

ROAD TO  
NATPE/68

# Television/Radio Age

## PAID PROGRAMS

Program-length ads break down TV barriers/59

## SALARY SURVEY

GSMs, PDs gain faster than TV GMs/63

## INDIE THRUST

Reps offer sales tips for new sign-ons/72

## STABLE AT MGM/UA

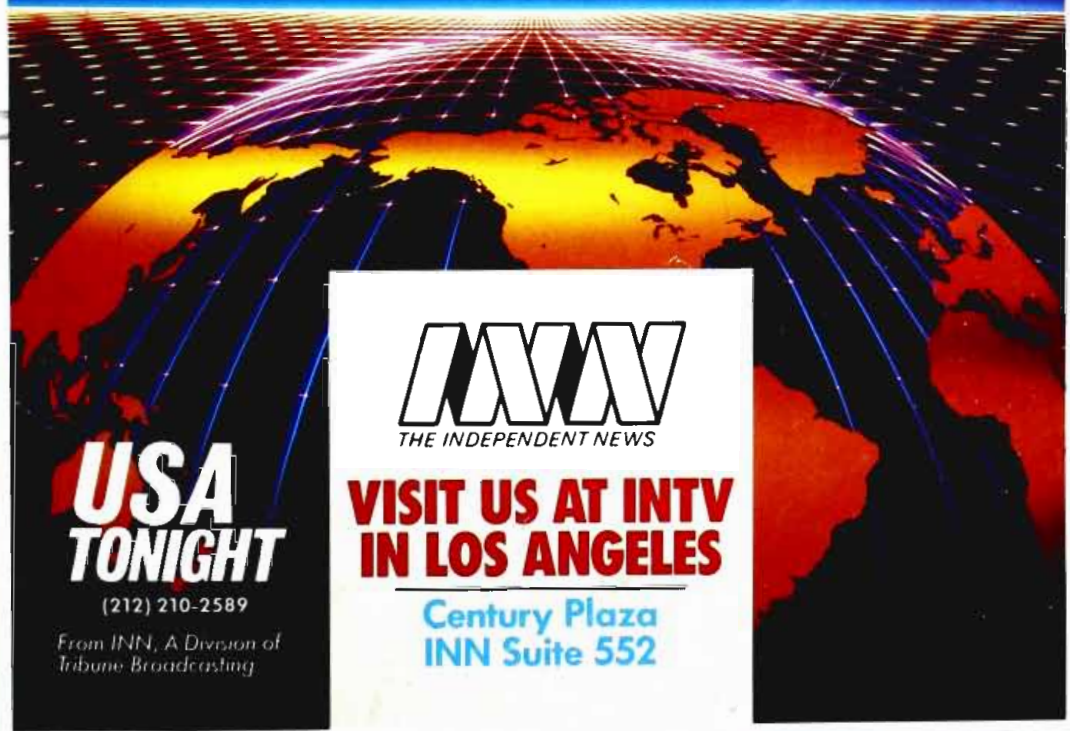
Horowitz position strengthened/74

December 26, 1988 • \$3.50

# "USA TONIGHT" BRINGS IT HOME FOR INDEPENDENTS

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THE PRESTIGE OF A FULLY COMPETITIVE  
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TV 05643177FEB90 81109559P826  
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# THE ORIGINAL STAR SHIP.

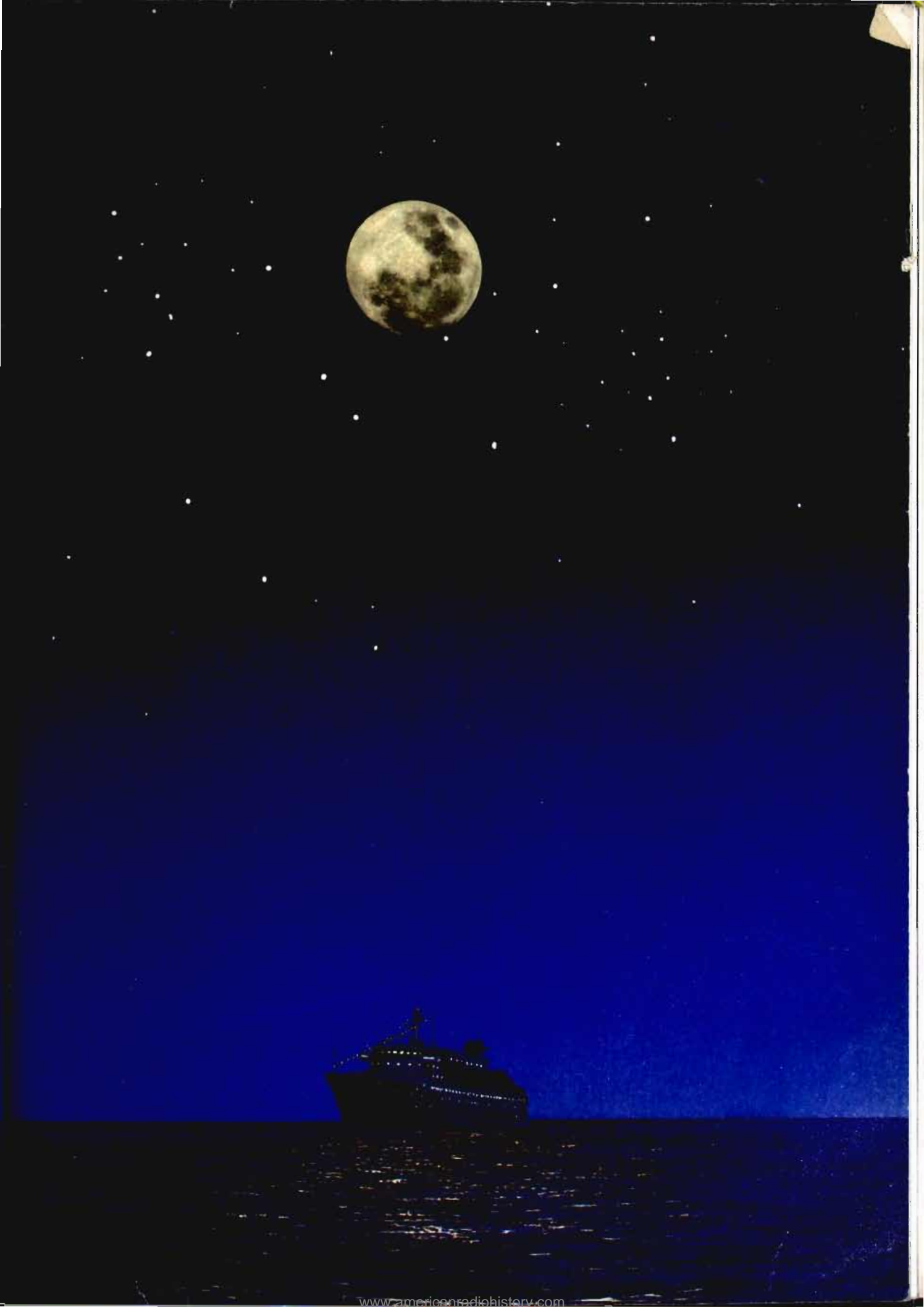
What's the easiest way to see the stars up close?  
Book passage on The Love Boat. Uniquely promotable  
and flexible enough for any schedule or daypart, The Love  
Boat delivers ship-to-shore laughs with an everchanging  
cast of lovers and lunatics. With almost limitless repeatability,  
it's the luxury cruise that won't bruise your programming  
budget. So come aboard The Love Boat, and make the  
stars shine morning, noon and night.



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for Independent Television Producers**

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Sydney Toronto Rio de Janeiro Munich Rome





**THE FUNTASTIC WORLD  
OF HANNA-BARBERA**



**SMURFS' ADVENTURES**

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 Source: Nielsen Syndication Service (Season premiere—November 20, 1988).



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# TOP HEAVIES.

Four of the top ten animated series in syndication have one name in common: Hanna-Barbera. The Yogi Bear Show, The Jetsons, Smurfs' Adventures and The Funtastic World of Hanna-Barbera are the undisputed heavy-weight champs when it comes to good times and great laughs.

And they're just the tip of the top. For the best in animation and top-of-the-charts entertainment, join the Hanna-Barbera family. Where it's never lonely at the top.

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# THERE'S NO MATCH FOR SCRATCH.



Molstar Communications in association with Flying Unicorn Productions.

# STARTING FROM SCRATCH IS THIS SEASON'S NUMBER 1 NEW SITCOM.

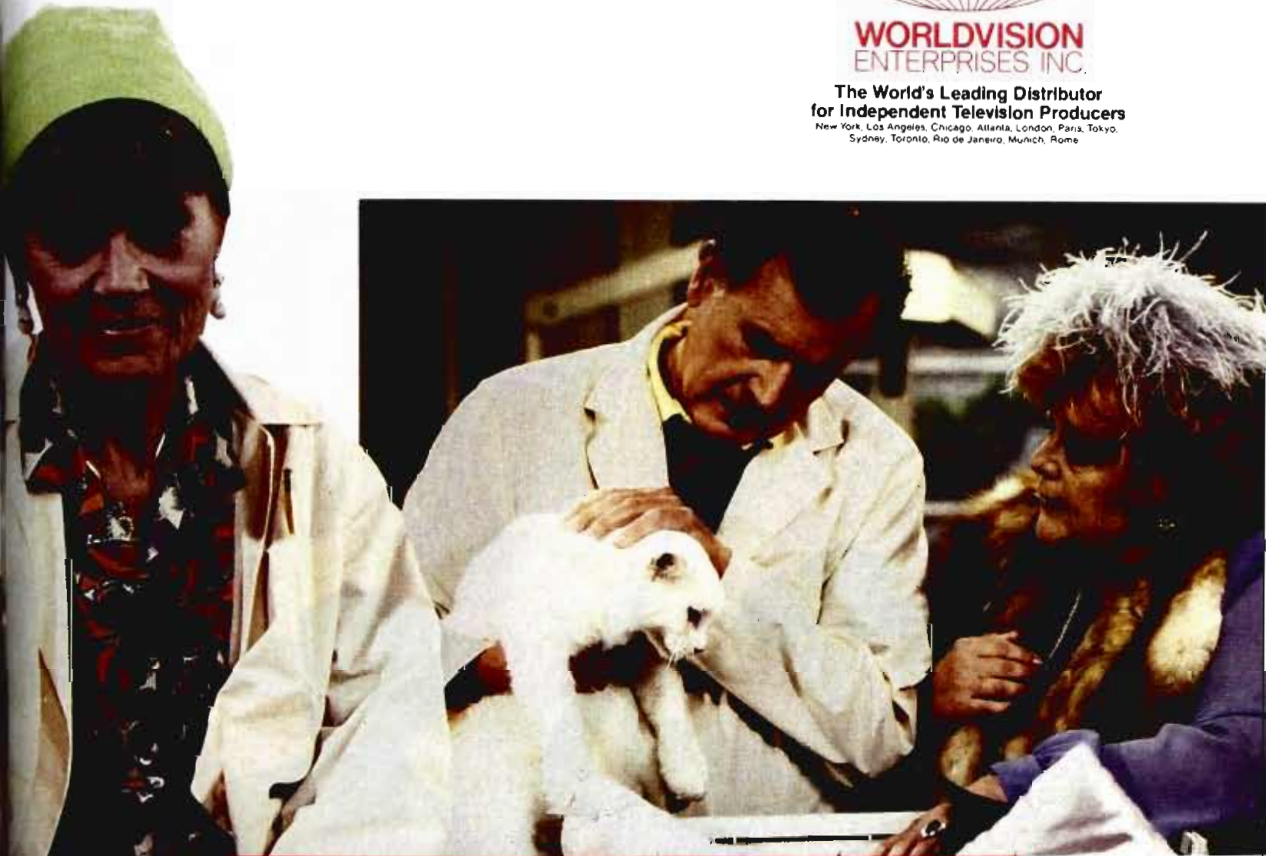
Bill Daily and Connie Stevens star in this hilarious first-run situation comedy that's got the country itching for more.

Advertiser Supported  
Programming



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



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# STARTING *from* SCRATCH

Source: Nielsen Syndication Service,  
Season Premiere—November 27, 1988.

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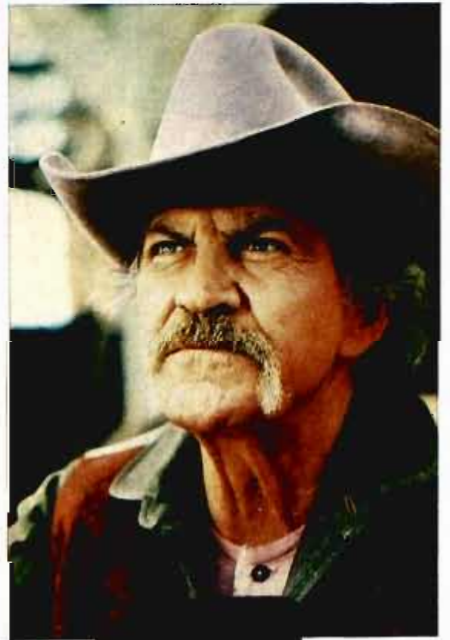
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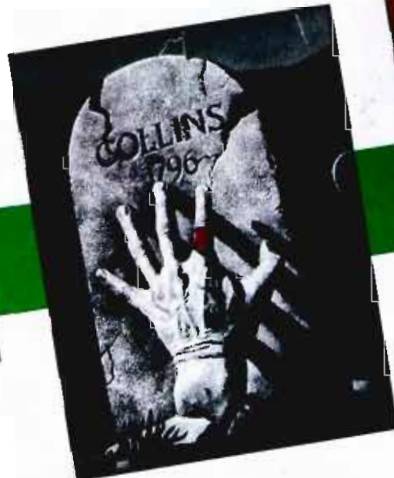


# PRIME



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# THEY DO RUN RUN RUN



Casper © Harvey Cartoons

## HOURS

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

## HALF-HOURS

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

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

## CHILDREN

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

# THEY DO RUN RUN.



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

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

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

### MINI-SERIES

Against The Wind  
Holocaust

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Prime I, Prime II,  
Prime III, Prime IV

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The Don Lane Show  
Come Along  
Wonders of the Wild  
And Many, Many more ...



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Price includes postage and handling.  
Company Purchase Order or Payment  
Must Accompany This Order.

# Television/Radio Age

December 26, 1988

Volume XXXVI, No. 11

TV stations, cable expected to split some \$125M for paid, half-hour programs next year

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TV station salary survey shows rise for GSMs and PDs, but their bosses don't fare as well

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Movies remain priority for independents; sci-fi, horror supplement action hours, sitcoms, local news

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There's hope for new sign-ons; reps give tips for positioning those with weaker ratings pitch

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**LBS**  
*yes!*

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# LOOK WHAT'S HAPPENING!! IN THE #1 MARKET!!

WHAT'S HAPPENING!! #1 New York Early Fringe strip				
		RATING		
M-F/530P		HH	W18-34	W18-49
WNYW	WHAT'S HAPPENING!!	9	6	5
WOR	Police Woman	7	3	3
WPIX	Little House	5	4	4
WABC	News	8	2	3
WCBS	News	6	2	2
WNBC	News	8	2	3

NSI Nov 85

WHAT'S HAPPENING NOW!! #1 New York weekly first-run sitcom				
		RTG/SHR		
		HH	W18-34	W18-49
WHAT'S HAPPENING NOW!!	WNYW/Sat 630P	6	6/33	5/24
Small Wonder	WNYW/Sat 6P	5	4/17	3/12
Charles In Charge	WPIX/Sat 6P	4	3/17	2/11
Bustin' Loose	WPIX/Sat 630P	3	2/11	1/5
T and T	WPIX/Sat 7P	4	1/6	2/10
It's a Living	WWOR/Sat 7P	6	3/18	3/15
Mama's Family	WWOR/Sat 730P	6	2/9	3/13
Throb	WNBC/Sat 730P	3	3/14	2/9

NSI May 86

WHAT'S HAPPENING NOW!! #2 on WNYW outside prime-time among W18-34				
		RTG/SHR		
		W18-34	W18-49	
WHAT'S HAPPENING NOW!!	Sat 530P	6/33	5/24	
Too Close for Comfort	Sat 7P	4/24	3/15	
Family Ties	Sat 730P	7/32	6/26	
Big Apple Movie	Sun 5P	4/19	5/22	
Different Strokes	M-F 5P	3/17	3/15	
Fox News	M-F 7P	4/14	4/13	
Current Affair	M-F 730P	6/19	7/19	

NSI May 86

## WHAT'S HAPPENING!!

- Increases over lead-in
- Better than its predecessor
- Drives a sitcom block

## WHAT'S HAPPENING NOW!!

- #3 rated first-run sitcom in America among W18-49.\*
- \*NSI C/audra NGV-87

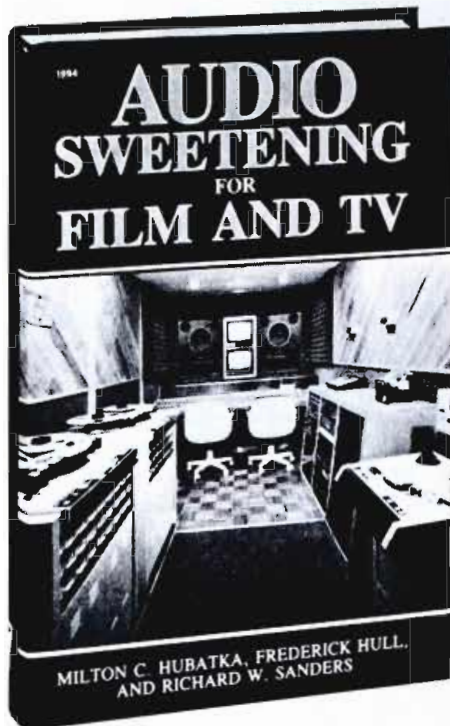
# AND NOW THE TWO ARE ONE!!

Now, from LBS, you can get these two super hits—  
WHAT'S HAPPENING!! and WHAT'S HAPPENING NOW!!  
—in one dynamite strip.

131 hilarious half hours that'll make things happen for  
your station either by themselves, or teamed with another sitcom  
to make one invincible hour of laughs.

And this is one comedy strip that's priced low, to help  
maximize profit.

So call LBS, and make WHAT'S HAPPENING!! the strip that's  
happening on your station.



This invaluable source book not only provides complete instructions for the producer who wants to improve his video soundtracks, it also helps introduce the experienced audio engineer to video editing techniques! This comprehensive coverage lets you see how all steps of the video and audio production processes work together to create a first-rate production.

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# CRAZY LIKE A FOX

THE NETWORK  
WAS **CRAZY** TO  
LET IT GO!

- #1 rated show in its time period its first season on the network.
- Outperformed its lead-in and lead-out in all key demos — *Murder, She Wrote/Trapper John*.
- Dominated all action hours including *Magnum, P.I.*, *Miami Vice* and 20 others in HH and all key demos.
- Handily outperformed *Jeffersons* and *Alice*, the two sitcoms it replaced.
- Exceptional appeal among Women.

**NOW AVAILABLE  
FOR THE FIRST  
TIME IN  
SYNDICATION!**

Jack Warden and John Rubinstein are Harrison and Harry Fox. They're father and son and the most unlikely pair of crime fighters you're likely to meet.

But don't underestimate them. They're **CRAZY LIKE A FOX**.

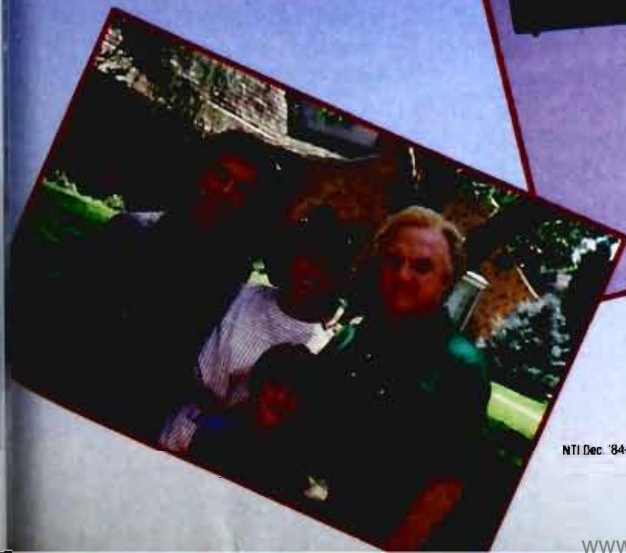
Now you can drive your competition crazy because this popular action-filled series is coming to syndication.



Available from LBS  
on a barter basis  
starting April '89.

So do what any  
sly programmer  
would do.

Call your LBS  
representative  
today!



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**LBS**  
*yes!*

NTI Dec '84-Apr '85

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# Publisher's Letter

## TV networks slowed erosion, though indies, cable enjoyed sweeps gains

As is often the case with research data, virtually everyone could look over the recent November sweeps ratings results and find some good news.

The ABC, CBS and NBC TV networks noted that Nielsen household ratings erosion was slowed considerably during that competitive period—to 3%, compared to the 6% slippage for the Sept. 19 through November stretch. At CBS, which fell 12% from its November '87 level, David Poltrack, senior vice president, planning and research at CBS Marketing, sees CBS rebounding in early '89 and the networks overall stemming erosion even further—to 1% or 2% by season's end in the spring.

ABC boasted it was the only one of the Big 3 to score household ratings growth (9%) over November '87 and added that it took Friday night from CBS' win column for the first time in nine years and increased its prime-time margin over CBS thanks to *War and Remembrance*, though that epic was far below the blockbuster February '83 level of *The Winds of War*.

NBC celebrated its fourth consecutive November win and 14th victory of the past 15 sweeps despite the fact that, as Gerald Jaffe, now vice president, sports research at NBC, noted, "Going in, we really weren't the favorites, what with *War and Remembrance*." By counterprogramming against that saga's perceived appeal to adults 40-plus, NBC dominated among those deemed uninterested in such a lengthy opus about the World War II era. "We conceded the older adults to *War and Remembrance*," said Jaffe, "and we went for the young adults."

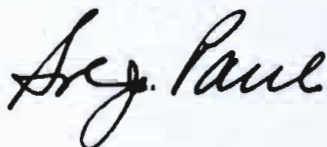
Still, the networks—forced to delay scripting and producing their series and TV movies due to the lengthy writers' strike last spring and summer—did lose viewers to alternative media. The three-network share of 66 was the lowest yet for a November sweeps, according to ad agency Bozell, Jacobs, Kenyon & Eckhardt.

**More viewing options.** Independent stations, fueled by syndicators' movies and series, gained a full rating point to 10.1 during November. The Fox Network also could crow, having grown to a 5.2 average rating (up 41% from its year-ago 3.7) and having developed two bona fide series hits in *America's Most Wanted* and *Married...with Children*. Now Fox must try to hang onto those viewers for the series that follow those hits.

Superstations, meanwhile, edged up to a 3.3 from November '87's 2.9 rating, as cable rose 33% to a 7.6 and pay services inched up to 3.8 from 3.5 after a long period of minimal or no growth.

PBS showed slippage that month, amounting to only a slight dip to 2.5 from the 2.7 average in November '87.

All things considered, then, the November sweeps showed TV in general to be quite a dynamic medium. The overall viewing increase, TV researchers say, is attributable to multiple-set watching as well as time-shifting VCRs, both of which allow people within a family to opt for very different selections in this era of unprecedented viewing choices.



# LBS PRESENTS

THE MOST POWERFUL  
CONCEPT IN KIDS TV SINCE  
SATURDAY MORNINGS

# Movie TOONS

Two sensational animated strips based on  
some of the most hilarious, the most popular,  
the most successful movies ever made.

Movie **LBS**  
TOONS

# Letters

## Last word at Katz

Please accept this thank you on behalf of all of us at Katz. Your tribute "Katz at 100" (Nov. 28) gives an excellent view of our company and our people. Congratulations to Dan Rustin for his fine work.

To set the record straight, however, I'd like to call your attention to some incorrect statements about Katz with regard to our ESOP (Employee Stock Ownership Plan).

The statement, "With net worth estimated at about \$100 million, each worker's share of the firm is considerable—\$71,000 at full valuation" (p. A3) is incorrect. Individual ESOP accounts contain varying amounts depending on compensation and seniority. There is no standard amount per employee. Therefore, the figure of \$71,000 is in error.

The statement, "No person is allowed to own more than 5% of stock..." (p. A6) is also incorrect. There is no such limitation in the Katz ESOP. However, it is true that no one's share of the company has reached the 5% ownership level, and again, it is length of service and compensation which determine the value of each employee owner's account.

And, concerning the statement, "...outside sources estimate [our] commissions on...\$1.5 billion dollars will aggregate to close to \$100 million dollars this year," our commission figure was not stated correctly, and this is information we do not publish."

Once again thank you for an outstanding job.

LUCILLE LUONGO

*Vice president, corporate relations  
Katz Communications  
New York*

## Radio reacts

It is my opinion that your comments in the November 14 *Publishers Letter* regarding Sears media activity showed unnecessary favoritism on your part toward their proposed use of television. Remarks such as "trading up" to television and industry observers "amazed by the heavy amount of emphasis" on radio could lead an

advertiser to rethink his current media mix.

I could understand if you published TELEVISION AGE, but your responsibility is TELEVISION/RADIO AGE. Many of us who promote radio rely on your publication for information, hopefully unbiased.

CHIP WHITE

*Account executive,  
Eastman Radio  
New York*

## RAB perspective

I am outraged and have to take great exception at your *Publisher's Letter* in the November 14 issue. It sounds to me like you have bought the TvB's press agent story hook, line and sinker.

Allow me to correct some of your misconception.

1. It's unreasonable to call a move from one medium to another "trading up," especially as long as radio is half of the title of your magazine. I can't see any benefit in editorially pitting TV against radio. I'm puzzled and disappointed that you sought to do so.

