23 issue. I've had several calls from industry folks who have read it, and I think it helps them understand our mission a little better.

For your background information, I wanted to clarify a few of the things in the article—they're not necessarily wrong as printed, but I didn't make them as clear as I should have in the interview:

■ AFRTS stations are not operated by the military *bases* on which they're located, but rather by the military *services* (Army, Navy and Air Force). The Marines don't operate any AFRTS station, but they do provide staff members to stations located on bases/posts where there is substantial Marine presence.

■ The Panama Canal Zone was disestablished in 1979; the AFRTS network there is at Fort Clayton, part of what is now called the Panama Canal Area.

■ While it's true AFRTS-BC "packages the Big 3 evening newscasts 'back to back' via satellite . . ." most viewers don't see them that way. None of our affiliates airs the newscasts "back to back," but rather over several

hours; some only use one of them, depending upon the time zone they're in.

My compliments on the accuracy of your quotes and the article in general. Many of the articles previously done on AFRTS have contained less than accurate information. I also liked the way you worked in the Sajak, Kasem and "For Veterans Only" sidebar stories.

**GERALD M. FRY**

*Director of Programming  
Armed Forces Radio and Television  
Service Broadcast Center  
Sun Valley, Calif.*

## Faster medicine

Thanks so much for the feature story on Medstar's new medical headline service, *Advances*, which will premiere April 1 (*News About News*, Feb. 6). Just to clarify, however, the two weekly reports are 90 *seconds* in length, not 90 *minutes*, with each report consisting of three to five headline-style stories.

Once again, thanks for the coverage. And by the way, the response to your feature has been tremendous.

**JACQUE MINNOTTE**  
*Medical News consultant  
Medstar  
Allentown, Pa.*

## Program-length ads

Your feature relative to program-length ads (Dec. 26) stated that cable networks were the first to accept the longform commercials.

In the mid-'60s we produced several 30-minute-format TV "shows" for Evelyn Wood Reading Dynamics. They were shown on VHF and UHF stations across the country. We preempted many primetime shows for the new format. All were shown in prime or fringe.

Many of the formats being used now are direct copies of the ones we created.

These were probably the first direct response programs ever produced. They were highly successful and very cost-effective.

**EDDIE SPIZEL**  
*Edgar S. Spizel, Advertising  
& Public Relations  
San Francisco*

## A direct response

I want to express my gratitude for having been included as one of the key advertising agencies featured in *Program Length ads break down most broadcast barriers*, Dec. 26.

Because longform direct response television advertising is still in its infancy, many people are unfamiliar with the industry and its business potential. It is essential at this stage in longform's development to educate and inform the public of its value. Magazines key to the industry are showing more interest in coverage, as TV/RADIO AGE has demonstrated.

Your article provided a very lucid and positive look into this rapidly growing field.

**TIM HAWTHORNE**

*President  
Hawthorne Communications  
Fairfield, Iowa*

## At the finish line

The article on CART in the Dec. 26 issue of TV/RADIO AGE is fair and accurate and something which we are very pleased to see.

**JOHN P. CAPONIGRO**  
*Executive vice president  
Championship Auto Racing  
Teams, Inc.  
Bloomfield Hills, Mich.*

## Finding a forum

Thank you for the opportunity to express my views on values-driven programming in your Oct. 31 issue. Your magazine is unique in offering such a forum, and I appreciate the opportunity to contribute.

**TIM ROBERTSON**

*President  
The CBN Family Channel  
Virginia Beach, Va.*

## Spotlight shines

Thank you so much for putting me in the *Spotlight On* (Dec. 26) by recognizing the charitable events and clients we've worked with throughout the years.

You've made me a celebrity—calls are coming in from all over—copies of the article with nice notes attached.

**SAMANTHA BALTZER**  
*Vice president, sales  
WBLI(FM) Patchogue, N.Y.*



# WE'RE HONORED

"Thurgood Marshall: The Man," winner of the 1989 Alfred I. duPont/Columbia Silver Baton Award



*Appointed Supreme Court Justice 1967*




*Ronald Townsend, President and General Manager, W•USA-TV, Jeanne Bowers, Producer, Carl Rowan, Host and Managing Editor, and Sandra Butler-Jones, Executive Producer, "Thurgood Marshall: The Man."*

When the producers, researchers and other creative people of W•USA set out to produce a documentary like "Thurgood Marshall: The Man," it is approached as a labor of love. Producing quality television is what we're all about. When those programs also win awards such as the duPont/Columbia Silver Baton, we're honored.

"We are proud, as people and as a television station, to receive one of broadcasting's highest honors." — *Ronald Townsend, W•USA-TV*



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## TV series, including some inspired by hit films, lure toy majors

The licensing of popular TV programs has shown some slippage since 1987, but that's not stopping many toy marketers from gambling on a batch of new prospects.

For the toy makers, piggybacking on a hit TV series, whether network or syndication, can presell a new toy line. For the series' producers, such merchandise can generate additional visibility and revenues.

On the other hand, *Willow's* disappointing results last year have led toy companies to avoid film linkups this year—except in those cases where popular films have sparked TV spinoffs, such as the animated *Police Academy* and *RoboCop* and the live-action *Star Trek*. Video-game companies, meanwhile, remain high on feature tie-ins with game cartridges based on *The Terminator* and other hard-action films.

Kenner Products, having scored well last year with its *Ghostbusters* figures inspired by the cartoon series, in turn based on the comedy film, now has latched onto two other properties going a similar film-

to-cartoon route: *Police Academy* and *RoboCop*. Lewis Galoob Toys, meanwhile, has action figures pegged to both the *Star Trek* series and the upcoming film *Star Trek V: The Final Frontier*.

Last year Matchbox's Pee-wee Herman doll and Playmates Toys'

---

*Disappointing results from "Willow" have discouraged film linkups without TV spinoffs.*

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*Teenage Mutant Ninja Turtles* action figures were among the few big sellers based on TV characters, according to various toy industry sales surveys. This year will find both expanding those lines.

The 1989 crop also will include: Tyco Toys' talking Ed Grimley doll

and Kenner's talking Ernest doll, both based on Saturday morning network series; Matchbox's *Denver, the Last Dinosaur* plush doll; Monogram Models' copter and plane kits based on CBS' *Tour of Duty*; Nylint Toys' train based on *Thomas the Tank Engine* segments from PBS' *Shining Time Station* series; and Pressman Toys' *Remote Control* trivia game based on the MTV series.

There's even a *Loudmouth* game from Cardinal Industries, inspired by the syndicated *Morton Downey, Jr. Show*.

## Network TV sports spending boosted a billion

Estimates of spending on network TV sports last year were boosted by more than a billion dollars, spearheaded by the winter and summer Olympics. General Motors alone was up more than \$100 million.

BAR estimates, released by TvB, put the web TV sports total in '88 at \$2,663.2 million, up 67% from the '87 figure of \$1,594.6 million. Factoring in the summer Olympics must be done with caution, however, since NBC supplied BAR with only one rate for the Olympics spots, which was \$155,000 per 30, no matter what the daypart.

GM led the sports spenders with a total of \$212.1 million, up 90% from the year before. The '88 sports figure was almost half of all GM's network TV expenditures. The auto maker was followed by Anheuser-Busch, up 41% to \$144.7 million, and Philip Morris, up 73% to \$136.5 million. The trio were the only ones falling in the \$100 million-plus range.

Among the top 25, the biggest percentage increases were scored by K Mart, up from \$1.9 to \$30.3 million; Federal Express, up from \$3.3 to \$29.6 million; Coca Cola, up from \$7.3 to \$53.3 million; Johnson & Johnson, up from \$5.7 to \$30.8 million, and Visa USA, up from \$4.9 to \$23.1 million.

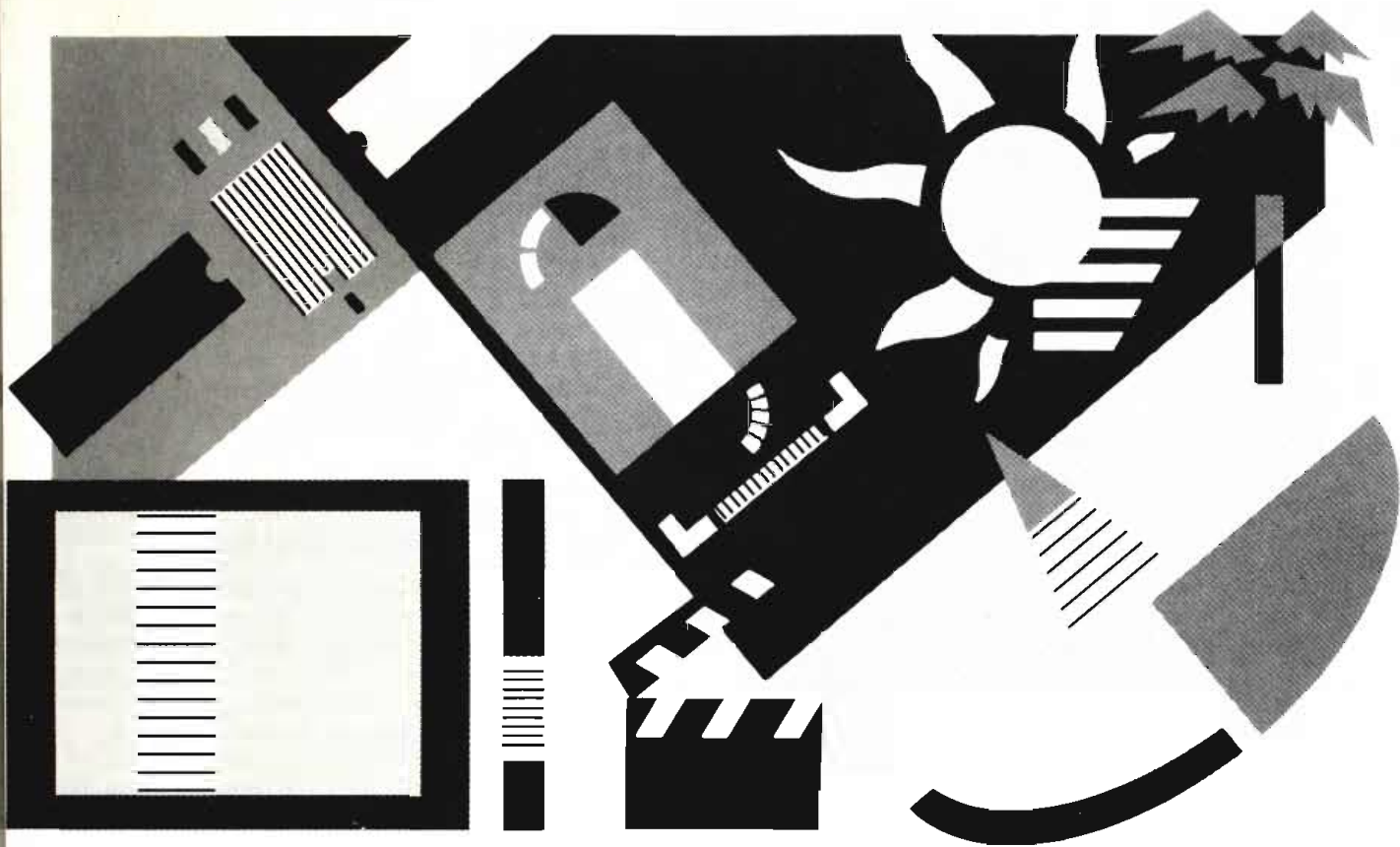
The network TV sports volume was up half a billion over than the 1984 Olympic year figure of \$2,087 million.



**Buoyed by solid sales** for last year's talking Pee-wee Herman doll, Matchbox next will be introducing the Pee-wee's Playhouse playset and various characters and accessories featured on that CBS Saturday morning series.



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# MIP

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## No relief for independents seen in diary-only television markets

Initial indications from the ad agencies are that adjustments to TV audience levels in diary-only markets—which would boost independent station shares—are not in the cards.

The issue, sometimes referred to as "calibration," has been raised again with the distribution by Arbitron of a series of indices comparing meter and diary ratings in 13 metered markets. A similar series from Nielsen was expected imminently late last week.

Both rating services promised to issue such reports on a regular basis when confronted with complaints at the general managers' meeting of the Association of Independent Television Stations last June. Indies have been complaining for some time that, unlike metered market reports, diary-only surveys understate their audience.

**Cold water.** While the Arbitron calibration reports have apparently not reached top-echelon media people at the ad agencies, executives contacted tended to throw cold water on the chances of the indices being actually used. "We don't adjust diary data based on meter information," says Page Thompson, executive vice president and media director at DDB Needham. Walter Reed, senior vice president and corporate director of spot broadcast at FCB Communications, comments, "We do not make conscious adjustments."

The Arbitron data, averaged for the 13 markets, consist of a dozen daypart index figures each under four headings—independent English-language stations, independent Hispanic stations, "other stations" (affiliates) and HUT levels. The sign-on to sign-off index for English-language indies was 1.615, meaning that metered ratings were 61.5% higher than diary ratings. Their primetime index showed a 36.5% gap, while for early fringe (4–6 p.m., Monday–Friday) the spread was 55.1%. The highest English-language indie index number was for 9 a.m.–noon, Monday–Friday, which reached 1.858.

Of the 12 index numbers for affiliates, eight showed a higher me-

ter average. The sign-on to sign-off figure for network stations was 1.082. Hence, while most affiliate ratings in diary markets would be raised if the Arbitron indices were used, the indie ratings would be raised more, thus reducing affiliate shares.

The Spanish-language station index for sign-on to sign-off was almost as high as that of the English indies—1.584. But weekday late night indices for Hispanic listening were considerably higher than English indie listening. For 11–11:30 p.m., the Hispanic index was 2.685. For the 11:30 p.m.–1 a.m. period, the index was 2.557.

Reed notes that the Arbitron index data do not show demographics and that meters affect different demographics differently. For an example, he cites one of the more recently metered markets, Indianapolis, where kids' audiences were doubled in some cases when metering made its debut, while adults, though their viewing levels went up, showed a much more modest increase.

## CBS signs up Tony sponsors; other specials set

CBS has booked AT&T and American Honda as major sponsors of the Tony Awards, due in June 4 primetime. The two-hour live telecast will honor the Broadway theater, although the nominees will not be known until May 8.

CBS also has scheduled the remaining half-hour installments of *This Is America*, *Charlie Brown*, sponsored by McDonald's and Kellogg Co. The specials package, which began last fall, will follow its February and March outings with

one in April, on a date not yet chosen, and the finale on May 19. The April show will feature "The Smithsonian and the Presidency," while May's features "The Music of America."

Thus far, the only other event given an air date in the May sweeps is Procter & Gamble's Miss Universe pageant, slotted by CBS for May 23.

## Woodstock special pitched to MTV by Richie Havens

Singer/producer Richie Havens, whose specials *Countdown to 2000* and *Changemakers* are being distributed by TVRC Syndication, is talking with MTV Networks about carrying a proposed Woodstock 20th anniversary special this summer.

If the talks are successful, Havens says, the anniversary event could be carried by both MTV and VH-1, to reach both young people and adults. The acts—including Havens, John Sebastian (formerly of the Lovin' Spoonful), Joe Cocker and a reunited Jefferson Airplane—are hoped to appear live from Moscow, Havens adds.

The TVRC specials will be produced by Havens' Weekend Future Television, New York (TV/RADIO AGE, Jan. 23). Cohosted by Havens and commentator Kevin Sanders, the quarterly *Changemakers* specials are being targeted for primetime slots on independents and weekend daytime on affiliates, says TVRC president George Nuccio.

MTV and VH-1 already plan an extensive Summer tie-in with the Woodstock anniversary. They will carry the three-hour *Woodstock* film in an agreement with Warner Bros., first over the July 4 weekend and then in mid-August.

## TV, toys are hamburger helpers

Viacom Enterprises has licensed the Wendy's fast food chain to use its animated Mighty Mouse character for premiums in its kids' meals during the 1989 first half.

Meanwhile, the fast food brand names McDonald's and Burger King will turn up on store shelves later this year in toy form. Fisher-Price Toys will introduce a McDonald's restaurant center for preschoolers, while Mattel Toys will unveil a Burger King playset for its Jazzie doll line.



## Network radio audiences compared, but CBS doesn't quite buy it

The fine art of making network radio audience comparisons cropped up again recently as some of the webs released data on RADAR 38, which covers November '87 to October '88. While most of the networks have agreed on which common time period to use in making public comparisons, at least one network, CBS, remains a maverick.

The largest gains were made by Transtar, NBC, ABC's Direction and Sheridan Broadcasting, according to the elaborate press packet distributed by ABC Radio Network.

Transtar was up 21.2% in its 12-plus audience and moved from third place in RADAR 37 to second place in the latest survey. Major reason for the increase was new affiliates, 69 added between the two latest RADARs, according to Transtar chairman Terry Robinson. (ABC research estimated a "net addition of over 65 new affiliates.")

**Best formats.** Out of Transtar's eight formats, four did best in attracting the new affiliates, reports Robinson. They were Format 41, Oldies, Special Blend and AM Only, with those joining the latter three skewed toward the larger markets. RADAR 38 represents the ninth increase in a row for Transtar, says the network chairman.

The NBC increase was 17.8% in its 12-plus audience, also accounted for mainly by new affiliates. Craig Simon, vice president and general manager of NBC Radio Network and Talknet, put the number of new affiliates for the NBC web at 62 (ABC estimated "almost 50") and the total number of new affiliates since Westwood One took over a year and a half ago at 125.

Bill McClenaghan, vice president of research services for the ABC radio networks, points out that, in addition to new affiliates, there are two other ways that networks can increase their RADAR audience—by additional commercial clearances and/or additional audiences among existing affiliates.

The standard time period adopt-

ed by the networks to compare audiences, an agreement worked out by Radio Network Assn. members, is 6 a.m. to 7 p.m., Monday through Saturday.

"This permits an apples-to-apples comparison," explains McClenaghan. "It's a daypart common to all major networks."

**CBS stance.** However, CBS, in its release on the CBS Radio Network and RadioRadio, employed RADAR's so-called "all broadcasts" measure which covers 6 a.m. to midnight, Monday-through-Sunday, but allows various exclusions. Sylvia Hughes, vice president, radio research, says, "I looked at the broadest possible daypart where every network has a number."

When asked about the networks' agreement on a common time period, she answers, "Nobody told me about it."

CBS employed the "all broadcasts" measure to note that in its target demographic, adults 25-54, the CBS Radio Network moved from 12th to 11th place. However, under the standard time period, the network went from eighth to ninth in the same demo from RADAR 37 to 38. As for RadioRadio, it moved from sixth to fifth place in its demo, adults 18-34, by CBS' lights. CBS also made the point that both networks increased their rank positions "despite a slight decline in audience."

In the program area, of the top 20 shows, CBS had 12, but ABC Entertainment's Paul Harvey took the first five positions. ABC Information had the other three positions.

## December web TV billings are down

BAR estimates of network TV revenues showed December to be a down month, the third month in a row that this has occurred. December was off 2.0% to \$796.3 million, compared with the year before. November was off 2.7% and October was down 1.3%. This followed the Olympics month of September, when billings rocketed up 60.4%.

For the full year, network TV revenues were up 8.7%, according to BAR estimates. Total for the year came to \$9,580.4 million, compared with \$8,814.4 million in 1987.

The weekday daytime decline of 13.5% (10 a.m. to 4:30 p.m.) was more than offset by the weekend daytime increase of 13.8% (sign-on to 6 p.m.) during December. Weekend daytime billings were almost 50% higher than the weekday daytime take. Primetime billings for the month were off 2.7% to \$439,487.3 million. Early fringe was down both during the week and on weekends.

### Network TV revenue estimates—December

Dayparts	Estimated \$ (Mill)	% Change
Prime	\$439,487.3	-2.7%
Mon-Fri daytime	101,815.8	-13.5
Mon-Sun late night	42,487.8	+7.3
Sat/Sun daytime	142,386.3	+13.8
Mon-Fri early morning	21,457.0	-6.4
Mon-Fri early fringe	36,769.9	-16.7
Sat/Sun early fringe	6,712.7	-11.2
Subtotal early fringe	42,482.6	-15.4
Totals	\$796,803.8	-2.0%

Source: BAR, Copyright 1988 American Ratings Co.

(Final Edition  
continued on page 12)



## Local news ratings gainers tracked in Katz analysis of Nov. Niensens

Tracking scores of TV stations' news performances in the November Niensens, Katz Continental Television found WLOX-TV Biloxi, Miss., among the biggest gainers in early and late fringe, with WBKO-TV Bowling Green, Ky. another early news gainer and KMVT Twin Falls, Idaho, climbing in late news.

In the latest report in a four-year tracking of local TV news, Michael Steinberg, vice president and director of research for Katz Continental, New York, based the rankings of the newscasts upon their Nielsen shares in the various Monday through Friday dayparts.

The frontrunning stations scored shares in the 70s. Virtually all the top 20 outlets ranked serve markets below the top 100 and sometimes below the top 200, where stations face minimal local news competition.

WLOX soared by 17 share points and advanced to No. 8 in early news last November from 30th in May '88, according to Katz's Steinberg, while WBKO jumped by nine points, moving to 12th from 26th position.

**Early news.** Remaining tops in early news was KNOP North Platte, Neb., whose 78 share was off three points from May. KNOP was followed by KPLC Lake Charles, La., up 11 share points to a 77 as it elbowed its way to No. 2 from 14th.

New to the Katz top 20 were not only WLOX (64 share) and WBKO (65) but also WVIR Charlottesville, Va. (63). Dropping out of the top 20, in the meantime, were WCJB Gainesville, Fla., WBNG Binghamton, N.Y. and WKBK Alpena, Mich., all with shares in the 50s.

KNOP remained out front among the late news winners with a 77 share. KMVT, powered by a six-point surge to a 69 share, advanced from 10th in May to No. 6 in November.

Among the losers in late news

were KPLC Lake Charles, La., down eight share points to 67 and dropping from No. 2 to No. 7; WLUC Marquette, Mich., off seven points to 60 as it dipped from seventh to No. 9; and KALB Alexandria, La., slipping 13 points to a 54, thereby falling from seventh to 14th.

One of the five stations new to the late news top 20 was WMAZ Macon, Ga., whose 57-share newscast ranked 10th.

In midday news, WBOC Salisbury, Md., and WWNY Watertown, N.Y., held the top slots with respective noontime shares of 75 and 71. KTVB Boise, meanwhile, surged 19 points to a 65, ranking sixth.

In early morning news WLOX's 6:30 news rose 25 points to first place with a 74 share. Meanwhile, WBOC which had led in the May book, lost 23 points, with its 56 share causing it to plummet to 14th rank.

Katz Continental represents 11 of the top 20 stations in early news and nine of the 20 leaders in late news, Steinberg notes.

## Docu get lift from sponsor

Bill Kurtis, news anchor on WBBM-TV Chicago, is also anchoring a package of quarterly science themed specials under the title *The New Explorers*, with built in ad sales payoff.

The specials have been fully sponsored on the CBS station since last year by Citicorp. The sponsor also promotes each of the programs via mailings to schools and in 300,000 bill stuffers to customers, says Kurtis.

Today, "Documentaries have to be commercially viable," observes Kurtis. In 1978, by contrast, Kurtis did a special on illnesses suffered by Vietnam veterans and their families, traceable to the defoliant Agent Orange.

## Station proves documentaries can make money

KLJB-TV Davenport, Iowa, has produced many documentaries in its 3½ years on the air, and has "proven you can do it for a profit," says Gary Brandt, president and general manager.

One recent example is *Shattered Dreams*, focusing on the impact of



Gary Brandt

drunk driving without preaching or sensationalism, he notes. That scored a 4 Nielsen rating last year and a 2 in repeat for the independent station.

KLJB now is producing another primetime documentary that will lead into the third showing of *Shattered Dreams*, all under the sponsorship of True Value hardware stores, which promotes the specials via in-store posters.

The local police department had approached KLJB about producing a program for showing in schools, and from those talks came the idea for the telecast, Brandt says. In addition to its on-air showings, the documentary has since been distributed not only to schools but to community groups, banks and so on, Brandt continues.

Despite the trend today toward sensationalism in documentaries, Brandt stresses, "We would not do that," for instance by recreating a bloody accident scene.

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# NEW, 26 HALF-HOUR SERIES



## Maxie, Ring Raiders among the few toys spawning TV shows in '89

The toy-based TV animation trend may be down, but it's not quite out yet. "There are fewer toys based on TV shows, or TV shows based on toys," says Thomas Kalinske, chairman of the Toy Manufacturers of America and also president/CEO, Universal Matchbox Group. "However, that's still part of the business and can be an important part of the business."

For the first time in years, TMA execs in their annual Toy Fair recap of the previous year's sales virtually ignored the impact of licensing and TV spinoffs. Since 1987, those trends have cooled considerably at the retail sales and TV ratings levels.

And yet, *Toy Industry Fact Book*, released at the Feb. 13-22 Toy Fair in New York, pointed out, "While some toy analysts believe that licensing may have peaked in the toy industry, TMA estimates that close to 50% of the toy industry's sales are of licensed products."

The toy industry, whose 1988 retail sales were a relatively flat \$12.75 billion, should grow by "4% to 5%" by the end of this year, Kalinske predicts.

Coleco Industries, Kenner Products, Mattel Toys, Tonka Corp. and Worlds of Wonder have forsaken the toy-generated animation field. Hasbro remains involved, albeit with fewer shows than before. Besides *G. I. Joe* and *COPS*, introduced last year, Hasbro will use the *Maxie's World* strip to support its latest fashion doll, Maxie. The bulk of Hasbro's animated product is done via the Sunbow Productions arm of its ad agency Griffin Bacal.

**Maxie and Mario.** Besides featuring Maxie—successor to Hasbro's toy and TV creation Jem—*Maxie's World's* 70 episodes will include *Beverly Hills Teens* and *Punky Brewster*, all distributed via Claster Television.

The other toy-to-TV biggie is *The Super Mario Brothers Super*

*Show*, a strip syndicated by Viacom Enterprises and based on video game characters by Nintendo. Leisure Concepts, licensing agent, also has signed Ralston Purina to market Nintendo Cereal System, whose cereal boxes will feature the Mario Brothers and Zelda.

Matchbox will support a TV series inspired by its Ring Raiders, a line of aviation toys. DIC Enterprises is the animator and Those Characters From Cleveland the licensor. Borrowing a page from

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*Coleco Industries, Kenner Products, Mattel Toys, Tonka Corp. and Worlds of Wonder have forsaken toy-based animation.*

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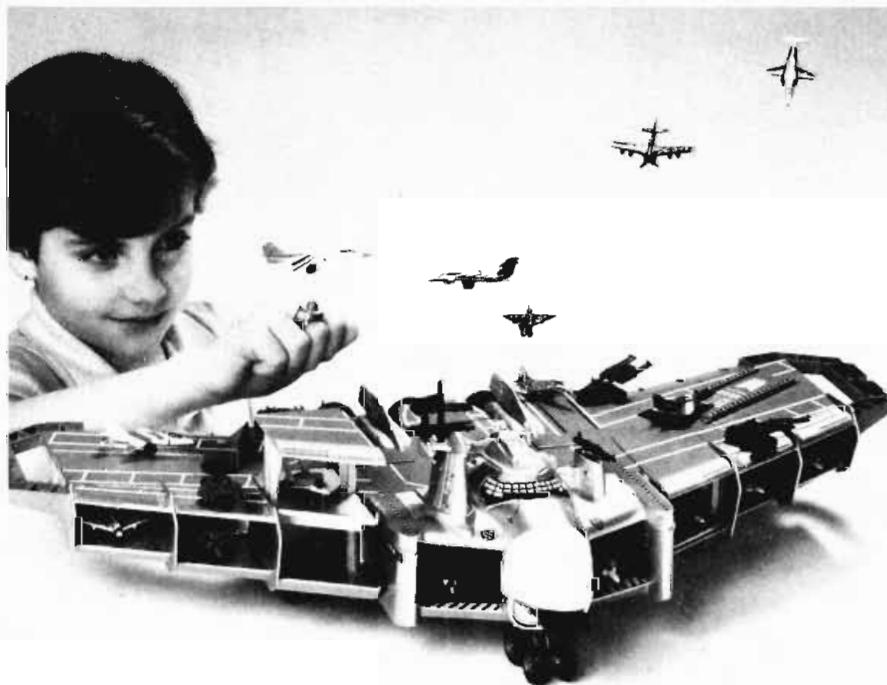
Tyco Toys' Dino-Riders, Ring Raiders first will be previewed with a home video half-hour special.

DIC also handled animation for *Little Golden Book Land*, a half-hour TV special due in pre-Easter syndication via Bohbot Communications; Playskool Toys will support the Western Publishing project. The special will go into home video in the summer, Western says.

Home video has become important to many toy makers lately. Among toy-driven cartoon fare that have moved from TV to home video are Family Home Entertainment's *Pound Puppies* (based on Tonka's toy line), *Puffalumps* (via Fisher-Price) and *Transformers* (via Hasbro). Fisher-Price also backed a *Little People* video inspired by its preschool toy line.

And now Hummingbird Toy Co. hopes to get mileage from Kodak Video Programs' new video, *The Smothers Brothers' Yo-Yo Man Instructional Series*, featuring the yo-yo used on the duo's CBS-TV series.

Meanwhile, Mattel's *Masters of the Universe*, one of the first toy lines to spawn a TV series spinoff, will be reintroduced this year with new products bringing those characters into a futuristic space age—but with no accompanying TV episodes so far.



**Ring Raiders**, a new Matchbox toy line undoubtedly inspired by the film "Top Gun," will be promoted via a home video special and a TV cartoon series.



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# TV Business Barometer

## Local as No. 1 an '88 landmark

A quick review of the table below shows that 1988 was a landmark year. It was the first year that local time sales were greater than those of spot, except, perhaps, for the very early years before the networks' coaxial interconnection.

This recap of *TV Business Barometer* figures for the past three years shows the local tally for 1988 at \$6,123.9 million vs. national/regional spot at \$6,040.0 million. This put local 1.4% ahead of spot.

Local has been playing catch-up with spot for a number of years. During the last five years, for example, *Barometer* figures show that local's percentage increases were greater than those of spot for each year. In 1984, local was up 16.8%, while spot rose 12.0%. In 1985, local increased 10.7%, while

spot climbed 7.7%. In 1986, local rose 13.1%, while spot went up 9.8%. In 1987, while local went up only 6.5%, spot rose even less—3.8%. And last year, local climbed 9.0%, while spot rose 4.4%.