2. The fact that Sears will be spending money in television during Christmas is not a dramatic shift nor is it something new.

3. There is no evidence from Sears or from any of Sears' competitors that television advertising has been the cause of any increase or decrease in market share.

4. I don't know which industry observers you're talking to, but nobody has been amazed by the amount of emphasis Sears has placed on radio in the last few years. Sears is a savvy advertiser. They use a variety of media to move products off the shelf, to build images and to do all the things that national advertisers have traditionally done. On the local, national and regional levels, Sears uses all the major media. It should come as no surprise that radio for its strength and its immediacy and its local spin makes up a major part of their budget.

5. You don't give the people at Sears any credit for knowing what's going on. TvB, RAB, MPA, NAB, OAI and all the other media advocates regularly work with the people at Sears. We all share with them

information about media spending. And while some may argue that retailing is a "monkey-see, monkey-do business," if you've ever worked with the people at Sears you understand that while they are concerned about competition, they set a path which makes the most sense for their customers and for moving their merchandise.

6. Your blanket assertion that television is the way for discounters to sell, while it may reflect the practices of one or two clients in that category, it is not considered the traditional wisdom in the media world.

7. Given changes in the financial and administrative structures at Sears, it is premature to read any trends into their media usage behavior at this time. It's wildly premature and inaccurate to claim that TV or has outsold radio.

Overall, I'm appalled that you've chosen to pit TV against radio.

DANIEL S. FLAMBERG  
*Senior vice president, marketing  
and communications,  
Radio Advertising Bureau  
New York*

*Publisher's note:* It was certainly not our intention to imply that TV is a superior medium to radio. Our coverage of radio for the past two decades attests to our respect and admiration for the sound medium. What I was trying to emphasize is that Sears is stepping up its broadcast advertising in an effort to meet the competition on its own ground. And the editorial noted that one of the reasons for this move was the effective presentation of the Television Bureau of Advertising. As for the question of which broadcast medium is most effective for advertising, our long-held opinion is that it depends on the marketing needs of the client and the circumstances of the sales climate.

## Corrected identify

In the November issue (*Programming*, page 116), the photo of Barry Stoddard was misidentified as Stuart Walker and, I assume, visa versa.

OWEN SIMON

*Vice president, creative services  
Group W Productions  
Los Angeles*

# THE REAL GHOSTBUSTERS

## #1 in NY, LA, CHI!\*

- #2 animated kid strip in the nation\*\*
- 90% US cleared
- Renewed by FOX and TVX through 1991

### SCARING THE LIFE OUT OF LIVE ACTION

THE REAL  
GHOSTBUSTERS

3.6 RTG

+13%

DOUBLE  
DARE  
3.5 RTG

NO GROWTH

FINDERS  
KEEPERS  
1.5 RTG

-37%

Source: % NTI CAR w/o 9/26 vs. 11/7/88. RTG



### THEY AIN'T AFRAID TO UPGRADE! (AND FOR GOOD REASON)

4 RTG

+50%

NY/WNYW  
4PM

5 RTG

+50%

CH/WFLD  
4:30PM

5 RTG

+21%

DC/WTTG  
3PM

Source: % NSI w/o 10/24 vs. 10/31/88. RTG NSI w/o 10/31/88.

\*Upgrade premiere w/o 10/31/88  
\*\*NTI w/o 9/12-10/31/88

RETURNING IN '89  
WITH 99 EPISODES—  
34 NEW TO SYNDICATION.

### THEY'RE BACK!

Watch for GHOSTBUSTERS II coming this summer to theatres everywhere. Same cast. Same director. Same high-spirited high jinks.



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LOS ANGELES (213) 859-1055

Movie **LBS**  
TOONS

### CBS holds a quiet little meeting; affils hear more hype than substance

CBS quietly held a New York meeting of its futures committee on Dec. 15 to discuss everything from the Washington regulatory scene to future programming changes to ways of generating revenues.

Some attendees described the meeting as helpful, uneventful and "upbeat as hell." However, nothing concrete seemed to emerge from the broad-stroke discussions. For instance, "We never discussed the comp issue," an attendee said, although he guessed that likely would be "a hot topic" at CBS' affiliate board meeting slated for mid-January.

"We never really got that specific," said another attendee, although there was praise and even "euphoria" for CBS' \$1.1 billion acquisition of the 1990-93 Major League Baseball package and its potential for bolstering CBS' future fall schedule promotion clout.

Although comp was not mentioned in relation to the baseball contract, one source said, "My

guess is there won't be comp, like the NFL package."

Even before the committee meeting one member predicted, "There probably won't be any bombshell," like the comp revisions and "take-backs" in commercial inventory announced by NBC in early December. "But that [NBC] meeting was called specifically to discuss comp," he added.

Also notable by their omission from the CBS discussions were CBS' acquisition of two Detroit radio stations and the 1992 Olympics.

The futures committee includes Ben Tucker, executive vice president of Retlaw Broadcasting, Monterey, Calif., and current chairman of CBS' affiliate board; Philip Jones, president-general manager of KCTV Kansas City, Mo., and the affiliate body's immediate past chairman; Tom Goodgame, president of Group W Television; and Joe Carriere, vice president and general manager of KELO-TV Sioux Falls. On the CBS side of the

table were Laurence Tisch, president/CEO of CBS Inc.; Howard Stringer, president, CBS Broadcast Group; and Tony Malara, president of CBS Affiliate Relations.

### Tichenor deals for research are giant steps

The signing of Tichenor Spanish Radio by both Arbitron Ratings and Birch/Scarborough Research was a major step by the Hispanic radio group, involving a considerable investment.

Including its recently acquired McAllen-Brownsville outlet—KIWW(FM)—only two out of the nine Tichenor Spanish-language stations were operating under Arbitron contracts and none under Birch.

Tichenor president Mac Tichenor Jr. says the multiyear agreements with the two rating services amount "hundreds of thousands" of dollars a year.

The reasons for this big step, explains Tichenor, include indications in the Arbitron books that his stations were making audience gains.

He also cites approval of the Birch methodology by the now-dissolved Spanish Radio Advisory Council and the fact that both services had the support of a number of important ad agencies.

Tichenor notes that both services would produce special reports covering just the Hispanic market and that both had improved sampling procedures to reflect high-density Hispanic areas.

Tichenor's support of Birch should provide a boost to its new Hispanic Target Market Reports, though the group president points out that they are still an unknown quantity since the first full report will not be issued until next spring.

As for Arbitron, Tichenor says its Hispanic sample sizes are lower than he would like, but he feels that Arbitron generally appears to reflect Hispanic listening more accurately than Birch's general market report.

**(Final Edition  
continued on page 24)**

### NBC HDTV standard pitch blasted

Broadcast consultant E. James Ebel believes the effort by NBC to have its 1050/60 high-definition TV system accepted as a production standard is a mistake. Ebel, who had a long career as head of the CBS TV affiliates satellite committee, notes that the Japanese-developed 1125/60 system has already been accepted as a production standard by the Advanced Television Systems Committee, the American National Standards Institute, the Society of Motion Picture and Television Engineers, Study Group II of the CCIR (International Radio Consultative Committee of the International Telecommunication Union) and the U.S. State Department.

Ebel takes note of the effort of the European Community to have its recently-developed HDTV system accepted as a worldwide production standard at the CCIR plenary session in 1990. "We have fallen into their trap" by proposing a second production standard, Ebel holds, referring to a recent discussion paper on HDTV by the Commission of the European Communities. He points to a statement in the discussion paper which said, regarding U.S. support for 1125/60 in the upcoming CCIR meeting, "There are some grounds for believing that there are enough dissidents [in the U.S.] that appropriate actions by Europe could destabilize the Americans sufficiently to make the European HDTV alternatives more appealing in the long run."

Ebel makes the point that "Motion picture producers [in the U.S.] say they will not accept anything less than 1125/60 in the production of motion pictures using electronic HDTV cameras." He also says that downconverting from 1125 to NTSC is not as big a problem as proponents of 1050 maintain.

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## Gains for syndication, cable common theme of agency forecasts

Impressive gains by nationally syndicated programs and cable were a common theme of year-end overviews and forecasts presented by major agencies at this year's mid-December Paine Webber Media Outlook Conference in New York.

Arnie Semsy, executive vice president and media director at BBDO New York, noted that the marketplace for syndication "is becoming increasingly divided into two tiers. A handful of highly rated properties are enjoying wide distribution, airing on choice stations in desirable time slots, while the bulk



**Arnie Semsy**

of syndicated offerings are having difficulty obtaining adequate and appropriate clearances."

Semsy added that with the top shows maturing, "Syndicators are under mounting pressure to create new hits. However, the efforts of the last two seasons have been largely unsuccessful. Syndicators also face stiff competition from cable operators who are outbidding them for off-network fare. As a result of the recent wave of consolidation, five companies now control 80% of all sales."

Robert Coen, senior vice president, director of forecasting at McCann-Erickson, estimated that both syndication and cable enjoyed 20% increases this year over 1987, noting that "Although these sectors are still relatively small compared to the dollar totals for network and spot television, they are increasing national marketers' TV

options. There is no doubt that both cable and syndication are stealing share from the three networks, and they are probably also reducing the need for extra spot in some markets. In 1988 national spot TV ad growth was far below what had been expected for an Olympic/election year."

Also discussing cable, BBDO's Semsy expects cable ad revenues to increase about 20% next year, "as the medium is now accepted as an integral part of many major advertisers' television buys."

## Arbitron buy of system from AGB saves effort

Arbitron Ratings' purchase of the LineTrak system from AGB saves it the trouble of developing its own electronic method of decoding and transmitting the program codes in network and syndicated programs.

Arbitron will use LineTrak in the operation of ScanAmerica, its proposed network service, scheduled to begin measurement next fall. ScanAmerica, now being operated in Denver, combines a people meter system with product purchase data in a "single source" service. The product purchase data is electronically recorded in the home by means of a "wand" which reads UPC information on products.

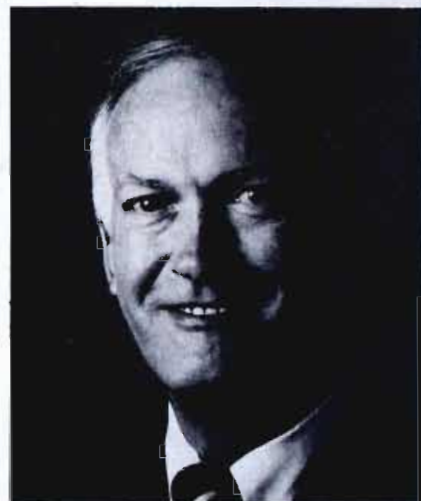
All network shows and most barter programs are currently coded electronically and carried on line 21 of the vertical blanking interval. The data are decoded into program clearance information by Nielsen in its automated measurement of lineups (AMOL) system. Since Nielsen's data processing is proprietary, ScanAmerica must have its own system. If LineTrak were not available, Arbitron would have had to develop its own electronic system, or even employ a manual system. In the long term, according to Arbitron's communications vice president Tom Mocarsky, ScanAmerica could employ the pattern recognition technology being developed under the Media Watch label.

## NATEPNet moving closer to implementation

NATPENet, NATPE International's computerized information service, is moving closer to implementation.

With this service, NATPE will provide an electronic mail system and centralized database allowing subscribing stations and program distributors to assess program availabilities, station profiles and ratings data, says Lon Lee, NATPE vice-chairman and program manager, KCNC-TV Denver.

The organization has named Da-



**Dave Wilson**

vid E. Wilson its consultant for the development and implementation of NATPENet. The Dave Wilson Communications principal formerly was program manager at KRON-TV San Francisco, where he computerized its program administration, acquisition and scheduling procedures.

NATPE began a testing period for the new service in mid-December that Wilson says may last four to six weeks, with five stations and two syndicators participating. Paramount and Multimedia are the syndicators, while the stations—all on the west coast—are KCRA-TV Sacramento, KGO-TV San Francisco, KGW-TV Portland, Ore., and Seattle's KING-TV and KIRO-TV, Wilson adds.

**(Final Edition  
continued on page 26)**



**12.3 RATING!**\*



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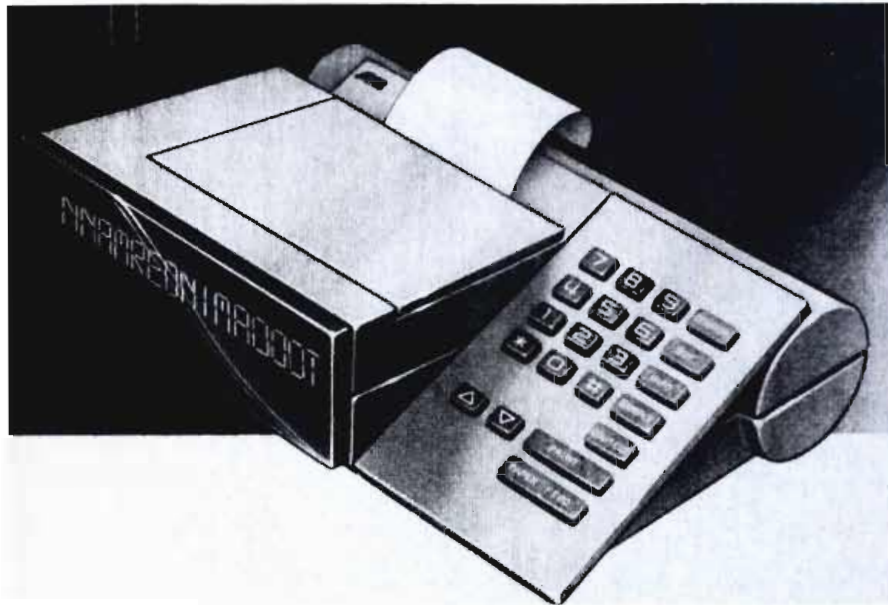
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## Interactive TV system seen close to deals with stations

Interactive Systems Inc., Portland, Ore., was expected to announce shortly some station commitments to its two-way interactive broadcast system. Using an in-home con-

The technology allows advertisers to send coupons into the home as hard copy, and Galmiche is pitching the networks on the opportunity to take a cut of the more



**Home unit** for interactive system has separate buttons for requesting a coupon, buying, information retrieval, requesting samples or participating in a contest.

trol unit and remote keypad costing the consumer about \$50, the system is directed toward not only playing interactive games but also delivering hard copy to the home in the form of coupons, order confirmations and information picked off local newscasts such as stock quotes, sports scores and weather.

Jack Galmiche, president of the company, who is in partnership with Edward J. "Ted" Koplar, CEO of Koplar Communications (TV/RADIO AGE, Sept. 19), says he expects to have some commitments from stations by the end of the NATPE convention. His goal is to introduce the system in 10 markets by the end of 1989.

"We won't open in a market until we have at least three stations in the market," he notes. "Advertisers don't buy one station per market." TeleRep is functioning as the system's national marketing representative, handling the marketing to local broadcasters and expecting ultimately to be involved in national spot advertising sales.

## Will zeal to deal via LBOs, etc., hurt brands' ad spending?

Leveraged buyouts, mergers and acquisitions—involving companies like RJR Nabisco, Philip Morris Cos. and Kraft Inc., and Pillsbury Co., Grand Metropolitan and Burger King—now seem to have some in TV apprehensive about possible TV ad budget cuts.

Companies like RJR Nabisco may have to sell off a number of their operations to offset the debt involved, sources at the company and on Wall Street have said.

The possibility that such advertisers may consolidate brand spending and staffing could have a negative impact on future network TV ad sales, according to Madeline Nagel, vice president of marketing at the ABC Television Network. In her view, that possibility is "the big issue" in the sales sector. Another is the trend to 15s, for which she said there may be a need to schedule and/or price differently. Indus-

try sources said last week that ABC is considering whether to add a premium to 15s, effective in the first quarter.)

try sources said last week that ABC is considering whether to add a premium to 15s, effective in the first quarter.)

than \$80 billion spent annually in print and promotion. He envisions commercials where viewers request coupons to be transmitted to their homes—eliminating the need for a free-standing newspaper insert and allowing the network, or station, to charge a premium beyond the spot charge.

Interactive Systems is already on the market with the Wheel of Fortune Play-Along Game, priced at \$70-\$100 and produced by Mattel. The game allows any purchaser to play against contestants while the syndicated program—sent out on coded tapes—is viewed or against purchased videocassettes or in a self-programmed mode against friends. As the interactive program just began this fall, Galmiche says it's too early to have a good fix on home equipment sales—except that Mattel has indicated it will sell as much as it can produce over the next several months.

Latest development: By the end of January, according to Galmiche, Interactive expects to introduce to the trade an interactive musical keyboard, where the keys light up to allow playing along with musical programming—or repeatedly with videotaped programs.

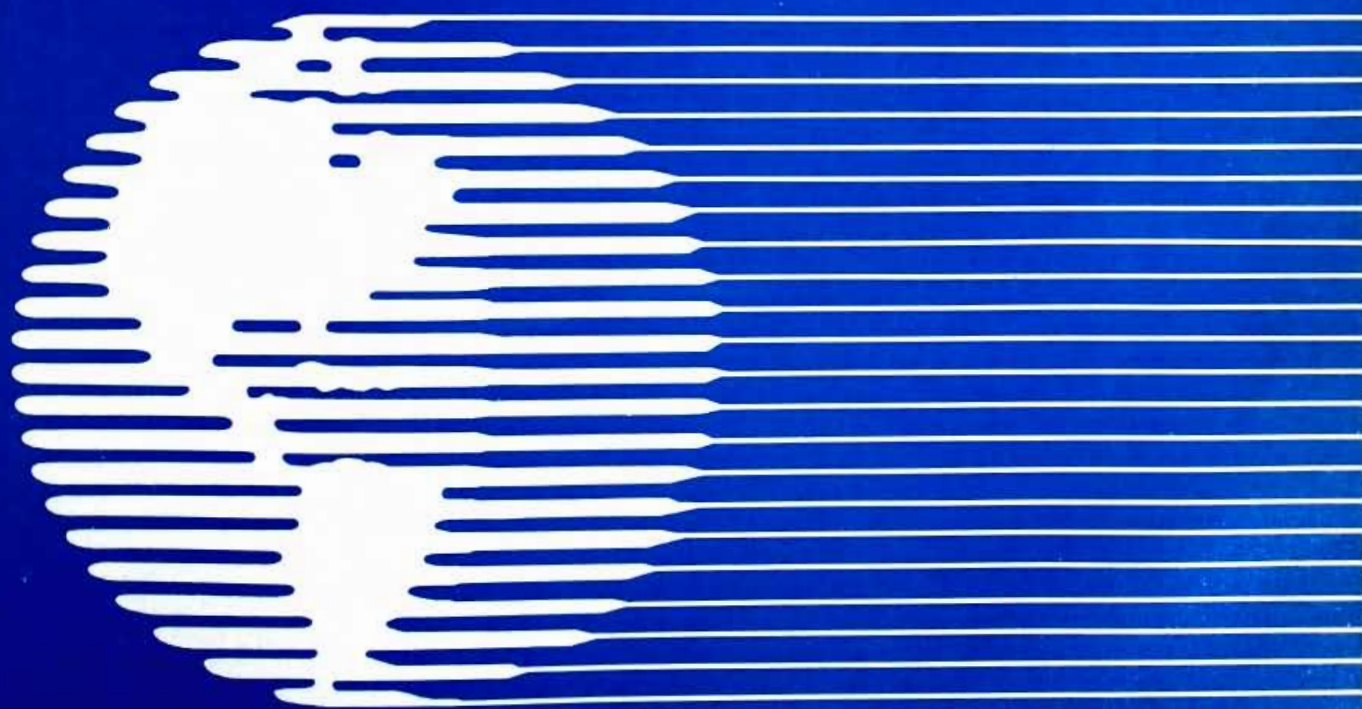
try sources said last week that ABC is considering whether to add a premium to 15s, effective in the first quarter.)

**More clout.** Some analysts, moreover, theorize that marketers that become larger through acquisitions may emerge with greater negotiating clout that will enable them to drive down ad rates.

Not everyone, however, agrees that merger mania will hurt ad spending in the future. David Poltrack, senior vice president for planning and research at CBS Marketing division, for instance, dismisses such fears.

Package goods "must be promoted aggressively," he says, adding that many of these companies already have shifted dollars from network TV to barter syndication, cable and promotion "in search of greater advertising frequency."

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## Networks make Sunday morn shifts to maximize upscale audience draw

NBC News is making on-camera and behind-the-scenes changes on *Meet the Press* and *Sunday Today*, both trailing in the Sunday morning ratings.

CBS' *Sunday Morning* with Charles Kuralt leads in the season-to-date Nielsen standings, followed by ABC's *This Week with David Brinkley*.

Although the Sunday morning rivals, primarily interview and discussion shows with guests relevant to breaking national and global news stories, are not big ratings draws compared to news programs in other dayparts, they do attract an upscale audience of key decision makers in business and politics.

Chris Wallace, *Meet the Press*' moderator since May '87, is forsaking that and the White House beat at NBC to join ABC News in mid-January as chief correspondent on its upcoming, untitled primetime news magazine.

Sam Donaldson, also departing the White House scene at ABC, may have a major role on this ABC News primetimer as well. It is unclear whether he would continue on Brinkley's program.

Garrick Utley will take over the *Meet the Press* reins on Jan. 29, while remaining *Sunday Today*'s



Chris Wallace

coanchor with Maria Shriver. At the same time, *Sunday Today* will leave New York to join *Meet the Press* in the nation's capital. By originating both from Washington, NBC News can use the same studio crew and cut production costs—some say by \$1 million a year.

**New start.** All three networks have seized upon the start of the George Bush administration to reorganize their Washington reporters. Taking over Wallace's White House

coverage is NBC's John Cochran, formerly chief diplomatic correspondent. Andrea Mitchell also is leaving the White House to become NBC's chief Congressional correspondent.

At CBS, Lesley Stahl, national affairs reporter since 1986 and White House correspondent for the eight years before that, is returning to the White House beat with Wyatt Andrews, while Bill Plante transfers to assume the latter's State Department beat. And Bob Schieffer, remaining chief Washington correspondent, will add the Capitol Hill beat, with Phil Jones now national correspondent.

Despite her move, Stahl will hang onto the moderator role she's had since fall '83 at *Face the Nation*, No. 3 in the Sunday morning Niensens.

**Fourth quarter results.** In the fourth quarter numbers through Dec. 4, CBS' *Sunday Morning* is leading with an average 3.9 rating and 15 share opposite NBC's *Sunday Today*, another 90-minute show whose average 2.4/13 puts it fourth in this daypart.

ABC's Brinkley hour is the No. 2 Sunday morning program with a 3.2/10 average. Third is the 34-year-old *Face the Nation*, a half-hour with a 2.5/8 season-to-date score.

## Turner working on pilot for '89 'reality magazine'

Marty Koughan, senior executive producer at Turner Broadcasting System's TBS Productions, Atlanta, is developing a two-hour "reality magazine" for Ted Turner.

Having just been given the go-ahead by Robert Wussler, WTBS president, to "move to pilot," Koughan says, "The final step is Ted," who is expected to make some decisions by year's end.

Among the elements to be decided are the title—especially since Wussler "hated" the undisclosed working title—and its destination. "The original idea was to target it

for Saturday night on TNT, on its two-hour nonfiction block," currently occupied in part by *Portrait of America*, Koughan notes. Wussler feels it should go to WTBS first since the superstation has "a far more substantial audience," and then onto TNT, as *Portrait of America* did.

Although he had referred to the project in passing as a news magazine at a Center for Communication seminar in New York (TV/RADIO AGE, Dec. 12), Koughan emphasizes now that the telecast will be "a reality magazine rather than

a news magazine. The body of it will be nonfiction. It won't be news in the classic sense, more of an examination of people than an examination of headlines." Moreover, the objective will be to make it relatively "timeless," he adds.

Without divulging pertinent details about the program, Koughan describes it as "a different concept, slightly radical." For one thing, it will be "starproof"—no anchors.

Koughan hopes to have the pilot done in "early spring" and, assuming a go-ahead, have the series on the air in September '89.

## CRITICS PRAISE

"The people behind USA TODAY are determined to make it succeed. They have the talent, experience and wherewithal to do the job."

—TV GUIDE, November 19, 1988

"USA TODAY: THE TELEVISION SHOW is a graphically stylish new approach to news coverage, and should be encouraged!"

—BROADCASTING, October 17, 1988



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"Since the premiere of USA TODAY: THE TELEVISION SHOW, I have seen a marked improvement in the show's content!"

—John Rohrbeck, V.P., Gen. Mgr.  
KNBC-TV, Los Angeles

"We see significant improvement in USA TODAY and we intend to stick with the program for the long term!"

—Tony Kiernan, V.P., Gen. Mgr.  
WLWT-TV, Cincinnati

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Managing Editor Jim Bellows has sharpened the stories and revamped the pace.

We're attracting more viewers and keeping them. Stay tuned—USA TODAY is on its way!

Average Metered Market Ratings up 20% in just 8 weeks!

**GTG**

MARKETING

Source: Nielsen, avg. all telecasts w.o. 10/03 vs. w.o. 11/28

### Station community relations execs seek louder voice on the issues

Julian Martin Phillips, manager of community relations at WNBC-TV New York, says part of his new job as vice president, northeast region of the National Broadcast Association for Community Affairs is chairing an NBACA committee to determine public policy positions for the national organization.

NBACA members are managers of local programming, community affairs, public relations and editorials representing over 350 broadcast groups, stations and networks. The northeast region covers eight states, and Phillips says the organization is working to become "a



Phillips

voice of record" on issues and problems in the community relations arena, "since our membership is made up of the people at each station who deal constantly with questions of the health, safety, education and welfare of the communities our stations operate in and serve."