Most sources believe that local will increase faster than spot this year, too. One who doesn't is Paine Webber analyst Al Gottesman, who told Blair Television that he figures local will go up 3-4% this year, while spot will increase 7%. Gottesman is one of more than 200 agency and advertiser media executives and Wall Street analysts who were interviewed late last year by Blair executives and managers.

One of them, Rich Hamilton, senior vice president/media director at D'Arcy Masius Benton & Bowles, stated that "Local spot will continue to grow at a more rapid pace than national spot, although growth for both in 1989 will be in single digits." It is also worth not-

ing that David Wilkofsky, author of a Blair-funded study, projected national spot up 6% this year and local spot up 10%.

One of the more ominous predictions came from Richard Kostyra, executive vice president/U.S., director of media services, J. Walter Thompson USA. He forecast a drop of 10% for national spot in the first quarter and a decline of between 6 and 7% for the year. The reason, he said, that national spot is "softest" is that network, syndication and cable "offer more efficiencies and ease of buying 15s."

A widely-quoted source of ad expenditures, Robert Coen, senior vice president at McCann-Erickson, projects national spot rising 5-6% and local spot going up 6-7%.

A review of political spending by Bob Herbst, vice president of Blair Philadelphia, which booked the bulk (56%) of political dollars for the company, showed that such money was becoming more important to spot. It accounted for 5.1% of spot dollars last year.

## Television station advertising billings, 1986-1988

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

	Spot			Local			Compensation		
	1986	1987	1988	1986	1987	1988	1986	1987	1988
January	\$345.0	\$364.7	\$419.0	\$302.1	\$320.5	\$361.8	\$34.9	\$34.8	\$34.0
February	327.5	335.7	367.6	291.7	308.3	347.5	39.1	38.4	37.4
March	441.0	452.0	480.5	464.2	500.9	532.0	38.3	38.6	39.1
<b>1st quarter</b>	<b>1,113.5</b>	<b>1,152.4</b>	<b>1,267.1</b>	<b>1,058.0</b>	<b>1,129.7</b>	<b>1,241.3</b>	<b>112.3</b>	<b>111.8</b>	<b>110.5</b>
April	539.4	580.4	612.9	461.4	493.2	535.1	42.9	43.1	43.7
May	548.4	589.5	594.8	532.8	554.6	591.2	36.5	36.4	36.8
June	477.4	483.6	471.0	387.6	397.7	435.9	35.1	36.3	36.4
<b>2nd quarter</b>	<b>1,565.2</b>	<b>1,653.5</b>	<b>1,678.7</b>	<b>1,381.8</b>	<b>1,445.5</b>	<b>1,562.2</b>	<b>114.5</b>	<b>115.8</b>	<b>116.9</b>
<b>1st half</b>	<b>2,678.7</b>	<b>2,805.9</b>	<b>2,945.8</b>	<b>2,439.8</b>	<b>2,575.2</b>	<b>2,803.5</b>	<b>226.8</b>	<b>227.6</b>	<b>227.4</b>
July	476.2	481.4	517.5	383.5	408.0	436.2	37.5	38.1	39.4
August	429.5	439.8	452.1	452.1	474.7	504.6	40.0	41.6	40.0
September	505.2	521.4	557.4	468.8	516.1	597.6	36.0	37.3	36.6
<b>3rd quarter</b>	<b>1,410.9</b>	<b>1,442.6</b>	<b>1,527.0</b>	<b>1,304.4</b>	<b>1,398.8</b>	<b>1,538.4</b>	<b>113.5</b>	<b>117.0</b>	<b>116.0</b>
October	491.0	497.4	528.7	590.2	630.3	711.6	37.5	36.5	36.3
November	541.9	576.0	592.7	495.3	543.8	579.1	34.4	36.0	35.1
December	451.1	462.4	445.8	444.8	467.9	491.3	41.8	43.7	42.4
<b>4th quarter</b>	<b>1,484.0</b>	<b>1,535.8</b>	<b>1,567.2</b>	<b>1,530.3</b>	<b>1,642.0</b>	<b>1,782.0</b>	<b>113.7</b>	<b>116.2</b>	<b>113.8</b>
<b>2nd half</b>	<b>2,894.9</b>	<b>2,978.4</b>	<b>3,094.2</b>	<b>2,834.7</b>	<b>3,040.8</b>	<b>3,320.4</b>	<b>227.2</b>	<b>233.2</b>	<b>229.8</b>
<b>Total</b>	<b>\$5,573.6</b>	<b>\$5,784.3</b>	<b>\$6,040.0</b>	<b>\$5,274.5</b>	<b>\$5,616.0</b>	<b>\$6,123.9</b>	<b>\$454.0</b>	<b>\$460.8</b>	<b>\$457.2</b>

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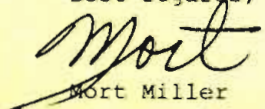
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Best regards,



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Vice President



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## Fledgling European satellites getting some broadcast interest

Wheeling and dealing for satellite channels continues to dominate European broadcast activity. The French direct broadcast satellite, TDF1, which has had a great deal of trouble finding customers, finally has something to cheer about.

A European consortium led by the German-based KirchGroup has applied for two transponders. The first channel will be used for the German language pay-TV channel, Teleclub, which already is on cable systems in Switzerland and Germany. Partners for this TDF1 transponder include the KirchGroup, which will have a 50% share, the French private commercial terrestrial channel, TF1, and Silvio Berlusconi's Italian based Fininvest, each with a 10% share, and Metropolitan KG which will have a 30% holding.

**Family fare.** Transponder two will be used to carry another pay-TV channel. Telefan, which will specialize in family and youth programming. Major shareholders in that venture will include KirchGroup, TF1, Bouygues Group, Editions Mondiales and Bernard Tapie Finances, each with a 15% stake, and Fininvest, with a 5% holding. No date has been set for

the actual beginning of transmission.

At the same time, BBC Enterprises officials say they are heading a consortium anxious to inaugurate a pan-European general entertainment channel on the experimental high powered Olympus satellite to be launched in September. They now have applied for a transponder on the satellite.

It is believed the channel would principally transmit a combination of BBC1 and BBC2 programs and would be expected to be carried by cable networks. Plans for the channel were first disclosed last fall when BBC Enterprises executives told TV/RADIO AGE that they seriously were studying the feasibility of the project. Officials believe there is an eager audience for a channel of this nature, particularly among British expatriates scattered throughout southern Europe. They cite the relative success that BBC already is enjoying on several cable networks in northern Europe as an indication of interest.

While Super Channel, which started out broadcasting the "Best of British" was a huge money loser, the BBC feels that its ability to control costs will ensure that the exercise is not repeated. For start-

ers, the satellite costs for the first two years on the bird owned by the European Space Agency is thought to be reasonable enough by any standard: zero.

State-owned Yugoslavian television, JRT, hasn't been put off by the question of whether Eurosport is violating the European Community's restrictive practices regulations. JRT has become the 14th state broadcaster to join the consortium headed by Rupert Murdoch's News International.

## Zenith, Ch. 4 get buyer interest

Britain's Zenith Productions and Channel Four International both received a considerable amount of interest from buyers who attended Monte Carlo previews held by the two organizations.

Zenith is producing a series of ten hour long programs, *The Paradise Club* for the BBC, the first drama series ever commissioned by the corporation from an independent producer. The programs center around the activities of two brothers, who tend to operate on opposite sides of the law. Zenith has worldwide distribution rights.

For its part, Channel Four unveiled its newly acquired four part, hour long comedy/drama series, *Behaving Badly*, starring Judy Dench. It's about a divorced woman who turns around her exemplary lifestyle after nearly going insane.

## Sex, violence guidelines eyed by U.K. TV

After a brief Christmas hiatus, the combined subjects of sex and violence have again leaped to the top 10 list of most discussed topics by British television executives. The fact that many American distributors are beginning to find the argument a colossal bore notwithstanding, they do know it affects potential sales of programs and films.

The British Broadcasting Standards Council's publication of a draft code of practice has generated the current round of interest. Although it largely restates policies already followed by the Independent television companies and the BBC. BSC director Colin Shaw

says that the "new" guidelines are important because of all the new satellite channels coming on board.

Among the highlights of the code are: the banning of simulated sex before the 9 p.m. family viewing cutoff, the restriction on implying that any sexual relationships involving children below the age of consent is legal and acceptable, the injunction that rape scenes should not be depicted as erotic spectacles, and the insistence on not showing material which might have been fashionable in the past but would cause offense now.

Specifically cited as an example of the latter restriction are "wolf

whistles," which, the BSC says, might have been acceptable in the 1940s, but certainly are not now. Nudity is still acceptable, but again it should not be made into a spectacle. Violence and bad language are acceptable, but with many restrictions, and the code says that news and documentary producers should only show the actual moment of death on the rarest occasions. It also admonishes the regular repetition of such scenes.

The final version of the code will be published this fall following discussions of the proposals with broadcasters and other interested parties.

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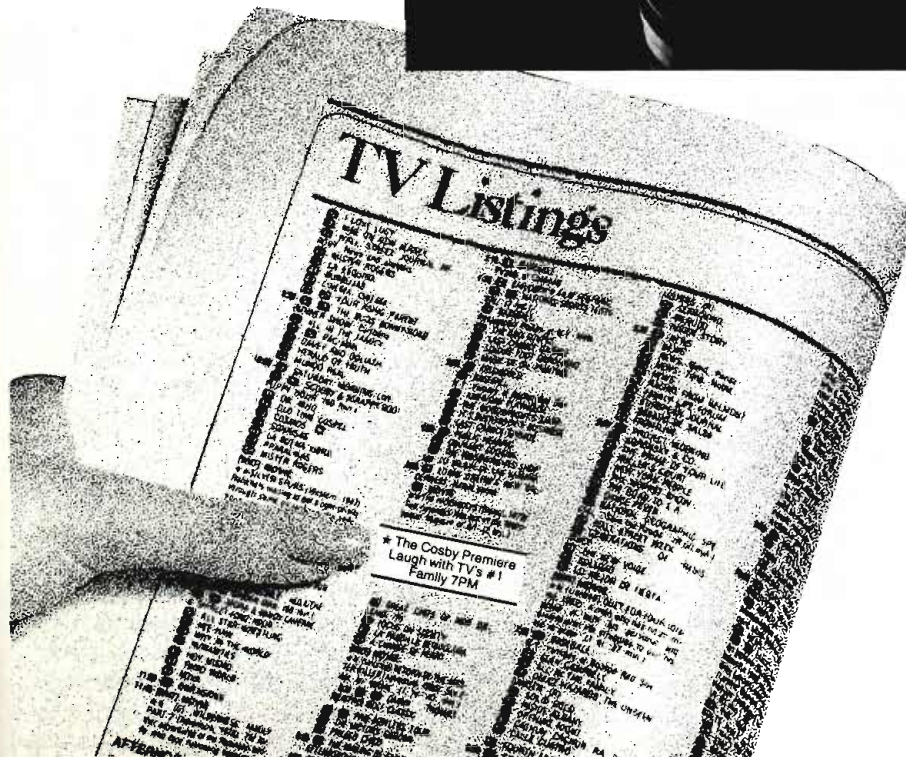
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## New Arbitron diary results in small rises in listening

Small increases in listening levels and response rates showed up in the fall '88 Arbitron survey, the first one conducted with the new "soft-format" diary, in an extensive Arbitron analysis. In the broadest measure—persons using radio (PUR) 6 a.m. to midnight—the increase over fall '87 was 0.2 of a point (1.1%) during the average quarter hour. The strongest daypart increase was during midday—10 a.m. to 3 p.m., Monday through Friday—when average quarter hour PUR levels rose 1.1 points (5%). Cume PUR levels during midday went up 2.5 points (4%) and up 1.0 point (1.3%) during late afternoon weekday drivetime.

The largest relative gains in the fall survey were in the away-from-home (at work and other places) data. In the 6 a.m. to midnight span, a comparison of 14 markets that Arbitron continually tracks showed a 0.5 of a point (13%) increase.

Arbitron research director Jim Peacock said, "Listening levels are up in the dayparts and locations where we expected the new diary to make a difference." He added, "The results leave us confident that this new diary is a significant improvement in the measurement of radio listening."

**Response rates.** However, while Arbitron noted that response rates for the survey "edged up from last year's high," Republic Radio, in its "SampleTrac" diary analysis system, said that "the newly revised diary failed to increase overall response rates which a pretest by Arbitron had suggested would happen." There was no basic disagreement with the numbers, nevertheless. Republic put the fall '87 response rate at 45.08% and the fall '88 rate at 45.54%. Arbitron showed an increase from 45.0 to 45.3% across 135 metros.

The new diary was revised for a sixth grade reading level in its instructions, eliminates lines dividing dayparts, has a more contemporary look and uses better paper stock.

Republic Radio's research director, Bruce Hoban, in expressing disappointment with the response rates, noted that the test showed a 5.5% increase for the new diary compared with the old. The test was the largest Arbitron has ever conducted, involving a predesignated sample of more than 50,000 persons.

## Webs up 7.1% in January

Network radio opened the year with a respectable single-digit increase. The Radio Network Assn. reported a 7.1% increase in January for its eight members. This followed an 18.7% increase in December and a 3.0% rise for the year. However, the January increase was in line with the pacing for the second half of '88.

January revenues for web radio came to \$30,050,801, compared with \$28,056,217 for January '88.

Among the four sales territories, New York continued its slump, but the other three came up with double-digit and even triple-digit increases for January. New York was down 22.3% to \$14,119,235, after being off 4.4% last year. Chicago was up 39.2% to \$10,498,052, Detroit zoomed up 195.7% to \$3,099,010, while Los Angeles increased its billings 81.3% to \$2,334,504.

Total network radio revenues last year, according to RNA, came to \$381,911,715.

## Syndicated country format offered without blurbs

A *Great American Country* format, from Drake-Chenault Radio Consultants and Galactic Radio, Inc. and scheduled for availability to radio stations across the U.S. starting April 1, will not require clients to carry built-in commercials. Under most affiliation arrangements, satellite radio program services normally require affiliates to carry up to three minutes of commercial time an hour, plus payment of an affiliation fee.

But Phil Barry, Drake-Chenault vice president, programming, says absence of commercials won't necessarily mean higher affiliation fees. He says rates for *Great American Country* "will be roughly comparable" to those charged by Transtar and by Satellite Music Network, which also offer satellite-fed radio formats.

"We can do this profitably," says Barry, "without charging a lot more, because we have lower costs. Our major expense, satellite transponder time, can run as high as a quarter million dollars a month, depending on how much the transponder is used. But in our case this is taken care of by our partner. Galactic Radio is a subsidiary of Jones International, the 12th largest MSO."

Barry says Drake-Chenault and Galactic commissioned research that found that stations, and particularly those featuring limited commercial formats, "don't like giving up what few commercial opportunities their format does provide." However, *Great American Country* does leave up to five commercial opportunities an hour, plus one opportunity an hour to cut away for news.

**Avoids hassle.** Barry adds that a lot of stations also "feel it's a hassle to have to take time filling out the commercial affidavit forms" which formats with built in barter spots usually require. He also says Drake-Chenault and Galactic are planning to offer stations the same no-commercials arrangement for two more formats but have not yet decided which two: "We expect to have a decision within 30 to 45 days" (of Feb. 15).

Galactic reaches over 100 U.S. cable systems with six stereo audio formats. It will provide signal delivery vehicle and expertise, including transponder space on Galaxy III. Drake-Chenault will provide programming, marketing and administrative services. Studio and uplink facilities will be located in Denver.



## As MCA deals in Germany, Italy, Davis hits 'harmful' export figures

The complementary desires of the relative commercial newcomers to effectively compete with the entrenched state networks and the drive of distributors to broaden their markets in individual territories and raise the going prices have been well demonstrated in an agreement between MCA International and RTL-Plus.

In the largest single deal ever negotiated by MCA International, the German language cable and terrestrial channel purchased close to 25 first-run theatricals, plus 100 library titles in addition to more than 500 hours of television series.

Highlighting the movie package are: *An American Tail*, *The Secret of My Success*, *Cry Freedom* and *Batteries Not Included*, while included among the TV series are: *ABC Mystery Movie*, *Almost Grown*, *Desperado*, *The Equalizer*, *My Secret Identity*, *McCloud*, *The Six Million Dollar Man* and *The A-Team*.

RTL-Plus also has commitments that it will receive the programs beyond the first year on the new series as well as the continuing programs on the longer running series. MCA now tries to incorporate this condition, which both sides generally find beneficial, in all deals. It establishes a negotiable minimum price increase each year.

**Praises approach.** Although MCA International president, Colin Davis, praises RTL-Plus aggressive approach to achieving the package, he does note that the network is in a better position to integrate the programming into its schedule than his traditional German customer, state owned ARD. He also explains that he doesn't think it fair to give ARD all the first run films and RTL-Plus only the television series.

The feature deal runs for five years and the television series for three. In spite of a desire to expand the marketplace, all distributors are extremely sensitive to their continuing relationships with those they have dealt with in the past.

Davis also reports the conclusion of a major deal with Degeto, repre-

sented ARD. This particular agreement marks the first time the German channel has ever purchased all episodes of an existing television series. Included in the package are 62 first-run episodes of *Miami Vice*, 75 first run episodes and 61 reruns of *Magnum*, a further 60 episodes of *Simon and Simon* and whatever already hadn't been bought of *Kojak*.

**Deal with RAI.** Davis also announced a major film and TV series deal with RAI, including the movies, *Cry Freedom* and *An American Tail* and the television series, *The Equalizer*, *Murder*, *She Wrote* and *Miami Vice*. Keeping things even, Davis notes that during the past several years MCA has split its Italian business almost equally between RAI and the Berlusconi channels.

Not unlike a number of distributors, Davis believes that the financial scope of a deal should remain



**Colin Davis**

confidential between the parties concerned. Although he is sharply critical of published "totals" of business done by American companies around the world, some of which he describes as inaccurate and harmful to the industry, he does acknowledge the difficulty of obtaining figures from the industry's trade association, the Motion Picture Assn. of America.

One of the reasons some Americans are unhappy about the publication of figures is that they show a wide imbalance between the amount of American material tele-

vision stations abroad import and how little domestic producers export to the U.S. Among other factors, this imbalance tends to support nationalistic calls for import quotas.

While Davis promises to take the lead in discussing the matter with the MPAA, he concedes the minimal chances of reaching an agreement about the release of revenue information which would be satisfactory to the trade and the press.

In fact, not everyone agrees. The British counterpart of the MPAA is planning to publish revenue figures just to show how much export business U.K. distributors do worldwide. Sources also point out that many of the overseas figures, about which Davis is complaining actually come from government agencies.

## CBS International set to distribute Euro coproductions

Subject to official ratification by both parties CBS International will distribute all programs produced by the seven member European Co-production Association. ECA is composed of Antenne 2 (France), RAI (Italy), Channel 4 (U.K.), ZDF (Germany), ORF (Austria), SRG (Switzerland) and RTVE (Spain).

CBS, which committed \$1.5 million dollars to the group's coproduction projects, has gained worldwide rights outside the ECA member countries.

In announcing the distribution agreement, CBI senior vice president and general manager, Donald D. Wear, Jr. also reveals that CBS was close to broadcasting some foreign programs by the end of last year's writer's strike.

Wear discloses that during the strike, CBS network officials asked CBI to scour the world for programs which could be suitable for network airing. Wear says that if the strike had lasted another week or so there was a good chance that the network might have transmitted some overseas shows. Commenting on how thinking has changed, Wear says, "I don't believe that five years ago the network would even have made the call to CBI."

# Radio Business Barometer

## January spot increased 15.6%

Well, if the rest of the year goes like January, it'll be a great year for spot radio. Data from Radio Expenditure Reports, which summarizes spot radio billings commissionable to reps, show a 15.6% increase for the first month of the year.

While this is no assurance of a great year for spot radio, of course, the January figures of recent years have been roughly indicative of the full year.

RER data reveal that billings in January came to \$62,367,500, compared with \$53,938,200 last year. The increases for the four market groups broken out by RER were all in the double-digit domain.

The best performance was turned in by the 11th-to-25th markets, where time sales were up 21.8%. Volume came to \$13,761,700, as against \$11,297,800 in January of 1988.

The biggest-billing market group—the top 10 markets—was next in performance, with billings rising 15.8%. Volume for the top 10

markets added up to \$24,209,400 vs. \$20,905,700 for the same month in '88.

Next in line was the 26th-to-50th market group, with an increase of 14.3%. The January '89 billings were \$9,751,600, compared with \$8,529,100 for the corresponding '88 month.

The 51-plus markets, which have been outdoing the other market groups in spot radio growth in recent years, had the smallest increase, though it remained in the double-digit column. The rise was 10.9% and the billings totaled \$14,644,800. In January '88, the 51-plus markets took in \$13,205,600.

January was a five-week Standard Broadcast Month (SBM), but so was January of '88. However, the first six days of the '89 January SBM were actually in December of '88, which means that the first week of the January SBM fell between Christmas and New Years.

The question of whether January is an augury of the rest of the year is, in itself, an uncertainty. However, the past few years suggest that January may be some indication of what the year holds in store.

For example, last year January had a 7.2% increase (adjusted), while the full year came to 6.6%. In 1987, January was up only 1.1%, with the full year coming to minus 1.3%. The year before January was down 3.3%, but the year was up 1.0%. However, in 1985, January also had a double-digit increase—17.1% (adjusted). But the full year came to only 11.4% (adjusted). Stay tuned.

## '88 analysis

CBS Radio Representatives recently released its national spot radio analysis for 1988 vs. 1987. This includes a further breakdown of the market groups regularly reported by *Radio Business Barometer*: the breakdown of the 51-plus markets into the 51st-to-100th markets and the 100-plus markets.

This breakdown shows that the 51st-to-100th markets were up 6%, rising from \$103 to \$109 million. The 100-plus markets climbed 8%, increasing from \$120 to \$129 million. The other market groups, previously reported, were as follows: The top 10 were up 7% to \$379 million; the 11th-to-25th group rose 6% to \$218 million; the 26th-to-50th, up 6% to \$150 million.

## January

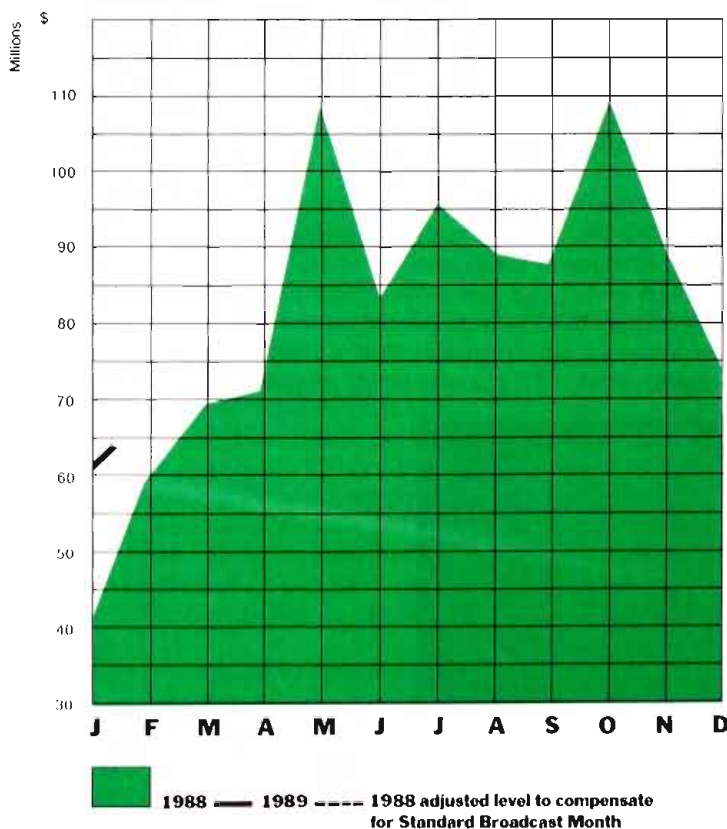
**National spot +15.6%**

(millions) **1988: \$53.9** **1989: \$62.4**  
**1988 adjusted \$53.9**

### Changes by market group

Market group	Billings (mils.)	% chg. 89-88
1-10	\$24.2	+15.8%
11-25	13.8	+21.8
26-50	9.8	+14.3
51+	14.6	+10.9

Source: Radio Expenditure Reports.





## Starstream, Sheridan add Hispanic joint venture show

*Los Exitos Caliente*, a two-hour weekly hot hits countdown of the current week's contemporary and international favorites among U.S. Hispanics, hosted by a Spanish-speaking emcee, is the latest project out of the new SPM Radio Network (for Strategic Promotion and Marketing). SPM is a joint venture of Starstream Communications and Sheridan Broadcasting Network.

It's Sheridan's third radio offering. Besides its original news and sports network for black and urban formats, Sheridan recently launched STRZ All Nite, offering a mix of soft urban numbers, jazz and ballads, hosted by Eric Faison. SPM now puts Sheridan programming on over 350 affiliates, and, for the first time, into programming for Hispanics.

That, says Sheridan president Jay Williams, "fits right in with Sheridan's growth plan to serve all of America's minority listeners."

## 'The Word' due for April bow as 'format enhancer'

Bustany Biggs & Co., Los Angeles, newly formed radio production/marketing shop (TV/RADIO AGE, Jan. 9), has shipped demos of its first program offering to 500 stations in 300 markets. Called *The Word*, this "format enhancer" is a variation on the "teaser and payoff" anecdotes Don Bustany and Casey Kasem developed while coproducing *American Top 40*. No matter how many stations are set, the project will have an April 17 start, Bustany says.

"Music stations are our primary target," he says, "since they're the biggest ratings getters." Cost to stations will depend on market size, from a minimum of \$250 to about \$2,000 weekly, he says.

**Six a week.** Each week carrier stations will get six new 60-second *Word* featurettes for play during morning drivetime and replay in afternoon drive. Each 60 consists of a 10-second teaser and a 50-second payoff, the body of the feature itself; a local 30-second commercial will air in between, an approach that should reduce commercial tuneout. "The teaser keeps people listen-



Don Bustany

ing through the commercial, and there's value given" at the end, Bustany explains. A live intro by a station announcer ("Now, here's *The Word* from Jeremy Rifkin. . .") can be used to mesh the "infotainment" feature into any format, he says.

The experts, who will focus on "areas of personal interest to most listeners," include: Jeremy Rifkin, an economist; Avery Friedman, a lawyer; Judy Auerbach, sociologist; Drew Pinsky, doctor; and Tony Hendra, pop culture critic. Initial topics will range from how to buy a car without getting ripped off to how to handle sexual harassment. After 13 weeks, research will indicate whether any personalities will be replaced, Bustany notes.

## ARME wants you if you're in promotion or marketing

Station promotion and marketing directors are working to form a new professional group, the Association of Radio Marketing Executives (ARME). Dan Acree, publisher and editor of the *Promotion & Marketing Monthly* newsletter, who suggested the idea, says that unlike other groups, "ARME will be limited solely "to radio marketing professionals and those who create promotions for, or provide products and services to radio."

Acree says one goal of the new group is to exchange information and ideas on promotions and on areas like publishing station newsletters, for advertisers, for listeners, or both, which happens to be a subject of current interest.

But beyond that, he says ARME's main goal is "to serve as a voice and as advocate for station promotion and marketing directors. We want to get the word out about the extent of their responsibilities, and how these have multiplied. Years ago, their main function may have been to distribute T shirts and bumper stickers with the station call letters all over them. But today the job requires a high level of professionalism and creativity to be able to come up with unique, attention grabbing ideas. The job can include media buying, arranging for placement of the station's commercial on TV stations, and station posters on transit system buses or working with the outdoor advertising companies that own the billboards."

He adds that none of the members of ARME's organizing committee are members of the Broadcast Promotion and Marketing Executives Association. "So I wouldn't say we're trying to start up a 'breakaway group.' But we are here as an alternative for radio people who feel BPME is dominated by television. They started as a radio organization years ago, but today 80% of their members are television people."

Acree adds that besides raising the level of professionalism among radio promotion and marketing executives, "We also want to get the word out to top station and group management that we are actively doing this." He says one way to "get the word out" is through the trade press and by holding conventions. "We'd like to see colleges and universities offer courses in promotion and marketing," he adds.



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of a spurt of coproduction activity involving subcontracting or partnership arrangements abroad.

The purchase of Filmation has left certain important elements up in the air and has sparked speculation on what actually happened and why and whether *Bugzbug*, which had been a syndication work in progress at Filmation for the coming season, will be a production go or no go.

At Filmation, comment on the sale agreement was nil from the few interim executives remaining. However, a reliable source in the industry says that expectations had been running high at Filmation when word of the pending sale came through. In fact, staffers had been added for the *Bugzbug* production, and their collective feeling was that new productions coming into the animation pipeline could be handled by Filmation in the U.S.

But on Feb. 3, after lengthy talks with L'Oreal were concluded with an agreement on the sale, Group W shut Filmation's doors, leaving 230 employees—mostly animators—looking for other jobs. In its heyday, Filmation had more than 600 animation people. Several animators have since found employment at competing companies, including Calico Creative Studios and DIC Enterprises.

At Calico, Lee Mann, president, notes that some animators who left Calico for Filmation have been rehired. Calico does animation production for World Events and for other suppliers. At DIC, according to Andy Heyward, president, Filmation workers have also been picked up.

#### Andy Heyward, DIC Enterprises



*"It was impossible to produce in France. The cost is too expensive there now."*

One speculation on the closing is that L'Oreal couldn't care less about animation.

It's apparent, notes one observer, that L'Oreal is only interested in the Filmation library rights, which includes such animation as *He-Man and the Masters of the Universe*; *She-Ra, Princess of Power*, both of which did very well in U.S. syndication; *Fat Albert & The Cosby Kids*; and *Ghostbusters*. "That makes sense," he adds, "because the group bought the foreign rights to the De Laurentiis Entertainment Group's library some time ago, so they are putting out a big war chest of product."

King Features Entertainment's president Bruce Paisner, also concludes, "L'Oreal wanted the Filmation library. To me that's all that the purchase means. L'Oreal wasn't interested in the group of people that had been built up at Filmation. They wanted the library because they think there will be a big demand for animated product overseas."