One thing Phillips' committee does is canvass the region's stations to identify issues to place before the group's next board meeting. At that time, he says, five to 10 of those issues will be selected as those the broadcasters feel they're in the best position to "do something about and make it stick."

**Conference themes.** He explains that each regional convention is built around a theme. For instance,

the theme of this April's meeting was "Tomorrow's Child: Building a New Generation." Next May's convention is scheduled for Rockport, Maine and the theme will be the environment. There the various workshops "will get their ammunition—the facts—from spokesmen for environmental groups fighting acid rain, from local fisheries, from academic experts at nearby colleges, and from local political leaders who've specialized in environmental issues and who have already studied the problems involved."

From such invited expert guests, says Phillips, the station people "get ideas for new programs and new ideas on subjects our news and public affairs people can follow up on. "We've had religious leaders talk to us about the problems of racism. 'We've invited educators to come and talk to us about the school dropout problem. We've had youngsters talk to our workshops about how youth look at the media. Some of them think the media don't always present a fair picture of youth; that there's too much emphasis on the negative aspects."

Phillips says some community relations people find it tough to coordinate activities with their news department, but that doesn't apply to him: "I've made it one of my goals at WNBC to work as closely as possible with our news operation. Between us, we're the ones who know our community better than anyone else. The closer we can work together, the more it strengthens our whole station effort and the impact we can have for the good of the community. Our news people know that, for just one thing, I have a good many contacts in the community who can be very useful sources for many of the stories they cover."

And he adds that what community relations managers do "is not limited to just spending our stations' money on good works. Our goal is to become more proactive than reactive."

### Roper zeros in on those who influence others

Going beyond demographics, psychographics and purchasing behavior, The Roper Organization is now centering on persons who influence the activities of others. Roper has published a report titled *The Influential Americans, Who They Are and How to Reach Them*.

Those tabbed as movers and shakers were those who indulged in at least three of 11 identified activities in the past year. Included were participation in various community affairs, writing a congressman or senator, making a speech, working for a political party and writing an article.

Roper says the influentials, compared with the general population, read more, are wealthier and better educated, have greater confidence in the rightness of their views and have a disproportionate influence on political, social and economic trends.

"Influential Americans are wealthier than the average American, but that isn't why they're such a powerful force," contends Tom Miller, vice president of The Roper Organization. "Rather, the key to understanding them is that in almost everything they do, influential Americans are activists. They're the people whom the marketers need to get to know better because they're the ones who often set the trends."

The 111-page report is available for \$125 through The Roper Organization, 205 E. 42nd St. New York, NY 10017.

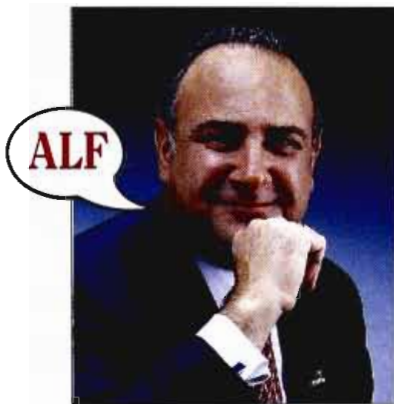
**What they're like.** The report indicates about 70% of influentials have incomes over \$25,000 vs. 50% for the rest of the population; 48% hold executive or professional positions, vs. 27% and 66% attended college, vs. 38%.

It states influential Americans are not the biggest consumers, but they are trendsetters: "Influentials were often more likely than affluents to purchase such items as VCRs and PCs."

(Sidelights continued on page 34)

**How do  
you pick your  
next hit  
sitcom?**

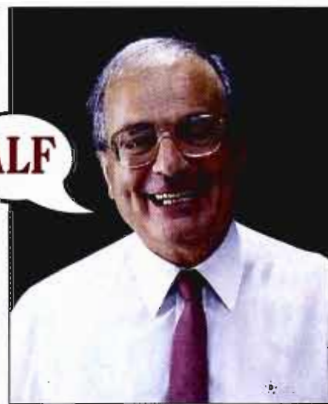
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**Harry Pappas**  
President

Pappas Telecasting Companies

"ALF has the strong male demos which attract the kind of ad dollars that independents find the hardest to capture."



**Gene D'Angelo**

President & General Manager  
WBNS-TV, Columbus

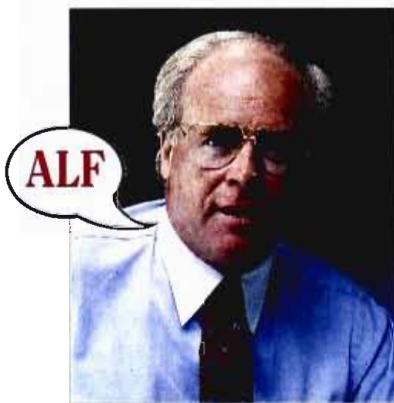
"ALF's adult demos, especially with men, create an ideal track for a potential news lead-in."



**Gail L. Brekke**

General Manager  
KITN-TV, Minneapolis

"ALF is warm, funny, well written an American original."



**Tony Kiernan**

Vice President & General Manager  
WIWT-TV, Cincinnati

"ALF delivers the perfect mix of adult men and women that we need for our early news program."



**Joe Young**

Vice President & General Manager  
WXIN-TV, Indianapolis

"ALF compliments the image of our station and continues our commitment to high quality programming."



**Steve Scollard**

Vice President & General Manager  
KLRT-TV, Little Rock

"ALF transcends all usual demographic breaks to appeal to a wide cross-section of the audience."

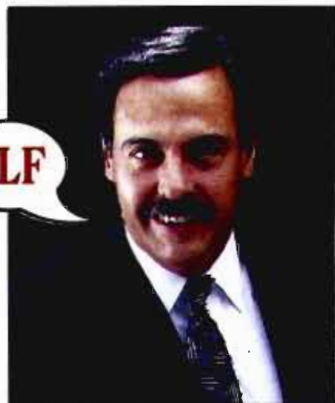


# lips...



**Harvey Mars**  
President & General Manager  
WXIA-TV, Atlanta

"ALF can generate its own audience without the benefit of a strong ad-in. That makes it perfect to run before our news."



**Stuart Powell**  
Vice President & General Manager  
KNXV-TV, Phoenix

"ALF's demographic success formula works for NBC now, and will work for us in '90."



**Rusty Durante**  
Vice President & General Manager  
KVVU-TV, Las Vegas

"ALF's broad appeal makes it an independent's ideal early fringe or access sitcom strip."



**Hal Protter**  
Vice President & General Manager  
WVTV, Gaylord Broadcasting,  
Milwaukee

"ALF has the kind of dependable performance that we need in a five-day-a-week strip."



**Doug Johnson**  
President & General Manager  
WXON-TV, Detroit

"ALF's ideal demographics on NBC once a week will make it an ideal independent's strip when it hits syndication."



**Bill Viands**  
Vice President & General Manager  
KDNL-TV, St. Louis

"ALF has an advantage most other sitcoms don't offer - a high male comp!"



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100 Half-Hours Available Fall '90

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## CART revs up for another \$75 million year from 100 auto racing sponsors

Championship Auto Racing Teams' executive vice president John Caponigro is looking forward to revving up another lucrative network and cable season come spring.

During his four years with CART, he has overseen marketing, TV negotiations and other business matters. Earlier, he was its legal counsel via Frasco, Hackett & Mills.

NBC recently renewed its CART coverage for 1989, and ABC and ESPN are entering the final year of their multiyear contracts, says the Bloomfield Hills, Mich.-based executive. ABC's events include the Indianapolis 500.

This year ABC and ESPN each carried six CART races, NBC three. In 1987, ABC had six, ESPN

One of the selling points of CART is that its sponsors gain considerable on-camera visibility throughout the races, thanks to team sponsorships. Thus the autos become logos on wheels for such backers as Philip Morris' Marlboro, Miller Brewing Co., Domino's Pizza and "the oils," including Pennzoil, Valvoline, Mobil and STP.

The CART Nielsen ratings are "not as good as we want them to be," Caponigro concedes. The ratings tend to hover in the 3 or 3.5 rating range most of the time, he notes, though some have hit 4 to 5, with NBC's generally stronger than ABC's. ESPN comes in lower than those levels, "but they're strong as far as cable goes," he says.



**Auto racing is not for men only. CART research indicates attendance rose from 34% in 1985-86 to 45% by fall 1987.**

five and NBC four. Under the pre-1987 CART coverage pacts, ESPN had carried nine to 10 events in 1985 and '86, with NBC taking four a year and ABC having only the Indy 500.

For six of the 14 to 15 races per year, CART pays the network for the air time, produces the telecasts through Don Ohlmeyer's company and sells the commercial inventory—a profitable venture, Caponigro notes. ESPN produces its own CART coverage and sells the commercial time.

CART—founded in 1978 by race car owners Roger Penske and Pat Patrick—now generates more than \$75 million in annual ad revenues from 100 sponsors, up 44% from 1985, Caponigro estimates. Among those new in the past year as team or event sponsors are Ralston Purina, Energizer, Greyhound, Yugo and McDonald's, he points out.

Caponigro feels the \$100 million mark is not far away. PPG Industries, CART's first biggie in 1980 and its first \$1 million sponsor in 1981, remains a major backer of the



**John Caponigro**

circuit, called the CART/PPG Indy Car World Series, at an estimated \$10 million-plus yearly. Cadillac is CART's official car, Eastern its official airline.

Sponsor interest is not limited to male demographics, Caponigro emphasizes. Attendance was 34% female in a 1985-86 study by Nordhaus Research, and that had risen to 45% in fall 1987, he says. "That helps us attract female-oriented advertisers."

Still to be reviewed, he says, are the demographic breakouts on audiences for CART's TV and cable coverage.

The high-tech household products, food and apparel categories have made the sharpest gains at CART, drawn by its attractive demographics. According to CART's marketing booklet sent to prospective backers, 50% of motorsports fans have annual incomes above \$25,000; 23% are in the \$35,000 to \$50,000 bracket; 34% are high school graduates, while 27% have some college and 31% are college grads. Three-quarters of event attendees are 18 to 44.

As in other sports like tennis and football, CART sponsors like Philip Morris often host hospitality events at the tracks for retailers and other customers. Some like Emerson Electric combine regional sales personnel meetings with Indy car races.

Sponsors are attracted by more than the TV and cable coverage, the CART exec continues. Track attendance has soared from 654,000 for 17 events in 1979 (including the Indy 500) to 1.5 million for 15 races in 1985 and 2.5 million during 1987, also for 15 events.

## CART's 1989 racing schedule

Date	Race	Network
March 26	Japan Grand Prix	ESPN
April 9	Checker 200	ABC
April 16	Toyota Grand Prix of Long Beach	ABC
May 28	Indianapolis 500	ABC
June 4	Miller High Life 200	ABC
June 18	Detroit Grand Prix	TBA
June 25	Budweiser G.I. Joe's 200	ESPN
July 2	Budweiser Cleveland Grand Prix	ESPN
July 16	Marlboro Grand Prix	NBC
July 23	Molson Indy Toronto	NBC
Aug. 6	Marlboro 500	ABC
Aug. 20	Pocono 500	NBC
Sept. 3	Mid-Ohio 200	ESPN
Sept. 10	Briggs & Stratton 200	ESPN
Sept. 24	Bosch Spark Plug Grand Prix	ESPN
Oct. 15	Champion Spark Plug 300	TBA

"In the short term," Caponigro points out, "there's enough interest from the networks to continue the relationship. Should that change, syndication could be an alternative."

For now, syndication's use is being limited to a proposed package of half-hour or one-hour specials profiling auto racers, he says. "We've got to make personalities and heroes out of these guys who drive the cars," who unlike tennis or baseball players are unseen on the TV or cable coverage until the winner's circle presentations. Those specials would "foster fan support and boost audience growth," he feels.

**Big winner.** Rick Mears was CART's first big winner, having amassed \$400,000 during 1979. Bobby Rahal became the first driver on the Indy car circuit to win \$1 million-plus in one season. Another veteran winner, Mario Andretti, now is on CART's board of directors.

CART's 1989 schedule consists of six races due on ESPN, five on ABC and three on NBC, with two not yet decided. A third event, the Nissan Indy Challenge, CART's finale in early November, will be deleted in '89 because CART's season will open earlier than usual, on March 26 with the Japan Grand Prix instead of during April, a CART spokesman explains.

—Jim Forkan

## Newspapers also target over-50s

While broadcasters have become increasingly aware of the importance of the over-50 audience, they're not alone. The December issue of *presstime*, monthly journal of the American Newspaper Publishers Association, contain a special article on this consumer group which controls more than three-quarters of the nation's financial assets.

It notes that nearly seven of every 10 people over 55 read a newspaper on an average weekday, accounting for almost one-third of all readers. It adds that a 9% drop in readership over the past 20 years has spurred newspaper publishers to strengthen older readers' loyalty.

## TV found giving adoption black eye

Television promotes misconceptions of adoption, according to a study conducted by the University of Pennsylvania's Annenberg School of Communications. Funded by the Catholic Adoptive Parents Assn., the study claims that TV dramas contribute to negative impressions of adoption.

In analysis of 39 programs involving adoption and 56 roles of adopted persons, the study found, for one thing, an overemphasis on adoptees searching for their biological parents. Nearly 20% of portrayed adoptees make that decision, the study said, a figure 10 to 18 times greater than in real life.

The study also found TV programs similarly exaggerated the specter of being reclaimed by parents, black market babies, stealing babies and the tricking of mothers into giving up their babies.



**More than 800** radio and advertising executives from across the country attended the Fifth Annual "Christmas Spectacular" luncheon, hosted by New York Market Radio (NYMRAD). Pictured at the event, held at New York's Marriott Marquis hotel, l. to r.: Maurie Webster, pres., NYMRAD; Matthew Field, v.p./g.m. WNCN New York and ch., NYMRAD 1988-89; event ch. Rosemary Arters, v.p./g.m., WNEW-FM New York; and Rod Calarco, v.p./g.m., WCBS-FM New York.



**LORIMAR**  
SYNDICATION  
AND OTHER TELEVISION SERVICES

# BALKI & LARRY. Perfect Strangers.

In virtually every decade, there's been a dominant male comedy team that helped define humor in their era.

Now, "Perfect Strangers" time has come.

Starring Bronson Pinchot and Mark Linn-Baker, the network comedy hit is now ready to strip. And with

100 half-hours available fall '90-'91, you'll get the same big laughs and strong performance that have been proven in prime time on three different nights, for the past three years.

"Perfect Strangers." The perfect addition to your access comedy block.

**PERFECT**  
*Strangers*

**M/B**

**Miller·Boyett**  
PRODUCTIONS

# TV Business Barometer

## Local sales total passes that of spot

October turned out to be a milestone month in the history of local TV time sales. It boasted the biggest dollar volume of any month and, in addition, the cumulative total for the year passed the cume total for national/regional spot for the first time, according to reports from the *TV Business Barometer* sample of stations. It looks like 1988 will end up with local sales topping those of spot, which never happened before in the *Barometer* reports.

The percentage increase of local TV time sales for October was a double digit one, though not the biggest one for the year, being equal to that of January and below that of September. While *Barometer's* sample of stations does not describe the details of its advertising, it is believed that political ads

were a major factor, as they were in September. Also, October is a big month for local advertising.

Another factor is that October of this year was a five-week Standard Broadcast Month (SBM), while October of '87 was four weeks. Since reporting stations to *Business Barometer* who employ SBM bookkeeping tend to be confined to the smaller outlets, their impact on the monthly figures are minimal.

What all this added up to was an October local billings increase of 12.9%. This followed a 15.8% hike in September.

Local volume in October was not only a record for that sector of advertising, but for spot, too. Estimated local volume came to \$711.6 million, compared with \$630.3 million the year before.

All three revenue brackets of stations came up with double-digit increases in local business for October, with the medium-size outlets doing best.

Total local business for the 10 months came to \$5,053.5 million, more than \$50 million above the spot total for the year to date. Spot's 10-month figure was \$5,001.5 million. The local total for the 10 months of '87 was \$4,604.3 million.

## Network comp

Meanwhile, network compensation continued along its dormant track, slightly below flat for October. The amount for stations came to 0.6% below the year before. The station take was \$36.3 million, compared to \$36.5 million in October '87.

All three revenue brackets were down in network comp during October, with the smaller revenue brackets down the most.

For the year to date, network comp amounted to \$379.7 million. That compares with \$381.1 million for the comparable 10 months last year. This year may turn out to be the first in which *Barometer* reported a decline in network comp in recent TV history.

## October

**Local business** **+12.9%**

(millions)

**1987: \$630.3**      **1988: \$711.6**

### Changes by annual station revenue

Under \$7 million	.....	+17.8%
\$7-15 million	.....	+19.7%
\$15 million up	.....	+10.2%

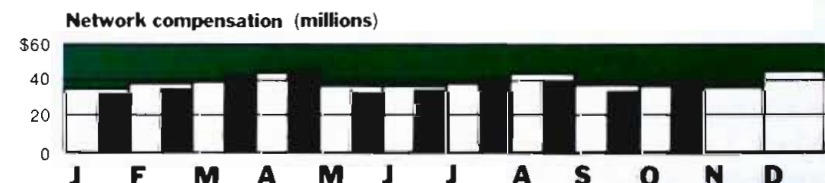
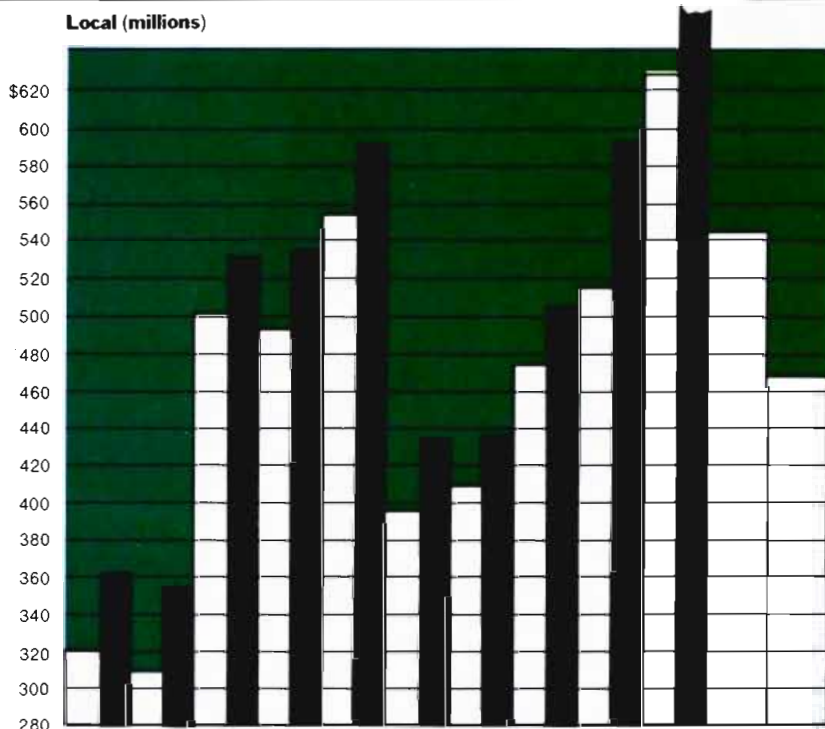
**Network compensation** **-0.6%**

(millions)

**1987: \$36.5**      **1988: \$36.3**

### Changes by annual station revenue

Under \$7 million	.....	-3.5%
\$7-15 million	.....	-1.2%
\$15 million up	.....	-0.1%



P R E S E N T I N G



AN EXPLOSIVE SEASON  
FOR INDEPENDENT TELEVISION

## Cause and effect.

There's no other way to explain the boom in independent television syndication.

The era of the independent is here.

Enter Paramount with a big bang!

STAR TREK: THE NEXT GENERATION's meteoric rise to the top of all first-run syndicated programming is a testament to the strength of independent television.

Winning against the toughest competition has become Star Trek: The Next Generation's trademark.

FRIDAY THE 13TH: THE SERIES is the edge you've been looking for in access, prime time or late fringe. When it comes to young demos, its track record alone makes it the kind of counter-programming stations are screaming for.

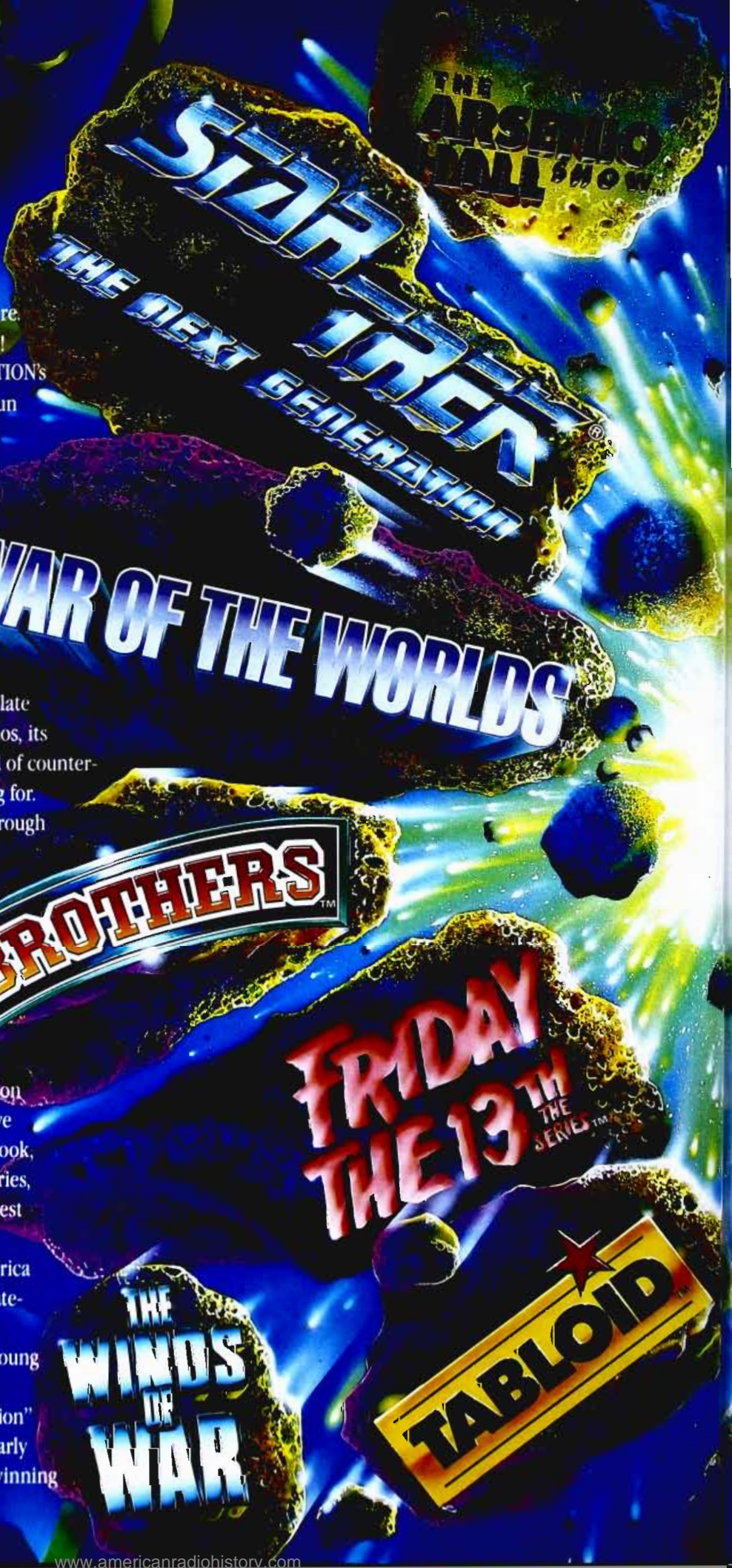
WAR OF THE WORLDS is breakthrough programming for independents who are ready to do battle with the Big Three. The two-hour world premiere movie ranked #2 among all first-run shows in male demos.\*

ENTERTAINMENT TONIGHT has long outperformed all competition in its category. But last November, we outdid even ourselves! With a new look, a faster pace and more in-depth stories, Entertainment Tonight was the biggest access hit of the '88 season.

ARSENIO HALL has come to America as one of the hottest properties in late-night television. In over 92% of the country, Arsenio won't just attract young demos, he'll keep them laughing.

GERALDO has become the "solution" for stations looking to compete in early fringe. His unique brand of award-winning

\*Source: NAB, week of 10/17/88





# ENTERTAINMENT T O N I G H T

## Geraldo

### PORTFOLIO XIII

#### Mork & Mindy

#### TAXI

#### The Brady Bunch

#### HAPPY DAYS

#### THE ODD COUPLE

#### Laverne & Shirley

#### Joan Rivers SHOW

#### Webster

#### Cheers

#### Family Ties

journalism has made Geraldo the top rated daily talk show returning for a second season.

JOAN RIVERS comes to daytime television. Millions of viewers across the country know her and love to laugh with her—especially women! Provocative, entertaining, sensitive and funny, there's nobody quite like Joan.

TABLOID is titillating television that provides audiences with a daily dose of gossip, crime, sex and scandal. Who else but Paramount could create a new generation of "day and date" programming designed for the viewer of today and the 90's.

THE WINDS OF WAR was one of the highest rated mini-series in television history. And now, Paramount offers this epic production in a special 10-hour syndicated version starring Robert Mitchum, Ali MacGraw and Beau Bridges.

BROTHERS is award-winning comedy with a proven track record. And now, it's finally coming off cable and available for syndication in '89. One hundred and sixteen episodes young, this family comedy has incredible appeal with young demos.

COMEDY CLASSICS like Family Ties, Cheers and Webster are part of a Paramount tradition that includes all-time greats like Taxi, The Odd Couple, Happy Days, Laverne & Shirley, Mork & Mindy and The Brady Bunch.

PORTFOLIO XIII is coming soon with titles like Top Gun, Crocodile Dundee and The Untouchables to name a few. It's a movie package only Paramount could put together. One worth waiting for!





*Paramount*

A  
Gulf + Western <sup>®</sup>  
Company

## BBC sponsorship/barter chief fights American hold on Far East

"It's hard to compete with U.S. programs in the Far East," says John Neill, recently appointed BBC Enterprises manager for sponsorship and barter, adding, "it's an area where the population has been weaned on them."

Neill explains that local sales people forced to produce revenue quickly tend to put aside programs with which they are unfamiliar. They know American programming so they concentrate on selling it, he says. According to Neill more often than not, a buyer who originally might have thought a particular BBC program had potential eventually returns the program tape he had borrowed, commenting that the station salespeople couldn't sell the airtime around it.

As a consequence, Neill has been waging his own battle to change station and advertiser attitudes. He has been visiting advertising agencies and marketing directors throughout the Far East in an effort to convince people that the BBC has something to offer. He volunteers that there has been a general lack of knowledge of BBC programs among both buyers and advertisers: "You have to sell the BBC," he says.

**Rothman deal.** Four years ago, Neill convinced Rothman cigarettes to sponsor 26 BBC sports programs on Malaysian televi-

sion—"upmarket events, he says, "such as golf, cricket and squash." Rothman already was backing 26 motorbike races which it sponsored worldwide. "We were able to sell them on the idea that the BBC could provide compatible watchable programs," he recalls. Neill claims that the Rothman sponsorship deal resulted in the company successfully overtaking its principal competitor in the market.

Unfortunately, it has taken four years for Neill to repeat the coup. He recently sold Malaysia Airline Services the idea of sponsoring a six-part series, *The Money Makers*, for late night airing on Malaysian TV. Neill says he is certain the airline will be rewarded by their purchase. "By sponsoring and therefore being associated with the series," he declares, "MAS can build an image identity of quality and success with their targeted audience."

Neill is undaunted, however, by the length of time between sponsorships. "Lead time is long; precedents have to be set. Instant coffee doesn't happen in this business," Neill points out, in what clearly seems to be an understated analogy. Possibly more fairly, he also points out that until now, trying to find advertisers has been a part-time advocacy which he pursued as a means of helping sell programs.

As so many others trying to be in the vanguard of the sponsorship movement, Neill is looking ahead four or five years. He believes that the idea will gradually take hold during the '90s. He also is mindful of an additional BBC sales program: the difficulty of placing BBC programs in primetime on stations, such as those in Hong Kong, which are heavily reliant on American programming.

Nevertheless he continues to make inroads in that British territory. The experimental BBC week earlier this year on TVB will be repeated next March.

The audience response resulting from TVB's broadcasting a prime-time sampling of BBC programming during one week and Neill's perseverance has led to the sale of 300 hours of programs to both TVB and another Hong Kong station, ATV. Included in the sales are *Bergerac*, *The Life and Loves of a She-Devil*, *Vanity Fair*, *The Impossible Spy*, *The Pope and Aliens in the Family*.

Although the BBC supplies a considerable amount of backup material for TVB to be used to attract the audience during BBC week, Neill says the broadcaster does pay for the programming. To educate buyers, station salesmen, prospective advertisers and agency personnel, BBC hosted a large reception last year. Neill says it paid off.

In fact he remains so determined to boost his BBC educational/sales campaign to higher levels that, he gleams enthusiastically, "Next year, the party will be even bigger."—Irv Margolis

## ITV sallies forth on kidvid

ITV, Britain's commercial television network, has commissioned more than \$90 million worth of children's programs for the coming year.

ITV recently has made significant strides in gaining favorable ratings for its children's programs and says it hopes to build on that base.

According to children's subgroup chairman Gus Macdonald, the additional viewership is a result of the strategic scheduling of strong animation, vigorous promotion and the ruthless elimination of losers. *Sesame Street*, currently being broadcast on Channel Four in the early afternoon, will be moved to the morning as a forerunner to its plans for early morning television.

Although the programming is scheduled to start this spring, C4 still has not announced its contents. When C4 officials first said they would challenge the existing morning programs on the BBC and TV-am, which between them share fewer than three million viewers at any one time, they said they would compete with alternative programming.

## Astra testing scheduled for Dec.

Full scale tests were scheduled to start by the end of December to ensure that Astra, the pan European satellite, was in proper working order.

The satellite was successfully launched from French Guiana earlier this month. Assuming everything is functioning properly, programming will start in February.

(International Report continued on page 46)

# TELETRIP

## AMERICA'S PREMIER SYNDICATOR

### SERIES



# WE FILL YOUR SCREEN!

## SPECIALS



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

## TELETRIB

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

## Troubled Super Channel targets young adults in program shift

Super Channel, the financially troubled pan-European satellite channel, is repositioning its programming from the beginning of January. The channel will continue to broadcast general entertainment programs, but in the future with a heavy emphasis on news and music. It will be more targeted to young adults than it has been in the past.

Highlighting the new programming will be a two-hour music-oriented phone-in show. *Hotline*, which will be broadcast in both English and German. At presstime, executives were still working out the translation problems presented by on-camera hosts, one of whom will speak in English and the other in German.

Visnews will provide news coverage for the channel, one hour during the early morning and a number of other newscasts during the day, all broadcast with voiceovers in English, Dutch and German.

The channel recently was placed in the hands of two administrators, a move somewhat similar to a Chapter 11 filing in the U.S., so that it could remain on the air unhindered by its creditors. There is a principal difference, however, between the U.K. and U.S. While under U.S. regulations, the management continues to operate the organization in question, in the British version, management control is passed to court appointed Administrator.

**Beta's move.** The move itself was instigated by executives of the channel's new majority shareholder, Beta Television of Italy, who says it believes it is the best way of finding a solution to the financial problems. According to Beta director Marialina Marcucci: "When we took over the company, we found that the contract and debts were very different from what we expected."

Beta has pledged to put in close to \$4 million to keep the channel running during its restructuring. Part of the problem stems from the fact that one of the original founders, Virgin Group, is both a

creditor and a remaining major shareholder. Virgin owns 45%.

Super Channel officials blame the huge multimillion-dollar losses on higher than expected startup costs. The channel began broadcasting 22 months ago, first as a best-of-British channel and then as a general entertainment channel. It reaches more than 14 million households, principally through cable systems.

Beta hopes to be able to present a formula to satisfy Super Channel's 100 or so creditors sometime early in the new year.

### John Lennon docu looks for U.S. sale

Channel Four International program sales manager Jane Small, is looking toward a U.S. sale of the one hour documentary, *The Making of a Bestseller*. The program focuses on the efforts of Albert Goldman to write about John Lennon.

Although the original British version of the program ran 90 minutes, it is being reduced in time and effectively sanitized for overseas distribution. The recut documentary eliminates many of the British participants and concentrates on the Americans who helped Goldman portray Lennon as somewhat less than a saint.

It is widely accepted that Goldman did not receive a great deal of help in the U.K., where Lennon remains a hero and where those who knew him are extremely skeptical of Goldman's controversial conclusions.

Goldman originally participated in the program, but, according to producer Patrick Lacy, was unhappy about the critical comments made about him. Lacy says that as a result, he was edited out.

### Sherlock Holmes travels to France

FR3 (France) is the latest network set to begin airing Granada's consecutive series, *The Adventures/The Return of Sherlock Holmes*.

FR3, which started broadcasting the episodes on Christmas Day, recently purchased all 24 programs in the two series.

Sherlock Holmes consistently has been one of Granada's biggest money earners. It was the company's biggest overseas grosser in 1985, '86 and '87, finished second in 1984 and will again be No. 2 this year.

The series have been broadcast in more than 60 countries worldwide.

## Film spending spree for BSB, Sky

British Satellite Broadcasting and Sky Television officials continue to announce attractive film purchases aimed at convincing prospective viewers that buying a satellite dish is a wise investment. Unfortunately, for the householder, however, in practical terms that means buying two separate dishes.

In any event BSB follows the Sky/Disney deal with several major cones of its own: a five-year agreement with MCA Universal and Paramount for close to 1,000 films, including *Crocodile Dundee 2*, *The Untouchables* and *Fatal Attraction*. The deal, the biggest one yet for BSB, is said to be worth more than \$250 million, and there's also a \$160 million agreement with Columbia Pictures Entertainment for the pay TV rights to 175 first-run titles from Columbia Pictures and Tri-Star Pictures. Included in the package are: *The Last Emperor*, *Roxanne*, *Blind Date*, *The Karate Kid I and II*, *Vice Versa*, *La Bamba* and the still-to-be-released *The Adventures of Baron Munchausen*, *Casualties of War*, *Ghostbusters II* and *Steel Magnolias*.

So far BSB apparently has spent approximately \$700 million to secure longterm film deals.

Not to be completely outdone by the BSB onslaught, Sky picked up a number of library films from Warner Bros. and made arrangements to get some new films to be produced during the next five years. BSB already has made a deal with Warner for 98 other films.

**(International Report continued on page 48)**



# Growing Pains

WARNER BROS. TELEVISION DISTRIBUTION

A Warner Communications Company



## New British standards director may look beyond sex, violence on TV

The new director of the British Broadcasting Standards Council says it is possible the BSC will try to extend its mandate beyond just the consideration of sex, violence and a code of decency. In an exclusive interview with TV/RADIO AGE, Colin Shaw, commented, "It is difficult to stop with sex and violence once you start down that road," thus in a stroke hinting that the Council could become far more important than had hitherto been envisioned.

Adding significance to his statement, he explained that he thought it might be a good idea if the forthcoming Independent Television Commission consulted the BSC when it made its quality checks of prospective candidates for TV licenses. The government is in the process of replacing the Independent Broadcasting Authority, which until now has overseen commercial TV with the ITC, which will grant licenses, but will rule with a "lighter touch."

**Vacuum created.** Government policy has created a powerful vacuum, according to Shaw, who added that lots of people will try to fill it; the BSC may well be among them, he declared.

Although the BSC is not yet a statutory body, its formal existence will be incorporated in the new laws on TV the government is expected to bring into force by mid-1990. In spite of Shaw's vision of the possible future of BSC, for the present he clearly sees it exercising a role in trying to diminish examples of sex and violence on television. By coincidence he has been in a position to find out firsthand the extent to which the two "evils" appear on American TV. He spent approximately six months this year in Philadelphia, where he was a visiting professor at the University of Pennsylvania's Annenberg School of Journalism.

Although Shaw commented he was astonished by the number of armed men that Americans tolerate walking around their streets, including security guards and police, he reserved his strongest criti-

cism for the daily diet of television violence. "In establishing standards in the U.K. there is likely to be a reduction in violence," he said declaring that it will effect quite a lot of American television. "American TV," Shaw believes, "contains much more violence than is acceptable in the U.K. For instance, some U.S. programs continue fights well after the point has been made."

He is concerned about the possibility that viewers may be seeing people on television as not being real human beings, looking at them instead as Tom and Jerry characters. If that happens, he says, "you're not doing society much service."

**Just one factor.** Shaw acknowledges that TV is only one in a whole series of factors which may influence violent behavior, but he says, "Even if there isn't a great deal of concrete evidence that TV encourages crime," should society, he asks, accept large doses of violence on television: "Is it healthy?"

While the amount of violence on American television certainly has come under attack from any number of people other than Shaw, there may be greater concern now because the ground rules clearly are changing. Programs which once were acceptable may not be so in the future in their original form. "Fashions change," notes Shaw, "Scenes from *Streets of San Francisco*, for example, which have been there right along may be cut out on the third repeat."

Quite naturally, many people in the industry have been unalterably opposed to the BSC's creation. Some groups, such as The Director's Guild of Great Britain, even have refused to cooperate with the BSC in the compilation of its code of practices. Yet, Shaw says he hopes that the BSC will not be viewed as a negative body and that it can function as a positive force in the U.K., defending TV from unjustified attacks by the media and others.

On another matter of international concern, Shaw seemed far less worried about TV abuse by sat-

ellite channels than some others in the television industry. "I wouldn't want to be dogmatic about it," he warned, "but in 1967, British advertisers were forbidden from buying time on pirate radio; it had its effect. Advertisers like to be loved even though the channels they may be broadcasting on are based outside the country." He said he hopes there will not have to be a repeat performance.—Irv Margolis

## Reteitalia films for TV proliferate

Shooting has just been completed on Reteitalia's four hour miniseries remake of *Two Women* starring Sophia Loren. The film is set for an Italian airing next spring.

In recent years Silvio Berlusconi's Reteitalia has become one of the world's most prolific producers



**Silvio Berlusconi churns them out.**

of television films, frequently working as coproduction partners of U.S. and U.K. organizations. The recently completed *Around the World in 80 Days* was done in collaboration with Harmony Gold; it was presold to NBC, while another miniseries, *The Endless Game*, coproduced with TVS, still is looking for an American home.

Among the new or about-to-start productions are eight 90-minute thrillers, packaged as *High Tension*, being coproduced with Paris based Hamster Productions; *The Trap*, a four-hour love/spy miniseries; *The Time of the Apple*, a series dealing with adolescent problems, and 36 one-hours tracing Italian history from the end of World War II until the present.



# SOUNDS LIKE... A STAR-STUDDED HIT!



It's **STAR ★ PLAY**. A zany new concept that combines star driven comedy with a classic game of pantomime. It's easy to play and fun to watch.

This fresh new half-hour game show strip was developed by five-time Emmy Award-winner Carol Burnett and veteran game show host Tom Kennedy.

In each hilarious episode, six celebrities and four contestants deliver non-stop excitement as they try to guess the identity of a famous person, place or thing by pantomiming clues.

The result is strong viewer involvement—particularly among adults 18-49—and a strip that's perfect for your station's early fringe, access or daytime block.

So get your share of the stars—and the ratings, too.

## Star★Play

**A half-hour  
game show strip  
available for Fall 1989.**

Produced by Carol Burnett's Kalola Productions in  
association with Tom Kennedy Productions, Inc.

Distributed by

### MCA TV

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SOURCE: NSS 9/39 — 11/14/88  
NSI OCT 87/88

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# ROD SERLING CREATED A MONSTER.

Imagine a series so successful, it systematically destroys its rivals. A force to be reckoned with, if you will.

Consider. In its first two months in syndication, The New Twilight Zone increased its national ratings over 50%.

What's more. Among young men, its share is up 17% over a year ago; and among young women, its share is up 42% over the year ago time period.

By every measure, young adults have eagerly become creatures of habit, day and night.

And stations who have befriended Rod Serling's timeless classic have gleefully crossed over into the "winning zone!"

94 monster half-hours available Fall '89,  
full barter strip.

## THE T W I L I G H T Z O N E

A CBS Broadcast International production  
in association with London Films and Atlantis Films  
Distributed by



MGM UA TELECOMMUNICATIONS, INC.

**STRIPPING  
FOR  
FALL '89**

## MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

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### 1989

January 4-8	Association of Independent Television Stations Century Plaza, Los Angeles, December 26, 1988 Issue
January 24-27	NATPE International Convention, George Brown Convention Center, Houston January 23 Issue
February 2-5	Radio Advertising Bureau Managing Sales Conference, Loew's Anatole, Dallas
February 13-18	29th International Television Film & Video Programme Market, Monte Carlo February International Issue
April 9-12	Broadcast Financial Management Association, Loew's Anatole, Dallas April 3 Issue
April 21-26	MIP-TV, Cannes April International Issue
April 29-May 2	National Association of Broadcasters, Las Vegas Convention Center April 17 Issue
May 7-13	Golden Rose of Montreux Festival, 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 5-8	ABC Affiliates Meeting, Los Angeles
June 17-23	International Television Symposium, Montreux
June 21-25	BPME/BDA Association, Renaissance Center, Detroit June 12 Issue

# WJCL-TV BELIEVES PEOPLE MAKE THE DIFFERENCE.

WJCL-TV 22, the ABC affiliate in Savannah, Georgia, knows "Our People Make the Difference." No wonder they selected Blair Television to be their national sales representative.



A subsidiary of John Blair Communications, Inc.

# Radio Report

## Nets tout benefits of localizing web feeds

In their effort to attract affiliates, some of the newer radio network program services are pitching the advantages of localizing the nationwide feed. Among them is Westwood One's new weekly series *Fantasy Palace*, bowing Jan. 2, and TNNR, the country music radio program service jointly operated by Group W Satellite Communications and Opryland USA Inc.

Lloyd Werner, GWSC senior vice president, sales and marketing, says that besides its satellite receiving dish, each TNNR affiliate is also equipped with an interface unit that cues local cutaways so each station can plug in its own personalities and own local promos and commercials after every three or four TNNR recordings, "to make the resulting sound appear totally local."



Werner



Landis

At Westwood One, Gary Landis, vice president/director of programming, says *Fantasy Palace* is also formatted so affiliates can personalize the show using their own air talent and local celebrities. Landis sees it as "an opportunity for a local personality and his station to really stand out in its market. They have the gun. We feed them the bullets."

**Local talent.** But with *Fantasy Palace* there's no need for an affiliate to install special gear. "The only thing special at the station," says Landis, "is the talent that picks this up and runs with it. Many stations have excellent local talent, that can shine and make their stations shine with a program like *Fantasy Palace*."

The concept is not entirely new. It's been done before. But Landis says that right now, "*Fantasy Palace* is the only concert show distributed this way, on disk, with a suggested script, to give the local personality complete flexibility to make the show as good as the local station wants it to be."

He explains that *Fantasy Palace* is "built around the idea that perception is the essence of radio. The reality is that a concert hall and the top talent in it can be in only one place at a time. But if the local station puts the right stuff into its end, the perception so far as the listener can tell is that all the action is right there where the listener is, be it Seattle, Orlando, or any

place in between."

For the local advertiser, adds Landis, the flexibility is such that "If he wishes, a local auto dealer, say, can do a promotion within the context of the show itself. And the station is relieved of the time and tremendous expense of coordinating rental of the concert hall, paying the talent, paying the unions and so on—costs we can spread across all the affiliates carrying *Fantasy Palace*. Yet the station can still identify itself as the local concert station in its market by integrating all the elements of localization within the context of the broadcast, without being limited to preset local station breaks, special equipment, and so on.

**Four-hour blocks.** At TNNR, Werner says the country programming is offered in four-hour blocks, starting with Associated Press news at the top of the hour, followed by country music plus interviews with country artists. Thus an affiliate has the flexibility of carrying four hours, all 24, or any number of four-hour segments of the network feed in between.

Werner also says the interviews with country artists are "an added feature TNNR can offer as a byproduct of our six-year-old country lifestyle TNN cable network. We do our radio interviews right after the artists finish their on camera performances for cable."

And he says when GWSC starts selling advertising for TNNR it will offer combination cable and radio packages to advertisers already sponsoring the cable version, as well as to new advertisers.

## 1988 good for local radio, but '89 is a question mark

Local radio advertising added up to \$6.048 billion of the \$7.829 billion the Radio Advertising Bureau is reporting for the radio industry this year—a total representing a 7.4% boost for 1988 over last year. And William Stakelin, making his last annual forecast as RAB president, predicts that on top of local's 7.9% gain over 1987 this year, local "will again set the pace with a growth rate of 8.5% for next year, which should yield \$6.5 billion by the end of 1989 out of total 1989 radio revenues we expect to see reach \$8.4 billion."

But at least two major ad agencies aren't quite so bullish on local advertising for the year ahead. At the mid-December Paine Webber Media Outlook Conference in New York, Robert J. Coen, senior vice president, director of forecasting at McCann-Erickson estimated local radio increased 8% this year, slightly higher than RAB's estimate. But for 1989, Coen spoke of "the recent turmoil in retailing, brought on by mergers, acquisitions and restructuring," that "resulted in a plunge in retail advertising in many markets and lower advertising-to-sales ratios for many retailers are expected in 1989. He said, "No upsurge in advertising demand from this sector is likely in the immediate future."

At the same conference Arnie Semskey, executive vice president and media director, BBDO New York, said he expected a rise of only 4% in local radio investments next year. And though he didn't tie it directly to

radio's long range future outlook, Semsy also expects ad spending in local cable to jump about 35% next year, "approaching \$475 million." And the following year, he believes, local cable revenue could hit \$650 million.

**Top spenders.** Meanwhile, auto manufacturers, retail chains, government agencies and home furnishings and appliance merchants were among the categories contributing most heavily to spot radio's 6.8% increase this year. The RAB estimates national spot radio will wind up this year at \$1.4 billion. The figures for individual categories, however, cover only this year's first nine months, during which spot revenues jumped 12% to reach \$1.065 billion. The data, supplied by Radio Expenditure Reports, show auto makers raised their spot ante 28.1% during first nine months, from 1987's \$124 million to \$147.3 million this year.

Retail chains increased their spot investment 40.4% during this year's first nine months to \$60.2 million. And the government category spent 46.4% more for a first nine months total of \$29.7 million. Other categories showing 20% or greater increases for first nine months included home furnishings and appliance merchants, soft drinks and bottled water, gas and oil, optical and photo, and computers and office products.

Turning to network radio, Stakelin reports it's "rebounding from a slump during early 1988 and should close out the year 1.7% ahead. It could grow as much as 4.5% in 1989 to net \$394 million in revenues by the end of the year."—George Swisshelm

## McGavren Guild's Hulleberg also heads Radio Store

McGavren Guild Radio president Ellen Hulleberg has assumed added responsibilities as president of The Radio Store. That's the one-stop shopping setup for radio buying and other advertising and promotional opportunities formed by McGavren Guild's parent company, Interep. The Radio Store's west coast anchor will be Mary Beth Garber, promoted to senior vice president/marketing of the Radio Store, working out of Los Angeles.

Hulleberg says there are many ways The Radio Store can help advertisers and their agencies achieve their marketing goals: "These customers don't call and



Hulleberg



Garber

order a particular type of service. Instead, they describe a marketing problem. The Radio Store is positioned to respond to that problem."

One common client problem, for instance, is getting retail shelf space for a new product. In this case, Hulleberg says her Radio Store "will arrange a promotion that retailers know will generate above-average store traffic. This works hand in glove with the media advertising. This might be radio plus newspaper coupons, with radio alerting consumers to 'Look for the coupon for all-new Wonder-Clean.' It combines the long-term brand building of advertising with the immediate results of today's supermarket promotion. What we work for is a two-pronged introduction that can get the retailers as enthusiastic as the consumers, because so often the buying decision is made by today's busy shopper right there in the store."

But not every campaign is a new product introduction. More often it's existing Brand A fighting the strong competition of existing Brand B for share of market. It may be two brands of coffee, in which case, Hulleberg says, "Our stations will create local promotions tailored both to the product and to the local market. It might be a contest where every entrant wins a coffee mug with the brand logo on one side and the station's call letters on the other.

"Or a station may do a remote from a shopping mall or sponsor a concert. In either event, one of their popular personalities could be there distributing product samples to the crowd. Whatever it is, our Radio Store will make all the arrangements to make everything as easy as possible for the client to get added value from his radio buy."

## LBS to rep Starstream talk shows, adds others

LBS Radio and its new general manager, Tom Rudnick now have more programs to sell. The LBS Communications division has signed with Rudnick's previous employer, Starstream Communications, to represent Starstream's entire program lineup for national advertiser sales. And to Starstream's other talk programs, LBS is also adding a new financial call-in show hosted by Steve Crowley and scheduled to bow Jan. 6 on 43 stations.

Existing Starstream talkers include the daily short-form and weekly hour, *The Car Show Coast to Coast*, *Sports By-line USA*, a daily two hour call-in talker hosted by Ron Barr of KSFO San Francisco; and *Sports Hall of Shame*, a daily shortform series.

Rudnick says LBS will tie these talkers together "to offer advertisers a package of active programming for foreground listening on some 200 radio stations. And for listeners who call the 800 number, the shows are interactive."

Another new program LBS is offering advertisers is *Masters of Rock*, a new monthly hour designed for AOR stations and set to bow in January. Produced by Capital Radio of England and offered by Radio Ventures, *Masters* promises music and interviews "with the biggest names in rock."

# Radio Business Barometer

## Web November revenues up 5.2%

November was another plus month for network radio, the sixth in a row. This was the word from the Radio Network Assn. in its monthly nine-network report.

The association noted that during the last six months, industry pacing of ad revenues has been 4.2% ahead of the same period of 1987. This is exclusive of Olympics and political advertising, which are not reported by RNA.

The association also said that it expects the revenue gains of the past six months (June through November) to continue into 1989. And it reported that the outlook for December and the current upfront market "continues strong."

Sales territories, with the exception of New York, all reported double-digit increases in November. New York is down, said RNA, since several key accounts shifted their buying assignment from New York

to Chicago at the end of August. (About two years ago, New York had gained in sales with the shift of General Motors billings from Detroit.)

November network radio revenues were up 5.2%, following an 8.6% rise in October. The October increase was the best for the year (in percentage terms) since the unexpected 11.1% rise in January.

The network revenue total for November came to \$33,130,284, compared with \$31,500,319 during the previous November. November was the third best month in revenues for the year, topped only by October and July. October was an exceptionally strong month, hitting \$39.9 million.

As for the sales territories, New York was off by 8.9% from the year before during November. This followed an 8.5% decline in October. Despite the shift of billings to Chicago at the end of August, New York suffered five down months before that time, the second quarter being a particularly tough peri-

od.

New York territory revenues amounted to \$19,242,563 in November, as against \$21,114,544 during the previous year.

Chicago scored its best month of the year with a 30.6% increase in November. The previous high had been in May, up 26.7%. November revenues in Chicago's sales territory totaled \$9,551,895, while the year before the total was \$7,313,982.

## Big increases

Following a blistering increase of 163.1% in October, Detroit racked up a rise of 75.5% in November. The high for the year, however, was in April, when sales blasted up 185.7%. November revenues for the Motor City amounted to \$2,069,622 vs. \$1,178,939 the year before.