Regarding the fate of *Bugzbug*, DIC Enterprises' Heyward states that the *Bugzbug* project is dead—both in the U.S. and in Europe. He declares, "*Bugzbug* production will not be continued. I know that for a fact because we have hired a substantial number of people that were on the *Bugzbug* team. Filmation had 20 episodes in the works, but not completed." Group W executives couldn't be reached for comment.

Overseas, Heyward continues, L'Oreal can't pick up the *Bugzbug* production pieces because of practical realities. "The U.S. plant was the essence. It's like a factory that

has been closed and the same cars have to be built overseas. And in the case of *Bugzbug*, there is a horrific timetable as to when all the episodes have to be done, even without any attempts coming from overseas. It would be a physical impossibility to get it done in time for the fall season."

Also, points out DIC's Heyward, the costs of producing animation shows in Europe are "prohibitive." He adds, DIC at one point was a French company, and the firm moved to the U.S. "for one reason and one reason only: It was impossible to produce in France. The cost is too expensive there now."

But, regarding *Bugzbug's* future, Ken Spears, president of Ruby-Spears, whose house is busy with the animated *Police Academy: The Series*, due for the fall via LBS Communications as syndicator, says that if *Bugzbug* is to get an overseas production launch from L'Oreal it would be for the purpose of putting it into the Euro-market mix. "That would be a strong benefit for L'Oreal to initiate production on the series in Europe, rather than the U.S., if the show is continue."

#### Euromarket's role

At Calico, Mann says that not only will the Filmation purchase give L'Oreal some heavyweight animation evergreens but that it will also give it a decided edge when Euromarket becomes a reality. "The programs that L'Oreal now owns will bring them money forever. But also there's nothing like being a French company, especially with the Euromarket coming together, making them a power in selling good American programming to it."

Euromarket, is looked at by Spears as a sort of "USA of Europe." It "supposedly will have economic and marketing advantages of 'producing' shows in Europe and using the country as an origination point. So essentially what it will do is what we do—perhaps in the pre-production area and possibly for storyboards—and then subcontract the rest to the Far East. Yet, technically, the property would still be considered a European production."



European protectionism, Far East competition compound domestic lull

# Filmation closing points to problems in U.S. animation

By **ROBERT SOBEL**

**T**he recent closing of the Filmation production operation in the U.S. in wake of its \$30 million purchase from Group W Productions by a group of foreign investors headed by L'Oreal, French-based cosmetics company, could signal the end of one period and the beginning of another in children's production here and abroad.

At the same time, another possibly related development emanating from overseas, the decision by the leading private network in France, TF1, to stick strictly to the country's programming quota ruling, is also seen as affecting the animation industry—specifically distributors of U.S.-made programs sold to France. Another factor ex-

pected to affect U.S. product is the anticipated Euromarket. Euromarket, an ambitious plan by European countries to develop, produce and market product as one nation, is scheduled for launching in 1992.

In the case of Filmation, the shutting of the production facility ends what had been the last bastion of kids' animation shows being made wholly and solely in the U.S. All other major animation houses subcontract a portion of their work, mainly to the Far East—Korea, Taiwan and Japan, where production costs are generally more reasonable than in the U.S.

## Coproduction spurt

While the Filmation shutdown ends the total-U.S.-made tradition, it also could trigger the beginning

**Filmation-produced 'Bugzburg' appears to be bugging out.**



*While the Filmation shutdown ends the total-U.S.-made tradition, it also could trigger the beginning of a spurt of coproduction activity.*



Lee Mann, Calico

## Sees Euromarket shifting the program-buying power from the U.S. to Europe.

year. "It's a very decent and new decision," says Saada, "and we had to make the decision extremely rapidly because it's a legal question." The authority ordered the broadcaster to fulfill the quota during the day and not over the 24-hour period. TF1 has been running reruns of French programs in the early hours to satisfy the quotas. This made room in the daytime for the likes of U.S. animation.

Saada continues that the network hasn't had time to fully assess the consequences of the change, "as far as acquisitions and specific programs cuts go. We were obliged to rethink our program lineup, to come up with the best programs possible in light of the new requirements. We have to buy and air more French and European programs. That will inevitably slow down the showing of American and other programs."

By cutting down overnight, TF1 hopes to save money to offset the higher cost of buying French and European productions, it's noted. In addition to these saved costs, the station will not have to pay for the shows it ran late-night.

Kid programming on TF1 represents 22 hours weekly and consists of American and Japanese animation and some locally produced non-cartoon French shows.

Widespread speculation abroad is that kids' imports from the U.S. will be the first to go, except perhaps for Disney product. TF1 actually has not been doing the buying of kids' shows, it's understood. Instead, the network has been using the host of a children's block to buy imports, in a sort of talent-program package arrangement. It's said the host has been able to buy product at low prices.

On U.S. shores, the conjecture is, too, that because the network will be forced to air more French shows during the day, it most likely will

bump U.S.-produced kids shows. "This is bad news," according to one U.S. industry observer, "for international sales people representing U.S. production and syndication companies—especially in the area of kids' programming."

Also, he envisions a mad scramble by the U.S. international reps to sell their animation product to other webs in France, such as Antenne-2, the government-owned network, Canal-Plus and others in the market. And, he continues, he sees a price war raging, with the reps trying to outfox each other for the open available spots on these networks. At Antenne-2, for example, according to the observer, the prices for U.S. animation "will certainly be far less than they are on TF1, which has a much higher viewership. Antenne-2's audience is much less than TF1's, consequently prices will reflect the difference." For example, he says, *Saber Rider and the Star Sheriffs* gets a 57% kids' audience share on TF1, while *Voltron: Defender of the Universe* racks up a 10% share with kids on Antenne-2.

But at DIC, Heyward says his company will not be affected by the TF1 decision. "We're not just dependent on one network in France. We sell to Antenne-2, Canal-Plus and FR-3, and others. And we have programs on TF1, with longterm commitments that are going to be respected." DIC does its own distribution of programming overseas.

As to prices, Heyward says, "That's not the major thing for us. In terms of the overall profit picture, one network in one territory is not going to make or break anything. Notwithstanding, there are a lot of other factors involved: advertiser relationships, commitments from advertisers, and things of that sort that affect prices. So what's important is the subtleties of how the programs are sold."

Meanwhile, the state of the kids animation production business for the major U.S. companies remains in flux. One or two of the houses are reportedly in troubled waters or are just keeping their heads above water, and a few are swimming mid-stream, while still a few others are riding the wave of activity. But the situation generally is not the way it was a few years ago when business was spurting, agree animation house execs interviewed.

Poor ratings, high production costs, sameness of content and the pullout by toy manufacturers in funding new animation product, because of poor toy business, have come together all at once, considerably slowing the heavy animation production flow of a few years ago.

### 'Honest animation'

Calico's Mann, who says his business is healthy, admits "there isn't a whole lot of stuff out there. That's why I'm happy we have *Denver*, which still proves that a good story and honest animation will get the job done."

Rumors fly all the time about a house going out of business, he points out. "The kids' business is tough from a production point of view. We'll see what happens and shakes out after the Toy Fair this year." If the show, which ran from Feb. 13-22 in New York, reflects the immediate future of the production business, it seems that series will be at a premium.

On the other hand, there appear to be a number of specials in the works, sponsored separately by Hasbro, Maxie's World and Western Publishing, among others. One title, from Western, is *Little Golden Book Land*, which is due out before Easter.

While Spears at Ruby-Spears sees the animation production business as tough, he, nonetheless, sees the future as "excellent. It basically gets down to the ability to produce kids' shows. There is still a market there, the kids are still fond of animation, and the Saturday morning fare is still healthy, although it's been somewhat eroded by the amount of animation on cable. But the networks are major players, and we hope they will continue to be." □



Calico's Mann sees a large spurt in coproductions, including animation, in the next several months in anticipation of Euromarket. "Many U.S. production companies will set up some sort of affiliation in various countries. Their feeling is that when the regulation and business barriers come down because of Euromarket, it will give the U.S. companies an inside track."

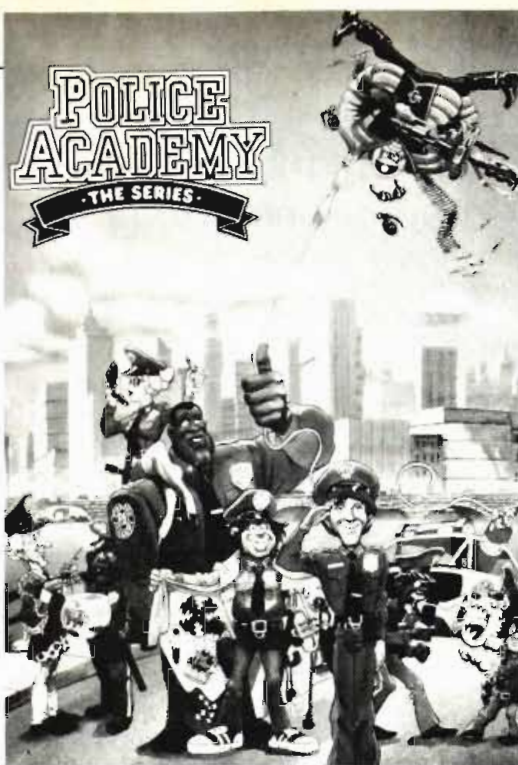
Mann sees Euromarket shifting the program-buying power from the U.S. to Europe. "At one point, a foreign country was happy in getting whatever was given them in terms of product—animation or otherwise. We have some 90 million TV sets in this country, while the Euromarket will have 170 million. So they will be a very viable factor in programming, what kind of programming and the cost of it coming from the U.S. Selling U.S. shows to Europe had been a easy sell. But that all will be different with Euro-market."

#### Not forsaking Orient

Spears doesn't see animation houses in the U.S. dumping the Orient for Europe in terms of giving Europe a part of the production action. "I don't believe that Europe physically is going to manufacture cartoons much different from the Far East. I don't believe Europe has the capacity to do any kind of volume. There are no major subcontractors who are capable of turning out anything near the volume that's required for both Saturday morning and syndication."

But Spears sees the Filmation situation sending a signal to all the other houses in the U.S., calling for coproduction ventures. "Before, we were able to syndicate our product overseas. But now, because of the Filmation deal, there will be stronger resistance to that because the overseas buyers will be looking more towards programming which originates in Europe. Part of that will have to be coproductions or co-ventures."

So far as Ruby-Spears is concerned, Spears says it's his point of view at present that the company will not make significant changes in terms of subcontracting to Europe. But, because of the potential for greater revenues which may



Ruby-Spears' "Police Academy"

stem from Euromarket, he doesn't rule out "co-productions or joint ventures between ourselves and some other European productions. A joint venture, with one or more European countries, would be to our advantage as a joint Euro-American venture."

Spears envisions the time when a U.S. animation house may become a packager, acquiring TV rights, putting together finances and distribution with foreign operations.

Paisner of King Features Entertainment sees a broad expansion of coproductions of animated product in Europe, not necessarily related to the L'Oreal purchase. "The demand is so high for product, and there is such a willingness of the part of the European broadcaster, cablecaster and satellitecaster to put money into getting the kind of programs they want, that to me it's inevitable that there will be coproductions in the animation area as there is now in the other programming areas."

Also, he points out, there are excellent animation capabilities in the European countries. And he believes some of the European broadcasters putting up large chunks of money will be looking for the animation to be done in their respective countries.

DIC's Heyward believes the broadcast community in Europe is expanding and needs additional kids' shows. But, he adds, this fact

*Ken Spears of Ruby-Spears envisions a time when U.S. animation houses will essentially serve as packagers.*

alone won't change things noticeably. "There are a plethora of cartoons coming from the U.S. and Japan now for the foreign market, so the supply is still greater than the demand."

#### What TF1 move means

Meanwhile, one prevailing rumor on why Filmation's plant was dumped ties in with the TF1 network decision to go black beginning Feb. 24, between the hours of 1 and 6:30 a.m. in concert with meeting the made-in-France programming quotas.

The ruling upset L'Oreal's U.S. production appletart, according to the rumor. It's believed that L'Oreal was apparently making some plans to continue the Filmation operation in the U.S.

But when TF1 announced its blackout plans, L'Oreal decided it would be impractical to use the plant, in that the U.S.-made programs would most likely not even been seen in L'Oreal's home market.

TF1's move, according to a network spokesperson Daniel Saada, was made in response to orders from the broadcasting authority requiring TF1 to fulfill its programming quotas. TF1's license calls for programming made up of 50% original French-language products and simultaneously 70% European Economic Community products in the

commenting, however, that he didn't know yet how serious it was going to be for MCA. Nonetheless, he too vowed the company would not renegotiate any deal already signed.

Although, because of the sensitivity of the situation, he preferred not to be publicly identified, one high ranking French observer close to TF1 sought to allay any American fear over money by stating categorically he believed the channel would honor all its financial commitments. He suggested, however, that there might be ways of trying to renegotiate some of the deals. One possible approach, he said, might be to try to convert some of the more recent deals into coproductions.

He pointed out a rather amusing paradox which could result from the current situation. Until now, he said, many French producers have been reluctant to become coproduction partners with Americans on the grounds that they end up being involved in an unequal partnership. Americans, they charge, are only interested in the investment and refuse to permit any real



**Bruce Gordon of Paramount Television International believes people are getting overexcited about the quota change. "These things take time to settle down," he says. But he believes the reduction in U.S. programs is unfair to French viewers.**

French input into the project. Now, the expert contends, in their quest to get into or stay in the French market, American producers may be far more willing to accept genuine French participation. "It may give an impetus to such coproductions," he smiled.

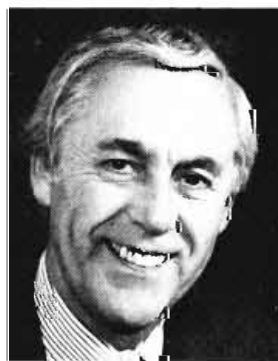
#### **Escaping the quotas**

It is assumed a French-American coproduction would escape the import quota restrictions. Although the French executive acknowledged that the Americans are more than just a little underwhelmed by what has happened, he was optimistic that they would be cooperative. "We do not deal together for years without getting to know each other," he noted, adding, "we all are sensible; we are in the same boat."

Nevertheless, there have been some negotiations immediately affected by the order. For instance, discussions between LBS International and TF1 for the Academy Awards may well fall through. Gary Wald, LBS vice president, and a reliable source on the French side concurred that the order has raised

some issues which weren't there before. "It will not help the situation," the Frenchman explained. "If we cannot show it live [overnight]," he went on, "it might be less valuable for us." Last year the Oscar broadcast was transmitted live and then repeated in an edited version the following evening. LBS purchased the French license rights from ABC Television both last year and this.

While from a percentage standpoint, the Academy Awards would not materially affect import figures, TF1 has eliminated all programming between 1 and 6:30 a.m. as a result of the order, which did more than just increase the number of programs which must be European-produced. In addition to reducing the import quota, it also stated that TF1 could not count overnight repeats of French programming aired to give French programming a quota boost. Consequently, the TF1 decision to reduce costs by going dark overnight. Regardless of the outcome of his talks with TF1, Wald is confident that the Academy Awards will be broadcast on one of the French channels.



**Colin Davis of MCA International is among those who insist that "a contract is a contract." He vows his company will not renegotiate any deal already signed with TF1.**



**Frank Agrama of Harmony Gold has been among the outspoken critics of the French move, denouncing the action as counter-productive. "Are we going to have a quota war?" he asks, adding that any industry which has a quota war loses. He insists quotas will not protect France's actors or film industry.**



# France's new Maginot line

## TF1 move on foreign fare may offset satellite demand

By IRWIN MARGOLIS

American distributors attending the recent Monte Carlo television festival had a very mixed bag to consider. The good news was that satellite television in Europe may offer sales opportunities almost equal to the hype which accompanied its advent. But this could be somewhat offset by the depressing news that France has been in the process of enhancing its reputation as Europe's most restrictive country.

While in sales terms, it is likely that the longterm satellite potential will ultimately account for more revenue than that earned from the French networks, at the moment there are many distributors who are genuinely concerned that France's latest restrictive quota edict, reducing the number of imported programs permitted on

the main commercial channel TF1, may spread well beyond France. They wonder if this is just the tip of the iceberg.

### Go home, Yankee

Just days before the Monte Carlo television festival began, TF1 was ordered to reduce its non-European program import quota from 40% to 30%. Put another way, this means that 600 hours of foreign programs a year, most of them American, will go. The channel already has dropped two daily soaps, *Guiding Light* and *One Life to Live*, three weekend shows and one of its three movies each week.

Needless to say, the order has not been universally well received. One would expect that outside of Europe, but even in French television it has been less than overwhelmingly popular. Quite natu-

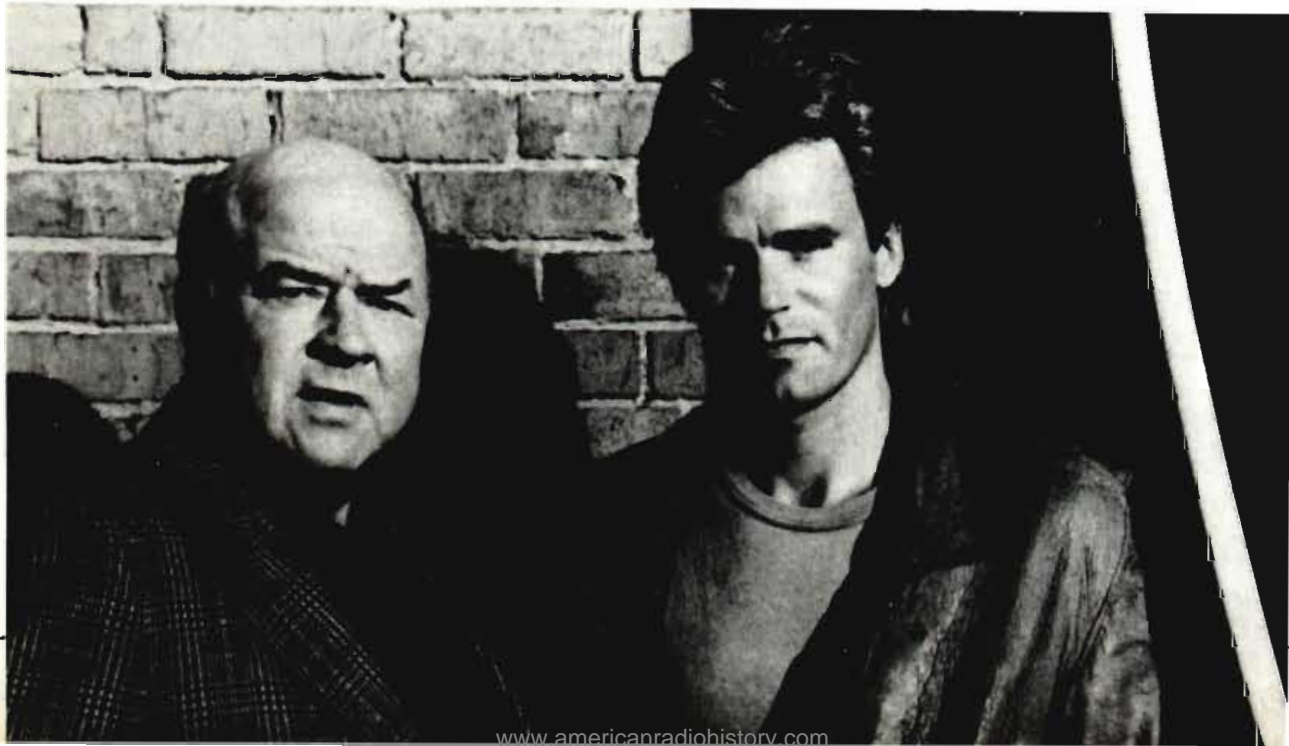
rally it has its adherents; yet there also are many who profoundly disagree with its aims, some for ideological reasons. Declared one Frenchman at Monte Carlo flatly: "This government intrusion has set television in France back 10 years."

Others disagreed for less principled motives. They were concerned they might face a non-European backlash. While many Americans have been incensed by the action, some of whom preferred not to be quoted by name until they have had a chance to discuss the matter fully with TF1 executives, were quite adamant that they intended to be paid for every program sold, regardless of whether it was eventually aired.

"A contract is a contract," exclaimed several distributors, among them MCA International president Colin Davis. "It is a serious problem for TF1," he said,

*U.S. shows like Paramount's "MacGyver," running prior to primetime, are not expected to be affected immediately.*

**"MacGyver" stars Dana Elcar, I., and Richard Dean Anderson**



This daypart's no longer in the still of the night, sponsors feel

## Sajak, others bring new life to late night TV

**L**ate night is alive and healthy," says Larry Hoffner, NBC's senior vice president of sales, in an assessment that could well serve as the theme song for this daypart.

The Big 3 TV networks are virtually sold out through the 1989 first half with their late night programming, amid indications that CBS' *Pat Sajak Show* and Paramount's syndicated *Arsenio Hall Show* may be drawing new viewers to the wee hours. And the upsurge apparently isn't over yet, with still others preparing late nighters for the months ahead. The reason behind all the

activity, industry execs say, is that this is among the last dayparts where inexpensive programming can post sufficient ratings to generate goodly profits.

Hoffner says NBC's late night slate—led by *The Tonight Show*, *Saturday Night Live* and *Late Night with David Letterman*—last summer enjoyed "a very good up-front" from accounts buying through the 1989 third quarter. Pricing has been "holding well" in the short-term or scatter marketplace, he adds, with the first quarter sold out and the second moving that way. Also part of NBC's

schedule are *Saturday Night's Main Events*, wrestling specials that periodically preempt *SNL*.

The big NBC guessing game involves when Johnny Carson will retire? When asked that, Brandon Tartikoff, NBC Entertainment president, sidesteps, saying only, "I hope Johnny still likes doing the show, and my suspicion is that his ratings aren't going to change with these new challenges, nor will David's." As for Jay Leno being "heir apparent," the NBC exec says only that "Jay's doing a terrific job in his sole guest-host situation, which is why we re-signed him [last December] and why he's the exclusive guest-host."

Leno's contract now runs through the 1989-90 season.

### 'Day's End' begins

At ABC, Larry Fried, vice president for news and early morning sales, says *Nightline* sales have been "extremely strong," with the opening quarter sold out and "almost no avails in the second quarter till the end of June." Unit prices have been "about 50% higher in the

"The Pat Sajak Show"



*Late night "doesn't need to generate tremendous ratings to turn a profit... If they can come up with the right formula, they can make money."*



Other distributors, at least in the short term, are unlikely to be as fortunate. One who has been actively engaged in discussions over the possibility of providing sports programming for overnight transmission, knows it won't happen now. While the principal TF1 buyer, Jacques Zbinden, refused to comment on the matter, it is reliably reported that, for all practical purposes, he has been told to stop buying American programs for the time being.

### Doing it cheaply

To minimize the heavy financial burden the order has placed on TF1, the channel is likely to replace the relatively expensive imported programs with extremely inexpensive ones, domestic game shows or studio-produced talk shows. Thus it is agreed in many quarters, both French and foreign, that the viewer is likely to be the immediate loser in this latest "buy European" campaign.

Frank Agrama, Harmony Gold chief executive, has been among the most outspoken critics of the French move, denouncing the action as counterproductive. "Are we going to have a quota war?" he asks, adding that any industry which has a quota war loses. Agrama recalls the fate of the Indian weaving industry which, for political reasons, refused to modernize. "Does anyone buy Indian silk any more?" he queries rhetorically. "No," he answers, "they buy Japanese silk."

Agrama declares that the quotas will not protect French actors and the nation's film industry. "It will isolate them, he states. Further, he says people who don't have to worry about competing tend to make bad products. While Agrama clearly echoes the feelings of the vast number of Americans visiting Monte Carlo, not everyone wholeheartedly agrees.

Bruce Gordon, Paramount Television International president, for instance, believes people are getting overexcited. TF1 currently is running two Paramount series, *MacGyver* and *Mannix*. He says those programs will not be immediately affected, adding, "These things take time to settle down."



Life's ended on TF1 for "One Life to Live."

He does agree, however, that the reduction in U.S. programs is unfair to French viewers, interestingly enough a position which has been challenged by another knowledgeable observer of French TV. The fact is, he says, that, aside from three films a week, no American programming is broadcast in primetime—after the nightly 8 p.m. news. Furthermore, he points out, for all their presumed success, there were not any American films rated among the top 10 films on TF1 last year.

### Tip of the iceberg?

Disney is another supplier which presumably will not be immediately affected by the cutback, but Buena Vista International president Etienne De Villiers does believe that the company will be indirectly affected in the longterm. A third TF1 Disney series which TF1 had lured from Fr3, one of the competing French channels, premiered on TF1 several weeks after the order.

Because of the suddenness of the French action, at presstime neither the buyers nor sellers were completely clear about all the ramifications of the order. One future move did seem likely, however: While the original directive has been aimed only at TF1, there was widespread

belief that before long it would be extended to include the state channel, Antenne 2.

Whether the stringent quotas just imposed on TF1 will ultimately be endorsed by other European countries remains debatable. By 1992 all trade barriers among the members of the European community are due to disappear. Many would support Colin Davis' contention that many Americans in business, including those in television, don't understand the implications of 1992. There certainly are many people within the European community who will enthusiastically support the French action.

Still for a variety of reasons, it is unlikely that the move will be welcomed by those who believe both in a united Europe and a free market economy. Most observers believe the latter group will win the day. Although they answer "no" to the "tip of the iceberg" question, they believe there undoubtedly will be quotas of some kind.

They do not, however, foresee them being appreciably different from the ones which presently exist in one form or another. Americans can take some solace in that. Until the French came along with the current set of restrictions, the experts say, foreign producers managed to sell their programs without undue difficulty. □

\$16,000 (about the same as the *Arsenio Hall Show*'s) to the \$18,000 range toward the end of the first quarter to \$20,000 for the second quarter, he notes.

Other industry sources estimate that *Tonight* goes for \$65,000 a 30 and *Saturday Night Live* for about \$85,000, while *Nightline* has gone from the \$45,000 range to just over \$50,000 in the second quarter. Letterman is said to be in the \$35,000 range.

Some ad executives claim to have bought these shows for less—Hall for closer to \$12,000 and *Tonight* for about \$45,000, for instance—which could reflect their bargaining skills, client clout and/or long-term commitments.

Sajak's clearances resulted from an all-out effort last summer by

Tony Malara, president of the CBS affiliate relations division. Though half the affiliates carry the show live and the rest with a half-hour delay, CBS execs expect that to improve over time.

In any case, its coverage is well ahead of the 75% generated by CBS' "checkerboard," as Michael Brockman, vice president of daytime, children's and late night programming, refers to the prior slate of *Hunter*, *Night Heat* and movies.

#### Young adult viewers

A key factor behind the burgeoning late night ad sales is the daypart's attractive young adult demographic composition, ad executives say. That's the main reason why beer and wine marketers are "all

over this daypart," says Paul Schulman, president, Paul Schulman Co., the network TV buying subsidiary of Advanswers Media Programming. So are the movie studios, particularly on the younger-skewing Letterman and Hall shows, he adds.

Fast foods, imported cars, wine coolers and candy are other big product categories in late night, notes Young & Rubicam's Paul Isacson, executive vice president and director of broadcast programming and purchasing.

"The pie, thanks to Sajak and Arsenio Hall, has just been made larger in late night," observes Schulman. "They found room" without hurting Carson, "by bringing more viewers into the daypart." However, Schulman believes, "There's not enough room" for the others waiting in the wings, like ABC's *Day's End*, the Genesis Entertainment-syndicated *Byron Allen Show*—billed as a "variety/talk show" alternative to *SNL*—and the Fox Network's next stab at the daypart. On the other hand, Petry Television says Byron Allen's fall entry has "a good concept, great late night potential."

#### Fox late-nighter

Though many agencies seem more interested in its primetime plans, the Fox Network has told key agencies its new late-nighter will be *Revolution*, a one-hour magazine exploring music and lifestyles around the world, as of April 22. Aiming at an 11 p.m. (ET) start, though stations with prior commitments can delay by 30 to 60 minutes, *Revolution* "stands a good chance of getting young demos, against local affiliates' late news," says Richard Kostyra, executive vice president, U.S. director of media services, J. Walter Thompson USA.

Fox had been considering variety and comedy forms—but not talk again—as well as a Friday slot, others noted.

Mike Drexler, executive vice president and national media director at Bozell, Jacobs, Kenyon & Eckhardt, maintains that "for all [the current and proposed shows] to work and be considered viable, it's pretty evident they'll have to

## Out of home, but not out of mind

ABC and NBC, in studying late night and other dayparts to see how many "out-of-home" viewers are watching network programs, have discovered millions of people beyond those counted by A. C. Nielsen Co.

Late night draws a considerable number of unmeasured viewers on college campuses and students' temporary residences nearby, say Richard Montesano, vice president, market research at ABC, and Gerald Jaffe, vice president, sports research at NBC. Still other unmeasured viewing occurs at hotels, motels, military bases, and hospitals, with sports especially big at sports bars and country clubs.

In an R. H. Bruskin Associates report for ABC last fall, it was learned from 1,000 respondents staying in hotels that 9% watched some network TV late night fare. In addition, 24% looked at one of the Big 3 evening newscasts and 49% tuned in to their early morning shows. From 1,000 collegians surveyed, ABC found that their unmeasured viewing would add 89% to the audience of the average late night network program, Montesano notes. Montesano also cites an MRI fall 1987 estimate that at least 4 million adults viewed at least one show per week outside their homes—all uncounted by Nielsen.

An NBC study conducted among 1,000 college students in 1987 and announced last year indicated that campus viewing would add 33% to David Letterman's 18-to-24 audience and 10% to *Saturday Night Live*'s.

The non-network audience also is probably "substantial," Montesano adds, referring to independents and cable. "Our goal is to have out-of-home as part of the [Nielsen] rating," which, with Advertising Research Foundation support, could occur "within two or three years," Montesano hopes.

Montesano says this push for out-of-home viewing is "not necessarily" going to lead to increased rates to advertisers, who now get such audiences as a bonus. "I can't imagine why it shouldn't be" included in negotiations "down the road," adds Alan Wurtzel, ABC's senior vice president, marketing and research services. But "that's not the point right now."