Los Angeles had its fourth straight up month in November, scoring a 19.7% rise. Revenues were \$2,266,204, as against \$1,892,854 in '87.

Network billings overall for the 11 months came to \$346,840,373, up 1.6%.

**Network** **+5.2%**

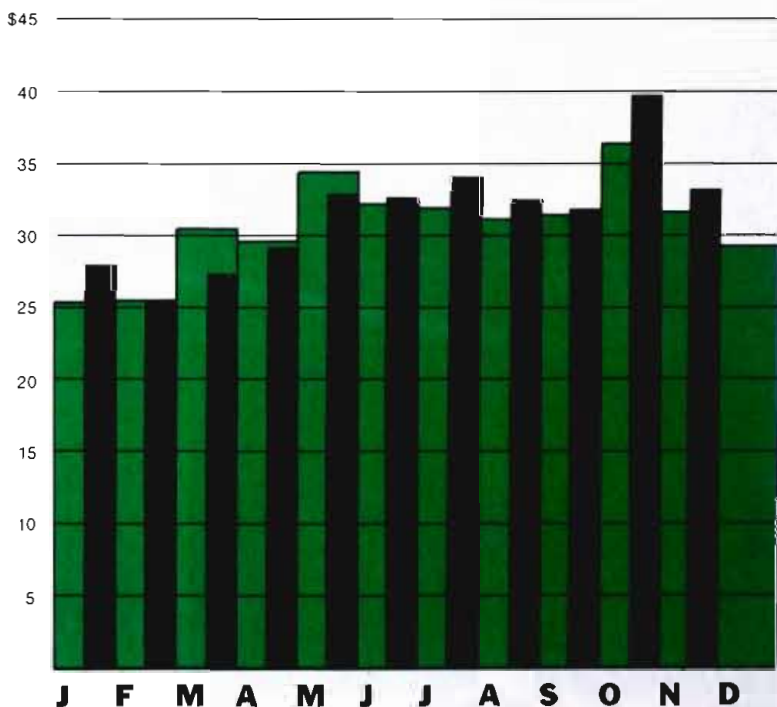
(millions) **1987: \$31.5** **1988: \$33.1**

### Changes by territories

Territory	Billings (000)	% chg. 88-87
New York	\$19,242,563	-8.9%
Chicago	9,551,895	+30.6
Detroit	2,069,622	+75.5
Los Angeles	2,266,204	+19.7

Source: Radio Network Association


## November






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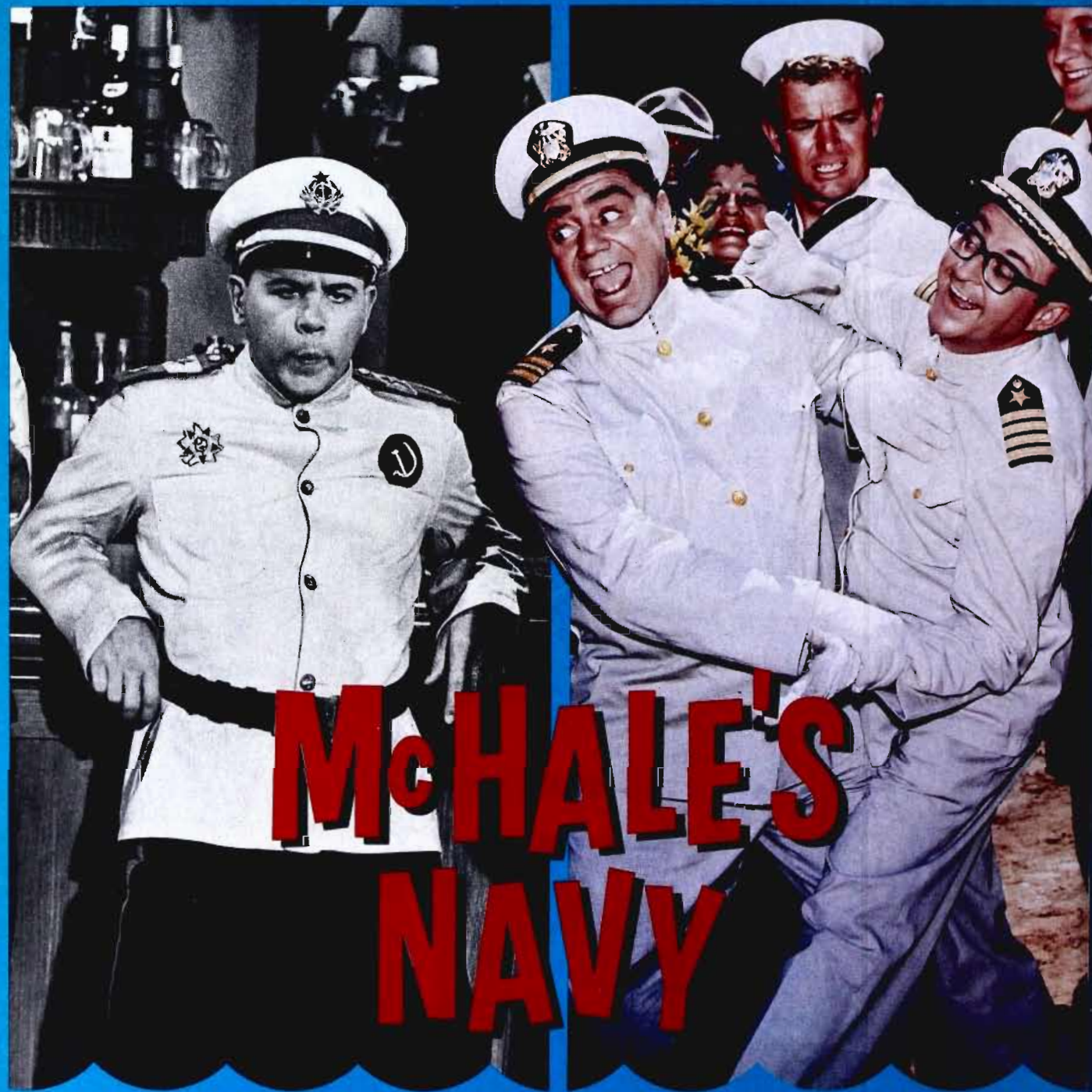
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TV stations, cable expected to split some \$125 million for paid programs

## Program-length ads break down most broadcast barriers

By EDMOND M. ROSENTHAL

**W**hether one considers them programs that are really commercials or commercials that are really programs, paid half-hour programs with a direct sales pitch are moving rapidly into the mainstream of broadcast TV. Marketers are now reporting station lineups running some 600 deep and including affiliates as well as independents.

It now appears that the cable networks, first to accept the long-form commercials, are sharing the pie equally with broadcast. Timothy R. Hawthorne, president of

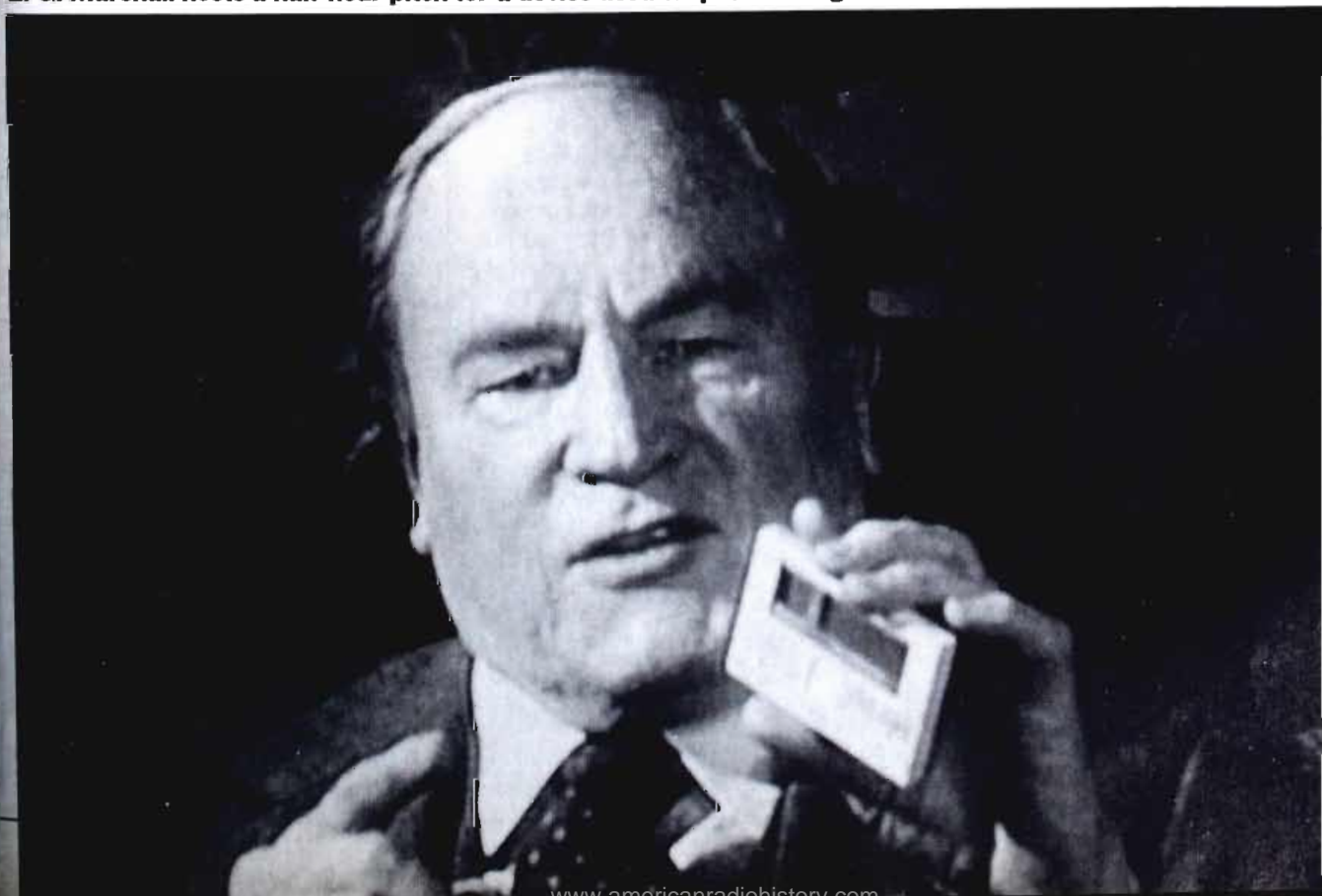
Hawthorne Communications, an agency specializing in longform advertising based in Fairfield, Iowa, estimates the U.S. media expenditure for longform advertising this year is about \$105 million and will be some \$125 million next year—with broadcast and cable sharing it nearly 50/50.

But he expects these expenditures to grow significantly over the next few years, estimating there's more than \$800 million in inventory available to this advertising form—more than 80% of it on broadcast TV.

Although FCC deregulation in summer 1984, lifting the ceiling on

*"We'll be seeing more two-step products—lead generation—anything from car companies to health spas."*

**E. G. Marshall hosts a half-hour pitch for a device used to quit smoking.**





Preparing the pitch

*Star power and slick production help Hawthorne Communications sell a widening variety of products.*



**Morgan Fairchild discusses selling jewelry.**

commercial time on stations, has been a principal factor in opening doors, the types of products offered and the production values of the programming have been more recent keys.

For example, KDKA-TV Pittsburgh, Group W-owned CBS affiliate, won corporate approval to carry a regular, paid real estate program that it feels is a service to viewers. It has also carried a half-hour pitch, hosted by E. G. Marshall, for LifeSign Monitor, a pocket-computer-based smoking cessation program. Hal Whack, general sales manager of the station, says acceptance has been confined to programs "that can have some real viewing interest," and studiously avoided are "get-rich-quick schemes and things of that ilk."

While kitchen appliances and other housewares still represent an important portion of longform advertisers, self-help programs of all sorts have also become an important factor. And observers note that blue-chip advertisers that have been successful with two-minute direct-response spots are start-

ing to move into the longer form. It's been learned, for example, that *Sports Illustrated* will have a half-hour venture after the first of the year.

"There will be a dramatic change in the next few years from the entrepreneurial products to the blue-chip advertisers," Hawthorne asserts. "Most now are one-step advertisers—going for a direct sale. We'll see more two-step products—lead generation—anything from car companies to health spas. Also subscription programs, financial services and continuity programs like Franklin Mint [involving collections of model cars, figurines and the like]."

Hawthorne—whose company handles LifeSign Monitor, self-improvement courses and has an upcoming stanza with Morgan Fairchild on selling artificial diamonds—believes the arrival of the two-step advertisers will drive the rates up for the half-hour slots: "They can afford a higher initial time cost per order. They're going to put a pinch on time and drive prices up so that fewer of these en-

trepreneurial programs are going to survive."

Ira Smolev, chairman of Synchronal Corp., New York, disagrees with this premise: "There's more than enough broadcast time now. In the two-minute spots, it's not that there's more competition. It's just that the availabilities have been reduced."

Synchronal creates and manufactures products that are sold on some 20 individual programs and also works as a joint venture partner with others who have developed their own programs, with about 30 of these currently running. Among its own programs are those selling financial self-help, ranging from \$40 to \$350; health-and-beauty items from \$40 to \$70; kitchen products from \$20 to \$300 and weight-reduction products and programs.

But he does agree that the blue-chippers are coming in: "We're getting a lot more inquiries from the larger companies, a lot of them already in two-minute direct response. One that we'll be working with is one of the two largest direct-response insurance companies." He declines to name the company.

#### **Kitchen gadgets still sell**

The old-line kitchen-gadget shows are still heavily in evidence, although they don't seem to clear the 600-some stations and large number of affiliates that Hawthorne and Synchronal talk about. Kevin Harrington, president of Quantum Marketing International, Fort Washington, Pa., says his kitchen-product shows typically clear about 200 stations over a month and about 100 in a given week, with affiliates representing 7-10% of the list.

Quantum's approach is to develop a private-label product with a manufacturer and either foot the whole bill for the project or joint venture with the manufacturer. Among its programs: Arnold's Gourmet Kitchen, which sells The Blade, a 20-piece knife and garnishing set for \$39.95; one on The Wok of China, a \$39.95 set; and another on The Mouli-M2, a French food processor going for \$29.95.

Harrington reports projects on the drawing board for steam irons

and other home products and says he is talking with celebrities to host future programs. The types of programs that don't spell success, he advises, are those selling "prevention," such as antitheft alarms, water purifiers and radon detection kits. He reports having been approached by a number of companies on the latter, "but we've stayed away from it because we'd be selling negativity. People don't see an immediate benefit in things like this."

At least 70% of Quantum's programs run during the weekend, typically between 6 a.m. and noon, and the rest during late night. At the low end, he reports, it spends about \$200 for a half-hour in late night, and the high end is typically about \$5,000 on weekend mornings. But for WWOR-TV New York, he discloses, a half-hour in early morning or late night is costing \$10,000 to \$11,000.

#### Setting sales goals

"We generally like to do at least double our media cost. For some shows, we'll spend \$1,000 and get \$7,000 back, but sometimes we'll only get \$400. Our best results are with weekend daytime, but the cost is generally higher than late night."

Meanwhile, Hawthorne says products generally get revenues about three times their media costs. On that basis, he estimates that more than \$300 million will be generated in sales this year by all half-hour programs.

"It's possible for one product and one show to generate \$20-30 million in gross revenues in a year," Hawthorne says. "At least half a dozen products have done that in the past four years. Many of them do \$3-10 million, and a good number do \$10-20 million."

Some 80% of Hawthorne's media placement is on broadcast vs. cable, and he estimates "conservatively" that 80% of commercial stations will accept "good longform shows." His company recently surveyed a cross-section of 55 stations and found that only 11% would not accept the programs.

Smolev reports, "We'll spend about \$20 million on broadcast and another \$20 million on cable this year. Other than the O&Os, we

don't have much problem working with affiliates. We've been doing it for about three years, and more and more of them are accepting the programming. Only two or three groups have policies against it—and the Fox-owned stations require clearance by the central office."

#### Station attitudes

At WJBK-TV Detroit, a CBS affiliate, Jim Clayton, general sales manager, reports running one or two of the paid programs per month—in such areas as health and fitness, smoking cessation, weight loss and real estate seminars. The typical time slot is on Saturdays from noon to 12:30 or 12:30 to 1, preceding CBS sports.

"We've been pretty successful with them," Clayton reports. "The dollar amounts they're willing to pay generally outweigh the spot rates we'd get in that time period. We don't take any during late night because this is a tremendous late-night market and we get good rates." He notes the station's pro-

gramming department must first approve the programs.

Programming department approval is also essential at WCPO-TV Cincinnati, another CBS affiliate. Jeff Sales, who appropriately enough is national sales manager of the station, says a better breed of advertisers has come along in this form and that "in many cases, this programming is an education in itself."

He says the station runs a maximum of "a couple a month," usually on weekend afternoons as a filler before or after CBS programming—"for example, when CBS decides to carry only one football game on a Saturday. We've done a little bit during late night, but we try not to do too much."

As for the return, he says, "In a lot of cases it's a wash vs. our own programming. We're not going to get rich on this stuff. We probably make a little more on these long-form commercials because we use them where we'd typically fill in with a barter show or syndicated sports programming."

At WGAL-TV Harrisburg-Lan-

#### Synchronal sells Chae skin care line.



#### Linda Chae gives advice.



*Synchronal creates and manufactures products that are sold on some 20 individual programs.*



### Arnold cuts it for Quantum.

caster-Lebanon-York, one or two of these programs is aired in a given month, according to John Feeser, local/regional sales manager of the NBC affiliate. These will be on weekends between 1 p.m. and 6 p.m., typically in place of syndicated filler such as *This Is the NFL* and *This Week in Baseball*.

The station reviews tapes closely and eliminates get-rich-quick programs and those that are not clearly identified as advertising. Like other stations, he's aware of the recent move of the Federal Trade Commission against BluBlockers sunglasses, marketed by JS&A Group. The marketer signed a 10-year consent agreement with the FTC requiring it to prominently label all program-length commercials—15 minutes or more—as advertising. The FTC had charged that JS&A's program had been touted as an "independent, investigative consumer program that conducted an objective investigation of the sunglasses the company sells." Feeser says the most a station has ever run a single program is three or four times, usually over a month or two in various time slots.

KDKA-TV Pittsburgh ran the LifeSign Monitor program four times, according to Whack, but he states that such programs cannot be repeated indefinitely: "From a programming or ratings perspective, you can turn off a number of viewers if you keep repeating a show. And this can cause a community to turn against the local broadcaster."

One program that's different, Whack adds, is *The Showcase of Homes*, a regular series from Bristol Valley Communications, which

*Viewers have to see immediate benefits. Products dealing with prevention are a tough sell.*

works with local realtors—in this case, Howard Hanna—in showing the insides and outsides of homes on the local market. Whack points out that the program is cross-referenced with local newspaper advertising and "is a program that can have some real viewing interest."

The program runs Sundays at 11 a.m. Leading out from a local financial show, it fits well as part of an information time block, Whack notes. He says it's too early to weigh the comparative profitability of this type of programming "because most broadcasters are just getting into it."

### Shifting out of cable

One of the reasons marketers are looking more to broadcast is that the cable networks are typically filled to their maximums with long-form advertising. Harrington of Quantum says the cable webs are becoming more sensitive about carrying too much of it "because the consumer is already paying to receive cable service."

Hawthorne says a lot more time is available on broadcast because the stations have not made long-term commitments, such as many of the cable networks have done with Synchronal—which Hawthorne sometimes works with to place its programming.

Smolev confirms that Synchronal has long-term contracts with about 10 cable networks, running anywhere from 90 days to three years and establishing the blocks of time and what will be paid for them.

Smolev says, "Cable used to be significantly more effective than

broadcast, but the gap has changed dramatically as the price has gone up. They're almost comparable now. I see it reaching a state of equilibrium and staying there."

The big availability on cable, he says, is with those networks that only program for part of the day, such as regional sports networks and The Discovery Channel. In broadcast, the company has been able to buy some Monday-Friday strips on independents where Synchronal can run a different program every day of the month.

Hawthorne reports a larger proportion of late-night activity than the other marketers do. He notes, "It's much easier to disrupt the schedule late at night. The majority of buyers of products sold on longform direct response are channel flippers. They're not someone who's seen a listing in *TV Guide*. In fact, they're generally people who haven't seen the whole program."

At Quantum, Harrington says weekend slots are used on all types of stations, while late night is heavily weighted toward affiliates. "Shows that are run repeatedly are usually rotated," Harrington notes. "Some of the smaller UHF's are not as structured, so a high percentage of their time goes into paid programming. And a station may have a program where it hasn't sold all the time, so it might preempt it for a week. Many stations shut down between 2 a.m. and 6 a.m., so in many cases we're dealing with dark time—where some are already giving it to home shopping networks."

### Program content

Harrington says that, to make these programs successful, there has to be "a delicate balance of information, education and selling. We're nowhere near as hardcore as home shopping. For our knife show, for example, we go to the factory and show how the knives are made. In other shows, we do cooking demonstrations."

Under FCC's current guidelines, Hawthorne says, "If you wanted to make a very blatant commercial, you probably could do that. But most stations look at a commercial before they put it on, and you have to give valid information or they're just not going to use it." □

# Earnings up in lower echelons

## TV station salary survey shows rise for GSMs and PDs

By ALFRED J. JAFFE

**L**ower-echelon TV station executives did better than their bosses in their rate of earnings increases during 1988.

This central fact emerged from the latest survey of TV station executives, done annually by TV/RADIO AGE. The survey, which includes general managers, general sales managers and program directors, covers, in addition to earnings data, opinions about issues of the day and facts about station operations.

The survey showed that, while average earnings of all three executive categories climbed this year, the least well-paid gained the most. Program directors averaged more growth than general sales managers, and GSMs more than general managers. The specifics: Program directors showed an average increase in earnings of 10.4%, the rise for general sales managers was 6.3%, while general managers showed a gain of 3.1%.

### Earnings defined

Earnings are defined very specifically in this study, as they have been in previous TV/RADIO AGE surveys of this type. They include salary plus "extras," with "extras" defined as the estimated value of bonuses, incentive compensation, profit-sharing, and the like. Salary levels are also averaged in the study.

The average earnings of general managers of TV stations this year are \$125,200, according to the survey, while the average salary is put at \$103,040. For GSMs, the comparable figures are \$88,650 and \$82,700, while for PDs the averages are \$49,700 and \$46,550.

The trend in salary gains, not so incidentally, is the reverse of the showing in last year's TV/RADIO AGE survey. This revealed that GMs reported a respectable rise in average earnings, while GSMs and PDs actually showed slight declines (see TV/RADIO AGE,

December 28, 1987).

As for other components of the survey, here are some highlights of responses from GMs and GSMs. Most of the responses from PDs will appear in the NATPE issue, January 23:

- General managers were split as to their opinions on the degree of impact that high-definition TV will have on broadcasting in the near future. A small plurality felt it would have only a "moderate" impact.

- A question on the acceptance of condom advertising also found a split, with a slight plurality of stations saying they accept it "in very limited cases."

- Even the question of mentioning condoms in connection with PSAs on AIDS found a sizeable proportion of TV stations wary about the use of such PSAs.

- A question on whether the people meter was an improvement over the diary was answered in predictable fashion. Independent GMs voted strongly for the electronic diary, while affiliate GMs leaned the other way. However, a goodly number of affiliate bosses admitted they weren't sure.

- There was also a question on the personal TV diary—as opposed to the household (set) diary now in use—which the industry is seeking to test. The greatest number of re-

spondents favored waiting for a test before giving their opinions as to whether it is a superior type of measurement.

- Most general managers feel broadcast audience erosion has not yet reached its limits.

- GMs strongly favor the rule prohibiting network ownership of cable systems, with the indie GM vote particularly high.

These are the highlights from the questionnaires returned by general sales managers:

- A plurality of GSMs reported that their local sales were growing "a lot faster" than their national spot sales.

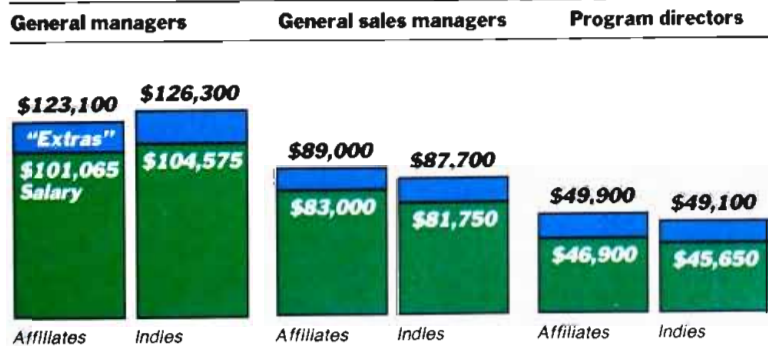
- Cable ad competition is not considered a serious problem yet by GSMs, with a majority finding a "moderate amount" of competition.

- Audience guarantees for station spots is considered "a lousy idea" by a large majority of GSMs—particularly affiliates—but most believe it'll happen soon, anyway.

- Television Bureau of Advertising members were queried on their attitudes toward the quality of service from the bureau, and their enthusiasm left something to be desired.

- Most sales chiefs find that buying services are exerting more influence in the spot marketplace these days.

### TV station executive earnings, salaries—affiliates vs. indies



Source: TV/RADIO AGE survey, November 1988

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

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

	Annual affiliate revenue			All affiliates	All indies	All stations
	Below \$5 million	\$5-10 million	Over \$10 million			
<b>General managers</b>						
Below \$50,000	6.8%	—	—	2.1%	6.0%	3.3%
\$50-75,000	39.2	8.1%	—	15.0	10.0	13.5
\$75-100,000	37.8	43.2	5.9%	27.9	21.0	25.8
\$100-150,000	13.5	40.5	38.8	31.3	36.0	32.7
\$150-200,000	1.4	5.4	35.3	15.0	14.0	14.7
Over \$200,000	1.4	2.7	20.0	8.6	13.0	9.9
<b>Avg. earnings</b>	<b>\$82,700</b>	<b>\$109,100</b>	<b>\$170,400</b>	<b>\$123,100</b>	<b>\$126,300</b>	<b>\$125,200</b>
<b>Avg. salary</b>	<b>70,460</b>	<b>91,535</b>	<b>132,570</b>	<b>101,065</b>	<b>104,575</b>	<b>103,040</b>
<b>General sales managers</b>						
Below \$50,000	19.4%	5.6%	—	6.9%	11.2%	8.1%
\$50-75,000	52.8	48.3	5.3%	31.8	25.2	29.9
\$75-100,000	23.6	34.8	32.7	31.0	36.4	32.5
\$100-125,000	4.2	7.9	38.1	19.3	15.0	18.1
\$125-150,000	—	2.2	15.9	7.3	9.3	7.9
Over \$150,000	—	1.1	8.0	3.6	2.8	3.4
<b>Avg. earnings</b>	<b>\$58,300</b>	<b>\$76,900</b>	<b>\$112,600</b>	<b>\$89,000</b>	<b>\$87,700</b>	<b>\$88,650</b>
<b>Avg. salary</b>	<b>54,200</b>	<b>72,300</b>	<b>104,700</b>	<b>83,000</b>	<b>81,750</b>	<b>82,700</b>
<b>Program directors</b>						
Under \$20,000	14.3%	4.2%	—	5.4%	7.1%	5.9%
\$20-25,000	30.4	9.7	1.3%	12.2	10.2	11.6
\$25-35,000	26.8	26.4	5.2	18.5	29.6	22.1
\$35-50,000	16.1	33.3	9.1	19.5	14.3	17.8
\$50-75,000	10.7	22.2	55.8	31.7	25.5	29.7
Over \$75,000	1.8	4.2	28.6	12.7	13.3	12.9
<b>Avg. earnings</b>	<b>\$32,250</b>	<b>\$42,650</b>	<b>\$69,200</b>	<b>\$49,900</b>	<b>\$49,100</b>	<b>\$49,700</b>
<b>Avg. salary</b>	<b>30,830</b>	<b>40,475</b>	<b>63,650</b>	<b>46,900</b>	<b>45,650</b>	<b>46,550</b>

Source: TV/RADIO AGE survey, November 1988. \* "Extras" are defined in questionnaire as estimated value of bonuses, incentive compensation, profit-sharing, etc.

■ One question tackled the issue of liquor-based coolers and whether stations accept such advertising. About half gave an unqualified "yes."

### The earnings picture

While the latest TV/RADIO AGE station executive survey showed some increases in the earnings averages for all three categories of management people, there were some significant differences within the averages.

For one thing, there were differences between the patterns of affiliates and independents. For exam-

ple, among GMs, indie bosses reported an 8.3% increase in average earnings over last year, while affiliate chiefs showed practically no change. Yet both showed similar increases in salary levels, affiliate GMs rising 7.1% and indie GMs increasing 6.3%.

Average affiliate GM salaries rose from \$94,400 to \$101,065, primarily due to sizeable increases in the \$10-million-plus affiliate revenue category (see chart), while overall average earnings dipped slightly from \$123,700 to \$123,100.

The only inference that can be drawn from the limited data available is that the average affiliate

boss got less in the way of incentive compensation and the like this year than he got last year.

There were also differences in the earnings and salary patterns reported by program directors. These showed strong gains among affiliate PDs and but only minor gains among indie PDs. Specifically, affiliate PDs reported an increase of 15.1% in average salaries and a rise of 14.4% in average earnings. The salary average for affiliate PDs rose from \$40,750 to \$46,900, while earnings climbed from \$43,600 to \$49,900.

But their independent colleagues reported practically no av-



verage salary increase (plus 0.2%), while total earnings averaged a rise of only 2.3%. Salaries inched up from \$45,550 to \$45,650, while the earnings averaged \$49,100, up from \$48,000. As among GMs, the major increases were among PDs at the larger affiliates—those in the \$10 million-plus category.

On the other hand, the differences between general sales managers at affiliates and indies were not significant. In the case of average salaries, they rose 16.1% among affiliate GSMs, and 17.0% among indie sales chiefs. As for earnings, the average affiliate increase was 5.7% and the average indie rise was 7.8%.

Specifically, the average affiliate GSM responding showed a salary rising from \$71,500 to \$83,000, while the indie salary level for sales chiefs climbed from \$69,900 to \$81,750. In the earnings domain, the affiliate GSM went from \$84,200 to \$89,000, while his indie counterpart rose from \$81,360 to \$87,700.

Again, the big increases among affiliates happened to sales bosses in the larger stations—the \$10 million-plus annual revenue bracket.

The consistency of the increases shown by respondents at the larger affiliates indicates something more than chance, though chance is always a factor at TV stations, where executive turnover goes on all the time. However, the questionnaires are anonymous in order to get a good response on the delicate questions of earnings and the sometimes controversial queries on issues. Hence, there is little specific information about the informant and the reasons for the increases—or lack of them—can only be deduced from general industry developments.

### The GM speaks

One possible explanation was suggested previously—that the advances in earnings this year were the reverse of those last year so that the increases may have been deliberately made up for the lack of earnings advances in 1987.

On the one hand, since '88 was a disappointing year, one would not expect the sizeable salary rises for general sales managers. On the oth-

## “How do you feel about the impact of high-definition TV on broadcasting in the near future?”

Percentage of TV station general managers responding

	Annual affiliate revenue			All affiliates	All indies	All stations
	Below \$5 million	\$5-10 million	Over \$10 million			

Percentage of TV station general managers responding

	Annual affiliate revenue			All affiliates	All indies	All stations
	Below \$5 million	\$5-10 million	Over \$10 million			

It will have a large impact	45.9%	45.9%	40.9%	44.1%	29.0%	39.6%
It will have a moderate impact	43.2	33.8	44.3	40.7	50.0	43.4
It won't have much impact at all	10.8	20.2	14.8	15.3	21.0	17.0

## “What's your policy on accepting condom advertising?”

We don't accept it at all	33.3%	39.7%	40.0%	37.8%	22.2%	33.2%
We accept it in very limited cases	42.7	42.5	44.4	43.2	45.4	43.9
We generally accept condom advertising	24.0	17.8	15.6	18.9	32.3	22.8

## “What's your policy on accepting PSAs mentioning condoms and AIDS?”

We don't accept them at all	8.0%	6.8%	4.4%	6.3%	11.8%	7.9%
We accept them in very limited cases	40.0	43.8	46.2	43.5	37.3	41.6
We generally accept PSAs mentioning condoms and AIDS	52.0	49.3	49.5	50.2	50.9	50.4

## “Do you believe the people meter is a better system than the diary?”

Yes	17.1%	18.1%	17.0%	17.3%	58.4%	29.7%
No	44.7	40.3	50.0	45.3	12.9	35.6
Not sure	30.3	33.3	29.5	30.9	19.8	28.2
They're about the same	7.9	8.3	3.4	6.4	6.9	6.5

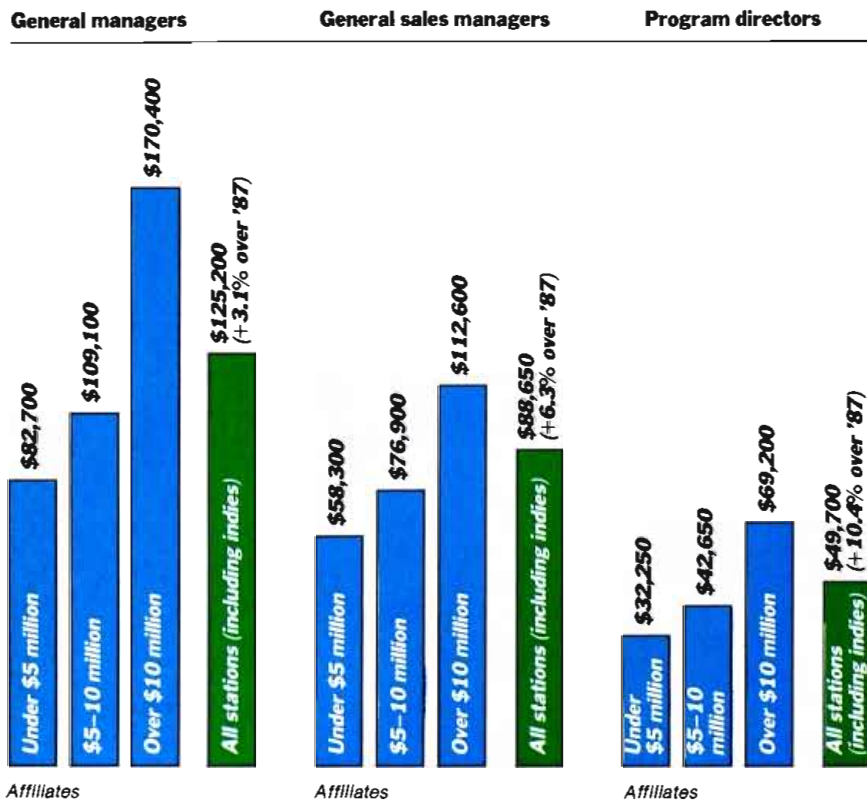
## “Would you like to see a personal TV diary replacing the household (set) diary?”

Yes	23.7%	24.3%	31.4%	26.8%	37.4%	29.9%
No	7.9	12.2	4.5	7.9	6.1	7.4
Not sure	21.1	14.9	16.9	17.6	13.1	16.3
I'd want to see a test first	47.4	48.6	47.2	47.7	43.4	46.4

Source: TV/RADIO AGE survey of TV station general managers, November 1988.

## TV station executive earnings

Average annual earnings including "extras" by annual affiliate revenue with '88 vs. '87 comparisons for all stations including independents



Source: TV/RADIO AGE survey, November 1988

er hand, competition for business may have led to an increase in turnover and an increase in incentives, both leading to bigger salaries.

The first question on the questionnaire sent to general managers in this year's TV station executive survey had to do with high-definition TV, reflecting a major, if not immediate, concern of TV management.

The question asked: "How do you feel about the impact of high-definition TV on broadcasting in the near future? In the structured questionnaire, three options were given: a large impact, a moderate impact and not much impact.

The responses were split fairly evenly between a moderate impact (43.4%) and a large impact (39.6%). Only 17.0% of the GMs felt HDTV wouldn't have much impact. However, affiliates tended toward the large impact side while indies tended even more strongly toward the moderate impact point of view. Among the latter, fully half felt HDTV would have a moderate impact, while only about 30% said it would have a large impact.

This divergence probably reflects the feeling among indies that they would convert to HDTV later than the affiliates, presumably because of the cost. As for differences among affiliates by revenue bracket, there appeared to be nothing significant.

Two questions relating to airing information about condoms were included in the '88 questionnaire to GMs. One was in the ad domain: "What's your policy on accepting condom advertising?"

Fully one-third of all GMs said their stations don't accept such advertising, and another 43.9% reported they accept it in "very limited cases." But the figures showed a greater inclination among indies to accept such advertising than among affiliates, which will occasion no surprise. Almost a third of the indies responding will generally accept condom advertising, while only 18.9% of affiliates take that position. Among affiliates, the smaller billing stations were more apt to take condom advertising than the larger outlets.

However, when the question was

asked: "What's your policy on accepting PSAs mentioning condoms and AIDS?", the responses were a little different. Only 7.9% of GMs said they wouldn't accept such PSAs at all. Another 41.6% said they would accept them in very limited cases. But fully half of the GMs reported they generally accept PSAs mentioning condoms and AIDS.

### The people meter

Another issue raised in the questionnaire related to the people meter: "Do you believe the people meter is a better system than the diary?" Strictly speaking, the people meter has no relevance to stations since it is used currently only to measure network audiences. So GMs answered the question from their point of view toward the household meter—now used in some dozen and a half local markets—which differs from the people meter in that the people meter is partly a household meter and partly an electronic diary.

The result was that only 17.3% of affiliate GMs said they felt the people meter is a better system. This reflects either their experience or knowledge of the metered markets, since the introduction of meters almost invariably shows affiliates with lower shares compared with indies. Hence, among indies, 58.4% said the people meter was a better system than the diary.

The responses were not all cut-and-dried, however. About 30% of affiliates and 20% of indies said they weren't sure which one was the better system.

On the question of whether GMs would like a personal TV diary—like the one used in radio—to replace the currently used household (set) diary, 29.9% said yes, but 46.4% would want to see a test first. Such a test is now being planned by the industry (see story in October 31 issue of TV/RADIO AGE).

In the 1987 TV/RADIO AGE survey, GSMs were asked if they believe that broadcast audience erosion from cable had about run its course. Only a small proportion said they believed that (17.4), but 43.7% felt only a little more erosion was in the cards.

This year GMs were asked a sim-

## "How do your local sales compare with your national sales in rate of growth?"

Percentage of TV station general sales managers responding

	Annual affiliate revenue			All affiliates	All indies	All stations
	Below \$5 million	\$5-10 million	Over \$10 million			
Growing a lot faster	46.6%	47.2%	41.2%	44.6%	44.9%	44.6%
Growing a little faster	37.0	33.7	33.3	34.4	31.8	33.7
No difference	5.5	11.2	8.8	8.7	12.1	9.7
Growing a little slower	5.5	3.4	14.0	8.3	7.5	8.1
Growing a lot slower	5.5	4.5	2.6	4.0	3.7	3.9

## "Are you finding much local competition from cable in ad sales?"

A lot	19.4%	15.7%	25.0%	20.5%	27.1%	22.4%
A moderate amount	55.6	56.2	55.4	55.7	54.2	55.3
Not much at all	25.0	28.1	19.6	23.8	18.7	22.4

## "What do you think about audience guarantees for spots sold on your station?"

I think it's a lousy idea	88.7%	82.4%	85.8%	85.5%	65.7%	80.1%
I think it's a great idea	1.4	5.5	3.5	3.6	9.8	5.3
Not sure	9.9	12.1	10.6	10.9	24.5	14.6

## "Do you believe that audience guarantees for station spots are inevitably coming?"

It'll never happen	13.9%	9.3%	7.5%	9.8%	7.6%	9.2%
It's a long way off	33.3	33.7	38.7	35.6	23.8	32.2
It'll happen soon	52.8	57.0	53.8	54.5	68.6	58.5

## "If a TvB member: Are you satisfied with TvB services currently?"

I think they're great	9.3%	13.6%	6.3%	9.4%	6.5%	8.7%
They're adequate	72.2	60.6	53.6	62.3	56.6	60.9
Not too satisfied with them	9.3	18.2	28.6	22.0	22.4	22.1
Dissatisfied	9.3	7.6	3.6	6.3	14.5	8.4

## "Are buying services exerting more influence in the spot marketplace these days?"

Yes	52.1%	65.9%	59.3%	59.5%	61.7%	60.1%
No	32.9	27.3	33.6	31.4	24.3	29.4
Not sure	15.1	6.8	7.1	9.1	14.0	10.5

## "Does your station accept advertising for liquor-based coolers?"

Yes	50.6%	43.3%	49.1%	47.7%	55.1%	49.7%
No	20.8	34.4	37.3	31.8	26.2	30.2
Haven't decided	28.6	22.2	13.6	20.6	18.7	20.1

Source: TV/RADIO AGE survey of TV station general sales managers, November 1988

ilar question: "Do you feel that broadcast audience erosion has about reached its limits?" Only 19.1% responded "yes," but the proportion so answering from independent stations was even lower—10.9%. Among those who said, "no," the proportion of affiliates was 30.1%, but the figure for indies was 51.5%. Presumably indies feel a substantial proportion of this future erosion will end up in their audience, as it has in the past.

The final question in the GMs' survey was, "How do you feel about the rule prohibiting network ownership of cable systems?" Most GMs—59.8%—felt it was just fine. The proportion of indie GMs feeling that way was even greater—70.3%—for obvious reasons.

The opening question in the sales managers' survey had to do with their stations' relative rate of local vs. national spot growth. While it is clear that local is growing faster than national spot, the proportion of respondents who said it was growing "a lot faster" made up the plurality of answers, as previously noted. That proportion came to 44.6%, with affiliates and indies showing practically identical percentages. Those saying local was growing "a little faster" came to 33.7%.

A question on how much local competition was coming from cable in ad sales was answered by 55.3% of the GSM in terms of "a moderate amount." This was bracketed by 22.4% of the responses which said "a lot" and an equal percentage who said, "Not much at all."

On the subject of audiences guarantees for spots placed locally, eight out of 10 GSMs said it was a "lousy idea," while only 5.3% said it was a "great idea." Another 14.6% weren't sure. But in another question, 58.5% of sales bosses felt that audience guarantees "will happen soon anyway." Another 32.2% said it was "a long way off," while only 9.2% said it would "never happen." Apparently, agency pressure is getting too strong.

Responses of TvB members about the quality of bureau services were as follows: Only 8.7% said they were "great," 60.9% said they were "adequate," 22.1% were "not too satisfied" and 8.4% were "dissatisfied." □

## ROAD TO NATPE

Sci-fi, horror shows supplement action hours, sitcoms, local news

# For independents, movies remain primetime priority

By JAMES P. FORKAN

One of the declarations of independents that will be reaffirmed at INTV and NATPE is that movies remain the top primetime priority.

Besides being important elsewhere in their schedules, movies can be major moneymakers in primetime.

Beyond that, the indie menu of offerings is heavily flavored with action hours, sitcoms and local newscasts. The sci-fi and horror genres seem to be particularly appetizing this season, especially during the weekends.

John von Soosten, vice president and director of programming at Katz Television Group, says, "Movies certainly remain high on

indies' list" of programming plans. "And there are a number of new movie packages out there."

Twentieth Century Fox Television is selling Century 14, for instance, while Universal is unveiling Debut Network III, New World Television has a new horror package, ITC Entertainment has Entertainment Vol. 8, Orion Television has Orion IV, Columbia Pictures Television offers Showcase I, D. L. Taffner/Ltd. has a new Mystery Wheel of Adventure package and Fries Distribution Co. is selling Fries Family Theatre. Paramount and Warner Bros. are among others ready with film offerings.

At Independent Television Sales, Susan Kearns, program manager, adds, "I'd say indies are finding success with the more exploitable packages, including the horror genre. Some that fit into that [for fall '89 release] are Vestron Television's Hot Tickets package and New World's new pack-

*Off-network sitcoms, given their pricetags, usually get "bread-and-butter" time periods.*

"Who's the Boss?"



"Mr. Belvedere"



"Growing Pains"

age.”

At WPGH-TV Pittsburgh, M. William Butler, director of programming and promotion, says, “The most interesting development is the absolute explosion of barter front ends on top grade movie packages. It used to be just MGM, now it’s everybody. Once there was a clean purchase of movie packages, but now it’s much more complex. It’s a good news/bad news story. The good news is you get a couple of runs out of a movie early in its cycle. The bad news is you don’t keep all the [commercial] inventory.”

As ITS’ Kearns points out, “Indies are still sticking with movies in prime, though some in competitive markets with a second or third indie plus affiliates and cable are experimenting with other formats. If they don’t have a strong library, it’s better to find their niche in other formats, mostly off-network hours or reality programming.”

### Reality in primetime?

In New York, for instance, WWOR-TV had stripped *The Morton Downey, Jr. Show* in primetime (now late night) but currently is using off-network hours like *Hunter* and *The A-Team*, she notes.

Generally speaking, says Mike Levinton, director of programming at Blair Television, independents’ primetime is filled with movies, sandwiched between an action hour and local news. Though “tabloid” or “reality-based” shows and games are hot in syndication as a whole, he points out that “neither is that widespread” in indie prime. Game and talk shows were used by independents for many years, he recalls, adding that “there is a little return in some major markets” to those categories—especially as movie packages become more costly and insufficient in quantity to stretch among two to four indies per market. WWOR-TV and KHJ-TV Los Angeles, for example, rely less on movies than most indies, he notes.

Male-oriented action hours like Televentures’ *Hunter* have been used to good effect in primetime by independents this fall, says ITS’ Kearns. Many other indies, howev-



“The Karate Kid”



“Cocoon”



“Robocop”



*“Movies certainly remain high on indies’ list” of primetime fare, says John von Soosten of Katz.*

“Punchline”

*Many independents have begun going with a block of first-run series in weekend primetime, says Jay Isabella of TeleRep. Many are devoting one or two nights to shows like "Star Trek: The next Generation" and "Friday the 13th."*

er, like WTXN-TV Waterbury, Conn., prefer shows like *Hunter* as a late-night alternative to network and syndicated talk shows, other sources observe.

#### **An action shortage?**

There may be a dearth of off-network action hours for 1989 and beyond, however, now that cable networks have become aggressive buying rivals, as one exec at a major national sales rep points out. *Spenser: For Hire* has just gone to cable, following in the recent footsteps of *Miami Vice* and *Murder, She Wrote*. One of the few newly released action hours is LBS Communications' *Crazy Like a Fox*, touted as a summer '89 starter.

That action shortage may pro-

vide an opening for other categories. King World's *Inside Edition* may be one of the strongest 1989 entrants, but its focus is on affiliates for primetime access, Levinton says. Orion's *Crimewatch Tonight*, on the other hand, has sought "a broader spectrum of stations," he observes. "We're looking at that for a couple of our independents."

Von Soosten, however, does not consider *Crimewatch* a primetime. "I see that as a good late-night show." Somewhere in between is Petry Television, whose analysis views *Crimewatch* as a late nighter while indicating it also has "some access possibilities if paired with the right companion piece," among them *Current Affair*, *Tabloid* and *First Edition*.

In addition, Blair is eyeing some

existing talk shows for primetime placement, Levinton continues, noting that daytime shows like *Donahue* have played in prime in some markets. Increasingly, he says, indies are seeking "a broader range of programming, and they're now also in the first-run business in access, for instance, with [Fox's] *A Current Affair*."

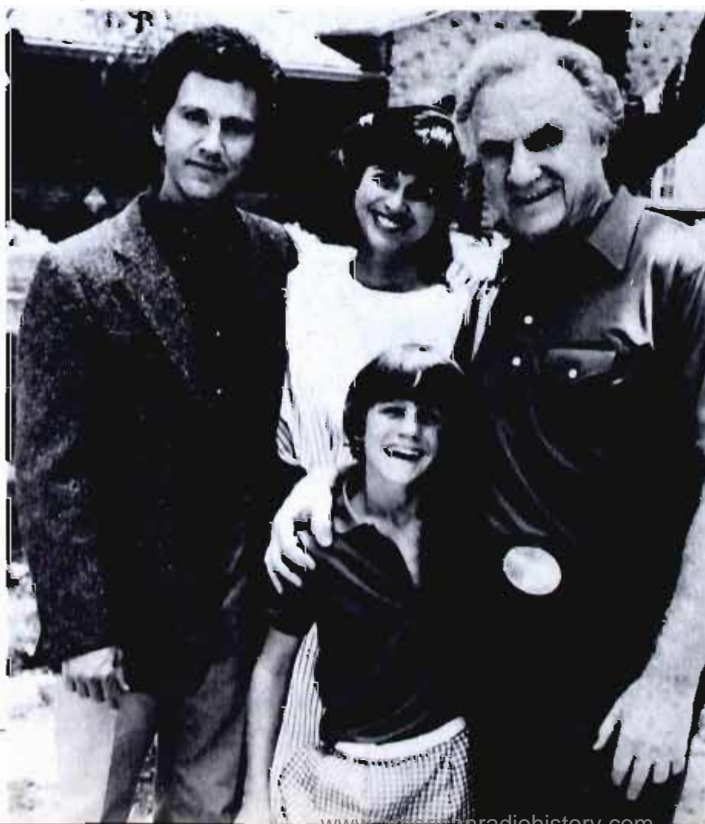
Many independents have begun going with a block of first-run series in weekend primetime, says Jay Isabella, vice president and director of programming at TeleRep. Many are devoting one or two nights to such original series product as *Star Trek: The Next Generation* and *Friday the 13th*, he says.

#### **Weekend prime's tight**

Weekend primetime now seems "pretty much locked in" on many indies that air sci-fi and horror blocks consisting of those shows plus *War of the Worlds*, *Freddy's Nightmares* and the like, adds ITS' Kearns. In those cases where one or more of those shows are not working, however, Kearns feels some fall '89 weekend primetime berths may open for such newcomers as MCA TV's *Lassie*, Teletrib's Dionne Warwick variety series and others.

Given their flexibility, half-hour sitcoms, whether first-run or off-

**"Crazy Like a Fox"**



*With more action hours going to cable networks, LBS' "Crazy Like a Fox" is among the few going into off-network syndication next year.*

network, can be put into service in prime and/or early fringe and late night. The off-network comedies are "usually bought for cash, so you want to put those in your bread-and-butter area—early fringe and access," says Kearns of ITS. Then after they tire, they can be moved somewhere else, she adds.

All the reps point to Columbia Pictures TV's *Who's the Boss?* and Warner Bros. Television Distribution's *Growing Pains* as the off-network-sitcom standouts for autumn '89. The rest for the most part will be called upon to act as "fill-ins for those big hitters"—primarily *Mr. Belvedere* from Twentieth Century Fox TV, says Blair's Levinton. Kearns describes the family-appeal *Mr. Belvedere* as "ideal for indies."

Von Soosten, meanwhile, is among those who feel sitcoms work best in dayparts other than prime. "There are some sitcoms but rarely in prime," he maintains, since the networks tend to slate their own sitcoms in early primetime.