Several agency execs, however, contend that advertisers should not be asked to pay more for such additional viewers in the future. The networks already have lower ratings due to erosion to newer media, they point out, and yet they are generally charging more by holding back inventory from upfront for the subsequent scatter marketplace.



scatter marketplace than in the up-front," he notes.

*Nightline* is less than a rating point behind *Tonight*, and Squire Rushnell, ABC Entertainment's vice president of late night and children's programming, feels it could move even closer if its live clearances were better than the current 65%. In this daypart's latest development, ABC feels it has devised a compatible entertainment vehicle to hold onto *Nightline*'s audience from midnight to 1 a.m. (ET). Christened *Day's End*, this live Monday-through-Friday series will be tested for eight weeks, as of March 6, on seven affiliates—in Chicago, San Francisco, Dallas, Boston, Houston, Tampa and Seattle.

ABC's target for this show is "the baby boomer," mainly female and unmarried, says Rushnell. About 56% of *Nightline*'s audience is women 18 to 49, he notes. The program will have three cohosts, including Spencer Christian of *Good Morning America* and Ross Shafer, a former Fox Network late night host, plus a woman yet to be chosen.

*Day's End*, which Rushnell labels "convenient, bite-sized TV for busy people," will be topical as it covers each "day in the life of America." Calling *Nightline* "the front page of the paper," Rushnell dubs *Day's End* "the entertainment part."

During the test phase, all commercials will be sold by the affiliates, Rushnell points out. Once it goes network, he adds, the commercial time likely will be split between ABC and the stations.

#### CBS jubilant

At CBS, Jerry Dominus, senior vice president, entertainment marketing and sales, says, "We are basking in terrific advertiser acceptance of the [Sajak] show. The second quarter is getting close to sold out. I have a list of 24 advertisers who bought Sajak who didn't sponsor CBS late night a year ago." That is due partly to Sajak's being a more attractive buy than its predecessors, he continues, and also to its serving as a bargaining tool for accounts who "delight in having an alternative to NBC."

## Late night at a glance

First quarter Nielsen network ratings through Feb. 12

	Household rating/share	Adults 18-49 rating	Coverage of TV households
1. Saturday Night Live (NBC)	7.3/21	5.0	99%
2. Tonight (NBC)	5.6/18	3.2	99%
3. Nightline (ABC)	5.1/15	2.8	98%
4. Pat Sajak Show (CBS)	4.3/17	2.1	96%
5. Late Night with David Letterman (NBC)	3.1/16	2.1	99%
6. Friday Night Videos (NBC)	2.3/15	1.7	98%
7. Later with Bob Costas (NBC)	1.4/11	0.9	88%
8. Nightwatch (CBS)	0.6/10	NA	68%

Moreover, Dominus adds, CBS' coverage of TV households has soared from 75% last season to 96%, with Sajak carriage occurring on the same night as telecast. Previously, he explains, some affiliates had delayed CBS late night by as much as a week, which meant that "topical" advertisers, primarily retailers or marketers promoting sales events, would not buy CBS.

That is no longer the case, he says.

Sajak's charter sponsors include Ralston Purina, Bristol-Myers, Burger King, Eastman Kodak and RJR Nabisco. Each of the 14 charter accounts committed "a minimum of \$2 million" to Sajak from January through September, Dominus says, with some spending closer to \$5 million. The 30-second rate has climbed from its original

### "The Tonight Show"



### Jay Leno, guest host



*"There is real advertiser interest because the demographics are attractive—more upscale, younger adults."*

due to the curiosity factor and also to CBS' "Who's on First?" contest promotion, in which viewers were asked to guess Sajak's first guests for prizes ranging from a trip to Hollywood to attending the 1990 Super Bowl. In his second week, he

## Dethroning Carson: It doesn't pay to be that different

Late night has seen the rise and, more often, the fall of many a talk show host.

Squire Rushnell, ABC's vice president of late night and children's programming, has obviously been keeping count. He says that prior to Pat Sajak and Arsenio Hall, 28 programs have tried, in vain, to compete against NBC's King Carson. *Nightline*, he boasts, has so far been "the only show that's succeeded against Johnny Carson."

Among the people who have tried unsuccessfully to unseat Carson were network rivals Merv Griffin, Dick Cavett, Joey Bishop, Jerry Lewis and Les Crane plus syndication's Joan Rivers, Alan Thicke, and David Brenner.

Bishop's onetime sidekick Regis Philbin now cohosts *Live with Regis and Kathie Lee*, syndicated for daytime by Buena Vista Television, and Rivers too is headed for daytime in a Tribune Entertainment/Paramount coventure. Cavett demonstrated his wit is still intact at a primetime TV writers' panel at the NATPE convention in Houston.

Sajak, acknowledging his show does not break from the *Tonight* formula, said at the recent Los Angeles press tour, "It's a grand tradition in TV, as Dave [Letterman] has borrowed from Steve Allen and Johnny from Jack Benny. . . We all take from what went before. . . We were not out to reinvent the form." *Thicke of the Night* tried a few years ago with an innovative set that proved "awfully distracting."

Sajak considered placing guests on the other side of his desk but "it felt as if we had dyslexia. It was so odd to see. Se we said, 'Why bother?' What's the point of changing something just for the sake of changing it?"

had dropped 21% to a 4.2 rating.

By Week 4, ending Feb. 3, Sajak dipped to a 3.7 versus 5.9 for NBC's mix of Carson, *Best of Carson* reruns and Leno subbing. That week marked *Tonight's* best showing since Sajak's bow, and was up 11% from the week ending Jan. 13. Sajak's rating, meanwhile, was down 30% from premiere week to its lowest level to that point.

Still, Sajak's 3.7 "is still on estimate," says Schulman, who bought for Ralston, one of the charter sponsors. "So long as it's in the 3s, it's a saleable show." Drexler feels otherwise. "Sajak has got to do better than a 3.5 rating. Hall, because it's syndicated, has a lower benchmark for success, and if it can

hold to a 3 to 3.5, [Paramount] will probably be satisfied.

In the fifth week, ending Feb. 12, Sajak held at 3.7, two full rating points behind *Tonight* and nearly one point behind *Nightline*. Letterman scored his best Nielsens since late December, as he and Carson continued to dominate among adults 18 to 49 and 25 to 54.

NBC's *Saturday Night Live*, with Ted Danson hosting, posted an 8.3, its best performance since early December, and *Friday Night Videos* enjoyed its best since early January. Hall's ratings, like Sajak's, have been slipping since its January start, although Paramount's show got a lift from Eddie Murphy's Feb. 10 guest shot. □

*"The pie, thanks to Sajak and Arsenio Hall, has just been made larger in late night."*

"Nightline's" Ted Koppel



Spencer Christian





draw more new viewers to the daypart," rather than try luring fans from existing shows like *Tonight* or *Nightline*. "It's pretty hard to make a real dent" against those well entrenched shows, he adds.

"I guess there's room for everybody," observes Tom Winner, Campbell-Mithum-Esty's executive vice president and media director. "If there's good enough programming, there'll be an audience generated, as happened in early morning when *Good Morning America* came along and as happened in late, late night when David Letterman came along."

### The profit motive

Why all the activity in this daypart? "There's always been an advertiser interest in this daypart," says Kostyra, and now the initial results for Sajak and Hall will be "encouraging to other producers to try" as well. But, he warns, "The question is whether it's possible to increase the viewership for that daypart. They're basically going to fight for share."

The reasons for the activity go beyond attractive demographics, agency execs concur. "It's a daypart that can handle relatively inexpensively produced programming, and therefore it doesn't need to generate tremendous ratings to turn a profit," says Winner. "Right now, you have two talk shows and a news show [on network TV], and everything else is pretty much off-network reruns, whether movies or sitcoms. [The networks and syndicators] sense a great opportunity there. If they can just come up with the right formula, they can make a lot of money."

Drexler, too, sees the profit motive at work. "I think there is potential for increasing late night viewership. It's just a matter of finding the right kind of program to do that." At the same time, he adds, "There is real advertiser interest in this daypart because its demographics are considerably attractive—slightly more upscale and younger adults. And there is potential to make money. The profit is there if they can get the ratings."

In a report released last spring, "Network Television 1988: A Criti-

cal Turning Point," Y&R's Isacson described primetime, daytime and the Saturday morning children's block as declining dayparts but saw late night and sports as "bright spots on the network scene."

Last year, late night HUT levels rose by 26.7%, says Dennis McAlpine, broadcast analyst for Oppenheimer & Co., but the Big 3 networks did not benefit from that growth at the time. Their combined share had fallen six points to a 46 share against alternatives that included the syndicated *Tales*

*Can all these shows boost the daypart's viewership? "They're basically going to fight for share."*

David Letterman



Bob Costas



Arsenio Hall

from the *Dark Side*, *Monsters*, *Freddy's Nightmares*, *The Morton Downey Jr. Show*, movies and off-net sitcoms from *Cheers* to *MASH*, not to mention cable and home video.

The successes of Sajak in late night and *Lonesome Dove* in primetime are proof that "there's still life in the old girl yet," says Dominus of network television. Nevertheless, it is still too soon to write happy endings to "the old girl's" latest romances.

Sajak, in his premiere week, scored a 5.3 Nielsen rating, partly



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**WGN-TV 40th ANNIVERSARY**

# **Television/Radio Age**

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*March, 1989*



## Tribune Tower a landmark?

Tribune Tower, headquarters for *The Chicago Tribune*, Tribune Broadcasting Co. and Tribune Entertainment, may be headed for landmark status.

The Landmarks Commission of Chicago in January agreed to nominate the old building as a landmark, a process that began in 1982. At that time, the commission and various preservationists had discussed designating not only the Tower with its flying buttresses but the Wrigley Building and other nearby structures as part of a landmark district. That plan fell through, but the various buildings have since been nominated individually instead.

adventures. Come along with us. Let us share the adventure together."

### Into production

In the 1950s WGN-TV made its first foray into producing entertainment series for its own air while also distributing them to TV stations across the U.S. Along the way, the station collected Emmys and other awards that attest to the quality of those early television productions.

In the '80s, Tribune Co. formed Tribune Broadcasting Co. in order to build upon its empire, the bulk of which was WGN-TV Chicago and WPIX(TV) New York. That arm came into being, says James Dowdle, its president, because "we wanted to expand and become a major player in the business."

In mid-1982 Tribune Entertainment was added. That division, says its president, Sheldon Cooper, began because Dowdle "looked at the high program costs to the station group" and, knowing the com-

pany intended to expand (it later bought KTLA Los Angeles), it needed coordination. "If we didn't take control of our programming needs and the ability to sell to others, we weren't going to control the upward spiral of costs" that lay ahead, recalls Cooper.

As J. Howard Wood, onetime president of WGN Inc., summed it up in a company history book published in 1961: "In 1924, *The Chicago Tribune* undertook radio broadcasting . . . as an adventure in communication and an extension of business enterprise. First in radio, then in television, WGN has served the middle west in terms of information and entertainment . . . We are proud of our many contributions to music, drama, sports, news and dissemination of information which evolved over the years." And more than 40 years after WGN-TV went on the air, the adventure continues. As Cooper, a 39-year veteran, expresses it, "As exciting as our past has been, the future looks just as exciting." □

Col. Robert R. McCormick



*"In television we have embarked upon another of America's adventures," said Col. McCormick.*



## Television/Radio Age

*Col. Robert R. McCormick, who led Tribune Co. into the TV era, was too ill to attend the inaugural 1948 telecast at Tribune Tower. He died seven years later.*

'The future looks just as exciting':  
Sheldon Cooper, past WGN-TV boss

# After 40 years, indie's 'adventure' in TV continues

By JAMES P. FORKAN

*"We are undertaking our adventure into television at the earliest possible moment. We are setting out as soon as we can. We are going as fast as we are able."*

**S**o said Col. Robert McCormick in a 1945 speech some 21 years after the *Chicago Tribune* publisher put WGN radio on the air.

Three years after that speech, in the spring of 1948, WGN-TV's "adventure" began in earnest—every bit as exciting as a real-life business venture as Indiana Jones' exploits are in fiction.

The colonel—whose *Chicago Tribune* slogan, "World's Greatest Newspaper," was adapted into the call letters for not only WGN radio but WGN-TV—said in his speech marking the TV outlet's inaugural broadcast, "The pioneer ... felt that in casting off the old he was adventuring toward something more splendid ... He marked out the trail, not only for himself, but for others."

McCormick, whose remarks were read for him by an associate since he himself was too ill to attend, added, "It is this feeling of adventuring that I would communicate to you. In television we have embarked upon another of America's

Tribune Tower on North Michigan Ave.



On a hot streak in movie, news ratings and a top 10 U.S. station in ad sales

## FitzSimons states: 'We're near the top in local production'

**W**GN-TV, competing for a share of the Chicago TV ad spending pie estimated at \$600 million in 1989, generates more ad revenues than sister indie WPIX New York, according to Dennis FitzSimons, vice president and general manager. Though he and other others at Tribune won't be more specific, that would put WGN, like WPIX, solidly among the top 10 U.S. stations in gross revenues, at somewhere above the \$150 million plateau.

WGN is said to be a close No. 2 in Chicago market ad volume to the ABC-owned WLS-TV, though FitzSimons notes that his station has "at times" pulled ahead of its strongest rival. Other industry sources estimate that those two outlets garner a combined \$265 million of the Chicago total, estimated at \$530 million in 1988.

### Greater optimism

The outlook for 1989 had been "iffy" until January started showing an improving picture for the first quarter, he says. Now FitzSimons is more optimistic than he was at year's end that WGN can

continue to generate solid revenue gains. Part of that growth, he notes, will come from WGN's "concentration on vendor support programs and value-added advertising or promotion," a strategy begun "in order to tap into promotion budgets."

All told, WGN is "probably very near the top among all indie stations in local production," claims the general manager.

That, he says, includes the Chicago Cubs telecasts (150 games per season, or 500 hours); *Bozo*, a daily one-hour series at 7 a.m. ("the longest running locally produced kids' show in the U.S."); the newscasts at noon and 9 p.m. daily; DePaul University and Notre Dame basketball and Notre Dame football; plus 3½ hours of public service programming each week.

Also a source of pride—and revenues—is the fact that WGN has often ranked as the top-rated independent in the U.S. in terms of primetime movie and local news ratings, says FitzSimons.

Last November, he points out, WGN was the No. 1 independent in primetime movie ratings with such titles as *Breakfast Club*, *Fast*

*Times at Ridgmont High*, *Iron Eagle*, *The Sting*, *The Blues Brothers* and *Rio Bravo*. His station has been consistently at the top in movies across the last four sweeps books, he notes.

Like WPIX, WGN has a 2,500-film inventory but FitzSimons observes, "I see us reducing that library a little bit because we're now carrying more sporting events in primetime and being more selective in our movie buying."

However, FitzSimons dismisses cable and home video as threats to his station's movie performance. "Movies are playing better than ever for us," he maintains. "In the past year, they were much stronger than 10 years ago despite fragmentation" by those newer media. "Our primetime movie is doing a 1 national rating and a 10 in Chicago."

### Promotion the key

A key factor in that ratings strength, he feels, is "the amount of promotion—much more than in the past, with our own air, radio and print. Viewers are conditioned to expect a primetime movie." He adds, "We play 180 movies in a given year in primetime."

Locked in battle with NBC's WMAQ-TV and ABC's WLS-TV WGN-TV's prime movies often outdeliver one or more of the network O&Os, WGN-TV researchers say, adding that its lowest movie rating in 1988 (6) matched independent WFLD's highest.

WGN's *Nine O'Clock News* averaged a 9 rating and 14 share in the November sweeps, FitzSimons continues. And its *Midday News* is "The No. 1 noon news in the country," he adds.

WGN-TV's broadcast center on Bradley Place on Chicago's north side





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*Viacom's gallery of stars salutes WGN-TV on 40 years of success.*



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FitzSimons reels off growth in other dayparts as well:

■ In early fringe, despite WFLD's *Cosby Show* reruns at 6 p.m., WGN's *Cheers* has surged to a strong runnerup position, up 38% in the Arbitrons to an 11 ratings/19 share last November over the year before. *Night Court* at 6:30 p.m. soared 82% versus WFLD's *Wheel of Fortune* compared with the previous program. WGN's combo scored highly with adults—with *Cheers* up 17% with men 18 to 49 and 25 to 54 and women 18 to 49, while *Cosby* skewed strongly to teens and kids and *Wheel* slipped in key demos. *Night Court* outperformed *Barney Miller's* November '87 ratings by 82% and scored first or second with key adult breakouts, WGN researchers note.

■ WGN's kids' ratings are up 27% in the mornings and 29% in the after-school daypart, compared to November '87.

■ In daytime, WGN emerged from the November sweeps a strong second to ABC's WLS.

■ In November late fringe, WGN's *Hill Street Blues* tied or beat NBC's *Tonight Show* some in "key" demos in November, as well as topping CBS' movies and ABC's *Nightline* in all key demos, WGN researchers say. Its *Magnum P.I.* reruns on Sunday nights were "highly competitive" with 4s and 5s in key demos, they add. CBS' January switch to *The Pat Sajak Show* leaves *Hill Street* the sole action/adventure show in that daypart, WGN execs noted.

#### Indie power

The Arbitrons showed WGN as the sole Chicago station with sign-on to sign-off share growth—up two points to a 14—to rate as "one of the strongest indies in the country, despite our being in a seven-station market," says FitzSimons.

WGN's ratings clout is even greater if one were to factor in the cable audience reached by its superstation transmissions, but the station prefers not to position itself that way. WGN has been a superstation since 1978, when United Video put its signal on the satellite, FitzSimons says. Chicago alone represents 3.5% of the U.S. TV households, or 3.1 million homes,

he says, with the superstation reach adding another 24 million-plus homes outside the Chicago DMA. That "bonus" translates into 30% of all U.S. TV homes, according to NTI, he adds.

"We market that principally in the spot sale of the Cubs," says FitzSimons, noting, "Major League Baseball taxes us for that additional coverage. But outside of that, we're a passive superstation."

FitzSimons—who like Tribune Broadcasting's president Jim Dowdle has a baseball autographed by Ronald Reagan placed prominently on his desk, a memento of the former President's visit to the Cubs broadcast booth last September—says, "Baseball is a tremendous advantage for us." The coverage averaged a 15 share last season, with the outlet enjoying stronger May and July sweeps ratings than in November and February, he points out.

#### Disrupted scheduling

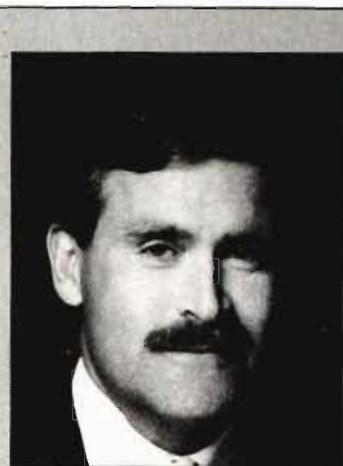
The Cubs, on the other hand, also disrupt the station's scheduling to a degree. WGN's Monday through Friday primetime movie continuity is interrupted often during the May sweeps period but the general manager says, "The ratings make it worthwhile." And the Cubs may play well into September, thereby delaying WGN's fall premiere week, but FitzSimons notes, "That's more standard for the networks too," given post-season baseball stretching well into October.

Although WGN may counter-program the networks' League Championship Series and World Series in October with female-oriented film titles, he points out, "We also find male action and youth films like *16 Candles* do well even against post-season baseball."

The Cubs' 1988 season generated a 1 national rating. "The Cubs command the highest rates on WGN, as is the case with the Yanks on sister station WPIX," says FitzSimons. "But our movies' strong delivery boosted those rates much higher" in 1988 as well, and *Geraldo* has bolstered its daytime pricing, he emphasizes.

Despite its superstation reach, WGN sees its success rooted in the Chicago community. "Chicago

viewers perceive Channel 9 as *their* station," says FitzSimons, "because of local franchises like the Cubs, DePaul, *Bozo* and so on. When I was in the rep business, I'd never seen stations with such identification with the community as WGN has." □



**Dennis J. FitzSimons, 38, vice president and general manager of WGN-TV since May 1987, has worked for the station or Tribune Broadcasting for just over five years. From September '85 until joining WGN, he was vice president/operations at Tribune Broadcasting. He also served as WGN-TV's director of sales from mid-1982 until March 1984, after which he served a stint as vice president and general manager for WGNO-TV New Orleans. Also in the early '80s, FitzSimons was director of sales/marketing at WVIT-TV Hartford, Conn., and director of advertising sales at Viacom International, New York. For nearly four years, from March 1977 until February '81, he was at TeleRep, WGN's New York-based national sales rep. He rose from Chicago sales manager to New York-based director of special projects and New York sales manager. A graduate of Fordham University, FitzSimons began his TV career as an account exec at Blair Television, New York, in mid-1975.**



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## Some nationally famous alumni

Two of WGN-TV's early personalities who would go on to national prominence are Mike Wallace and Mike Douglas.

Wallace, the hardnosed interviewer on CBS' *60 Minutes*, once was the host of WGN's *Tavern Pale Beauty Contest*, while Douglas, who became one of the first major syndicated talk show hosts in the 1970s via Group W Productions, hosted *Hi Ladies* on WGN.

Wallace's beauty contests aired between wrestling matches.

Others who got their starts at WGN, but behind the camera, were William Friedkin and Bill Butler. The former, who directed such movies as *The Exorcist* and *The French Connection*, started out in WGN's mailroom, then rose to floor manager before directing 2,000 live telecasts, including the Chicago Auto Show, for which he used a then-unheard-of "eight or 10" cameras.

Butler became the cinematographer on *Jaws*, one of WGN's more popular titles in its movie packages.

facilities available to the networks, we can serve better the vast Chicagoland radio and television audience."

That change in direction ultimately led WGN, with sister station WPIX, to help form the Assn. of Independent Television Stations and Operation Prime Time in the 1970s. Says Preston Padden, INTV president, "WGN is one of a handful of flagship VHF stations that blazed the trail for the whole independent TV industry."

In a station brochure of more than a decade ago, Ward Quaal, president, WGN Continental Broadcasting Co., said, "WGN Television Channel 9 offers more locally originated programs ... than any other outlet in the nation."

Even today, Quaal says, "What I treasure most is the fact we became a station honored for its local production. I think we won more Peabody Awards than all other Chicago stations combined."

In addition, he continues, "We were prominent in children's and sports programming, first in the

U.S. to go to a half-hour newscast instead of the typical 15 minutes, and first all-color TV station in the nation, and I mean *all-color*, even news originated on the streets and even ahead of WNBQ, now WMAQ, though that was owned by RCA/NBC," major proponents of color TV.

Under Quaal, WGN also came up with the centerfield camera angle for baseball coverage, a now commonplace angle that the station first tested in Little League games.

In the 1950s, as Elvis Presley shook up the hit charts, WGN offered programs like *Great Music from Chicago*, the first WGN show distributed abroad; *International Cafe*, featuring entertainment appealing to various ethnic backgrounds; and *Your Figure, Ladies*. There also were several youth-appeal music shows, from *Teen Club* and *Spin Time* to the most popular, *Bandstand Matinee*, hosted by Jim Lounsbury, who introduced acts from Jo Stafford and the McGuire Sisters to Fabian and Dion & the Belmonts to Buddy Holly and Brenda Lee.

Children's shows multiplied during the '50s, with entries like *Blue Fairy* (whose 1958 Peabody Award was the first major award won by WGN), *Garfield Goose & Friends*, *Treetop House* and *Ding Dong School*, which WGN picked up in 1957 after NBC's WMAQ canceled it.

WGN's first telethon was for the City of Hope in 1951. But its biggest single telethon linkup has been with the Muscular Dystrophy annual, which generated \$15 million in pledges in the last 10 years in Chicago alone, including \$1.5 million last September, according to Jerry Lewis.

## The Quaal era

The 1960s saw talk shows proliferate, from Robert Cromie's *The Cromie Circle* and Bishop Fulton J. Sheen's show to a morning talkie hosted by newsman Jim Conway, who later anchored *The Tenth Hour News*. One of TV's most durable kids' shows also bowed in the '60s, *Bozo's Circus* in 1961.

By mid-1960, WGN had expanded its newscast to a half-hour daily and five years later it went to a coanchor arrangement. The station also began a late night news interview series, dubbed *Night Beat*, with Carl Greyson as anchor.

"We were not really profitable till Oct. 1, 1957," Quaal recalls, "the reason being, as an independent WGN was very much on its own, carrying programming and local advertising that couldn't bring in sufficient ratings to attract national advertisers. We had no national business, except the regional Hamm's [a brewer] on the White Sox and Cub games ... I immediately solicited national advertising

**Nicknamed "The Blue Goose," mobile truck #1, r., is later joined by others.**





From day one, WGN's had a zeal for music, sports, kidvid, news, talk

# Once an affiliate, WGN soon declared its independence

**W**hen WGN-TV first hit the airwaves in spring 1948, Frank Sinatra and the big band sound were "in," and there were 16,000 TV sets in Chicago.

Like WPIX in its formative years, WGN struggled to attract advertisers who were unaccus-

TV's first news director, who like other staffers learned his job while doing it, WGN's news began as "a police blotter/fire alarm-type of news operation" before gradually focusing on more meaningful stories.

The station also developed *Won-*



**WGN-TV's opening night gala telecast**

tomed to this new medium called television. However, by 1951 there were 500,000 TV sets in Chicago homes, and in 1957 under Ward Quaal's stewardship, the station enjoyed its best year to that point.

And today it is the strongest independent in the Chicago marketplace, commanding a hefty share of the 3 million-plus Chicago market TV households and of the \$600 million spent by TV advertisers eager to reach them in the Windy City.

Many of the formats that would endure for years were begun in WGN's first broadcast week in April 1948. There was an afternoon news program, *Chicagoland Newsreel*, although its faceless presentation of the news more closely resembled that of the newsreels shown in movie theaters than the newscasts that would follow.

Under Spencer Allen, WGN-

*der House* as an afternoon children's series, featuring Dick "Two Ton" Baker and the Art Nelson puppets. That was followed by another future staple of independent stations—feature films.

WGN also introduced a variety show hosted by Irv Kupcinet and a primetime celebrity talk show hosted by Dorsey Connors. In 1949

the coaxial cable enabled WGN's local show to go national via the DuMont and CBS networks.

In the early 1950s, WGN offered the Miss U.S. Television contest, the first beauty pageant televised, but most of its popular shows continued to be adaptations of radio concepts. These included *This Is Music*, fed to the DuMont network as of spring 1951. Since it immediately followed the radio version, the radio broadcast was in effect a dress rehearsal for the telecast.

*Down You Go*, a panel quiz show hosted by Bergen Evans and sponsored by Lilt and Shasta—whose logos were featured prominently on the host's desk front—generated 180,000 letters a week at its peak. Geraldo Rivera, on WGN's 40th anniversary TV special, described *Down You Go's* premise as "not too unlike *Wheel of Fortune*."

*They Stand Accused* in 1950 became the first TV courtroom drama series, for the DuMont network. The live series was sponsored by Lanolin Plus.

By the time it had reached its 10th anniversary in spring 1958, WGN had scored many firsts, including the first televised appearance of President Truman in Chicago, covering the College All-Star football game, an eight-game Notre Dame and Big Ten football slate and mobile coverage of a Gen. MacArthur visit to the city, as well as the presidential nominating conventions since 1948.

Although it had been a network affiliate early in its broadcast life, WGN-TV soon decided that the independent route was the best to take. J. Howard Wood, president of WGN Inc., summed up the rationale for doing so in 1956 when he said, "As independent stations with no commitments to make our

**Homemaker show from Goldblatt's department store, 1948**





**Barbara Eden was among Chicago auto show hosts.**

and began better local and syndicated programming” that would generate the kind of ratings attractive to national sponsors.

“Leo Burnett [of the Leo Burnett ad agency] and Fairfax Cone [of Foote, Cone & Belding] backed the station [with buys], and that opened the doors,” Quaal continues. “In 1958, we had not one dime from Procter & Gamble,” but soon after his new policy was in place, he says, WGN got more P&G business than many other outlets.

In 1966, the National Academy of Television Arts & Sciences bestowed upon Quaal its Governors’ Award “for developing the finest independent TV station in the U.S.” He won again in 1987, this time for his “long and distinguished service to the broadcasting community of Chicago.”

Declining to take all the credit, Quaal says, “I had a great team, and we were determined to be the best in the nation.”

WGN’s history cited Quaal for having developed standards of taste and sound merchandising for the station. Elaborating on that, he says WGN was “more stringent” than the TV code required, refusing advertising for hemorrhoid remedies, laxatives, indeed “anything connected with the bathroom.”

In those days, WGN described itself as “Chicago’s family station,” he notes, and says it still is despite changes in the TV industry in the decades since.

In 1962 WGN sometimes had to cover the Cubs and White Sox games simultaneously, using two sets of announcers. The broadcasters used the word “bingo” as a code to signal the other announcers that there was action at the other game that required coverage. Despite 15 runs in two such simultaneous games, sportscaster Jack Brickhouse recalled, WGN missed only one, thanks to those signals.

In 1962, while NBC awaited the start of a President Kennedy address from Europe via the Telstar satellite, the network by prearrangement switched briefly to a WGN Cubs-Phillies game. Brickhouse had told the umpire earlier to speed up the game for its trans-Atlantic audience, and the umpire in turn warned the players to take

no more than one pitch. As a result, one inning, including one homer, was played in 90 seconds.

Brickhouse even figured in WGN’s coverage of the 1960 Democratic convention. He was called on to get interviews with such politicians as Chicago Mayor Richard Daley, who knew him well from his sportscasts.

In the ’60s, the emphasis was on color programming, as news moved closer to today’s look with the use of coanchors. News gained in importance as the decade moved from Beatlemania and President Kennedy’s “Camelot” to a turbulent period of assassinations, protests over civil rights and the Vietnam War and the drug culture of the Woodstock era.

However, not everything was downbeat during the ’60s. WGN began *Barn Dance*, whose guests included Johnny Cash and Roy Clark; *Big Bands*, featuring Count Basie, Stan Kenton and others; and *Family Classics*, a movie package hosted by Frazier Thomas.

The man who developed the latter concept was Fred Silverman, who rose from floor manager for the *Bozo* show to programming exec at WGN before moving on to become the only man to program all of the Big 3 TV networks. Interviewed on WGN’s anniversary special, Silverman said he came up with the idea for this Friday prime-time movie because the station had many movies “that didn’t fit” into any other film package. This thematic approach worked, since it “consistently beat the three



**“Bozo’s Circus” bows in 1961, starring Bob Bell**





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**Ward Quaal**, who now heads the Ward L. Quaal Co., a Chicago-based communications industry management consultancy, still maintains ties with his former employer, since Tribune Broadcasting is among his clients. Quaal, who retired as WGN-TV president in April 1975, recently renewed his consulting agreement with Tribune for another three years. He was involved in its acquisitions of KTLA(TV) Los Angeles and WGNO(TV) New Orleans as well as in Washington and in programming matters for Tribune. Coauthor of *Broadcast Management*, a 1968 book whose third edition was published last year, Quaal first joined WGN (radio) in mid-1941, the day after graduating from the University of Illinois. As special assistant to the general manager, he helped develop its farm and public affairs departments and plan the TV station. Interestingly, his son was born just days after WGN-TV in spring '48. From 1949 until August '56, he was with Clear Channel Broadcasting Service and Crosley Broadcasting Corp. After rejoining WGN-TV as vice president and general manager, he rose to president of WGN Continental Broadcasting Co., a title he held from May '65 till his April '75 retirement.

networks" in the ratings. Titles included the *Adventures of Tom Sawyer*, *Gulliver's Travels*, *Robin Hood*, *Lassie* and *The Desert Fox*.

The movie concept now airs on Sunday afternoons, with Roy Leonard hosting.

The 1970s found talk shows like *Donahue* taking hold and "pushing the envelope" toward once taboo topics. Reflecting a regional outlook, WGN recognized the importance of the farm sector by starting a weekly series for the farm belt.

New technology began playing a greater role in changing the TV industry, from lighter, more advanced cameras for the news staff to cable and the satellite, which transformed WGN from a regional

power to a national superstation.

In the '80s, soaring production costs as well as syndication prices, combined with intensifying competition from new media like cable and home video, convinced Tribune to seize control of its own destiny. By producing more of its own shows and distributing programming to other stations, the broadcaster put a lid on its costs, while generating revenues and increasing its chances in TV's survival of the fittest.

At the same time, Tribune Entertainment has lived up to its billing as being "on the cutting edge" with reality programming like *Gerardo*, *Al Capone's Vaults* and *The Joan Rivers Show*. □

#### Alumnus Fred Silverman



"Lassie"



"Family Classics" original host Frazier Thomas





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## Significant events in WGN-TV's history

### 1945

Col. Robert R. McCormick, the editor/publisher of the *Chicago Tribune*—who christened the company's radio station in 1924 as WGN, signifying the daily's slogan "World's Greatest Newspaper"—says in a speech that he plans to get into television as soon as possible.

### 1948

A two-hour evening gala from the main studio theater then adjoining the Tribune Tower on April 4 marks WGN-TV's first formal studio broadcast.

### 1949

WGN's antenna is moved to the Tribune Tower, then moved again in January 1956 to the Prudential Building and in October '69 to the John Hancock Center.

### 1950

WGN airs *They Stand Accused*, the first televised courtroom drama series, four decades before the courtroom series craze in syndication. *Your Figure, Ladies*, an exercise series, also bows, adapted from radio and precursor of another 1980s fad in TV and home video. Also in 1950, Sheldon Cooper joins WGN, starting a 39-year rise through the ranks, including president-general manager from late 1979 to mid-1982.

### 1951

*Down You Go*, a literate panel-quiz show, begins a five-year run with host Bergen Evans.

### 1952

WGN-TV begins covering the Chicago Automobile Show, refused by other stations as beyond their production capabilities. 1989 marks its 38th consecutive telecast.

### 1955

Col. McCormick, whose health declines as his TV station blossoms, dies at age 75 on April 1, nearly seven years to the day after WGN-TV went on the air.

### 1956

WGN-TV under Ward Quaal enjoys its best year thus far. Quaal emphasizes the radio and TV outlets as independents serving local/regional audiences and stresses good taste and sound merchandising.

### 1957

WGN becomes one of the first local stations to offer a full schedule of live programs in color in November, with such shows as *Ding Dong School* and *The World Is Yours*.

### 1958

WGN, in its 10th year, airs *Blue Fairy* in color; it wins a 1958 Peabody Award, the only local TV winner.

### 1959

*Great Music from Chicago*, a weekly color series including 26 Chicago Symphony Orchestra concerts, becomes the first program syndicated by WGN-TV. It wins a Peabody Award for musical entertainment program in 1959.

### 1961

*Bozo's Circus* premieres as one of the most successful children's series. It celebrated its 25th anniversary in fall 1986.

### 1961

WGN dedicates its new broadcast center, one of the largest in the country, on 14 acres of Chicago's north side, about 20 minutes from downtown's Loop. Telecasts from the new studios begin in mid-January. The station now airs more live color programming than any other station, including 130 Cubs and White Sox games.

### 1966

WGN Continental Productions is formed as a TV production/syndication unit, the forerunner of today's Tribune Entertainment. It produces such series as *Barn Dance* and *An Evening with...*

### 1974

Phil Donahue moves his daytime talk series from Dayton, Ohio, to Chicago's WGN studios.

### 1975

WGN begins airing *U.S. Farm Report* as a weekly TV series, also syndicated widely.

### 1978

WGN becomes a superstation when United Video puts its signal on the Satcom 3 satellite. Within four years, 10 million subscriber homes on 3,000 cable systems can receive WGN's signal.

### 1982

Tribune gets back into first-run series production and distribution via Tribune Entertainment.

### 1983

WGN-TV adopts "Chicago's Very Own" as its promotional theme.

### 1986

*The Mystery of Al Capone's Vaults* ranks as the highest scoring non-sports program in Chicago with a 57 NSI share and a 53 Arbitron. That April event was hosted by Geraldo Rivera.

### 1988

Jerry Lewis' Muscular Dystrophy Telethon marks its 10th anniversary on WGN in September. In that span, it's generated \$15 million in Chicago pledges alone. Also in September, WGN airs a two-hour Geraldo Rivera-hosted anniversary special, *Chicago's Very Own at 40*, to high ratings.



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# Dowdle sees more changes

## WGN-TV keys are keeping local focus, traveling light

**T**wo of the key factors in WGN-TV's long-term success are its community orientation and its versatility, according to James Dowdle, president of Tribune Broadcasting Co. since January 1981.

WGN-TV's promotional theme line is "Chicago's very own," and its sister radio station's is "WGN is Chicago," he points out. Those themes were inspired, he says, by the fact that "both are very closely associated with the community and what goes on in the community."

Dowdle, a Chicagoan whose first job was as a *Chicago Tribune* ad salesman in early 1934, recalls, "If

you were a young boy growing up in this market, the station to go to was where the Cubs, the White Sox, wrestling and basketball were, and where movies and *Bozo* were and the Sunday afternoon classic movies were. Truly it's an institution in Chicago. And in combination with the radio call letters, it's very much an integral part of anybody raised in this town. And if you moved into this town, it doesn't take long to realize that, either."

Occasionally sipping coffee from a mug in his Tribune Tower office, Dowdle continues. "The future for WGN-TV and TV stations in general will not be easy. Most of our

time is spent talking future programming. That side of the business is changing. Things are moving faster. The first week of the fall overnights, people move to fill holes." King World, for instance, decided to develop *Inside Edition* as a midseason replacement, once *USA Today* and *Family Feud* began posting lackluster ratings last fall, he observes.

### Stations can't overcommit

"The kids' marketplace in particular keeps changing so fast," Dowdle notes. "Interactive [programming], I think, will be there some day but I couldn't pinpoint when. You have to weigh things and say, well, *Tom & Jerry*-type entertainment will always be with us, too. Kids, like adults, want to be entertained. So I see more and more going back to reliable children's shows in that marketplace. They're safest."

Toward that end, Tribune made a group buy at NATPE in Houston of Buena Vista Television's "The Disney Afternoon" package, which this fall will consist of *DuckTales*, *Chip 'N' Dale's Rescue Rangers* and *The Gummi Bears*.

"Animation is expensive," Dowdle points out, "too expensive to experiment with. Kids' game shows illustrate how quickly fads come and go. Animation represents a substantial investment, unlike kids' games."

Despite the ongoing need for strong programming, Dowdle emphasizes, "Stations can't be overcommitted nowadays. Yeah, that means price as well as the number of shows you have. . . . Going back to kids, we're seeing you've got to stay versatile, you've got to move fast in a changing market. If you're overcommitted, you can't move very fast." That, he adds, holds true for other dayparts as well.

Leaning back in his chair with his feet propped on the corner of his desk, the window behind him framing the clock tower of the

"Chip 'N' Dale's Rescue Rangers"



"Gummi Bears"



"DuckTales"





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39-year veteran has done it all:  
dolly pusher to WGN boss to OPT

# Cooper puts Trib, WGN back into programming game

**S**heldon Cooper, who's been with Tribune nearly 39 years, mostly at WGN-TV, says he's been so busy with new projects that he has had little time to contemplate the successes of the past.

Says Cooper, who became president of Tribune Entertainment in mid-1982, "I began as a dolly pusher, then floor manager and assistant director" before directing *They Stand Accused*, a live courtroom trial series that was "the granddaddy of courtroom dramas," and wrestling matches, another form that has been enjoying a 1980s revival.

"Since I helped start OPT [Operation Prime Time] with TeleRep's Al Masini, Jim [Dowdle, Tribune Broadcasting Co. president] told me we've got to get into this programming business first from a defensive standpoint, then from an offensive standpoint." Unless Tribune took control of its stations' programming needs and its ability to sell programming to other stations, "We weren't going to control the upward spiral of costs" in the future.

## Trimming costs

As Tribune Co. said in its 1987 annual report, the company has been trimming general and administrative costs since 1986, in part to offset rising program expenses. "Over the longer term, we expect the rate of program cost escalation to subside [because] first, the supply... is more in balance with demand and second, our productions through joint ventures should provide additional programming at more favorable net costs for our stations."

Actually Tribune Entertainment

was not the first effort the group owner made to get into first-run program production and syndication, as Cooper recalls. "In the '60s we were in syndication too. We had the *Big Band* series, 26 half-hours with Count Basie, Duke Ellington, Guy Lombardo, Harry James and others, and Fox sold it overseas. And we did a TV version of radio's *The Barn Dance* for five years as a half-hour weekly series."

Later WGN added *An Evening with...*, a weekly half-hour that featured everyone from Phyllis



**Sheldon Cooper, president of Tribune Entertainment Co. since June 1982, has spent most of his nearly 39 years with Tribune in program development and production. He also became a director of Tribune Co. Syndicate in spring 1982. From December 1979 until mid-1982, he was president and general manager of WGN-TV, which he joined in March 1950. In 1961 he rose to manager of productions, and in '62 to executive producer for the station. Promoted to program manager in 1965, he became vice president for pro-**

Diller and Louis Prima to the New Christy Minstrels and Chita Rivera, all in nightclub settings.

In the 1970s and '80s, Cooper opted for special over series because "I got more involved with station management than programming." The two exceptions were the Chicago Cubs network and the "farm network," 140 stations that carried *U.S. Farm Report*.

Before Tribune Entertainment, Cooper had been president and general manager of WGN-TV since December 1979. "The basic format of WGN-TV is as successful today as it was 20 or 30 years ago: animation for kids, sports, movies, sitcoms. It probably hasn't changed a lot over the years."

## Movie reviews score

Soon after forming Tribune Entertainment, Cooper began *At the Movies*, a movie review series starring Gene Siskel of the *Chicago Tribune* and Roger Ebert of the *Chicago Sun-Times*. That was "at

*gram development a year later for the newly formed production and syndication unit WGN Continental Productions, the forerunner of Tribune Entertainment. The following year, Cooper was named vice president of WGN Continental Broadcasting and program manager for the TV station group. He later went on to become station manager (1974), vice president and general manager—television ('75) and director of broadcasting for WGN Continental Broadcasting (1977). Cooper, whose series "An Evening With..." "All Time Hits" and "Barn Dance" all won Emmys in 1966, was one of the founders of Operation Prime Time and continues on the steering committee of that production consortium of independent stations. A graduate of Indiana University, Cooper also has served as chairman of the Assn. of Independent Television Stations (1980-81) and on the NATPE board.*



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**Rex Reed, Dixie Whatley**



**Joan Rivers**

a time when 90% of new syndicated shows failed—and we had a hit. Now we had a winner all our stations carried.”

This year *At the Movies* has adopted a male/female cohost look, with Dixie Whatley, formerly of *Entertainment Tonight*, joining Rex Reed. That move makes a lot of sense, says Dowdle. “When you look at who the moviegoers are, there really should be equal representation on a movie review show. It was a male-oriented world ‘til this.”

After *At the Movies*, “Then we did *Nadia*, our first movie, in 1983,” says Cooper. That was timed to be ready as an indirect tie-in to the 1984 Summer Olympics.

*Dempsey and Makepeace*, a British coventure, was Tribune’s first dramatic series and its first hour series. “Then hours faded generally in syndication,” which is still the case. Many off-network dramas head first for cable today, Cooper points out.

“Then we got into animation with *G.I. Joe* and *Ghostbusters*. Our partners cleared the stations and we sold the barter [commercial time].”

That was followed by situation comedies. *Charles in Charge*, with MCA, has lately been given a renewal for fourth season of new episodes. That will mean at least 126 episodes through January 1990. The sitcom was a network casualty,

canceled by CBS, that “we turned into a syndication success—financially and in ratings,” Cooper continues.

Tribune also made its mark in specials and daytime. *The Mystery of Al Capone’s Vaults* initially was to be a documentary hosted by Robert Stack of *Untouchables* fame. “As it grew, it became an event rather than a documentary,” Cooper remembers. “We added the live aspect.”

Having seen Geraldo Rivera do live reports like running with the bulls in Spain and having also heard that he was having problems with ABC News brass, Cooper suggested Rivera as the *Capone* special’s host, because “we needed someone who could work on his feet.”

That became the highest rated syndicated special up to that point and “in Chicago the only thing that beat it was the Chicago Bears in the Super Bowl.”

#### **The Donahue experience**

Years earlier, Cooper lured Phil Donahue from WLWT Cincinnati—then owned by Avco Broadcasting, which later became Multimedia Broadcasting—and held onto that syndicated talk show for seven-and-a-half years. *Donahue* did not do well at first but built a following, and when he moved on, Cooper says, “I swore to do another

daytime talk show. And that’s how *Geraldo* came about. Here’s a guy who may give [daytime talk] a new dimension.”

Cooper, however, does not mean to dismiss Donahue’s contributions. “I must give credit to Donahue for opening the door to subject matter that wasn’t done on TV.”

Now, feeling there is “enough tough talk” out there, Cooper opted to go with Joan Rivers for a daytimer geared chiefly for women, unlike late night where, he says, the male audience dominates.

He convinced her that “in daytime syndication, you’re up against a different rival in each market, so it’s a much nicer climate,” without the Johnny Carson obstacle to overcome.



**Melvyn B. Smith**, appointed vice president/programming for Tribune Entertainment Co. last July, now will be involved in the development side of the business. Previously he had been vice president/programming at Tribune Broadcasting Co., where he oversaw program acquisitions for the group and individual stations. Smith, who wangled his first job as a parttimer at WCSC-TV Charleston, S.C. as a 13-year-old in 1953, rose to a news and children’s show director at 16 and production manager at 19. He went on to various jobs with a dozen stations, including promotion duties at KMOX-TV, then owned by CBS, in 1969 and Koplars Communications’ KPLR-TV in 1971, both in St. Louis.



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## Trib to fill mini gap with coventures

With OPT having no concrete miniseries plans for 1989 and beyond, the Tribune group has moved to put some of its own in the production pipeline.

"Our stations did very well with OPT, and they would like more miniseries of the quality and ratings potential of the original OPT miniseries," says Jim Dowdle, Tribune Broadcasting president.

The last OPT to date aired in May 1988, *Emma: Queen of the South Seas*. A foreign coventure, it failed to generate the interest of early OPT projects, various industry sources agreed. With OPT having made no project decisions for 1989, he says, Tribune has begun working on minis in association with West Germany's Beta Taurus.

Sheldon Cooper, Tribune Entertainment president, says that the first coventure miniseries is targeted for spring 1990. *Achille Lauro*, not to be confused with the recent NBC movie for television, is a two-parter about terrorists hijacking that cruise ship.

In addition, Beta Taurus is producing a three-hour movie of its own that the Tribune group will air later this year, Dowdle notes.

**Economic fetters.** Cooper, one of the original OPT guiding lights, observes, "The economics have changed on miniseries. Hollywood producers can't afford to make them. Now there are international coproductions, and those did poorly in the ratings [last season]. We need to get production quality and U.S. interest."

Adding to the financial complications is the fact that founding station groups like Taft Broadcasting and Gaylord Broadcasting no longer are involved, he adds.

"The economics of miniseries are tough," Dowdle concurs, largely because there is poor repeatability, something with which the Big 3 networks also have been struggling. "Unless you have something that can play internationally as well, the economics for just the U.S. make no sense at all. The costs just have got to be spread internationally."

Rivers' show was cleared in 40 markets as a fall go even before reaching NATPE, Cooper says. The clearances include the CBS-owned outlets in New York and Los Angeles plus WGN, "the only one of our stations carrying Joan and *Geraldo*. That shows how far we've come."

Rivers came out of NATPE with 85 stations, for 70% coverage of the U.S., with mostly morning time slots and some in the afternoon.

"Rivers will be a big revenue producer if she's even half the success of *Geraldo*," observes Cooper. Both are coproductions with Paramount.

The amount of programming Tribune Entertainment supplies its own stations is "always in transition," he adds. *Cop Talk*, due in April, will not be on a Tribune's outlet in Los Angeles, KTLA(TV), with New York and Chicago not yet cleared.

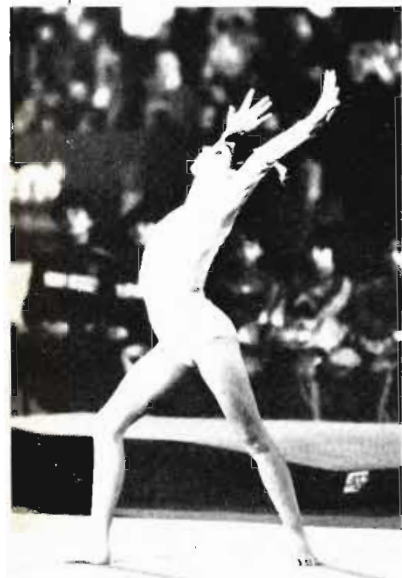
Series like *Monsters, Tales from the Dark Side* and others have had "a positive effect on our stations and we're also a full-fledged distributor generating revenues for our company," Cooper says.

### Some question marks

Tribune Entertainment has produced an annual Martin Luther King Jr. special, *Black History Notes* for February ("Black History Month") and also sells commercial time on *Soul Train*, whose yearly awards special Tribune coproduces. Dionne Warwick will co-host the next award special.

As for Warwick's *Dionne and Friends* variety series, Cooper says its "soft format" will be up against "hard-edged reality and other shows." Cooper also concedes he is unsure whether the Bowzer-hosted New Year's Eve special, called *Bowzer's Rock 'n Roll Party* and featuring two hours of '50s and '60s rock music, can become an annual event. "If we do it again, we must do a better promoting job."

At a NATPE International panel in Houston in January, Fred Silverman, the WGN-TV alumnus who went on to program the Big 3 TV networks before entering independent production, urged stations to look for personalities for future series hits "right in your own back-



"Nadia"



"Dionne and Friends"

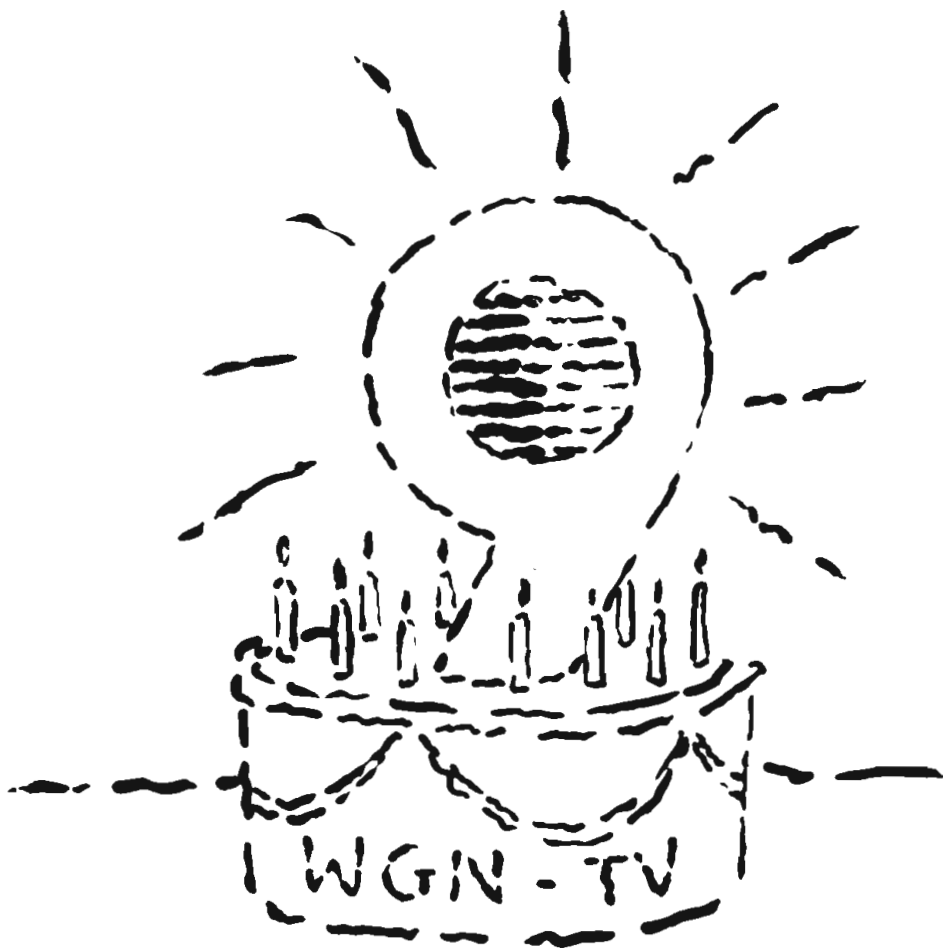
"T & T"





# Life begins at 40.

Panic begins at 2, 5, and 7.



Congratulations  
from WPIX New York

yard."

Phil Donahue, Geraldo Rivera, Oprah Winfrey and Mike Douglas came from stations.

Siskel and Ebert, meanwhile, emerged from the print side. Asked if there might be other candidates from Chicago newspapers, radio or TV to "go national," Dowdle says, "That's something we're constantly aware of. Stations generally seem

to be looking locally at the kinds of programs that they could some day take national. Fox has done a good job of that with shows like *A Current Affair*.

Cooper observes, "Some translate well, some don't, like Mike Royko or Bob Greene. We're always looking at people. There are a lot of guests for TV shows, but not a lot of hosts."

Asked if he foresees a swing back to the old days of TV when sponsored programs were common, Dowdle says, "It's a little bit like ties—keep 'em in back of your closet and they'll come back. Everything seems to evolve. Station promotion and marketing men tried to promote with local supermarkets years ago, and they're doing that again."

The same is likely with sponsored programs, as marketers seek to stand out amid the clutter, he feels. "It pays to be students of history."

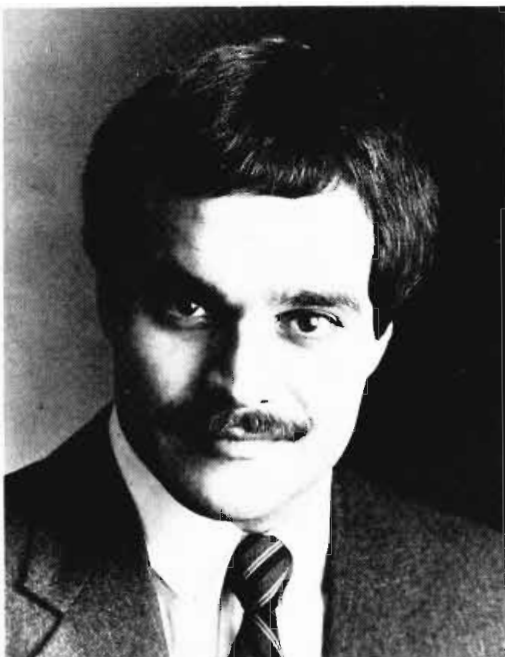
Cooper believes there is a chance for sponsored programs to make a comeback, with one-shots the more likely route. "It was economics that stopped it, locally and on network. Local baseball had quarter-sponsorships too... They can't do that any more. It's just very costly."

Still, Cooper points out, Bristol-Myers' *In Search Of...* syndicated series a few seasons ago showed that such concepts can be done and successfully. Moreover, a sponsor's involvement might get station support for ideas that broadcasters otherwise might not touch, he notes.

Presently, Tribune is partnered with Procter & Gamble in the Mother/Daughter Pageant, which has in the past year added an international event to its five-year-old U.S. telecast. □



Orion Samuelson



Max Armstrong

## WGN reaps sales with agri-team's 'Farm Report'

**O** Orion Samuelson and Max Armstrong, who cover the farm beat for WGN(AM) and WGN-TV Chicago, are perhaps the best known farm broadcasters in the nation.

This much-honored, veteran "WGN Farm Team" travels some 90,000 miles a year and originates 40 *Noon Show* broadcasts for the radio station from fairs, farm shows and conventions annually.

In addition, the duo stars in the Tribune Entertainment-syndicated *U.S. Farm Report* series, which airs on WGN-TV at 7 a.m. Saturdays. Despite its title, the weekly half-hour program today is "really an agri-business report," Tribune Entertainment's Sheldon Cooper points out.

And despite its seemingly narrowcast focus, this series posts a 2 Arbitron rating on the station, according to Dennis FitzSimons, its vice president and general manager. International Harvester is the major national sponsor on this barter-syndicated series.

Samuelson, who has reported on his specialty from no fewer than 18 countries, has been farm service director for the Tribune-owned radio and TV stations since fall 1960 and was named a vice president of WGN Continental Broadcasting Co. in 1975.

That also was the year that *U.S. Farm Report* bowed. Today it is distributed to 160 stations, up from 135 in mid-1987, as well as carried by 7,000 cable systems that pick up

WGN-TV.

Armstrong has worked with Samuelson for just over 12 years. In his work as contributing reporter for the TV series—which WGN-TV labels "the country's foremost syndicated TV farm show"—he has broadcast from more than 30 states and 10 foreign countries. He also has been a frequent substitute for WGN-TV's meteorologists over the years.

Armstrong joined WGN from the Illinois Farm Bureau, where he was broadcast editor, his first job after graduating from Purdue in 1975. In the late 1950s, prior to WGN, Samuelson worked as a farm broadcaster for WBAY(AM-TV) Green Bay, Wisc. He is a Wisconsin native.



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Since Mrs. O'Leary's Cow!***



***"HOLY COW"***

***Happy  
40th Anniversary  
WGN, from your  
sister in New Orleans.***

**wgno26**  
NEW ORLEANS STYLE!

A Tribune Broadcasting Station

# Program for Chicago first

## WGN's latest program director learns fast

**S**umming up WGN-TV's programming philosophy, Jim Zerwekh, its new program director, says, "The station has always been communicating to Chicago, as the slogan 'Chicago's Very Own' suggests.

"Its visibility is unbelievable, especially when you come in here from out of town." Zerwekh, who in fact blew into The Windy City's WGN from out of town—Minneapolis/St. Paul—a little over six months ago, states, "Our philosophy is that we're going to stay very much part of the community, with things like *For Kids' Sake*, *Bozo*, *Family Classics*, baseball, college basketball, and movies. The thrust is that we're going to still be very involved in the community."

As Tribune Entertainment's Sheldon Cooper observes, "Movies

will always be a staple, especially for indies." Zerwekh promises, "We're going to continue to be very aggressive in the purchase of movies. In November we had the highest rating movies on an independent station."

Among the recent WGN movie package buys have been MCA's Universal Pictures Debut Network III, Viacom's Features XIII and Televentures' Pegasus I—all but MCA's finalized before Zerwekh arrived at the station.

MCA's 29-title package includes *Twins*, *Dragnet*, *Out of Africa* and *Midnight Run*, while Viacom's 20 films include *Superman IV*, *Flash Gordon*, *Return to Mayberry* and two made-for-TV Agatha Christie movies.

The Pegasus package includes *Peggy Sue Got Married*, *Nothing*

*in Common*, *Iron Eagle* and *Agnes of God*.

Regarding the recent controversy over WGN's movie buys and syndex, Zerwekh maintains, "Chicago is the thrust of our intentions. Our main concern is programming to Chicago and to be as competitive as we can be." Thus, his station will try to negotiate more deals like the Viacom XIII film package, whose contract excludes any syndex provision.

The MCA movie agreement, on the other hand, does include a syndicated exclusivity clause that allows non-Chicago stations that bought the same film package to demand that cable systems carrying WGN black out the Chicago outlet's showing of those movies in their markets, via cable. Some industry observers said that Tribune "caved in" to MCA to keep that strong movie package as well as renew the *Charles in Charge* series coventure for another season.

**"Blue Fairy" began in '58 and won Peabody Award.**



**Today's kidvid: newly renewed "Fun House"**



### Hot movies abound

As those transactions illustrate, the acquisition terms for movie packages have certainly become more complex than in May 1948, when WGN landed its first film package, 24 Alexander Korda features, through sister station WPIX New York, itself about to go on the air.

Among WGN's strongest movies in both the Arbitron and Nielsen ratings last year, WGN researchers said, were *Death Wish 3* (February '88), *Jaws* and *Jaws 2* (May), *Stick* and *Murphy's Law* (July), *Weird Science* (October) and *The Breakfast Club* and *Fast Times at Ridgemont High* (November), the latter notching a 16/24 Arbitron opposite the networks' election coverage.

WGN also did Arbitron ratings in the 10 to 15 range with its July "Hitchcock Week," including *Vertigo*, *The Man Who Knew Too Much* and *Rear Window*. Those movie ratings also bolstered WGN's primetime newscasts.