At the station level, independents in some markets have been balking at paying hefty syndication fees for off-network comedy hits, due to an overabundance of available product, economic concerns and the Viacom-syndicated *Cosby Show's* comparatively disappointing early syndie ratings. Still, the overall mood is bullish.

### Movie packages

At Gaylord Broadcasting's WUAB-TV Cleveland, Ron St. Charles, assistant general manager/program director, has bought new Fox and MGM/UA movie packages and "probably" will add others for play nightly at 8 p.m. come fall 1989.

With local news occupying 10 to 11 p.m., the outlet has concentrated its first-run series on Sunday evenings. *War of the Worlds*, *Fred's Nightmares*, *The New Twilight Zone* and *Monsters* fill 8 to 10 on a night that "seems to be working quite well for us—though we are watching the 8 o'clock leadoff *War of the Worlds*, the weakest of the night." Still, as St. Charles points out, there is nothing newly available that would be compatible with that block.

In a group buy, Gaylord has ordered *Crimewatch Tonight*, but St. Charles feels that is destined for a late-night slot. Harold "Hal" Protter, vice president and general manager of WVTV Milwaukee, another Gaylord outlet, says he is also studying the potential for Paramount's *Tabloid* series.

An aggressive buyer of off-network comedy hits, WUAB now has an excess of riches as "the only station in the country that has the original NBC network Thursday night [sitcom] lineup," meaning *Cosby*, *Family Ties*, *Cheers* and *Night Court*. The station is scoring well with its mix of first-run and repeat sitcoms on Sunday afternoons from 3 to 7 p.m. Though 3 to 4 p.m. is hurt by network NFL telecasts, 5 to 7 p.m. is "extremely strong" with *Mama's Family*, *Charles in Charge*, *Family Ties* and *Night Court*, St. Charles boasts.

### Sitcom assistance

At sister station WVTV, Protter says in a current testimonial trade ad for Lorimar's *ALF*, "At Gaylord Broadcasting we know that the lion's share of an independent's revenue comes from its access programming block," where *Family Ties* is working and *Where Pains* and *ALF* are due in fall '89 and '90 respectively.

In similar fashion, Atlin Communications' WXIN-TV Indianapolis programs *Ties*, *Cheers* and *Night Court* within the 6 to 8 p.m. span, with *Pains* due to be inserted in '89 and *ALF* a year later. And in New York, MCA Broadcasting's WWOR-TV runs *The Cosby Show* and *Kate & Allie* 7 to 8 p.m., while Tribune Broadcasting's WPIX has *Cheers* at 7 p.m. and again at 11.

WUAB, for one, may have too much of a good thing and may well hold off on introducing newer sitcom hits until fall 1990. "We have an option to delay *Growing Pains* for a year [beyond fall '89], and we may take that," says St. Charles, adding he may do likewise with *Who's the Boss?*

At WPGH-TV Pittsburgh, a Fox Network affiliate, Butler, says he has relatively little need for additional series fare. Even without Fox Network series, the outlet has a vo-

racious movie appetite, given its identity over the past 1½ years as "your super movies station."

"The big question mark for Fox Network affiliates," says Butler, involves Fox's plans for 1989. Like many others, Butler wonders if Fox will in fact expand its offerings into Monday nights. If so, "that'll be the biggest change in primetime for many indies."

WPGH's major fall '89 series commitment is Teletrib's *Cop Talk*, Butler discloses. That reality series is headed for Saturdays at 7 p.m., with Butler describing it as "compatible with Fox's lineup," which presently consists of two other reality-based series, *The Reporters* at 8 and *Beyond Tomorrow* at 9 p.m.

WPGH has little need for off-network shows, whether action or comedy, Butler continues. Currently it has adult-appeal *Newhart* at 10 p.m. on weeknights, bridging its movies with news.

The station, which has *Mama's Family* as a weekly series on Saturday evenings, will in fall '89 use that as a nightly strip "in early fringe/access," Butler notes. □

### "Lassie" on weekends?



# There's hope for new sign-ons

## Reps give tips for positioning new kids on the block

By GEORGE SWISSELM

**B**eating the odds gets tougher each year for new sign-on independents, but reps are proving they can make an effective ad sales pitch for them, given the right conditions.

At MMT Sales, Murray Berkowitz, senior vice president, director of independent sales, observes, "It's harder to introduce, say, a third independent into a market today because the second and third independents tend to cannibalize each other. On the other hand, the first independent that enters a three-affiliate market, which was more often the case a few years ago, could come in offering sitcoms, local sports and kids' animation the networks didn't carry and really give viewers some alternatives to switch to."

At that time, adds Berkowitz, local cable systems were required to carry a new station's signal. That can be the great equalizer for a UHF station in a high-cable-penetration market if it's facing three VHF affiliates. But now, cable is no longer forced to carry the new U, so the newcomer no longer has that going for him."

### Surge in new indies dwindles

INTV's own numbers underline Berkowitz's point. The Association of Independent Television Stations shows the big surge in new sign-ons occurring between 1981 and 1986, with a sharp dropoff since. In 1984, 26 new independents bowed, 38 more made their debut in 1985 and 34 hit the air in 1986. The number of new independents dropped to 15 last year and this year rose slightly to 17. So far, only two probables, one in Denver and one in Philadelphia, are on the horizon for early 1989.

The upshot is that, as of mid-November, 321 independents were operating in 135 markets, covering

90.2% of U.S. television households. The great majority offer general entertainment programming, 21 feature Spanish language programs and 17 are home shopping outlets.

But the fact remains that 17 new independents did make a 1988 debut in spite of the obstacles.

Michael Spitalnik, senior vice president at Independent Television Sales, says, "If both the new station and its rep do their jobs upfront it shouldn't be too difficult." He explains, "That's because you're walking in with a situation that's creating a different marketplace. A market that had three or four stations now suddenly has a new fourth or fifth station. That new station is going to take its audience from the existing stations if it makes the right moves."

First, he says, the new sign-on "has to start with experienced management that knows what those moves are. These include making sure they start with a good



**Murray Berkowitz, MMT Sales:** *"It's harder to introduce, say, a third independent into a market today because the second and third independents tend to cannibalize each other."*

plant and facilities and get on the local cable systems. They also have to acquire the right programming, including a sports franchise if they can get one, that fills a programming gap in what the existing stations offer. Another element is high visibility promotion to let people know about all your new programming. And on the sales end, the station's sales staff and rep have to back all this up with the right research, including program track records from other markets."

Spitalnik adds, "As a new station, it will also have to be willing to go out of its way in offering charter advertisers some very efficient charter ad packages. And we show buyers strategies like roadblocking the same time period on every station in the market so they still reach the audience the new independent is taking from the other stations, even though no one can be sure which of the other stations most of that audience is coming from. That will insure that whatever viewers are lost by any station are added back into the buy with no guesswork needed on the part of the buyer as to which station is losing the most viewers."

### Programming guidance

To Jack Whalen, vice president, Blair Television's Independent Division, selling a new sign-on is mostly a matter of "working twice as hard. You stay abreast of every sales opportunity the new station's programming offers. You look at the numbers every show you have achieved in other markets. And you make sure the station is promoting everything it has to the hilt, so you can show buyers their on-air promotion, their radio schedules, their newspaper ads and snapshots of their billboards, all to show the buyers the tremendous visibility your new station is starting with."

Whalen also recommends urging the new station to follow the advice





**Jack Whalen of Blair Independent Division:**  
*"I know the stations don't want to hear it, but they have to be willing. . .to offer bonus weight upfront and give guarantees."*

of its rep's programming department "in acquiring series and first-run movies that viewers will want to watch. Then you pitch those shows. You make up cume packages of shows you know will appeal to specific audience segments. For instance, if you have a dance show, you know you'll pack in the teenagers."

Whalen says, "I know the stations don't want to hear it, but they have to be willing to give to get. They have to be willing to offer bonus weight upfront and give guarantees. And if you guarantee a four for a package and it only gets a three, you have to be right there at the post-evaluation with your give-backs."

At Petry Television, vice president, director of sales Steve Eisenberg says one key to winning acceptance of a new startup is the presell: "You can't get in to the agencies too many times, before the sign-on goes on the air, to build a sense of excitement about your 'new product.' And be sure to keep the buyers informed of the station's progress toward air date, every step of the way."

But Eisenberg warns that in laying on the presell, "Any rep is only as good as the past reputation he's built up in terms of credibility. We have to demonstrate a track record of previous believable performance estimates for our prior startup situations. This is one of the pluses we have going for us. We have that

track record of believability."

Marty Ozer, president, Katz Independent Television, says, "The approach varies, depending on the givens of each situation. You start by looking at your new independent's potential strengths and at whatever weaknesses the competition may be dragging behind them."

**Programming strength**

Ozer notes that potential strength may lie in the programming the station is starting with, in its signal strength, in its management or in its ownership. "If the group behind the new station is well-financed and can show a track record of startup successes in other markets, this is a strong selling point. The same goes for the new on-the-spot management, if they have the right experience and they're moving in from success in other markets."

Then, continues Ozer, "Look at what they have to work with. How about facilities? With luck, the new station's tower may be on the same antenna farm the affiliates are. That's a plus. What about programming? Is there a programming void—a particular type of program that the market's other stations aren't providing? If you have some good ones, you can talk about your movie titles. Is there a local sports franchise you can pick up? Again, if your programming has it, you can show its track record in startup situations in other markets. You make your first year projections based on the experience in other markets of the series and movies you're going to run. This experience will tell you what kind of core audience these programs deliver. From there, MRI or Simmons can show you which categories have the same demos for their heavy users as the kind of viewers these programs attract. That gives you a start on your new station's prospect list."

Blair's Whalen warns, "There will be times when you have to beg for your bone and then work for it. You tell buyers that though your new station may not have big numbers to start with, 'You'll want to be with us when we do. So if you throw us a bone now, we'll be there for you later. And right now we'll monitor

the market for you. We'll be your eyes and ears in the market and tell you everything the other stations are doing, too.' This is their reward for our bone."

Whalen adds, "And if, after all that, the agency still wants to ace you out and wave the client off, you have to use your good relations with the client and understand the client's needs so your new station can give him just what he's looking for."

Contributing strongly to a rep's believability in introducing a new station, says Petry's Eisenberg, is the research a rep can bring to bear: "Every new product has some size, and that's great, but every buyer has heard it all before. They want to see proof. And being the new kid on the block in that market, the rep for a startup can put this to work for himself."

He explains, "Up to this point, the buyers have been relying on four or five other reps for information on the new station's market. Now your new product opens up an opportunity for you to show the buyers you're the guy who can produce new information on the market, and more accurate and more useful information than they've been getting from the other five reps. Anything you can do to convince them they can depend on you as the best information source on your new market can be turned into a big advantage for your new station." □



**Marty Ozer, Katz Independent:**  
*"If the group behind the new station is well-financed and can show a track record of startup successes in other markets, this is a strong. . .point."*

# With MGM/UA's Horowitz

## Details immediate challenges, revolutionary future

By BOB MARICH

One of the first acts of new MGM/UA Communications chairman Jeffrey Barbakow in mid-November was to change just one letter in the job title of Norman Horowitz.

On the surface, it seemed rather innocuous. Horowitz, the president of the studio's Telecommunications subsidiary, was promoted to CEO (chief executive officer), from COO (chief operating officer). Though either way he was still the subsidiary's boss, Barbakow's gesture meant a lot. It signaled a vote of confidence, assuring continuity in MGM/UA's large television distribution arm at a time other parts of the company were wracked with uncertainty.

On the day that MGM/UA made the announcement, Horowitz recalls, he found the floor on which

his office is located deserted when he arrived for work. "I commented, 'Hey, where is everyone?' When I opened the door to my office, the entire Telecommunications staff was crowded in here to congratulate me."

Word of Horowitz's new job title was one of the few instances where front-page news about MGM/UA didn't involve a rumor that the company would be sold or about cutbacks.

A few weeks earlier, Horowitz generated another piece of good news for the studio. He and Tony Lynn, executive vice president/international TV distribution and worldwide pay TV, engineered a lucrative \$100 million television agreement to license in England 50 current theatrical films, 150 older films that represent just a small portion of the studio's film library and some assorted TV program-

ming.

That deal is with both the British Broadcasting Corp. and a new satellite-direct-to-home service, British Satellite Broadcasting. It was unprecedented for a regular broadcaster such as the BBC and a satellite pay TV service such as BSB to share the same package. BSB will telecast the films initially.

Horowitz said that, aside from monetary considerations, he is pleased because the BSB transmission technology is the most secure, piracy-proof in England. This minimizes threat of unauthorized reception of MGM/UA films in the parts of Western Europe that British satellite signals cover. Unauthorized reception would undermine potential sales elsewhere.

"We also believe down the line there possibly will be, because of the BSB advanced technology, a pay-per-view opportunity," says Horowitz. "That's not in the deal, but we believe that there is an inevitable pay-per-view utilization of feature films in the United Kingdom."

Norman Horowitz



*Sees networks, as they scramble to keep costs low and quality high, resuming purchase of large quantities of theatrical films, but not at the prices they had been paying.*

### Broad responsibilities

Two years ago, Horowitz, 56, came aboard as the studio's top executives for distribution to television markets around the world. That gives him responsibility over domestic syndication, which is immediately under Dick Cignarelli, executive vice president/domestic TV distribution.

MGM/UA is pondering what avenue to take with the second season of its first-run syndicated series, *The Twilight Zone*, which it distributes through a joint venture with CBS Broadcast International and London Films. MGM/UA cleared 160 stations reaching 91% of the U.S. for 30 first-run *Twilight Zone* episodes that made their debut in the fall to solid ratings.

"We are now in a conundrum as to whether next year do more *Twilight Zones*, which we probably will not do, or do a cash for multiple-year, multiple-run sale of 54 [vin-



"thirtysomething"—looking toward syndication in two or three years.

tage] episodes that were produced for CBS and the 30 we did recently, or to barter [the package]. The decision is still being made. We'll be running around before and at INTV [the convention of the Association of Independent Television Stations] trying to get that sorted out."

Also, MGM/UA is in the midst of selling *Straight to the Heart*, a half-hour, daily first-run syndication matchmaking and comedy/game show.

Horowitz says his biggest disappointment in first-run syndication is the rocky start of *Group One Medical*, a reality medical program produced by ex-CBS news chief Van Gordon Sauter. Even if the syndication market gives up on it, and the jury's still out on that question, Horowitz says he won't. He hopes to produce a collection of *Group One Medical* videocassettes, each a newly-created program delving into a single topic such as colds, spinal problems or diets.

"We'd like not to rely solely on feature films for videocassette sales in the future, says Horowitz. "As time goes on, [made-for-home-video] will become a larger and larger business." MGM/UA will offset some expenses with revenue from advertising, says Horowitz. He notes the company already placed a

Snickers candy commercial in 400,000 videocassettes of its theatrical film, *Moonstruck*.

In two or three years, MGM/UA expects to launch reruns of *thirtysomething* in syndication. Horowitz insists the offbeat, ABC Television drama about the yuppie set won't go to an ad-supported, basic cable network as have some other recent off-network hours. Interestingly, Horowitz says MGM/UA has already been approached by cable networks to license the series. Besides *thirtysomething*, MGM/UA also produces NBC's *Baby Boom*, *In the Heat of the Night* and *Dream Street* (a backup) and ABC's *Knightwatch* (going off the air in January) through a separate TV production unit that is run by David Gerber.

Horowitz will be licensing an even more valuable property within two years. Since 1962, MGM/UA has produced 16 James Bond theatrical films that, because of an unusual licensing agreement with ABC Television, have never been in syndication and experienced only limited pay television exposure.

If ABC does not extend the contract, "the Bond films could conceivably go pay-per-view, pay and then back into some sort of network window," says Horowitz. When pressed further, Horowitz said he could not be more specific.

It marks one of the few times that Horowitz—gregarious, outspoken and frequently passionate—is at a loss for words. Outgoing, but without being overbearing or intimidating, Horowitz often jokes in self-deprecating humor reflecting his no-nonsense style.

When asked about his thoughts on the stagnant syndication market, he quips, "If you'd step aside, I'd like to go out on the balcony and jump."

#### On the scene

He works in an office decorated with modern beige-suede furnishings and potted plants on the fifth floor of the architecturally-striking Filmland building in Culver City, Calif. Filmland is directly across the street from what used to be MGM/UA's studio lot before it was sold to Ted Turner and then Lorimar/Telepictures.

When he talks, Horowitz punctuates the conversation with animated gestures and occasional Yiddish. In a brief telephone conversation with studio chairman Barbakow in which they schedule a meeting, Horowitz closes with humor, saying, "I want to *kvetch* a little more, and you're a good guy to *kvetch* to." (*Kvetch* is the Yiddish word for complaining.)

Horowitz in past jobs has clashed



### What to do with the second season of first-run "The Twilight Zone"?

with his bosses but says he's mellowed over the years. "I now subscribe to the notion that it is easier to ride the horse in the direction that it is going," he jokes. At another juncture, he says, "I want to make love, not war."

Horowitz began his career in program sales at Columbia Pictures Television in 1956, where he worked until 1980 with one interruption from 1968 to 1970 at CBS Enterprises in international sales. At Columbia, he built a strong syndication enterprise by acquiring distribution rights from outside producers for hits *Barney Miller*, *Charlie's Angels*, *Barnaby Jones* and other network series. However, his departure as Columbia's president of worldwide television distribution was tinged with ill feelings on both sides.

Before joining MGM/UA in 1986, he founded PolyGram Television and worked as a consultant with a long list of clients.

"A low point for me was admitting to myself that I was not cut out to be an independent," he says. "I required the action, intensity and companionship of an MGM, a PolyGram and a CBS. Financially, [being a consultant] was fine, but emotionally it was a disaster. I knew I had to go back to a big company."

It was not the first time he reversed career field abruptly. Horowitz, after serving in the Air Force

during the Korean War, earned a degree as an electrical engineer. After "killing myself" studying, he decided that he really wasn't cut out to be an engineer and immediately headed for television.

From his youth in the Bronx as the son of a prosperous women's dress manufacturer, Horowitz developed a knack for wheeling-and-dealing. On the corner of his desk today is a pile of baseball cards for "flipping," just as he did with the neighborhood boys in his youth.

While at Columbia in the 1970s, he played New York-style stickball on the studio lot in Burbank with coworkers. At MGM/UA, every few months his subsidiary has an ice-cream party, where vats of ice cream are brought to the lobby for eating and comradery.

"This is important because [MGM/UA] Telecommunications is so big," he says. "People at one end of the floor never see the people at the other end. So we try to get together."

### Breaking with the past

While he hangs on to vestiges of his past with baseball cards, Horowitz insists his business philosophy is to reject history as much as possible in making decisions. "I think the business now is very recognizable as compared to 30 or 40 years ago," he says. "But 15 years from now, you will not recognize the

business then as compared with today. There's very little information for predicting the future by looking to the past."

Revolutionary changes are possible from many fronts, Horowitz maintains. For example, if telephone companies get into the cable TV business, as many expect because of fiber-optics technology, that alone will turn the television medium on its ear by dramatically boosting channel capacity and addressability technology.

### Proven product

There is one certainty, Horowitz says. Programming of proven popularity, particularly theatrical films, will become more valuable as emerging media bid up prices for software. Further, he predicts the commercial networks, scrambling to hold costs down while trying to keep the quality of programming high, will resume buying large quantities of theatrical films. "They probably won't pay the \$6 million to \$10 million that they paid years ago for multiple runs," he says. "But I think there will be a resurgence. Their egos will want to make TV movies, but their accountants will push them to buy theatricals."

The MGM/UA film library contains the James Bond, Pink Panther and Rocky motion pictures. While other studios divide responsibilities for ancillary markets—often sparking turf battles between separate home video, pay TV and syndication sales units—MGM/UA funnels all its selling efforts through Telecommunications. Horowitz says this enables MGM/UA to act decisively.

Horowitz recalls that when he offered all the James Bond films to France's pay TV giant Canal Plus a year ago, the buyer who was accustomed to studio bureaucracy elsewhere responded, "Norman, you can't do that. Don't you have to talk to your television people [at MGM/UA] about changing the window?"

Horowitz answered with great satisfaction "Hey, I am our television people." They had a good laugh, then concluding a deal that sources later put in the neighborhood of \$40 million. □

# Viewpoints

## Robert Wussler



*Senior executive vice president, Turner Broadcasting System, in a recent speech before the International Sports Summit in New York*

## Major televised sports affect economies, corporate identities

When the first major television contract was signed for NFL football in the early '60s for \$28 million, who would have ever imagined that only a few years later a bowl game of super proportions would develop which would emerge into a world wide spectacle for hundreds of millions of people in 60 countries. And this is an American game we are talking about—unique to the United States of America, played almost exclusively in the United States of America. But now we see leagues forming in Europe and Japan and American teams—professional and college—playing in such places as Japan, Scandanavia, Germany, Australia and England.

Baseball was recently added as an Olympic sport because someone finally recognized that it had become a major sport worldwide—from Japan to Italy, from Venezuela to Australia. Just recently, the first baseball game between a Soviet team and an American team was played at Johns Hopkins University. The fact that that event even happened was a monumental occurrence, not only in the furthering of a great game and tradition, but in the furthering of relationships between two superpowers.

But as significant as football and baseball may be here in the United States, both must take a back seat worldwide to soccer. World Cup soccer—to which, incidentally, TBS Sports has just obtained broadcasting rights—involves teams from 24 countries and is broadcast to the largest combined viewing audience in the world—more than 13.5 billion people. We are very excited to be involved with the 1990 World Cup and look forward to showing it as it has never been shown before . . . and if you're wondering what that means, just stay tuned.

Even yachting, that rich man's sport in which only nobility and television company owners duel, has become one of the world's fastest rising sports in terms of not only programming from us television people, but

corporate sponsors as well. The America's Cup now has a significant television package and is supported by major corporate sponsorships from all around the world. Where once the only serious contenders were once Australians, New Zealanders and the Americans, the America's Cup now has 16 challengers from 8 countries for its upcoming race.

The Goodwill Games, conceived only three years ago, will include in 1990 more than 2,500 athletes from over 50 countries competing in more than 170 events. More than 80 hours of prime time television coverage will be telecast to all areas of the globe. Turner Broadcasting is proud and excited to be host broadcaster for this spectacular event.

There's no question that the rise of television has been good for sports and that the rise of sports has been good for television.

Sports has also played a significant role in three other areas—facility development, corporate awareness, technical advances and international relations.

The number of new facilities that have been built in the last 20 years directly attributable to sports is phenomenal.

## Help to economy

Talk about an impact! The Seoul Olympics brought in an estimated \$250 million, while spectators in Calgary spent nearly \$180 million. Projections for the 1990 Goodwill Games in Seattle, which will be broadcast by TBS, indicate nearly \$52 million being spent. Those are significant numbers for a city. It's no wonder cities are clamoring to host international events. Not only do they receive worldwide recognition, but the economy booms, and they get new facilities that can be used by many generations to come.

And how's this to get a grasp of the international scope of sports and television? The International Broadcast Center in Seoul was used by 111 countries, cost \$61 million, and served eight different languages.

In addition to facility development, we are all aware of the incredible rise of corporate awareness through sports. Whether it is an actual event named after a corporation or product, an official affiliation with an event, or simply the procurement of advertising time, literally billions of dollars are being spent on or around sports each year.

Nearly \$400 million was spent by corporations on the Olympics. Some companies spend as much as 70% of their entire advertising and marketing budgets on sports. General Motors spends more than \$200 million a year on sports. Advertising budgets for companies such as Pepsico, Mastercard, IBM, Anheuser-Busch and Eastman Kodak now span from New Zealand to Norway, Saudi Arabia to Singapore, and Australia to Argentina. All because sports is a way to get a company's message across.

And television is the means of communicating that message through the broadcasting of those sports. TV and corporate sponsorships go hand-in-hand. Virtually every PGA event now has a corporate sponsor, and the 1990 Asian Games estimate is for \$200 million in revenue from TV rights and sponsorships—one-third which will be international sponsorships.

# Programming

## Networks hope to retake indie gains in January, advance with sweeps events

The Big 3 TV networks, unusually hard-hit this fall by aggressive competition from independent stations and to a lesser degree cable, now are hoping to get viewers back into the series habit come January.

David Poltrack, senior vice president for planning and research at CBS Broadcast Group, says the month of January will be "critical to the networks to reestablish their series viewing pattern," which has been disrupted this fall by the ef-

In November, the Big 3 networks averaged a 41.5 Nielsen household rating, down 3% from their year-ago 43 average. For September through November, the slippage was 7%.

Independents showed the strongest surge in that sweeps span, up a full point to 10.1 from their November '87 ratings. Cable gained 33% to 7.6 from a 5.7 as superstations and pay services inched up to 3.3 and 3.8 from 2.9 and 3.5 respec-



**"Lonesome Dove,"** a \$20 million, four-part miniseries, now is planned as an early February sweeps event on CBS.

fects of the lengthy writers' strike. "The question is, 'Can they establish that during the highest HUT month?'," he adds.

CBS has been hurt most in the new season, finding itself again in the No. 3 position in the primetime Nielsen ratings race, its also-ran status exacerbated in the November sweeps when it lost crucial ground to ABC, thanks largely to *War and Remembrance*.

tively.

The Fox Network improved "significantly" to a 5.2 November rating from its year-ago 3.7, according to Steve Sternberg, vice president and manager of broadcast research at Bozell, Jacobs, Kenyon & Eckhardt.

Overall, HUT levels rose that month to 62.7 from 61.4, "a dynamic increase" in Poltrack's view, thanks to multiple-set viewing and

videocassette recorders.

January is a period when independent stations as a whole cannot afford to program with major titles or promote heavily, Poltrack observes, because February, as a sweeps month, is more important to them.

"Their fortunes depend on three sweeps," in November, February and May, he says, so those are the months in which the stations tend to concentrate their biggest movies and specials.