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FROM THE NATION'S NEWEST  
PRIME TIME NEWSCAST.**

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**NEWS AT TEN**

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**46  
WGNX**



## Weekends are Tribune time

Tribune-supplied entertainment fare is concentrated in the weekends on WGN-TV. *T and T* at 4 p.m. Saturdays leads into *Good Times* reruns, for instance, while *Charles in Charge* segues into *Starting from Scratch*.

*Tales from the Dark Side* airs at 10 p.m. on Saturdays, following the INN-supplied news, while *Monsters* airs at 1 a.m., behind WGN movies. On Sundays, *At the Movies* holds the 12:30 p.m. slot, followed aptly enough by three movies from 1 to 7 p.m. And on weekdays, *Geraldo* at 11 a.m. leads into WGN's noon newscasts.

Coming off a strong November sweeps with a high-powered motion picture list, WGN scheduled a batch of durable titles for its February ratings period. Among them, says Zerwekh, were *Superman*, *Butch Cassidy & the Sundance Kid*, *Bridge over the River Kwai*, *16 Candles*, *On Golden Pond*, *Fistful of Dollars*, *Arthur*, *Blazing Saddles*, *Private Benjamin*, *Caddyshack* and *Mask*.

Although movie packages usually are acquired individually by the Tribune outlets, many fall '89 se-



**James D. Zerwekh** joined WGN-TV as director of programming last fall, succeeding Marc Schacher, who was elevated to a programming post at Tribune Broadcasting Co. Zerwekh came from KMSP-TV Minneapolis-St. Paul, where he had been the program director since 1984. A native of Peoria, Ill., and summa cum laude graduate of Illinois State University, he worked at Peoria's WEEK-TV (1972-84) as producer-director, production manager, promotion manager and finally as program/operations manager.

ries programming purchases were made at or shortly before the NATPE convention by Tribune Broadcasting as group buys.

Tribune, for instance, bought Buena Vista Television's "The Disney Afternoon," a two-hour block for all its stations. That block consists of *DuckTales*, *Chip 'N' Dale's Rescue Rangers* and *Gummi Bears* for this fall, plus *Tale Spin* due in fall 1990. The group also has committed to Viacom's *Remote Control*, a first-run version of the MTV game show on TV featuring pop culture trivia, plus Quintex Entertainment's *RollerGames*, a "crash TV" entry that mixes elements of roller derby and wrestling.

### More events, 'Fun'

In addition, the group will carry LBS Communications' next two event specials, *The Hunt for Stolen War Treasures* in April and *Exploring Psychic Powers... Live* in June.

The only other WGN series programming move since NATPE, says Zerwekh, was its renewal of *Fun House*, the live-action kids' game show, for a second season. "It's been doing very well for us," he adds.

Today, besides its 2,500-film inventory, the station has some 3,000 cartoons and other short subjects in its program library, along with over 5,000 syndicated half-hour and hour series.

There has been "some leveling off" in syndication costs, says Tribune Entertainment's president Sheldon Cooper, partly because *The Cosby Show* has produced mixed results in off-network. Generally speaking, he notes. "The market has cooled down on prices," and one reason is that "first-run syndication has provided some alternatives."

Tribune Broadcasting's president Jim Dowdle agrees that syndication costs seem to have slowed somewhat. "The buying frenzy is somewhat behind us where somebody just has to have a certain show."

On the specials end, WGN last December aired *The Mistletoe Bear Musical Christmas* for the third year. That half-hour special includes the lighting of the Marshall Field Christmas tree in downtown Chicago, with the retailer among the show's sponsors.

When asked if more such programs with full or half sponsorships might score a comeback, however, WGN's new program director replies, "I don't know if I see that trend coming back." □



**Marc S. Schacher** was named last July as director of program services for Tribune Broadcasting Co., succeeding Mel Smith, who became vice president/programming at Tribune Entertainment. In his new post, Schacher will oversee the six-station group's programming activities and program acquisitions by the group and the individual outlets. Schacher previously had been program director at WGN-TV as well as at another Tribune-owned outlet, KWGN-TV Denver. A University of Wisconsin graduate, he also served stints as vice president and director of TV sales research for Katz Television, New York, and in 1979, as research director at KTLA(TV) Los Angeles.



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WGN-TV  
on their  
40th Anniversary  
in television  
broadcasting”



# News makes TV rating news

## Davis cites high marks for prime, noon newscasts

**N**ews has been a key component of WGN-TV's success from day one, and Paul Davis, the current news director, expects his department to play an increasing role in the future.

Although news operations at many stations are coping with budgetary cutbacks, Davis maintains, "We're already operating the way other stations are now learning to operate." WGN's *Nine O'Clock News* ranks as the top-rated primetime newscast in the U.S., Davis claims, and *The Midday News*, its noontime news hour, has notched "remarkable numbers," strong enough to be "the fourth highest indie newscast in the country, daytime or primetime."

WGN's primetime news hiked its average 10 rating last year to a 13 during the Democratic convention. WGN researchers noted. As befits a station whose parent's name, Tribune, is defined as "a champion of the people," Davis' news depart-

ment also produces "a minimum of four documentaries" a year plus investigative reports within newscasts, for example, on the need for quality control of pap smear tests, on AIDS, and on costly modifications to Chicago contracts that "cost the city a fortune and were linked to relatives in City Hall."

WGN's two-person investigative unit won many awards, and primetime news coanchor Pat Harvey alone won six last year, he notes with pride. Whole sections of the corridor walls of the WGN Bradley Place broadcast center are decorated with glass cases chock full of awards, plaques, certificates and statuettes won by WGN's news, entertainment and sports departments over the past 40 years.

As Davis notes, Pat Harvey not only reported in fall '87 on the high rate of misdiagnosed pap smear tests due to inefficiencies and lack of quality control at the testing laboratories, but she also testified in

May '88 before the state Public Health, Welfare and Corrections Committee chaired by Sen. Margaret Smith. That, in turn, led to legislation regulating quality control in such labs, signed by Illinois Gov. James Thompson.

### First midday foray

WGN made its first foray into midday television news by producing local news for daily three minute windows in Independent Network News' *Midday* newscast as of 1983. Later that year, WGN added Telepictures' NIWScope for a one-hour news block, again with local contributions.

That lasted about two years, and after independent television's *Inday* programming concept folded, WGN began producing its own local half-hour of noontime news, Davis recalls. That leads into INN's half-hour newscast.

As for the possibility of further news expansion, Davis, an eight-year Tribune Broadcasting employee, says, "I think we could. Stations generally produce alternative programming any time of the day when there's too much of one thing, and news can become a viable alternative."

Referring to NBC-TV's giveback of a half-hour of a daytime programming to affiliates, Davis notes, "It'll be interesting to see" what rival WMAQ-TV will put into that slot, whether a half-hour local news or syndicated product.

WGN also contributes to INN, INDX and Tribnet. INDX is a daily satellite news service from INN that offers to participating indies full national and international coverage and features, including seven medical reports a week, plus anchor scripts.

Tribnet is a Tribune group news cooperative in operation about two years. Davis and Dennis FitzSimons, WGN-TV general manager, see their outlet increasing its news contribution this spring during the city's political season, for instance, leading up to the April 4 mayoral

**INN "Independent News" anchors Donna Hanover, Brad Holbrook**





Here's  Chicago's  
Very Own...



From Denver  
One and Only

HAPPY 40th TO THE BROADCASTING GIANT IN THE CITY WITH BIG SHOULDERS

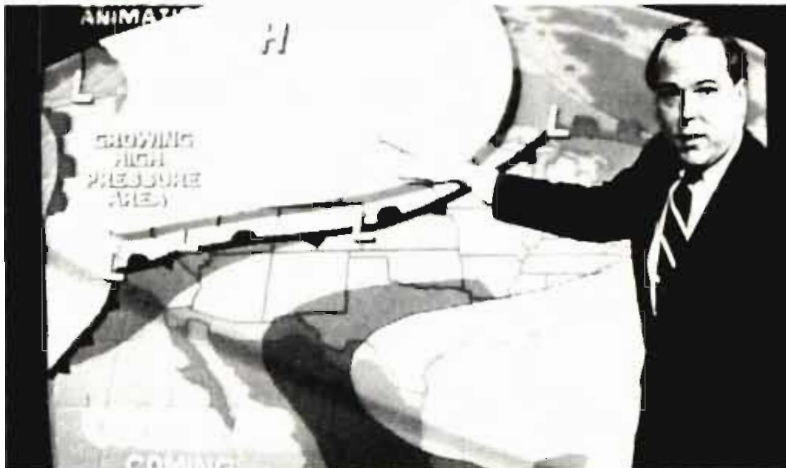


KWGN-TV DENVER

 **TRIBUNE BROADCASTING** Company



"Nine O'Clock News" is closed-captioned for hearing impaired.



Weatherman Tom Skilling does his own weather graphics.

election.

Tribnet has a reporter covering Washington for the group. "It's like having a D.C. bureau as we once did, in the old black-and-white days," as Davis points out. Tribune's WGNX-TV Atlanta is the latest to join Tribnet, as of mid-January when it began a 10 p.m. local newscast.

A onetime president of the Radio-Television News Directors Assn., Davis says, "WGN has had a unique history in news. For years we went head to head at 10 p.m. against news on the network-owned stations and we often beat one of the O&O's." Local news has become increasingly attractive to national advertisers, he says. "We're a good buy. Advertisers once did not buy independent news but now they do."

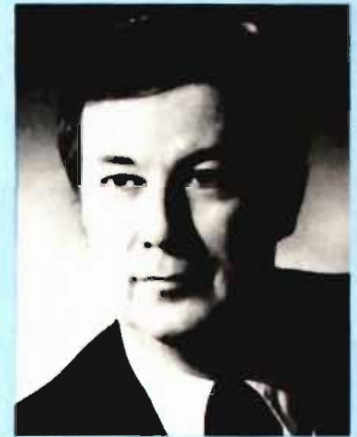
The controversial 1968 Democratic nominating convention in Chicago was "like a local story," Davis remembers. More recently in presidential politicking, he points to the '88 Democratic convention.

"We broke an Atlanta convention story the day after it ended that Ron Brown, Jesse Jackson's guy, would be head of the Democratic National Committee. We've been pleased to watch the evolution of that story. It looks like we're right." (Brown was named chairman of the DNC on Feb. 10.) Among firsts claimed by the station on the technical end, he continues, are closed-captioning of its 9 p.m. newscast for the hearing impaired and becoming the first news operation "to go all Betacam" in its electronic news-gathering equipment.

Looking ahead, Davis says, "Technology is going to help us, keep within reasonable costs." Among the advances, he says, are "minicams that are getting lighter, and that's going to be helpful" in gathering news. Moreover, he notes, "We do our own weather graphics, and we've become dominant in it."

The future will have its share of question marks for news directors, in Davis' opinion. "In the '90s,

there's going to be the question of another generation of journalists coming in. What'll be their context in ethics and first amendment issues? That's important to those of us who are concerned with those issues." □



**Paul Davis**, who joined the WGN stations in 1980, was news director of both WGN(AM) and WGN-TV until 1983, when the two departments were separated. In 1960 he was anchor-reporter at WCIA-TV Champaign, Ill., adding the duties of news director in 1967. While in college, he worked at WLEX-AM-TV Lexington, Ky., and KWTX-TV Waco, Tex., where he became news anchor at age 20. News was in his genes, since his mother was news director at WCRA Effingham, Ill., where he grew up. In 1983, he played a key role in the successful introduction of TV cameras into the review courts of Illinois. Davis, who cochaired the Illinois Bar Assn.'s Fair Trial-Free Press Committee 1972-74, was president of the Radio-Television News Directors Assn. (1978-79), president of the RTNDA Foundation, chairman of RTNDA's long-range planning committee and headed the group's 1984 study of trends in broadcast journalism. Since November, he's been president, Society of Professional Journalists, Sigma Delta Chi.



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Congratulations WGN-TV on 40 years  
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*Night Court, Fun House, She's the Sheriff and Gumby.*



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## WGN-TV news milestones

**1948**

*Chicagoland Newsreel* bows on April 6 as the sole newsreel department in Chicago and the second in the nation under first news director Spencer Allen. The station also produces a remote of President Harry Truman's first Chicago telecast.

**1956**

WGN News begins shooting its news footage in color. From 1956 till 1966, Channel 9 was the only Chicago outlet to provide color news coverage.

**1958**

Team news coverage is developed, paving the way for the first locally produced half-hour newscast in the U.S.

**1960**

WGN launches *The Tenth Hour News* with anchor Jim Conway, sports with Jack Brickhouse and weather by Ned Locke.

**1965**

WGN begins the first Chicago-based coanchored news broadcast, featuring Gary Park and Jim Ruddle.

**1979**

WGN, having played a major role in pool coverage on many occasions, finds its multicamera coverage of Pope John Paul II's 1979 Mass in Grant Park among the most memorable.

**1980**

WGN-TV introduces *The Nine O'Clock News* as Chicago's only primetime hour-long newscast, consisting of a half-hour of local news and a half-hour of national/international news via INN, New York.

**1983**

WGN makes its first foray into midday news by producing three-minute local windows in INN's syndicated *Midday* newscasts. Two years later, WGN decides to do its own hour of local news at noon, combined with INN's.

**1987**

Tribnet, a partnership for news exchange among the Tribune-owned stations, is inaugurated.

**1988**

WGN's *Nine O'Clock News* in September becomes the first Chicago newscast to offer closed-captioning for the hearing impaired.



WGN-TV began covering presidential nominating conventions in 1952. Above, '56 gathering that chose Eisenhower again.



The Beatles make the grand entrance in February 1964, and WGN-TV is there to greet them.

Pope John Paul II's October 1979 visit to Chicago was among the big events covered.





Q i n t e x

E n t e r t a i n m e n t

C o n g r a t u l a t e s

WGN-TV

a n d

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O n 4 0 Y e a r s

o f F i n e

B r o a d c a s t i n g

# Bozo's clowning scores big

But there's a serious side to his fun & games

**T**he *Bozo Show*, which has run on WGN-TV for more than 27 years, is beamed into 30% of U.S. TV households, thanks to that outlet's superstition status.

Bolstered by its being picked up by 7,000 cable systems, *Bozo* does a 1 national Nielsen rating, estimates Dennis FitzSimons, WGN's general manager.

According to Larry Harmon, whose Larry Harmon Pictures Corp., Los Angeles, has franchised and licensed that character for the past 30 years, *Bozo* is seen by 28 million youngsters every weekday morning, thanks to the local telecasts like WGN's being carried by about 12,000 cable systems all told.

Each episode of *Bozo*, a Monday through Friday attraction, is shown a week after it is taped in the WGN studio. Though aired daily at 7 a.m., the show actually is taped in the afternoon.

In the fall of '86, WGN ran a two-hour primetime 25th anniversary salute to *Bozo*, which Harmon boasts is "America's longest running children's TV show."

## They get letters

On WGN, *Bozo* was played by Bob Bell for 23 years, with Joey D'Auria the current clown. The program generates some 100,000 letters a month from inside and outside Chicago, largely because home viewers are urged to write in to have a chance to win the same prizes as the contestants who participate in various studio games.

The prizes—hundreds of toys and games—are stored on racks in a storage room not far from the *Bozo Show* studio, along with the many colorful stunts and props previously used on the show.

## Spreading joy around

WGN puts those big *Bozo* ratings to work for the less fortunate. Last December, for instance, the station's second annual "Bozo's Grand March For Kids' Sake"—meaning thousands of Chicago's

needy youngsters—collected about \$230,000 worth of new toys and cash contributions from the public and corporate sponsors. About 7,000 people turned out for the live event, contributing more than two full truckloads of toys.

Among the corporate contributors, besides WGN, were toy makers Hasbro, Kenner, Lego Systems and Colorforms. Sponsoring the live event were Toyota, True Value Hardware Stores, Walgreen's, Little Caesar's Pizza and Bert Weinman Ford.

In April '88 WGN-TV began the multifaceted *For Kids' Sake* public service package syndicated by Group W Television Sales. The package, which WGN execs at the time described as "the single largest community service commitment" in its 40-year history, encompasses public service spots and specials supplied by Group W as well as other programs, news features, live events and promotional

materials produced by WGN.

In the past year, WGN's *Middy News* and *Nine O'Clock News* have focused on child safety, divorce, teen pregnancy and the generation gap, all under the *For Kids' Sake* banner. In another use of *Bozo*, WGN and the True Value chain, its "corporate partner" in the campaign, distributed 60,000 "Bozo Bookmarks" and pamphlets to parents with tips on reading to their youngsters, via the Chicago public libraries.

The main reason WGN and more than 100 other stations have bought *For Kids' Sake* is that the campaign enables the broadcasters to perform community service while differentiating themselves from others in their markets, and it allows their sponsors to set themselves apart from all the commercial clutter, says Deb Zeyen, director of syndication and development at Group W Television Sales. □

*Part of WGN-TV's "For Kids' Sake" campaign, the toy collection project generated 12,000 new toys for needy Chicago youngsters.*

**Bozo, I., and Cookie put a happy face on needy children.**





## WGN-TV sports highlights

**1948**

A Golden Gloves boxing tournament from Chicago Stadium in March becomes WGN's first telecast, a test with sportscaster Jack Brickhouse at the microphone. The International Golden Gloves finals air in April, after WGN is officially on the air. Brickhouse also does play-by-play on wrestling matches sponsored by Tavern Pale beer. This year also sees WGN become the first TV outlet to provide live coverage of the College All-Star football game. It also covers Notre Dame and Chicago Bears football plus all home games for the Chicago Cubs and White Sox baseball clubs, including the first live night baseball coverage anywhere (the White Sox).

**1954**

WGN this spring begins covering 154 baseball games for both Chicago clubs, with Jack Brickhouse handling play-by-play and setting the pattern for baseball telecasts elsewhere in the U.S.

**1960**

WGN carries the first road night game from Candlestick Park, San Francisco. When the pennant-winning White Sox open their 1960 season from Comiskey Park, Channel 9 covers out of its new color television mobile unit—the first such unit in the Midwest and the second in the U.S. By 1961 all of its baseball telecasts were in color.

**1962**

While TV networks awaited a President Kennedy speech from Europe, the recently launched Telstar satellite was used to beam part of a Cubs baseball telecast live to 200 million people in Europe and North America.

**1978**

WGN-TV's superstation status becomes important in selling commercial time on Cubs baseball telecasts.

**1981**

Tribune Co. acquires the Chicago Cubs team.

**1982**

Harry Caray becomes WGN's Cubs play-by-play announcer after a 35-year stint with the Chicago White Sox. He succeeds Jack Brickhouse, who wrapped up his 34-year sportscasting career at WGN in October '81.

**1988**

WGN carries the first Cubs night game at Wrigley Field, the last Major League Baseball club to allow games under the lights. The coverage scored a 28 rating/49 share in the Arbitron ratings and 30/49 in the Nielsens until the game was rained out after roughly two hours.



President Reagan joins announcers Harry Caray, r., and Steve Stone, far l., in broadcast booth at Cubs game.



Longtime WGN-TV sports announcer Jack Brickhouse was at the mike even before day one—on a March '48 boxing test telecast.

Color coverage of Cubs and White Sox baseball games became a common occurrence at WGN-TV in spring 1960.





## 'Chi's Very Own' promo line sums up image

**F**or the past six years or so, WGN-TV has been promoting itself as "Chicago's Very Own" and, having found a tagline that perfectly sums up its image and its goals, the station's execs have no plans to change it.

The independent seized upon that promotional identity in 1983, recalls James Ellis, vice president for creative services at Tribune Broadcasting Co.

The theme was developed by WGN and its ad agency, Eisaman, Johns & Laws, Chicago. Until that point, the agency had not worked with a "positioning" theme, only with passing lines for the fall season and so on, sources at the agency recall.

Other veterans remember that the only other truly major promo theme line used by WGN-TV was "WGN is Chicago," which for a time was used by both the TV and radio stations—and is still being utilized by the radio station.

During its four decades, WGN-TV seemed to like emphasizing variations on two themes, the numeral 9 as in Channel 9 and the globe, due to WGN's call letters having their origin in "World's Greatest Newspaper." The number 9 still figures in WGN's graphics

but not the globe symbol.

In the late '50s, as color TV began to bloom, WGN used the line "TV's most colorful station."

Today, Pam Pearson, Channel 9's director of creative services, uses the "Chicago's Very Own" theme in on-air promos, station IDs and radio spots. Graphics during the past year have included the station's anniversary, for instance in the ID showing the numeral 9 and the copy, "Forty years WGN-TV & Chicago."

"Chicago's Very Own" also has been adopted by WGN's news department as the title of a locally oriented profile series. That Sunday morning program, says news director Paul Davis, focuses on fascinating people and places in the city.

There are no plans to change the theme away from "Chicago's Very Own" for the foreseeable future, with various station people citing the old cliché, "If it ain't broke, don't fix it."

EJ&L's research "has shown the public has embraced it," says Pearson.

### *Chicago's Very Own*

As Dennis FitzSimons, WGN-TV's vice president and general manager, phrases it, "I don't see that changing. There's such confusion registered [among viewers] whenever stations change slogans. If there's any rule, it's, 'If you've got a good one, ride it.'" □



**James Ellis**, as vice president for creative services at Tribune Broadcasting Co., Chicago, oversees and coordinates group activity for the owned stations. Ellis, who joined the company in August 1982, also heads Tribune Creative Services Group, based in Atlanta. This unit supplies nationally syndicated on-air, graphic and radio promotional materials in cooperation with various distribution partners. Prior to Tribune, he was vice president for promotion and advertising at Frank N. Magid Associates, among the nation's larger media research and consultation firms. Earlier in his career he was promotion manager with Taft Broadcasting Co.'s WKRC-TV and creative director at James A. Jacobs Advertising, both in Cincinnati. Since 1985, Ellis has been on the Broadcast Promotion and Marketing Executives' board of directors.

**"I'm just wild about Harry" was the lively theme of a WGN-TV promotional campaign for the Cubs' 1988 season, starring veteran sportscaster Harry Caray, c.**







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## MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

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### 1989

April 9-11	Cabletelevision Advertising Bureau Convention, Waldorf-Astoria, New York
April 9-12	Broadcast Financial Management Association, Loew's Anatole, Dallas April 3 Issue
April 21-26	MIP-TV, Cannes April International Issue
April 27-29	Broadcast Education Association, Las Vegas Convention Center
April 29-May 2	National Association of Broadcasters, Las Vegas Convention Center April 17 Issue
May 6-13	Golden Rose of Montreux Festival, Palais des Congres, Montreux
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 17-23	International Television Symposium, Montreux
June 21-25	BPME/BDA Association, Renaissance 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 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 December 25 Issue
January 16-19	NATPE International, New Orleans Convention Center January 8 Issue

# Programming

## Local stations looking to syndication marketplace for own-produced shows

The surprise success of two locally produced shows, *A Current Affair* and *The Morton Downey, Jr. Show*, in syndication is spurring similarly-designed efforts by at least three stations. Of course, station groups have gotten together via consortiums and certainly since the launch of Operation Prime-Time, on an ad-hoc basis, for producing programming for syndication. However, the latest moves are significant in that they represent efforts by individual stations.

Stations looking to hop on the syndication bandwagon are WSVN-TV Miami, which became an independent on Jan. 2; the NBC-owned KTLA-TV Los Angeles; and WWOR-TV New York, which struck syndication paydirt with *Downey*, and is now understood to be considering more of the same via two locally-produced possibilities. NBC Productions had been considering launching a locally-produced show on WNBC-TV New York, featuring Al Roker, weatherman, as a syndication vehicle but has since dropped the plan.



*Penny Daniels, host of "Inside Story," on WSVN-TV Miami. The locally-produced show may get a syndication launch.*

WSVN's game plan, according to Robert Leider, general manager, is to explore interest by other sta-

tions in airing *Inside Story*, a half-hour strip patterned after *A Current Affair*, for syndication and to make a deal with a syndicator on distributing the program. Leider says he's already had some 10 stations that have looked favorably at picking up *Inside Story*, which is hosted by Penny Daniels. Most of these stations have approached Leider, basically because of the uncertainty hovering over shows such as *Inside Edition* and *USA Today*.

"We are in production right now, and the reason why we have had 10 stations interested in the program is that some may need a fix right now and don't want to wait until September. We don't need New York, Chicago and Los Angeles, although I think that someday it will be in all those markets—to be successful."

**Syndication.** On the syndication side, Leider says he expects to go into syndication on a select number of stations sometime in mid-March or early April to develop stories for a September syndication launch. "This is similar to what Fox did with *A Current Affair*. They went into a few markets and were very selective of the station and time period, which is something we would like to do as well."

Leider continues that he's been talking to three syndicators about handling *Inside Story*. "We have met with one and will meet shortly with two more and expect to announce sometime soon which syndicator we will go with." Leider says he met with MCA TV Enterprises, "but the syndicator was involved with *Reward*, and was preoccupied with that."

Two of three syndicators currently in talks, says Leider, say "they want to syndicate the show, so what we have to do is to evaluate the companies and their proposals." One syndicator is said to be Genesis Entertainment.

As to *Inside Story*, the half-hour strip series is similar to *A Current Affair*, says Leider, in that it is pro-

vocative and tabloid. The content split is about 40% Florida oriented and 60% the rest of the country. Airing from 7-7:30 p.m., *Inside Story* beat *A Current Affair* and *Inside Edition*, its competition in the time period, in January, according to Leider. *Story* did a 10 rating, 16 share; *Current Affair*, a 9/14; and *Edition* a 3 rating. The show was launched on Jan. 1, in conjunction with the station becoming an independent because of the buy of WTVJ-TV by NBC.



**"Health Fax" talent on KNBC-TV Los Angeles are, l.-r., Bruce Hensel, M.D., medical reporter; Linda Alvarez, weekday anchor; and Steve Gendel, health reporter. Weekly series is looking for syndication.**

WSVN had been an NBC affiliate. *Entertainment Tonight* is the station's 7:30 p.m. show, notes Leider, making it "very compatible" with *Inside Story*.

**Cash initially.** Under a syndication deal, Leider sees *Inside Story* as being sold for cash initially, but in September arrangements with stations may require a cash-plus-barter license. If the show is successful, Leider sees a substantial revenue flow coming from the syndication end. "I would want to get the same rights fees that *A Current Affair* gets," he says.

In the case of WWOR, the MCA Broadcasting station is exploring partnership arrangements with advertisers for developing possibly two new shows that could wind up in syndication after a local test run. According to Michael Alexander, executive vice president at MCA Broadcasting, they are a game show and a "late-night ensemble comedy" show.



# Viewpoints

## George Nuccio



*Founder and president of TVRC Corp., syndicator and provider of unwired networks. Before founding TVRC, Nuccio was president of LSF Media Buying services. Before that, he was with BBDO for 18 years, holding such positions as media planning manager and director of network and spot broadcast buying. He was elected a BBDO vice president in 1969.*

## New solutions needed to circumvent growing zapping problem

There is a major problem in the television industry that is getting worse every year. TV commercials are being zapped, but no one seems to know exactly what to do about it. Twenty-five years ago, the industry talked about TV viewers leaving the room when programming ended and the commercials came on. At the same time, there were discussions about commercials being irritating and of poor quality. On top of that, advertisers began to switch from the standard 60-second commercial to the 30-second spot, creating clutter.

To further complicate matters, advertisers have had to face three new problems: (1) With the advent of the VCR, viewers now have the ability to tape programs and watch them at a later time than originally telecast, enabling them to fast-forward past commercials, (2) the rapid growth of cable television gave viewers the opportunity to watch more TV channels than ever before, and (3) a new clutter problem arose when many advertisers began utilizing 15-second commercials. To make matters worse, the commonplace presence of remote controls has intensified the practice of "zapping".

### Use of miniprograms

Until more research becomes available to show just how drastically zapping has effected TV viewing, the question remains, "What can be done about zapping?" A few possibilities have emerged. Among one of the most successful is the miniprogram wraparound commercial, or one-minute vignette. It's a two-part execution in which the first part provides you with part of a 30-second program such as *Yogi at the Movies*, a 30-second commercial follows (in this case Strohs beer), and then Yogi Berra finishes his movie review, which is the second half of the wraparound that completes the one-minute unit.

The theory is to keep the viewer tuned in during the commercial inside the wraparound, thus creating higher commercial retention than the message alone could achieve. Several agency executives have stated that "the vignette wraparound gives the commercial much greater retention value and allows the advertiser to build a franchise by developing a show within a show." Various studies have concluded that commercials within a vignette can substantially increase their viewership. Blair Entertainment, for example, reported it found that the wraparound commercial format significantly contributes to higher levels of commercial and product awareness (recall), and, the wrap-around commercial was always the single most remembered commercial in all sample groups tested.

Blair also stated, "Our studies have shown that commercials enhanced by the vignette format can actually give you as much as *four* times greater retention."

There is no way to totally eliminate zapping or the tuning-out of commercials, but the vignette format increases the likelihood that your commercial messages will be seen, heard, and recalled in a way that captures viewers' attention, creates greater impact and makes a message stand out.

### Quality production

Vignettes are especially effective when they have quality production that make advertisers want to be associated with them. Companies such as TVRC Syndication have been working with the vignette anti-zap format—TVRC with its *Money Clip* and *Future Star* vignettes' involving, respectively, financial advice and college sports heroes.

Advertisers may be paying for millions more viewers than television is actually delivering. John Jacobs of Grey Advertising has stated, "During the average commercial break, there can be a tuneout factor as high as 40%." Already, the networks must cough up \$100 million in free ads this year to cover failing ratings. The fact is that a rating point is an "opportunity" to view. The real commercial audience is something smaller, and the number of people paying attention is smaller yet. As far back as 1984, James Spaeth, corporate director of General Foods Corp., stated, "About \$16 billion was spent last year to advertise to empty rooms, or to no one at all if the ad was zapped."

Zapping is now a more common practice than was once believed. The average household overall zaps every three minutes, 42 seconds. However, households with remote controls or cable zap more often. "By 1990," Spaeth predicted, "there will be a 30% audience loss due to 'physical' zapping (viewers leaving the room), a 13% loss from electronic zapping, and a 4% loss as a result of VCR" fast-forwarding.

We believe that due to the rapid growth of TV and VCRs bought with remote controls, the loss due to electronic zapping will likely exceed the original prediction of a 13% loss. The TV industry is now faced with a situation that seems irreversible. Studies need to be done and new alternatives need to emerge to combat the problem of zapping. It is our opinion that this can only be achieved with the full backing of the entire advertising community.

the *Boss*? audience, and I think it will," says Grubbs.

Schulman says he had maintained all along that "*Wonder Years* should be played earlier and *Roseanne* should play later" than they have since fall.

In announcing those moves, called "the first phase of ABC's spring season," ABC Entertainment president Brandon Stoddard indicated only that *Moonlighting* would return "later this spring." Agency execs guessed it would return in April so that its eight remaining first-run episodes could run through the May sweeps.

**Moonlighting's eclipsed?** Schulman speculates that *Moonlighting* may move to Sunday 8 p.m., where *Studio 5B* dragged ABC into single-digit ratings. That was the original target slot for *A First Romance*, described last summer by some as a *Moonlighting*-like show. Conner, however, doubts that—"unless they've decided it won't be back in the fall and they don't give a damn. But since ABC owns it, I think they do give a damn and they'll want to make money from it later in syndication."

Winner maintains, "It's a big question whether *Moonlighting* will be back in the fall. My guess is

it won't, since it's been having ratings trouble, it costs too much" and its production delays have caused ABC much grief.

While he agrees that ABC should bolster its Tuesday position, "What ABC gains on Tuesday it may lose on Wednesday. *Coach* may be more compatible with *Hooperman* than *Wonder Years*, but *Hooperman*'s not that strong. Another agency exec feels *Head of the Class* would make a better 9 p.m. anchor than *Coach*, which should instead get the 8:30 hammock spot.

Elsewhere on ABC, Conner expects little from *Great Circuses of the World* Sundays at 7 p.m., a "tougher-than-nails slot." And Grubbs says, "I'm high on the ABC wheel," meaning the *ABC Mystery Movie*, airing Mondays since Feb. 6. "That possibly may expand to a fourth wheel," he notes, though probably not before fall.

ABC has scored a surprising turnaround on Fridays, where "for the first time in 11 years we've been in double digits [in rating]," as Stoddard notes. Less successful is Saturday, where he has been "trying to put together a male night" with *Mission: Impossible*, *A Man Called Hawk* and *Murphy's Law*. CBS and NBC have similar thematic action strategies on Wednes-

day and Saturday, respectively. *Mission: Impossible*, a writers' strike-inspired substitute, has done much better than ABC had expected, notes Conner.

**Still more backups.** Among ABC's benchwarmers, the likeliest spring contenders are *Have Faith* and *The Robert Guillaume Show*, both comedies, and *Men*, a drama, various agency execs feel.

NBC, meanwhile, seems to have improved Wednesday with *My Two Dads* and *Nightingales* since January, sources say. But "Nothing's jelled for them on Saturday night," says Conner, referring to *Miami Vice* and *Unsub*. *Father Dowling Mysteries*, however, has delivered "surprisingly good numbers so far," Grubbs notes, "and put *Beauty and the Beast* in the cellar," thereby reversing those networks' former order of finish there.

These fixes were "wave one" in NBC Entertainment president Brandon Tartikoff's efforts to shore up Wednesday and Friday. Other strong backups, sources say, include *The Jim Henson Hour*, *Dream Street* and *Quantum Leap*—all contenders for Friday berths. However, now that *Dowling* is doing okay in the slot originally targeted for *Henson*, Winner, for one feels, that NBC may instead try *Henson* on Sunday. It could be tested at 7 p.m. in place of *The Magical World of Disney* or at 8 p.m., as *Family Ties* will not return this fall, he notes.

## WB, Movietime international deal

Warner Bros. will be exclusive international distributor of Movietime, basic cable network, with the agreement calling for Movietime's original product to be offered to foreign broadcasters, cable operators and DBS services in all countries excluding Canada, on a customized basis.

Announcement of the arrangement was made by Michael Jay Solomon, president, WB International Distribution. Movietime devotes coverage to Hollywood and the entertainment scene and features celebrities, entertainment news, and theatrical previews.

## Webs' preemptions for sports soar

There will be no fewer than 22 preemptions of primetime programming on the Big 3 networks to make way for various live sports telecasts between now and early September.

Thursday night will be most affected, thanks to eight weeks of *Thursday Night Baseball* on ABC, from June 8 through July 26. Though baseball performed weakly on Mondays in household Nielsen ratings, ABC clearly hopes to lure more male fans away from NBC's blockbuster Thursday series roster than ABC's regular series have been able to do.

Once again, CBS will have the most sports-caused primetime series disruptions this spring and summer, including two each on Tuesday, (a typically weak CBS night), and Friday, a generally strong CBS night. The events will include the two-hour World Figure Skating Championships on March 18 at 8 p.m. (ET); the NCAA basketball semifinals March 23 and 24; the NCAA finals on April 1 and 3; the NBA playoffs on June 1 and 2; and the NBA finals on June 6, 8 and 13—and possibly June 15 and 20.

On July 11, a Tuesday, NBC will cover baseball's All-Star Game.

Preseason NFL grid action will bump primetime fare at least three times this summer, including two Saturdays when neither ABC nor CBS rates well against another solid NBC series lineup. ABC's preseasoners will air on Aug. 12 and 21, with its *Monday Night Football* season kicking off on Sept. 4. It's CBS' turn on Aug. 26.

CBS also plans a one-hour Sunday afternoon special previewing the NFL's 70th season, on Aug. 27 at 3 p.m.



## Spring tryouts begin as new and old vie for spots on primetime schedule

At KNBC, Carole Cartwright, program director, says the station is interested in getting one of its weekend programs, *Health Fax*, launched into syndication but has no information on which company would be interested in distributing the show. Discussion of this kind generally come from higher-ups, she says.

The half-hour show, which is shown on Saturday at 4:30 p.m. (PCT) is called by Cartright fast-paced but yet an in-depth look at some health issues. The program utilizes three main talents: a medical reporter, a medical doctor "who happens to be a reporter," and an anchor. "We give a lot of information, but we don't do it with the pressure of a newscast," says Cartwright.

**Pilot produced.** WNBC had been looking at putting a show hosted by its main weatherman, Al Roker, into the syndication mix through a distributor. The station even went so far as to produce a pilot. However, according to a spokesperson at WNBC, the station decided not to proceed with future productions.

Part of the reason not to pursue the notion, according to the spokesperson, was because it would entail high production costs and would be a high-risk situation based on the returns financially and the fact that the syndication marketplace is heavy with "reality-based" shows.

It seems, too, that whatever plans WNBC has will be as an adjunct to the arrangement made recently between NBC Television Stations and Westinghouse Broadcasting. Both entities recently agreed to develop first-run syndicated programs, to be distributed by Group W Productions. The 12 stations owned by NBC and Westinghouse combined represent about 32 of the U.S. At this point, no specific show has been set.

### TvOntario makes first W. German sale

TVOntario has concluded its first ever sale to a West German station, selling the five-part series, *The Last Horizon*, to RIAS, Berlin. Series, produced with NHK (Japan), explores the Australian wilderness.

Spring has sprung as the Big 3 network TV programmers try to solve some of their problem time periods, with an eye on planning their fall schedules.

ABC, having focused on Thursday and Saturday at the midseason point, now is concentrating its initial spring changes on Tuesday and Wednesday. CBS, having altered Saturday, is turning its attention to Wednesday and Thursday. And NBC, which addressed weak links on Wednesday and Friday at midseason, soon will make additional fixes.

More doctoring is necessary, says Steve Grubbs, BBDO's senior vice president, director of national TV buying, since "there are problems to be worked on at all three networks—CBS more than the other two."

CBS still has significant woes in most of its 8 p.m. (ET) leadoff positions, agency execs agree. And, says one who prefers anonymity, CBS will continue to be plagued at 8 p.m. as he has heard of no development projects likely to lure the young audience to CBS at that hour.

CBS has set *Jake and the Fatman* for Wednesday 9 p.m. duty effective March 15, replacing *The Equalizer*. That insertion "makes sense in terms of audience flow into *Wiseguy*," says Grubbs, but it remains "a tough slot for CBS." *Jake's* replacement of *Equalizer* "won't make a big difference since neither is a big-audience show," maintains Mel Conner, senior vice president, director of network operations at Saatchi & Saatchi DFS Compton.

CBS, he feels, seems to be preparing for the possibility that "there may not be an *Equalizer* next season." That show will replace *Paradise* in the unenviable Thursday 9 p.m. spot on March 30 versus NBC's series juggernaut. *The Equalizer* has not scored well since last season, after Edward Woodward had a heart attack, note Grubbs and Paul Schulman, president, Paul Schulman Co.

Tom Winner, executive vice president and media director at Campbell-Mitun-Esty, feels the

CBS moves will "obviously be an improvement for CBS."

In discussing *Wiseguy's* lack of a strong leadin, Schulman remarks, "Imagine what *Wiseguy* would do on NBC's Thursday at 10."

**ABC moves hailed.** CBS also is experimenting with other ideas on a one-time-only basis. For instance, it slated tryouts for *Newhart* and *Kate & Allie* in the Monday 10 to 11 p.m. span on March 7 and *Beauty and the Beast* in that same berth March 14 and 21.

Among programs waiting in the wings at CBS are *Jesse Hawkes*, a reworking of last season's *High Mountain Rangers* with Robert Conrad, and *Lame Duck*. In addition, CBS is expected to give Mary Tyler Moore's *Annie McGuire* another shot at renewal this spring.



*Hammocked between "Who's the Boss?" and "Roseanne," "The Wonder Years" should score for ABC, most agency execs agree.*

ABC's Tuesday and Wednesday maneuvers were generally hailed by agency buyers as smart, although the network still must correct its dismal Sunday showings. Conner labels the Tuesday-Wednesday fixes "very sensible." Adds Grubbs, "It'll give ABC the chance to assess the value of *Wonder Years*. And *Roseanne* will give ABC more strength at 9 than *Moonlighting*, which has lost a bit of its glamor and magic." That in turn will lead into *Anything But Love*, a limited-run sitcom with Jamie Lee Curtis. "That's all provided *Wonder Years* holds the *Who's*

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## Syndication shorts

**D.L. Taffner's** *Mystery Wheel of Adventure*, movie mystery series, is a go, after passing the 50% mark in U.S. coverage. Clearances include nine of the top 10 and 16 of the top 20 markets. Stations include WWOR-TV New York, KCOP-TV Los Angeles, WPWR-TV Chicago, WTXF-TV Philadelphia, WSBK-TV Boston and KBHK-TV San Francisco. *Wheel of Adventure* is in preproduction, with shooting set for the beginning of March. Also at Taffner, the company will distribute 26 episodes worldwide (except the U.S.) of *Aquaventure*, weekly half-hour water sports series. And Taffner's *Talkabout*, game show, has been licensed as a board game, via Pressman Toys. Shipping to retailers begins in the summer.

**Republic Pictures Domestic Television** has sold *Get Smart* in three additional markets including WIII-TV Cincinnati, KXTX-TV Dallas and WVTW(TV) Milwaukee. The series is now sold in 15 of the top 20 markets. And Republic's The John Wayne Collection, 16 motion pictures, has been bought by four additional markets: WPWR-TV Chicago; WMTT-TV Cookeville, Tenn.; WJSU-TV Aniston, Ala., and KTSF-TV San Francisco.

**Samuel Goldwyn Television's** *American Gladiators* has been cleared in eight of the top 10 markets, for a 50% coverage of the country. Among the clearances of the weekly show are KHJ-TV Los Angeles, WPWR-TV Chicago, WPHL-TV Philadelphia, KPIX-TV San Francisco, WKBD-TV Detroit, WDCA-TV Washington and KXAS-TV Dallas. A New York clearance is expected.

**LBS Communications** will distribute worldwide *Return to Vietnam ... Live*, two-hour show scheduled for live broadcast on Aug. 7 at 8 p.m.

**Genesis Entertainment** has given the go signal for next fall to *The Bryan Allen Show*. Latest buyer is WMAQ-TV Chicago. Other clearances which represent network-owned or affiliated stations include

KABC-TV Los Angeles and WCBS-TV New York. Other licensees include WJBK-TV Detroit, WSB-TV Atlanta and WCIX-TV Miami.

**Select Media Communications'** half-hour sports and entertainment magazine *Insport* is a go for fall, based on clearances of NBC-owned stations in New York, Los Angeles Chicago and Washington and Gillette station WJW-TV Cleveland, plus stations from other groups.

**Saban Productions** is cranking up two new two-hour specials, *Secret Societies* and *Corruption on Capitol Hill* under the umbrella name of *American Expose: Live With Jack Anderson*. The specials have cleared The Program Consortium, covering 25% of the U.S., and other stations covering close to 65%. TPC cleared Saban's initial Anderson specials, *Who Murdered JFK?* and *Terrorism USA*. *JFK* aired in November. *Terrorism* airs May 31. *Societies* and *Corruption* are targeted for fourth-quarter air-dates.

## Viacom promotes five in sales

Viacom Enterprises has promoted five executives in a major restructuring designed to streamline its sales staff into three regions while looking ahead to continued growth.



**Dennis Gillespie**

Receiving promotions are Dennis Gillespie, senior vice president, marketing, to executive vice president, marketing; Paul Calvin, senior vice president and general sales manager, to executive vice president, general sales manager;





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## **Television/RadioAge**

**Timothy McGowan** has been named director of research at the **MTM Television Distribution Group**. He moves to MTM from Republic Pictures, where he was director of TV research.

**Richard Steenberg** has been appointed senior vice president, special programs, **Qintex Entertainment**. Steenberg joins Qintex after 25 years with CBS in New York. Before joining CBS, Steenberg was with ABC for four years.

**Adrienne Hough** has been promoted to director of advertising and promotion at **Saban Productions**. She was hired in April 1988 as executive assistant to the executive vice president, Robert Unkel.

**Angela F. Pumo** has been named senior vice president-director of sales at **Independent Television Network**. Most recently, Pumo was vice president, New York sales manager at Turner Entertainment,



**Angela Pumo**

where she held various executive sales management posts for the last four-and-a-half years.

## TVRC expansion in unwired webs

TVRC Syndication, New York, which introduced an unwired sales network for primetime movies in 1984, now offers targeted availabilities via four other such networks: early and late news and early and late fringe. By midyear, says TVRC president George Nuccio, the company plans to add three new unwired networks: weekend, daytime and sports.

Each TVRC network offers advertisers "at least 80% coverage" of TV households. Among major advertisers committed to one or more of TVRC's one-stop-shopping,

"designed networks" are Ford Motor Co. and Ralston Purina.

## MGM/UA, Vestron WW II packages

MGM/UA Communications, Culver City, Calif., is barter-syndicating *Remembering World War II*, a package of quarterly one-hour specials that will commemorate the 50th anniversary of WW II as of September. Edward Woodward will host. It plans to expand the project to 26 weekly half-hour episodes in fall 1991, tied into the 50th anniversary of the U.S. entry into the war. Included in the package, which will run through 1995, will be *World War II Minutes*, vignettes that will chronicle war events. Stations also can include segments of the shows in their local newscast, MGM/UA adds.

Vestron Television, Stamford, Conn., plans its own barter package of quarterly specials marking the war's 50th anniversary as of fall 1989. Entitled *The Eyes of War*, the eight two-hour specials will be hosted by Robert Mitchum—already linked with WW II, thanks to ABC's *The Winds of War* and *War and Remembrance* miniseries.

## Cable Programming

**Lifetime** will premiere *Esquire: About Men, For Women*, half-hour series based on *Esquire* magazine, on May 6 at 12:30 p.m. on Saturdays. Thirteen episodes will be produced by King Features Entertainment. The series will be shot on location across the country.

**Bob Jones** has been named vice president of programming at **The Nostalgia Channel**. Jones, a past



**Bob Jones**

president of NATPE, had been vice president of development and sales at Telequest. Before that, Jones was program director at KING-TV Seattle.

**Turner Entertainment** has aborted its colorization plans on *Citizen Kane*, movie classic because of possible legal entanglements with the Orson Welles estate. However, Turner has restored a printing negative designed to give the movie print more quality.

**A&E Network** will show the landing of the Apollo II on July 16, 20 and 24 in a three-parter. Each part, *Liftoff*, *Moonwalk* and *Recovery*, will mark the anniversary airing exactly 20 years to the minute that NBC News first began live TV coverage of the historic event.

**Turner Broadcast Services** has introduced three new first-run series: *The Last Word*, strip game show hosted by Wink Martindale; *The Beach Boys: Endless Summer*, eight one-hour music/variety specials; and *Secret World*, adventure/mystery program.

**The Weather Channel** will produce and broadcast 11 feature-length documentaries in 1989, more than double the number of 1988. The new programs, which will begin monthly showings this month will focus on weather-related topics and issues. Each documentary will air from two to six times over a three-day period. The initial show airs on Feb. 19 and is called *Bringing Home the Weather*. A program on water resources is planned for March 19.

**Nickelodeon's** *Don't Just Sit There*, teen talk show, gets a second year of production via 64 new episodes of the half-hour show beginning this month. Guests slated for 1989 include Whoopi Goldberg, Josh Blake, Scott Niemes, Jeremy Miller and Scott Baio.

**Lucy Chudson** has been named director of film and drama programming at the **A&E Cable Network**. Prior to her appointment, Chudson was vice president of family programming at HBO.



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Brooks Carroll, vice president, western division, to senior vice president, western region; Dennis Emerson, vice president, central division, to senior vice president, northern division; and Frank Flanagan, vice president, southeastern division, to senior vice president, southern division.

Regarding the appointments, Joseph Zaleski, president domestic syndication, says the realignment is in keeping with Viacom's growing syndication strength. In the first-run area, Viacom is renewing *Super Sloppy Double Dare*, *This Morning's Business* and *Superboy* and is launching *Super Brothers Super Hour*, *Remote Control*, *Trial by Jury* and *Betcha!*

Prior to joining Viacom in 1982, Gillespie held various positions at Peters, Griffin, Woodward, including vice president, general sales manager and executive vice president. Calvin was with United Artists for 21 years before joining Viacom in 1981; Carroll, previous to going with Viacom in 1981, was a sales executive at PGW.

### Zooming in on people

**Eric Veale** has been promoted to senior vice president, operations, **Viacom Enterprises**. Veale has been a Viacom executive since the company's inception in 1971, most recently as vice president, operations.

**Frank Kelly** has been promoted to executive vice president of programming at the domestic television division of **Paramount Pictures**. Kelly was directly responsible for launching *The Arsenio Hall Show* and was instrumental in the success of *War of the Worlds*, *Friday the 13th: The Series*, and the eight year syndication of *Entertainment Tonight*.

**Philip Martzolf** has been named account executive, eastern division at **Worldvision Enterprises**. He has been director of domestic sales administration since joining the company in June, 1987.

**David Kirchheimer**, vice president, finance and controller, **Republic Pictures**, is now vice president and chief financial officer.

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**TELEVISION/RADIO AGE**

# Station Report

March 6, 1989

## **BREAD FROM VENDORS**

Weekly sandwich specials work for fast food chain, thanks to WUSA-TV Washington and Roland Eckstein and Co. cooking up a meaty arrangement for vendor support./93

## **ALL THAT JAZZ**

WQCD(FM) New York puts in a jazz format, and the age demographics don't change much—but the shift in lifestyle demos attracts upscale-oriented advertisers./96

## **SELLER'S OPINION**

Leigh Stowell's Maggie Mulhall says it's time TV and radio stations provided real information on their viewers./95

## **SPOTLIGHT ON ...**

McCann-Erickson's Jim Surmanek becomes the first Certified Radio Marketing Consultant. So how come?/97

In Step 2, says Cook, the retailer and station go to the vendor with their proposed marketing plan that includes TV and often advertising in other media, too, including objectives, dates of campaign, the creative concept, and design of the in-store displays.

Here the station works with the retailer to package the plan into a videotape presentation using the Eckstein guidelines and the prepared graphic materials. Be-

sides telling the vendor about the proposed campaign, the presentation also explains the participation required from the vendor.

Cook notes that the presentation can be made at an industry convention where vendors in a given category are already assembled, vendors can be invited to the station's studios, "or we can go to the vendor's headquarters city and arrange for a conference room at a local hotel."

## Antidrug push in Kansas City

KMBC-TV Kansas City last year ran an 18-month "Nine Against Drugs" campaign, the numeral referring to its being Channel 9. The effort included a live traveling stage production as well as a TV special, all featuring "kids communicating with kids" about the drug problem, observes Pat Patton, program director at the station.

Teenagers not only performed the acting and musical numbers but also wrote the scripts for the play and the spinoff special, he says. After touring Kansas City schools last summer, the troupe taped the production for airing on KMBC. That videotape now is making the rounds at area schools.

The televised 40-minute play cost \$20,000 to produce, Patton says. That plus an expert panel fleshed out a one-hour special, whose sponsorships enabled KMBC to "just about break even."

## Good teachers get WINK nod

WINK-TV Fort Myers, Fla., now is in the second year of its "Golden Apple Teacher Recognition Awards" program for local teachers. That project has to have a positive impact on its bottom line as well as its license renewal, says Joe Schwartzel, vice president and general manager of the CBS affiliate.

Five teachers won \$2,000 apiece last year in an award ceremony carried live in primetime by WINK-TV, with CBS News' Faith Daniels hosting. Corporate sponsors paid \$1,000 a table at the event, with those donations paying for the venture, he notes.

In the week leading up to the event nearly a year ago, WINK ran reports on education problems and the like in each of its nightly newscasts, as well as profiles of each of the five winning teachers.

At the outset, about 40,000 nomination forms were distributed via newspapers, mailings and other means, Schwartzel explains. Of 995 teachers nominated, 41 were interviewed and 19 were watched in class before the final five were selected.



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## WUSA-TV, Roland Eckstein, generate vendor dollars for fast food chain

Asked about his station's success with a drug store chain, a computer hardware retailer and a fast food restaurant chain, working with Roland L. Eckstein and Co. to secure vendor support dollars, Steve Cook, general sales manager for Gannett's WUSA-TV Washington D.C. prefers one of his very satisfied customers to do most of the talking.



That's Marlyn Setren, director of advertising, Washington, D.C. area, for Subway Sandwiches & Salads, a fast food chain with 90 stores in D.C. and suburban Maryland and Virginia. In her words, "It worked like a charm. When WUSA and Roland Eckstein came in, they were the first ones who ever told us this kind of money was available. We tried their plan first on radio, and sales jumped 7-8%. Then we tried television, and sales jumped 15-18%."

**Weekly specials.** For Setren's Washington area, the vendor-backed campaign started during summer 1988, featuring a different sandwich special each week. A typical commercial recommended that viewers "Try our delicious Jac Pac Roast Beef sandwich with Land O' Lakes cheese and an ice cold Coca-Cola."

*"We tried the plan first on radio, then on TV. Sales jumped."*

Besides Land O' Lakes, Jac Pac and Coke, other meat companies featured and contributing vendor funds to the ad kitty included Jennie-O Turkey, Swift Eckrich's Genoa salami, Waltham beef steaks and Plumrose ham.

Setren adds, "The campaign worked so well for us here in Washington, our Subway Sandwich headquarters is going to take the idea national, and we're continuing it here in the Washington area during 1989."

**Nuts and bolts.** At WUSA, Cook describes the nuts and bolts:

He says Step 1 is talking to the retailers: "We tell them about successful case histories of other retailers in Washington who've used vendor support dollars on television. We tell them about Eckstein's successes in other markets for retailers in your prospect's category. You explain how these retailers, working with a TV station and with Eckstein's guidelines, were able to generate advertising funds over and above those available through standard co-op allowances—which depend on how much of the supplier's product the retailer sells.



Cook

You explain how they did this by targeting the vendor funds for a special business opportunity, such as a store promotion featuring the prospective vendor's product category. In Subway Sandwiches' case it was the different weekly sandwich specials made with the vendors' meats and cheese."

## Radio at Ringside for Tyson-Bruno fight



*Veteran boxing reporter Seat Williams, l., interviews Mike Tyson just before he defended his heavyweight crown against Britain's Frank Bruno in Las Vegas. Williams handled the color commentary, and Rich Marrotta delivered the blow-by-blow action for radio listeners, courtesy Radio Sports Network and Premiere Radio Networks, which came up with exclusive worldwide radio rights for the championship bout.*

## New jazz format brings WQCD new prospect list of upscale accounts

The folks at Tribune Radio Group's WQCD(FM) New York, formerly WPIX-FM, say their gains since switching to contemporary jazz last August are as much a matter of audience quality as numbers.

*"We've even had prospects call us, wanting to be on WQCD."*

Says local sales manager Jeri Calviello: "Actually the demo per se—25-54—that WPIX had with its adult contemporary music hasn't changed that much. Agewise it's still close. But the lifestyle is something else. Jazz has brought us young, plus those 35-54 males who think young—still see themselves driving sleek sports cars, wearing Gucci loafers, or treating the women in their lives to fine wines."

**Adding value.** Calviello describes contemporary jazz as "a format that adds value for advertisers of upscale products—all those advertisers looking for that sophisticated 25-34 male that just stepped out of

the pages of *GQ*. So it opens up accounts from airlines to these better cars and wines, the health & racquet club and computer retailers. These are accounts whose image is already up there, and which WQCD can only enhance."

Thus Calviello says her target accounts now include products, "many of them items most people might consider luxuries. But in the minds of some of our listeners, they're a necessity to help them live up to their own image of themselves, because these are products that fit perfectly into their own more discriminating lifestyle. And the record companies are behind us 110% because we're the only station in the city that plays artists like Grover Washington, Jr., Tom Scott, Diane Schuur and Bobby McFerrin. The exposure helps them sell more CDs."

She says it's been exciting "building up a whole different listening audience and adding a whole different group of advertisers to New York radio after years without a jazz format. It's so different, we've even had prospects call us, wanting to be on our station. Most satisfying of all is to see some advertisers as discriminating as our listeners, who are appreciative



**Calviello**

enough to create special commercials, just for our listeners—commercials they know won't intrude in a negative way on the listeners' enjoyment of our special sound."

**Turndowns.** On the other hand, she adds, "There are those advertisers we'll pass up if they insist on using their standard commercials that scream at the audience on other stations. Our listeners don't want to be screamed at, and wouldn't put up with it if someone tried it."

There have been other attempts to introduce a jazz format to the Big Apple, but absent the success currently reported by WQCD. New York's last jazz station was WRVR, originally owned by Riverside Church, which sold it to Sonderling, which in turn sold it to Viacom in the early '80s.

Viacom turned off the jazz, took it country and changed its calls to WKHK. But that put it smack up against WHN's (then) country format and WKHK finally had to give up on country, switching format and calls again, this time to WLTW(FM) and "Lite" AOR.

Meanwhile, WPIX-FM was going through its own series of format changes, trying, variously, AOR, "Love songs, nothing but love songs," and AC. So when Tribune vice president Wayne Vriesman hired consultant George Burns to turn WPIX into WQCD and its new jazz format, the theory was that WRVR's earlier jazz aficionados were mostly young college kids, but that now they've grown up into sophisticated young adults, some pulling down a living wage that enables them to afford a decent lifestyle.



**This party's for WQCD's ratings gains.** Partygoers are, from l., WQCD music director Russ Davis, Tribune Radio's Wayne Vriesman, WQCD general manager Ray Gardella on mike, and consultant George A. Burns.



## Appointments

## Stations



**Warren Potash** has been named as the new president of the Radio Advertising Bureau, succeeding **Bill Stakelin**. Potash, formerly vice president, general manager of WBAP/KSCS(FM) Dallas-Fort Worth, has most recently been a director of Cellular Communications, Inc., a cellular radio company.



**Sandy DiPasquale** is the new president and part owner of the four-station Kansas Broadcasting System, and also the new general manager of one of KBS' affiliates, KWCH-TV Wichita. He had been president and general manager of WGRZ-TV Buffalo, recently sold to Tak Communications.

**James C. McLendon** has been promoted to vice president, general manager of WMAZ/WAYS(FM) Macon, Ga., replacing **Fred Newton**, now president and general manager of Piedmont Communications. McLendon joined the Multimedia stations 15 years ago and now moves up from sales manager.

**Don Gordon** has been named vice president, advertising sales for Business Radio Network. The former Eastman Radio executive has most recently been Eastern Region affiliate manager for the Satellite Music Network.

## One Seller's Opinion



## Qualitative data on audiences needed for local markets

**Mulhall**

**There's a media revolt going on** out there, and most broadcasters don't even know it. It's still a "mini-revolution" at this point, but be prepared. After nearly 20 years on the agency media side, I saw it coming.

"It" is the frustration many media people are experiencing due to the lack of qualitative research available at the local market level. It's a collective sigh—a wish that television and radio stations would get beyond the ratings and provide some real information on their listeners or viewers. Not just how many, but *who* are they?

Agency media people know that consumers aren't just numbers, but until recently that was pretty much all there was to judge local media. Savvy agency professionals know that ratings have nothing to do with why a product sells or fails to sell. For that matter, age/sex demographics don't really determine why consumers buy what they buy. When you turned 35, did you alter your buying habits solely because you had aged one year?

Is it the broadcaster's responsibility to provide this kind of information? I think it is. If we are to ever escape the cost-per-point syndrome, and if we are to successfully combat declining shares and ratings, we *must* have an understanding of our audiences. We must know more about just who they are, beyond their age/sex demographics. Where do they shop? What do they watch and listen to? What motivates them to do what they do? And to get this kind of information it must be a study of the *local* market, without national models and assumptions built in, because no two markets are alike. Without this differentiation, your station will continue to be evaluated on a par with every other station, through ratings.

**Hold on, you say!** Even if a broadcaster provides this information, agencies will continue to demand certain cost-per-points to get on a buy, and will post performance based on achieving ratings. Well, that's the way it is now because that's the way it's always been. There's been no reason to change because there's been no alternative methodology permitting us to change.

GRP levels were designed only as measurements of reach and frequency, and media planners know how much reach and frequency it takes to "move the needle." But in reality, there are some television programs or radio stations that are more likely to reach potential consumers of products than other programs or stations. Without the right qualitative research, from a single-source data base, buyers cannot make those determinations. If they don't have and can't get the qualitative information they need, how can we expect them to change? They have no choice. Their measurement will continue to be qualitative, based on ratings.

In the past year I have met and worked with hundreds of agency planners and buyers who are eager to have a more complete understanding of broadcast audiences at the local level. They are reaching out, looking for answers, and you can be sure they will find them. But consider this: as their need for qualitative information becomes greater, your ability to sell will decrease in direct proportion to this need if all you have are traditional ratings numbers. It's as simple as that. The future does not bode well for the broadcaster who is unprepared to deal with the uprising. Join the revolution.—**Maggie Mulhall**, director, media services, Leigh Stowell & Co., Inc., Seattle



**Stephen J. Levin** has been promoted to vice president, general manager of Telemundo's Spanish-language KVEA-TV Los Angeles. He joined the station two years ago and has served as its station manager and general sales manager.



**Diane Sutter** has been appointed vice president, general manager of Shamrock Broadcasting's WTVQ-TV Lexington, Ky. She transfers from Pittsburgh where she had been vice president, general manager of Shamrock's WWSW AM-FM. Among other posts, Sutter is also the current president of American Women in Radio and Television.

**Steve Barry** has joined Blade Communications' WDRB-TV Louisville as general sales manager. He moves in from WPTY-TV Memphis where he had been director of sales.

**Cheryl Esken** has been promoted to general sales manager of WLUP AM-FM Chicago. She came to the station in 1981 as retail sales manager and before that was with WBBM-FM Chicago.

**Sandy Toscano** has moved up to vice president, operations/administration, advertising sales, MTV Networks. As such, she'll oversee the direct response area and the traffic departments and syndication for MTV: Music Television, VH-1/Video Hits One and Nickelodeon/Nick at Nite.

## Representatives



**Tom Turner** has been appointed president of Group W Radio Sales. He joined the company at its inception in 1986 as executive vice president/eastern regional manager in New York, and later assumed added responsibilities for sales out of all offices.



**Sanford S. Ackerman** has been promoted to senior vice president, finance and administration and chief financial officer of John Blair Communications. He had been director of finance, planning and administration for Blair Television since 1983.

**David Branagan** has been promoted to sales manager of Team A at MMT Sales in Detroit. The former Avery-Knodel sales manager joined MMT's Marketing Division as Detroit manager in 1986 and transferred to MMT Sales last November.

**Ed Adams** has been promoted to manager of the St. Louis sales office of Katz Continental Television. He joined Katz as a sales executive in 1986, moving in from the sales staff of KOKH-TV Oklahoma City.

**Mike Nelson** has joined McGavren Guild Radio as regional manager of its San Francisco sales office. He had been an account executive with the Los Angeles office of Torbet Radio, also an Interep company.

## Agencies



**Stephen R. Fajen** has joined Corey, Kay & Partners as executive vice president and director of media and marketing services. The former Needham, Harper & Steers executive has most recently been executive vice president, sales for Simmons Market Research Bureau.



**Monica Shaffer**, media director at Biederman & Co., has been promoted to executive vice president and appointed a member of the agency's financial and executive committees.

**Gay Kassan** and **Lucille Monaco-Cacioppo** have been elected senior vice presidents of Saatchi & Saatchi Advertising. Both are associate media directors. Monaco-Cacioppo came to the agency in 1977 and Kassan came aboard in 1981.

**Elissa Goldman** has been promoted to senior vice president at Scali, McCabe, Sloves. She is director, broadcast media and now steps up from vice president.

**Douglas Hochstadt** has been promoted to vice president at J. Walter Thompson/New York. He joined the agency's Professional Development Program in 1983 and is currently a network supervisor who has worked on such accounts as Eastman Kodak, Warner-Lambert and Twentieth Century Fox.



## Spotlight On...

### Jim Surmanek



*Senior vice president  
Media Director  
McCann-Erickson  
Los Angeles*

**T**he Radio Advertising Bureau reports that Jim Surmanek, media director for McCann-Erickson, Los Angeles, is the first agency executive to earn its Certified Radio Marketing Consultant designation. Why did he put up with the hassle of taking the required three hour written exam?

Surmanek explains that as chairman of the Los Angeles Media Directors Advisory Council formed by RAB to educate agency media people about radio, "I felt that if I was going to be leading the troops I should be as knowledgeable as possible about radio. I felt the best way to learn fast was to undergo the discipline of the CRMC exam, so I reviewed radio's latest statistics,

took the test, and did well."

He concedes there was "also the element of ego: being the first on the advertising agency side of the business to earn a CRMC."

Describing last year's activities of the Los Angeles Media Directors Advisory Council, Surmanek says the group held some half dozen meetings, "And we determined our priorities: what steps the industry should take to advance our knowledge of radio and the art and science of planning and buying radio." He says the Council set up a task force that concluded that the first steps the industry needs to take are, first, "a more accurate audience measurement methodology, and, second, we need more reliable competitive information on advertisers' investment levels in radio."

The Council's third priority, says Surmanek, is to "create a radio school, patterned after the 4A's program, attended by agency people and taught by agency people. Fourth, we need a continuing forum where media directors and station management can come together for a meeting of minds on the issues that concern us—such as accurate audience measurement methodology and competitive spending information."

He says the Council is asking for RAB support for the radio school "so it can be sufficiently funded. We may want to do things like renting a hotel conference room for our classes, and we'll need to create the appropriate audio visual training aids. We'd also like to finish each course with a competition. The team that comes up with the best media plan using radio should win a nice prize—maybe a trip to New York."

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**Westinghouse Broadcasting Company**

## FEEDBACK

**Now that CBS' "Lonesome Dove" has done so well in the ratings, do you think there may be a revival of interest in producing and supporting miniseries of four or more installments?**



**"I don't think most miniseries should go beyond three or four parts. Unless it's extremely well done, as 'Lonesome Dove' was, viewers too often tend to lose interest. 'Lonesome Dove' happened to be an outstanding example, far above average. Besides being a top quality production, with superb acting by top stars, 'Lonesome Dove' was also extremely well promoted. CBS' promotion team of George Schweitzer and Mike Mischler did an outstanding job."**

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



**"I don't think there will be any heightened interest in doing more miniseries. There hasn't been as much of a cutback in them as people think there has been. What's of importance is the recognition that, if you put on quality programming, people will watch it. I think there may be a heightened interest in doing more original programming on a year-around basis. This proves that you don't have to lose to cable. Can you imagine what would happen to summer ratings if there were good original programming there?"**

*Jon Mandel  
Vice president, director of  
national broadcast  
Grey Advertising*



**"Coming up this spring is the six hours of 'Around the World in 80 Days' and a four-hour production for May called 'I Know My First Name is Steven.' Some miniseries coming up next season but beginning production this spring are 'Cross of Fire,' which chronicles the rise of the Ku Klux Klan in the state of Indiana in the '20s, again based on a true story; that's four hours; Michael Mann Productions is doing six hours of a project called 'Desperadoes: The Kiki Camarena Story.' And finally, there's 'Phantom of the Opera,' four hours. It will probably be next Christmas . . . And that's what we've got going on in longform, both for this spring and going into next season."**

*Brandon Tartikoff  
President  
NBC Entertainment  
Burbank*



# Wall Street Report

## Park hits the mark with analyst, Moody's; likened to CapCities

Park Communications, not widely followed by investment professionals, at least is getting some positive vibrations near its Ithaca, N.Y., home base. First Albany Corp. is recommending purchase of its stock "for accounts seeking potential long-term appreciation."

Albany securities analyst Eugene V. McAuliffe observes that, stylistically, Park management is very similar to that of Capital Cities/ABC, stressing cash flow and the buying and developing of properties for their longterm prospects. One example is the Park radio flagship, WPAT-AM-FM New York, ironically acquired from CapCities. The operation was purchased for \$49 million in January 1986 and is now valued at about \$70 million.

Park's common stock, McAuliffe observes, "sells at about a 40% discount to our estimated private market valuation of approximately \$46 per share, 9.9 times estimated 1989 operating cash flow of \$2.73 per share, and at 17.4 times projected 1989 net income of \$1.55 per share. For the year just completed [1988], we estimate operating cash flow at \$2.41 per share, and net income was reported at \$1.38 per share.

"We estimate that the shares should sell at about 12 times projected operating cash flow, establishing a near-term target price of \$33 per share, well below its private market valuation."

One more pat on the back for Park comes from Moody's, which has upgraded the rating on its convertible subordinated debentures to Ba1 from Ba3. Moody's comments, "The upgrade reflects Park's consistent record of profitability and increasing revenue and cash flow." It also is based on the rating agency's expectation of "continued solid performance and management's conservative approach to cost control and to future acquisitions."

## Columbia still a gem: Shearson

Despite a sharp recent price rise in the shares of Columbia Pictures, Shearson Lehman Hutton still has a buy recommendation on its shares for the short- and long-term. Says analyst Alan Kassin, "Based on a more detailed analysis of Columbia's film library and inventories...we estimate the company's private market value at approximately \$19 per share. This is up from our prior estimate of \$15 per share.

"The increase in our valuation reflects the potential syndication value for *Married With Children*, which, despite being on the Fox Network, has become the No. 3 rated show in its time period Sunday night. We also believe that the second and third cycle syndication of several older shows, including *The Jeffersons*, will generate significant income. In addition, we think the value of Columbia's film library has risen, owing to the strong demand for movie licensing rights from overseas broadcasting entities."

## Westwood One disappointing

Disappointing fourth quarter results haven't changed Oppenheimer & Co.'s longterm assessment of Westwood One. The company posted a 9 cent per share loss in the fourth quarter vs. the investment firm's estimate of breakeven to a plus 5 cents. Analyst Dennis B. McAlpine contends that the primary weakness was NBC Radio Network, with revenues down 25%, excluding \$1.5-2 million in Olympics revenues.

Quarterly results for Westwood One included a \$1.2 million writeoff of affiliate contracts. Full-year earnings totaled 12 cents per share vs. Oppenheimer's estimate of 25 cents.

McAlpine says the key to fiscal 1989 results will be the February ratings of the lagging NBC network. He observes, "The company expects NBC's audience to be up 10-15% in the February RADAR ratings. This will be too late to help first-quarter results but should help results for the rest of the year."

## Blackening the CBS eye

Oppenheimer, meanwhile, is telling clients to avoid the CBS stock. McAlpine observes broadcast operating income for 1988 was flat with last year's, CBS/Fox income was up and "other" income down. Network profits declined \$12 million, with a large fourth-quarter loss. O&O and radio profits rose. McAlpine is projecting a slight dip in earnings per share from \$11.02 in '88 to \$9.50 in '89.

CBS' biggest gain was in net interest income, which is expected to decline in 1989. Net interest income was \$185 million vs. \$6.9 million, representing 44% of pretax income, McAlpine observes. "We expect this to decline to \$160 million in 1989 due to the payment of taxes in 1988.

"Patience may be a virtue, but unless CBS is sold, it is hard to justify a P/E ratio of 18% when 40% of net income comes from interest income. Likewise, the stock is selling at about 80% of the company's estimated private-market value, a fairly low discount."

## Tribune found attractive

Merrill Lynch is estimating Tribune Co. earnings per share of \$3.20 in 1989 vs. \$2.75 in '88 and expects them to go to \$3.45 in '90. Cash flow per share is expected to progress from \$6.66 in '88 to \$7.30 and \$7.75. This reflects a raised estimate and is based on expected strong earnings gains at *The Chicago Tribune* and the Florida newspapers as well as sharp improvement in radio and entertainment profits.

Says Merrill Lynch first vice president Peter Falco, "Our 1989 broadcast segment estimates incorporate TV station revenue gains of about 6%, cost increases of about 7.5% and a slight gain in operating income. Radio earnings are estimated to improve significantly from relatively depressed 1988 levels.

"Entertainment earnings should increase \$5 million or more with contributions from the Geraldo Rivera and Joan Rivers shows as well as higher earnings from the Cubs. Our 1990 estimates provide for better gains at the television stations but smaller increases in entertainment profits."

# In the Picture

## Dick Mallary



*New vice president, news for Gannett Broadcasting works for clearer explanations of "the complex issues that affect the whole community and are close to our viewers' lives, like what's happening at the local school board."*

## Says news should put viewers in a position to make good judgments

As Dick Mallary steps into his new job as vice president of news for Gannett Broadcasting, he says the first thing people should know is that "This job isn't putting me into any position to charge off like a bull in a china shop. Both Gannett's philosophy and mine is that each of our station's news directors maintain a great deal of local autonomy. They report to their own general managers, not to me. My job is to see that they get all the intelligence they need to make the best news judgments."

When he says "intelligence," Mallary isn't talking about news content, but rather understanding the news needs of their local viewers: "Sitting in Washington, I'm in no position to advise anyone about the day's most promising story ideas in Jacksonville or Oklahoma City. But besides being an ex-news director at our Denver station, KUSA-TV, and before that for Cox, I've been through a lot of audience research, working for consultants. First, Frank Magid, and most recently Audience Research & Development in Dallas, which has worked for 90 station clients. So from my years of researching the news-watching public all over the country, I hope I've learned some things I can share with our news directors."

Mallary notes, for instance that with the advent of satellite transmission technology, "We've all heard talk about the ability of local stations anywhere to take over the role of the networks' new operations and send their own news team anywhere in the world to bring back a story. But just because something becomes technically feasible and the engineers can do it, doesn't mean that a local station should."

## Closer to viewers' lives

For one thing, he points out, "The networks are already doing that job. Meanwhile, there are all kinds of things going on locally in every market that are much closer to our viewers' lives. Besides the fires and the car crashes, there's the home town S&L that's being taken over by new management to keep it afloat.

There's what's going on at the local school board. These issues don't make the great pictures that are easy to cover, like the fire and the wreck. They're a lot more complex, and more difficult to explain in a way that makes sense to the viewer. But they are issues that affect a lot more people than the fire.

"In my view, it's our job as journalists to dig in and figure out ways to explain these complex local questions that affect the whole community. In some cases, they may be issues our viewers could be called upon to vote on in an upcoming referendum. One of the most important jobs of journalism in the kind of participatory democracy this country is supposed to represent is to explain these questions so the public is in a position to make informed judgments."

Mallary observes: "A lot of people assume most viewers want to see all the fires and accidents you can show them. But very few of the many hundreds of survey reports I've seen show viewers asking for fire and disaster. What research does show is, that's what they remember. Fires make more dramatic pictures than the school board hearing, so that's what they remember. Ask them what they saw on the news last night, and they'll recall the fire and forget you also reported on the school board."

## The "Huh?" factor

He adds, "The fire is also something that needs no explanation. It's just there, it's obvious, there are no two sides throwing out opposing, complex arguments. But reporting the parliamentary fight at the school board risks the 'Huh? factor.' And maybe that's best illustrated by research we did once on the network news. We showed people a tape of one newscast, then gave them a 'current events test' based on the newscast. Most flunked. When the anchor reported what the Under Secretary of State said, not only weren't most viewers able to remember it: most weren't even sure what an Undersecretary of State is and what he's supposed to do, much less why.

"So one of my goals at the local level is to show our news teams how to dramatize and explain complex local issues in such a way that next-day research will find viewers remembering the fire *and* the school board hearing, and hopefully even being able to tell us what the school board fight was about."

Mallary points to another area more news departments are getting into: reporting on local social problems that the station can help do something about, as part of a total station effort. He just returned from his first field trip for Gannett, visiting the stations, and he found that "Each one has its own strong local identity. Each station goes out of its way to be a good corporate citizen and become involved with its community in ways beyond the stories its news teams cover. Some stations help organize and sponsor health fairs. Another is tackling illiteracy. Besides reporting the problem, its statistics and effects on both the people who have trouble reading and on employers who need a skilled work force, a station's community affairs people can appeal for volunteer tutors, make information available and hand out phone numbers, so any viewer who wants to get involved and volunteer knows where to go."





**"I think in general our commitment . . . is [to] shorter [miniseries]. Your inherent risks when you're on four successive nights going to program the same show are greater. But I don't want to close off that we might want to do something of a longer length. There are projects that warrant it. [Of four CBS miniseries planned for 1989-90, the longest is 'Conquistador,' eight hours.] I don't think I want to be in a position of creating a miniseries that's going to run longer than eight hours, but certainly if 'Shogun' was brand-new and brought to us and the response is 'It needs 20 hours to make it work,' that is something that we would consider."**

*Kim LeMasters  
President  
CBS Entertainment  
Los Angeles*



**"Yes. Any time you can get a program that performs that well and that consistently, it will make people reconsider the miniseries form. It was well done and, relative to some of the other long miniseries, it did not require a major commitment on the part of the viewer. The miniseries lends itself best to book adaptations."**

*John Sisk  
Senior vice president, director  
of negotiating  
J. Walter Thompson*



**"What is in demand today is great programming, great stories, produced in a quality way. The form they're in is less important, but I do think that the shorter form miniseries still has a place and is much more palatable in today's TV environment."**

*Gregory Stone  
Vice president and general  
manager  
WSOC-TV Charlotte (NBC)*



**"While we were delighted to see quality programming like 'Lonesome Dove' succeed, we still feel the four-hour miniseries is the state-of-the-art form in today's television marketplace. Our projects in development reflect this feeling, and though we have a few projects exceeding four hours, they are rare. And I think you'll find this to be the case at the other networks as well."**

*Allen Sabinson  
Vice president of motion  
pictures for TV and  
miniseries  
ABC Entertainment  
Los Angeles*

been seized and the station prosecuted under RICO laws without a court ruling that the movie or program was obscene.

**Toughened law.** Late last year, Congress toughened the federal RICO law by allowing station or cable system property to be seized if the station were guilty of two offenses during a certain period. Nearly two dozen other states already had patterned laws similar to Fort Wayne's on the 1984 version of the federal law.

In passing last year's amend-

ment, Congress did take pains to assure that no legitimate free-speech activities would be covered by the intent of the law, but publishers, programmers and others were not satisfied.

## Character at issue in denied renewal

For the first time since 1981, the FCC has refused to renew the license of a broadcaster on character grounds. The commission acted against Henry Serafin, owner of

Catoctin Broadcasting Corp. and operator of WBUZ(AM) in Fredonia, N.Y.

The commissioners acted after accepting a series of charges against Serafin, including that he discriminated against a black job applicant, kept the grand prize in a radio contest and lied about his public file. Serafin was guilty of many other perfidies, the commission said, but those were enough to warrant the action.

The last time the commission refused to renew a license on the basis of character violations was in

# the marketplace

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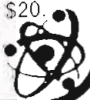
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## State-sanctioned piracy sails on Eleventh Amendment winds

Other cases on the matter have yet to be considered, but the U.S. Supreme Court has struck a major blow against the rights of broadcasters and others to enforce their copyrights against state institutions.

The court refused to accept a case involving photographer Richard Anderson, who had sued Radford University for reusing a copyrighted photograph he had supplied. The state-run institution claimed it could not be sued because of the Eleventh Amendment protecting it from federal lawsuits.

Copyright lawsuits must be prosecuted in federal court, so under the state of Virginia's interpretation, it could violate copyrights as it pleased.

Presumably, that would mean that unless the Supreme Court accepts some other case later and decides in favor of copyright holders, even university-operated television stations could rerun commercial programs without fear of challenge. Broadcasters, represented by the National Association of Broadcasters, expressed their concern last year in a filing with the U.S. Copyright Office, which later contended that Congress had not meant that states and their institutions be shielded from the coverage of the Copyright Act.

The NAB had argued that, with federal courts reaching different interpretations of a 1973 Supreme Court ruling, broadcasters could face "a hodgepodge of differing lev-

els of state recognition of copyright interests."

The NAB brief said at the time that it did not yet believe the matter justified a corrective effort by Congress. Since then, however, the Anderson case has been disposed of by the nation's highest court and another is expected to be appealed there soon.

Several print media have begun a concerted lobbying effort in Congress to get it to take corrective action, and hearings have been promised in at least one body in March. The Supreme Court's decision not to review the Anderson versus Radford University suit was made without comment.

Publishers' groups that filed briefs in Anderson's behalf argued, "There is not a shred of evidence to suggest that Congress intended to leave states free to violate federal law by infringing the rights of copyright owners. To the contrary, the entire statutory scheme unmistakably expresses Congress' intent to abrogate state immunity. To uphold the court of appeal's decision would frustrate that express congressional intent."

By refusing to hear Anderson's appeal, the court did, in effect, uphold the appeals court's decision.

## Wheeling and dealing to reduce AM interference: mixed reviews

From the point of view of broadcasters, they gained a little and lost a little when the FCC decided to take some steps to reduce the amount of interference plaguing AM stations.

Although the NAB applauded the effort, it took issue with the portion of the agency's decision that would allow a station to buy and sell part of the service area of a station, or even the entire station, in order to reduce the amount of interference on the band. Jeff Baumann, NAB's executive vice president and chief counsel, said his organization questions "the wisdom and the legality of this proposal."

The commission will be taking comments soon on its proposal to allow AM licensees to reduce the area encompassed by their protected contour, reduce power, change their antenna configuration, reduce tower height or change tower locations, presumably if they were paid enough by a competitor to do so.

"Under certain circumstances," a commission explanation says, "a station could even relinquish all of

its service areas in order to reduce interference to one or more licensees by surrendering its license." The FCC did say, however, that it would decide those exchanges on a case-by-case basis and would maintain a "service floor," meaning a minimum number of radio stations serving a community.

Commissioner Patricia Diaz Dennis thought the action would go a long way to help stem the decline of AM radio service, which she noted had fallen in its share of the radio audience from 73% in 1973 to 25% today. Part of the reason for that decline, she suggested, was the problem of interference. The proposals put forth, she said, "could gradually lead to a less-cluttered AM dial."

She did, however, acknowledge some risk, the major ones being that "we may be giving some stations an incentive to cut back service or, in extreme cases, to shut down altogether." On balance, though, she said, she felt there were adequate safeguards in the proposal to keep the worst from happening.

## Anti-obscenity actions first must prove obscenity

The U.S. Supreme Court, in deciding a case involving pornography recently, came down on the side of the media. The court ruled, 6-3, that a state or city could not pass a law applying anti-racketeering laws to alleged purveyors of pornography without first finding in court that the material involved was legally obscene.

A Fort Wayne, Ind., law was struck down on those grounds, but the court's decision apparently left open the possibility that the racketeer-influenced and corrupt practices (RICO) laws could be applied if an entity were found guilty of peddling obscenity.

Although the case involved a bookstore, the measure also could have reached the cable and broadcasting industries. Under the laws, a movie or program could have

# Washington Report

## Must-carry resolution affected by two issues that don't seem related

Two widely disparate issues can sometimes work together in the nation's capital to have a strong impact on yet a third issue that may or may not bear any relation or connection to the other two. It is too early to tell if that is the case this time, but the elements already have been set in place.

For example, would anyone connect the flap over the congressional pay raise issue with must-carry? And although another recent issue—syndicated exclusivity—might not be enough to doom a must-carry settlement this year or next, it could make the picture a little murkier.

As the parties have learned over the past several years in trying to deal with must-carry, the subject is one that arouses all sorts of passions, and an easy solution, even if those passions could be overcome, has been beyond the reach of some of the best minds that have worked on it.

Thus, at a time when the broadcast and cable industries are only beginning to hold very tenuous discussions on trying to hammer out yet another must-carry compromise, the last thing they need are other flies in the ointment.

### Split over fairness doctrine

As promised, the first broadcasting issue to be aired publicly in Congress this year was the long-standing argument over whether to modify the fairness doctrine. That issue alone has served to cause some irrevocable splits in relationships between broadcasters and Congress, let alone between Congress and the FCC.

But when the hearing by the House Telecommunications Subcommittee began on the issue, several members made remarks, some snide, some accompanied by meaningful grins, about the news media being responsible for members of Congress having to vote on whether to accept a 51% pay raise, an action tantamount to defeating it.

As members of the news media have long known, practically since the dawn of man recipients of bad news have demanded the messenger rather than the message itself. Members of Congress were doing the same thing during the hearing, and their feeling that they were done wrong by the news media spills over into their consideration of other matters important to the news media. The media, in this case broadcasters, could have trouble in terms of legislation broadcasters want—namely must-carry.

Rep. Mike Oxley (R-Ohio) said he was merely summarizing the feelings of the public at large, which holds the media in low esteem, but his threat was clear when he suggested that if the fairness doctrine were defeated, some, not he, might suggest a look at amending the First Amendment.

But later came another threat that would go to the very heart of attempt to get a must-carry solution. Congress has said before that it intends to see if the industries involved can come up with another must-carry solution, either for the FCC or for Congress to act on. It would not fashion one itself.

To that end, cable and broadcast representatives have been holding exploratory meetings to see if they can fashion a package that not only they can accept, but which will pass muster in the courts, FCC and Congress. Broadcasters and cable are not friends, and it wouldn't take much to doom the talks.

### Delayed syndex renewal

It was in that atmosphere that the cable industry went to the FCC to get a two-year delay in the implementation of its renewed syndicated exclusivity rule due to go into effect in August. Broadcasters hurried into the fray to challenge that request. Time went on, and the action came up before the commission.

A week ahead of the commission meeting, broadcasters took the unprecedented position of reacting to rumors that the FCC was about to grant a one-year delay. They hurried out news releases denouncing the as-yet-unannounced decision. As it turned out, the delay was only until the end of the year.

But the cable industry was not satisfied and continued to hold out the possibility that FCC's initial action to renew syndicated exclusivity would be challenged in court. It began a public-relations campaign aimed at airing the extreme difficulty cable operators would have in complying with the rule, delay or no delay.

Implied in the cable campaign is the threat that cable operators, rather than go through the hassle of trying to comply with syndicated exclusivity, will simply drop the nonlocal station signals that would cause them such a headache. That, of course, goes to the heart of the must-carry matter.

Neither side would characterize what has been going on in the must-carry discussions, but as the two sides are in such disagreement over one of the linchpins of any must-carry agreement—automatic carriage of local signals—the possibility of reaching an agreement appears to have suffered a setback.

And just as ironic as the effect that two disparate issues can have on a third is the irony involved in the FCC's decision to extend the deadline. Normally, the chairman of the FCC sets the agenda. He brings an item up for a commission vote only if a majority of his colleagues is for it. As a result, rarely does he vote with the minority on an issue.

The irony in the syndex deadline extension is that only one of the commissioners favored it. And Patricia Diaz Dennis was not happy because she wanted a longer one. From beginning to end it was an FCC staff initiative. The staff apparently was persuaded by the cable industry that it needed more time for compliance, while two of the commissioners, at present a majority, were not.

But Chairman Patrick nonetheless voted for the extension even though he said he was reluctant to do so. He, too, he said, was persuaded by staff arguments in the end.—Howard Fields



1981 for Lewell Broadcasting, Inc., station in Greenville, Ohio. Others have been denied since then, but on other grounds.

## Quello alone in push to protect stations from 'ruin'

In the end, James Quello and his fellow commissioners on the FCC agreed to disagree.

Quello maintains that there is such a thing as "ruinous competi-

tion" in the broadcasting industry and that the FCC should recognize it and do something about it.

The argument, a long-standing one, came up again when the agency attempted to clarify its 1987 decision to eliminate the Carroll Doctrine that held that an existing broadcaster could keep out a competitor if it could show that the new station would result in a net loss of service to the public.

In eliminating the doctrine, the FCC said the marketplace could better determine the detrimental economic impact of new service. In

a docket established to clarify that its elimination of the doctrine applied only to licensing and allotment cases, Quello again expressed his concern that the FCC was ignoring reality.

"Noted economists recognize that ruinous competition does exist," he said.

"Most importantly, anybody who has engaged in real-world broadcasting knows that there is ruinous competition. The decline in AM radio and the number of UHF stations in bankruptcy testify to this fact."

# the marketplace

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The Swiss Broadcasting Corporation and the city of Montreux, under the auspices of the European Broadcasting Union (EBU), cordially invite you to attend the world's foremost international festival for light-entertainment television programs.



The 29th  
GOLDEN  
ROSE  
of  
MONTREUX

May 7-13,  
1989

Montreux, Switzerland

### An international TV program competition

Open to entries from broadcasters, independent producers, and distributors. Two concurrent competitions, each with its own international jury composed of television executives and members of the press.

### The international videokiosk

Private screening facilities where programmers, producers, distributors and press can view current light-entertainment programming from around the world.

### Conference sessions

Daily panels which take a look at international programming trends as well as the new broadcasting opportunities in Europe.

### Daily screenings of the top international programs

The opportunity to see which programs are attracting the largest viewership in different countries.

### Independent entries accepted until March 15, 1989

The program you enter will be viewed by 850 program executives and members of the television press from 30 countries.



The Golden Rose of Montreux provides an excellent opportunity for programming, production, and distribution executives to view, on a worldwide basis, the latest in comedy, music, and variety programming. The explosion in the number of television channels in Europe, and their keen appetite for light-entertainment programs, combine to make the Golden Rose more important than ever.

### psvp

For information regarding participation and entries, as well as hotel packages and special air-fares, contact:

JEAN-LUC BALMER  
Secretary General of the Festival  
EVA RUSSBACH  
Independent Producers  
Competition  
Television Suisse Romande  
1211 Geneva B  
Tel: (22) 29.33.33 Telex: 427701

SUSANNE ABT  
International Competition  
VERENA MICHEL  
Videokiosk  
Swiss Broadcasting Corp.  
Giacomettistrasse 1-3  
3000 Bern 15 (Switzerland)  
Tel: (31) 43.91.11 Telex: 911534

JOHN E. NATHAN  
North American  
Representative  
509 Madison Avenue  
Suite 1810  
New York, NY 10022  
Tel: (212) 223-0044  
FAX: (212) 223-4531



## MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

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### 1989

April 9-11	Cabletelevision Advertising Bureau Convention, Waldorf-Astoria, New York
April 9-12	Broadcast Financial Management Association, Loew's Anatole, Dallas April 3 Issue
April 21-26	MIP-TV, Cannes April International Issue
April 27-29	Broadcast Education Association, Las Vegas Convention Center
April 29-May 2	National Association of Broadcasters, Las Vegas Convention Center April 17 Issue
May 6-13	Golden Rose of Montreux Festival, Palais des Congres, Montreux
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 17-23	International Television Symposium, Montreux
June 21-25	BPME/BDA Association, Renaissance 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 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 December 25 Issue
January 16-19	NATPE International, New Orleans Convention Center January 8 Issue

**ALREADY CLEARED IN 8 OF THE TOP  
10 MARKETS...INCLUDING NBC O&O's,  
FOX, CHRIS CRAFT, AND COX.**