The November outcome was something of a fluke, he maintains, since indies and cable television services knew well in advance that they could gain an edge against the Big 3 because the strike had delayed series and movie production.

To shore up some weak links in their schedules, the networks already have begun making series fixes, effective in January.

Moreover, NBC has scheduled a two-part miniseries, *Twist of Fate*, for Jan. 8-9. That two-part drama was initially entitled *Pursuit* and set for December, then pulled, some sources feel, because NBC feared that its being about Jews in Nazi Germany might hurt its ratings by airing so close to *War and Remembrance*.

*Twist of Fate* now will open against ABC's *Sudden Impact*, starring Clint Eastwood.

Jan. 22 of course will find NBC offering Super Bowl XXIII, which is tentatively scheduled to conclude at 8:30 p.m. (ET), followed by a half-hour post-game wrapup. NBC has yet to schedule a movie or program behind the Super Bowl's hefty lead-in. In recent memory, however, only NBC's *The A-Team* and last season's *The Wonder Years* on ABC have managed to translate their Super Bowl boost into longterm success.

**February taking shape.** CBS already has slotted some promotable movie titles for January, including *Terror on Highway 91* on Jan. 10, *The Lady and the Highwayman* on Jan. 24 and *Hallmark Cards' Hallmark Hall of Fame: Home Fires Burning* on Jan. 29. CBS also plans George Bush's Inaugural Gala for Jan. 19 at 8 p.m.

ABC's live American Music Awards is due Jan. 30.

For February, CBS plans its \$20 million, four-part *Lonesome Dove* miniseries for Feb. 5-8, supported by a major tune-in promotion effort. Perhaps buoyed by some agency feelings that *Dove's* western setting may hold down CBS' ratings, ABC will introduce its *ABC Mystery Movie* on Feb. 6, against *Dove's* second installment. ABC presumably will lead off with the strongest spoke in its anthology wheel, namely Peter Falk's *Columbo*.

ABC also may go with its three-part *The Kennedys of Massachusetts* in the sweeps.

CBS has slotted the Grammy Awards as a three-hour live telecast on Feb. 22 and Procter & Gamble's Miss USA pageant on Feb. 28. Another P&G sponsored vehicle is due in the first quarter, *The People's Choice Awards*, on CBS March 12.

—Jim Forkan

## Genesis stresses local sales for syndie product

Genesis Entertainment has formed a local sales development division, with Mitch Turner heading it as New York-based vice president of advertising sales development.

The syndicator's new exec will work with carrier stations to develop business on both the local and national levels and help advertisers create spot schedules for placement within its first-run and off-network programs. The company also is creating local sales kits for its various shows.

In those cases where the product is for cash sale, and there are consequently no national availabilities, Turner says he suggests to prospects that they consider buying locally, for example, in Genesis' *Best of National Geographic Specials*.

The Westlake Village, Calif.-based Genesis will not get a commission from the stations for bringing in local business, Turner says, but it's hoped "we'll get renewals. Our product won't be successful unless we make an effort to support it. We're creating top of mind awareness for our shows," says the former general sales manager for National College Television.

## Lorimar sets 'Perfect' start for 1990; sitcom glut may mean delays

*Perfect Strangers* is the latest series from the Lorimar factory to go into off-network syndication, with a fall 1990 start date.

That series, currently helping ABC's Friday night performance, thus joins Lorimar Syndication's *ALF*, already moving briskly in fall 1990 sales.

Meanwhile, at Warner Communications, soon to be merged with Lorimar Telepictures, another ABC primetime hit, *Head of the Class*, has now topped the 83-market level for fall 1990 syndication, according to Warner Bros. Television Distribution.

*Strangers*, which averaged a 25 Nielsen share in the 1987-88 season, has kept up that pace since early November to help put Friday, long a CBS night, into ABC's win column.

According to Petry Television's analysis, this comedy's "current demographics on the network indicate a potentially successful run in syndication."

Lorimar is telling station prospects that since it is guaranteeing 100 episodes, it would produce the additional episodes if ABC were to drop the series after the 1988-89 season. Those episodes would be barter-syndicated, with a 4/2 split of commercial minutes, favoring station licensees.

Stations will be given eight runs of the off-network episodes over a 4½-year period, with each telecast cut to accommodate seven minutes of commercials.

According to Blair Television, Lorimar will allow station licensees



"Perfect Strangers"

the option of delaying *Strangers'* start until fall 1991, but those broadcasters will pay a surcharge of 10% per episode.

**Comedy comeback.** Interestingly, only five years ago experts in TV programming and in advertising circles had speculated that comedy was dead. Then *The Cosby Show* clicked on NBC, and the comedy form has been enjoying a ratings comeback. So much so that for some stations there are almost too many hit sitcoms going into off-network syndication for fall 1989 and beyond.

Looking down the road, Susan Kearns, program manager at Independent Television Sales, and Dennis McAlpine, analyst at Wall Street's Oppenheimer & Co., note that there will not only be the aforementioned Lorimar and Warner hits but also *The Hogan Family*, *227*, *Amen* and others.

Moreover, Kearns notes that Columbia Pictures TV plans to offer Fox Network's *Married...With Children* in syndication "in '90 or '91." While not coming from one of the Big 3 networks, she says, "It is sort of off-network."

Even now, some stations' cups runneth over with off-network hits. WUAB-TV Cleveland, one of the Gaylord Broadcasting-owned indies, may well exercise its option to postpone the start of *Growing Pains* until fall 1990 instead of fall '89.

The station says it may seek a similar delay with *Who's the Boss?*



"Highway to Heaven"

## PBS' winter, spring seasons add nine series

Even as the Big 3 commercial networks prepare for their so-called "second season," Public Broadcasting Service has finalized its own "winter season"—both of which begin in January.

Six of PBS' nine new primetime series are being given first quarter starts. The others are slated for spring.

The newcomers include *Ethics in America*, a nine-part series; *Long Ago and Far Away*, a 16-week storytelling series, produced by WBGH Boston; the three-part *Money in America*, from KQED San Francisco and funded by Wells Fargo Bank; *The Power Game* and *Secret Intelligence*, both four-parters; and *War and Peace in the Nuclear Age*, a 13-week documentary series whose \$7.5 million production budget makes it one of PBS' most ambitious projects. WGBH produced the latter, with the Chubb Group of Insurance Cos. among the funders.

Among the non-primetime January entries are: *Bookmark*, about current books; the investigative *Kwitney Report*; and *Shining Time Station*, a 20-week children's series featuring Ringo Starr.

**More multiparters.** Scheduled for a March 27 bow is the five-part, Roger Mudd-hosted *Learning in America* series, coproduced by MacNeil/Lehrer Productions and WETA Washington and funded by Chrysler Corp. Coming in May, meanwhile, are *Atlantic Realm*, a three-part coproduced by WTTW Chicago and the BBC and funded by Keebler Co., as well as *The Philippines*, another three-part.

Returning PBS series include *Austin City Limits*, the country music series produced by KRLU Austin and underwritten by Anheuser-Busch's Budweiser; Mobil's *Masterpiece Theatre*; *Nova*; and *Wild America*.

Returning in March or later are: *Reading Rainbow*; Mobil's *Mystery!* (with a 12-part *Game, Set and Match* miniseries based on three Len Deighton novels); *Inno-*



**"Secret Intelligence,"** a four-part PBS series hosted by Bill Kurtis, will bow Jan. 23. This study of U.S. espionage will include a look at why the U.S. was surprised at Pearl Harbor in 1941.

*vation*; *Conserving America*; and *Adventure*.

Specials packages again include the ongoing *Infinite Voyage*, *National Geographic* and *Smithsonian World*, plus the new 90-minute *The Congress*. The latter, due March 20, was produced and directed by Ken Burns, now at work on *The Civil War*, a five-part series for PBS telecast in 1990.

## PBS ready with 'Black History Month' specials

PBS plans a batch of primetime programs tied into "Black History Month," during February.



**Roger Mudd**

Its *American Playhouse* series will offer a three-hour revival of *A Raisin in the Sun*, starring Esther Rolle and Danny Glover. The closed-captioned telecast, due Feb. 1, is underwritten in part by the Chubb Group of Insurance Cos.

Under the *Great Performances* banner, PBS will present an hour of music by jazz musician Wynton Marsalis on Feb. 24, with funding from Martin Marietta and other sponsors.

## 'Interceptor,' weekly series from Fries

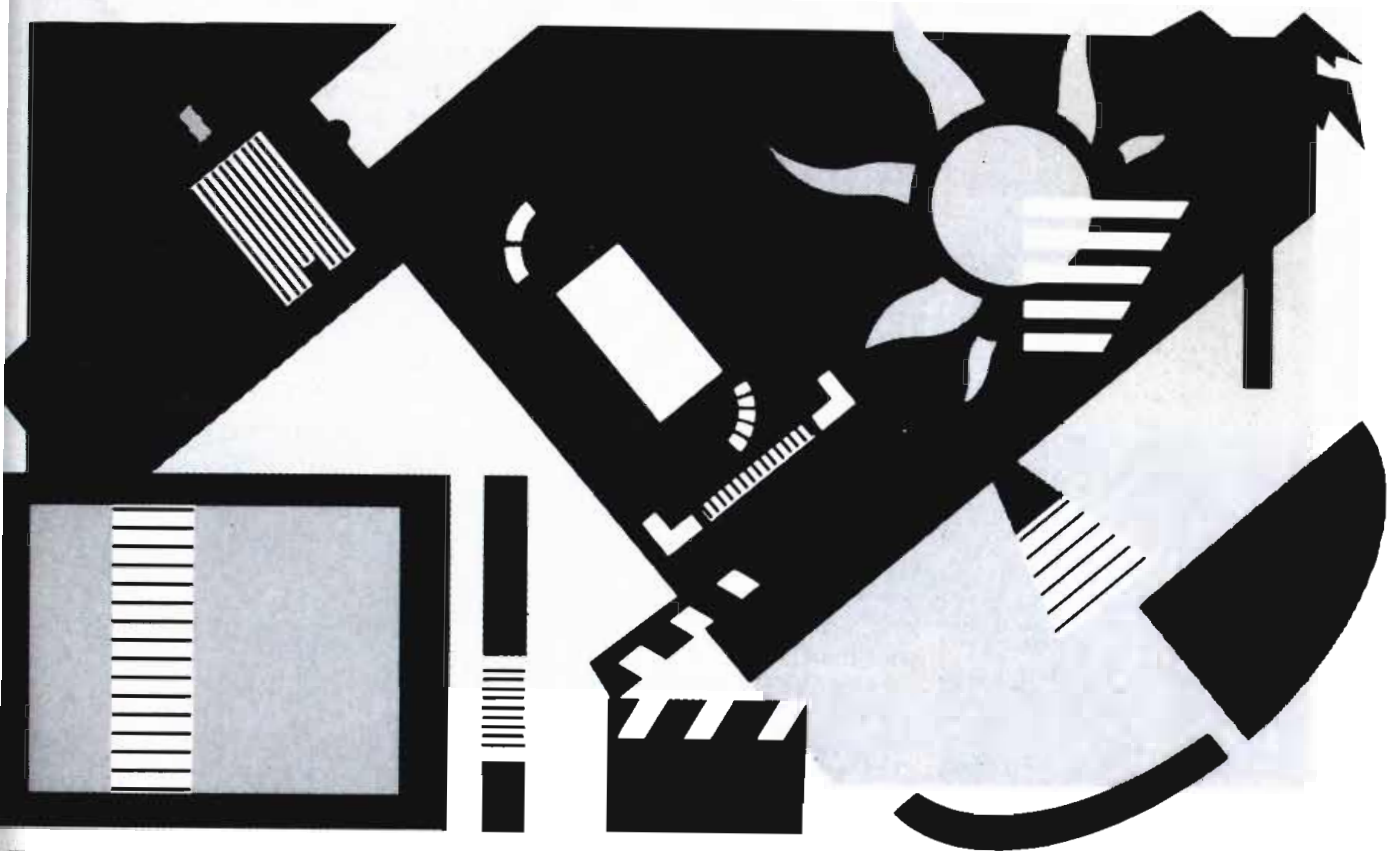
Fries Distribution Co. will introduce a reality-based outdoor competition show at the upcoming INTV convention. The new half-hour weekly series is called *Interceptor* and will be offered to stations via barter, for next fall airing, according to Ave Butensky, executive vice president, domestic syndication.

The projected series has already been sold to Tribune stations, Cox Broadcasting independents and to Scripps-Howard outlets. A one-hour special in April will be used to introduce the planned series.

*Interceptor* focuses on one team trying to reach a hidden goal, with another team trying to intercept it from reaching its destination.



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**Syndication shorts**

**Orbis Communications**, New York, is syndicating *A Matter of Life and Death*, a live two-hour special about a bizarre 1975 Florida murder trial. Due March 1 at 8 p.m. (ET), the special will be hosted by David Frost and produced by Current Trends Productions' Reese Schonfeld and Ward Sylvester. Also from Orbis: The two-hour *Unauthorized Biography* special on Richard M. Nixon now is being offered for March 8 telecast at 8 p.m.; stations originally had been given a two-week scheduling window (TV/RADIO AGE, Dec. 12).

**Harmony Gold**, Los Angeles, currently is scouting African locations for *Dakar Dakar*, a four-hour miniseries due in fall 1989 syndication. The company also will shoot footage during the annual Jan. 1 8,000-mile road race between Paris and Dakar to incorporate into the two-part drama.

**Viacom Enterprises** will syndicate MTV's *Remote Control* as a



**Richard M. Nixon**

weekly first-run series for fall '89 release. The series features college students answering TV and pop culture trivia questions. MTV Networks will sell the national commercial time on the barter series, which will aim at a broader audience than MTV's own strip version.

**Warner Bros. Television Distribution**, Burbank, has signed WBFS (TV) Miami, WTOO-TV Birmingham, Ala., WICZ-TV Binghamton, N.Y., and three others to bring *Growing Pains*' total to 141 markets cleared for fall '89 off-network release.

**MCA TV Enterprises**, New York, said *\$Reward\$*, a half-hour reality series, will be cohosted by Jim Hartz and Cynthia Allison. Allison was a reporter on KABC-TV Los Angeles while Hartz, a onetime *Today* anchor, also will host PBS' *Innovation*, a primetime series that will begin its fifth season on April 9, produced by WNET New York and underwritten by Johnson & Johnson, Canon USA and Sandoz Corp.

**Action Media Group**, New York, plans April-May barter syndication of *Champagne Charlie*, a two-part miniseries about the true adventures of 19th century champagne king Charles Heidsieck. Cineplex Odeon Films is producing the project, which will contain 21 national, 21 local commercial minutes.

**Lorlmar Syndication**, Rankin/Bass Productions, Reeves Entertainment Group and WWOR-TV New York have delayed on-air test-

ing of *Re-Union* from late December into 1989. The partners said they need more lead time to accomplish the complex reunion logistics involved.

**Tribune Entertainment and Tele-Trib** are barter-syndicating *Bowzer's Rock 'n Roll Party* as a two-hour New Year's Eve special with live cut-ins from New York's Times Square. Taped earlier this fall at Caesar's Palace in Atlantic City, N.J., the show will offer 12 local and 12 national commercial minutes. Host Jon "Bowzer" Bauman of *Sha Na Na* series fame also is the special's executive producer.



**Jon "Bowzer" Bauman**

**'Punky' goes barter in fall '89**

Saban Productions and Colbert TV Sales have begun barter-syndicating *Punky Brewster* as an off-network weekly cartoon series for fall 1989.

There will be 21 episodes for 1989-90, including 13 that have been running on NBC-TV's Saturday morning lineup. The barter split is four minutes local, two national in the fourth quarter, 3 1/2/2 1/2 in the remaining quarters.

The companies plan to produce an additional 44 episodes to convert *Punky* into a 65-episode animated strip for fall 1990, according to Blair Television. The series, which was revived on Oct. 29 by NBC to replace its flop live-action show *2HIP4TV*, has paid off with higher Nielsen in its noon time slot. Petry Television predicts *Punky Brewster* "should do well based on its network performance."



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## Is reality setting in for reality genre?

Reality-based programming continues to grow in quantity as syndicators and stations plan for 1989-90, amid some hints that the genre may be cooling off somewhat, partly because of its growth.

Numerous programs in this category are in the syndication pipeline for various dayparts from King World's *Inside Edition* and Paramount's *Tabloid* to Orion's *Crimewatch Tonight* and Quintex's *Crime Diaries*, not to mention the ongoing talk shows and courtroom series.

The latest addition to the genre is *Has Anybody Seen My Child?* which Ascot Syndication Group and The Entertainment Group, both Los Angeles, plan to produce as a 26-week half-hour series with an April start. Selling the three national minutes in this missing children series will be Calloway & Co. Communications.

Despite all the excitement and key market clearances, even the frontrunning newcomers are not getting universal acceptance. Petry Television, for example, describes the concept for *Crime Diaries* as "unimpressive" and *Tabloid* as "another *Current Affair* derivative."

Nor are reality shows foolproof ratings getters. As Seltel notes in its analysis of the LBS Communications' syndicated *Manhunt* special of early December, the final live event of 1988, it averaged an 8.8 rating in the Nielsen-metered markets. *Manhunt* thus "ended up smack in the middle of the pile," though ahead of *Jack the Ripper*'s 7.4 and *On Trial: Lee Harvey Oswald*'s 4.9.

Overall *Manhunt* improved station results over the year-ago levels in 12 markets, trailed in four and was even in two others. Seattle's KCPQ-TV fared best, which was not surprising since the program was about the search for the city's Green River serial killer. That outlet's double run improved on its time slots' performances of a year ago by 200%, according to Seltel's analysis. Next best gain came from WJBK-TV Detroit, up 91%.

### Zooming in on people



William Saunders

**William Saunders**, formerly executive vice president, has been named to the new post of president at **Twentieth Century Fox Television International**, Los Angeles. He continues to oversee worldwide sale and distribution of its film and TV programming.

**Melissa Goldsmith**, associate director of program development at **BBD0 New York** since 1985, has been named director of program development. She was elected a vice president of the agency in 1986. Her most recent development credit is the CBS-TV movie *The Charlie Wedemeyer Story*, due in Dec. 26 primetime under Campbell Soup Co. sponsorship.



Melissa Goldsmith

**Ann Harris**, controller of international production, Telso International, and **Anne Siddell**, director of legal affairs, Telso Communications, have joined the board of **Telso Communications Ltd.**, London. Telso International distributes for TVS Television, MTM and others. The parent owns the Midem Organization (MIP-TV and MIPCOM).

**Jeri Sacks** has become vice president of cable and ancillary sales at

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**Samuel Goldwyn Television**, Los Angeles. She had been vice president of pay/cable and ancillary markets for Lorimar Telepictures.

**Paul M. Danylik** is vice president, western division manager for **Worldvision Enterprises**, Los Angeles. He previously was Chicago-based vice president, central division manager.

**Tom Rosenbaum**, formerly news director at WXYZ-TV Detroit, has become vice president of news services at **NIWS Productions**, Culver City, Calif., a subsidiary of Lorimar Telepictures. He will oversee its various syndicated news services, from NIWS and Med/NIWS to NIWS En Espanol.

**Chris Gorog**, previously senior executive vice president, **ITC Entertainment**, New York, has become president, succeeding **Jerry Leider**, now chairman. Leider will remain ITC's chief executive officer, Gorog its chief operating officer. The two execs acquired ITC from Bond Corp. in early November.



**Chris Gorog**

**Michael L. Weisbarth** has become president of the unnamed partnership of **King World Productions** and **MCA Inc.**, formed last spring to finance and distribute programming for TV syndication, network and cable and to "seek relationships with advertisers and publishers." Weisbarth had been executive vice president. Motown Productions.

**Tom Will**, formerly central regional sales manager, Group W Productions, has become regional sales manager for **Harmony Gold**, Los Angeles.

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Keynote address by Michael Eisner, Chairman and CEO, The Walt Disney Company.

"Waves Of The Future," a general session on HDTV, produced by Joel Chaseman, Chairman, Post Newsweek stations.

"Writers," a general session to be moderated by Dick Cavett, including Bruce Paltrow, Steven Bochco, John Marcus, Stephen J. Cannell, and Fay Kanin.

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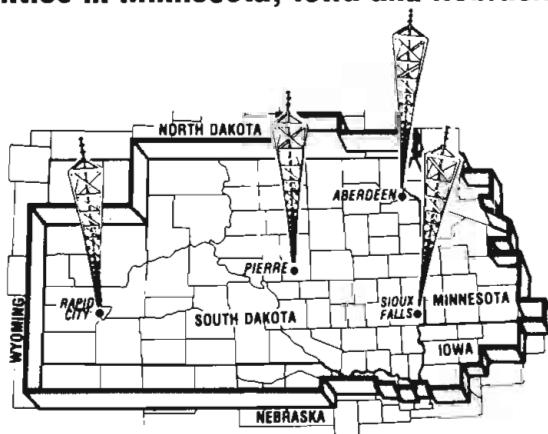
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## WXIN-TV pours diverse ingredients into Indianapolis indie turnaround

Outlet Communications president David Henderson reports WXIN-TV Indianapolis enjoyed a 48% boost in advertising billing over last year, putting it in a good position to move into the black in 1989.

At WXIN itself, vice president, general manager Joe Young explains how the independent was turned around. He attributes it to "a lot of things."

*"Things will be even better when Nielsen brings meters into this market next fall."*

He says, "The five Ps played a big part: a good plan, good cable position, good programming and good promotion to give the best people we could find the ammunition to go out and sell with. Then there's two Ms working for us: a market that's turned itself around and meters. Things are going to get even better when Nielsen's meters come to Indianapolis next fall."

Young says independents "do 20 to 30% better with meters than with diaries. The new management Capitol Broadcasting brought in when it took over the other independent here, WTTV, recognizes this, too. So we joined forces to persuade Nielsen to come in here with meters and put Indianapolis on the television map where it belongs. Advertisers want meters too. They want to be where they know they're being measured more accurately."

**Cable ready.** But to go back to the beginning, Young recalls WXIN went on the air in 1984. "Then when I arrived the following year, we saw the first thing we needed was a cable realignment. If you're a U in a three-V market with 54% cable penetration, the first thing you have to do is get yourself on a cable channel that's clustered in with the Vs, somewhere between 2 and 13. We managed to get ourselves on Channel 11 in 80% of the area systems."

He says the next part of the plan was to "look at the programming we already had under contract, then look at what was going to be coming on line in 1986, '87 and '88, with three goals in mind: Become the No. 1 movie station in Indianapolis, develop a strong early fringe, 5 p.m. to 8 p.m. daypart, and build up our weekends."

Soon adds Young, "Fox came along. First they made our Sunday evenings, then later our Saturdays, with good first-run primetime product. It worked. It brought us our biggest ratings ever when *Married with Children*, *21 Jump Street* and *America's Most Wanted* brought in double digits against our target demos: men 18-34 and women 18-34 and 18-49. This enabled us to market our weekends as a network affiliate."

Then this February WXIN secured rights to Cincinnati Reds baseball and in June the station secured rights to Indiana Pacers games.

Now, says Young, "We had the ammunition for our people. And I'd hired the best sales and marketing people I could find. Their enthusiasm spread through the whole staff so everyone became part of a winning team that out-promotes, out-sells and outpaces the market, and we're seen as the hot station in town."

As for Indianapolis as a market, Young says, "Geographically we may be in what some people call the rust belt. But we have insurance, consumer electronics, pharmaceuticals and other growing service businesses here. We have the Indianapolis 500 and we have the kind of spirit that went ahead and built our new domed stadium even before we got the Colts five years



Joe Young

ago because we had so much confidence we had what it takes to attract an NFL franchise."

**Sports center.** He adds that Indianapolis was already a center for major college sports, the Pan Am Games were held there in 1987, and so were the Olympic Trials this spring. And now, he says, "Frank Gifford is among those lobbying to bring the 1992 Super Bowl to Indianapolis."

Young estimates the market's total TV revenue this year could reach \$125 million, against \$118 million last year. The break is approximately 51% local, 49% national. But he adds that "Because every year more and more national dollars are being diverted to barter syndication and cable, the trend appears to be that the potential growth area for stations is going to be local dollars, as national keeps dropping off. As a result, local stations are going to have to concentrate their efforts on where the money is, at local retail, and we're set up to do just that. And while this market as a whole may be 51% local to 49% national, for *our* station it's already closer to 55% local against 45% national."

## KTTV to broadcast Rose Parade in 3-D

Fox Television's KTTV(TV) Los Angeles is televising the 1989 Rose Parade in 3-D and stereo and simulcasting the spectacle in Spanish. The special 3-D glasses needed to watch the parade in three dimensions were manufactured by Theatric Support and are available

to viewers at local Von's supermarkets in Los Angeles. This will be the 40th anniversary of KTTV's broadcast of the event and the station says it will be sticking to its tradition of televising the parade in its entirety without breaking for commercials.

## WPTY-TV Memphis flaunts new counter-programming strategy for independents

The latest mailing piece out of the prolific promotion operation at WPTY-TV Memphis spotlights a network track record that it says includes a new program failure rate of 64%. It also invites WPTY advertisers, ad prospects and agencies to try their luck at guessing which of the new season's latest crop of new network primetime entries will make the grade.

*"We do things that in most markets only radio stations will do—like a remote from a shopping mall."*

Steve Litwer, WPTY's director of sales and marketing says the new "R.I.P." mailing, displaying three tombstones engraved "ABC," "CBS," and "NBC," follows the format of a similar piece distributed last year. Says Litwer: "We think it's an eye-catching way for an independent to underline the real facts about network programs and counter the perception some people may still mistakenly hold that network shows are somehow superior to what viewers can see on independents.

"Pointing out the high failure rate of most of the three networks' new shows is one more way to emphasize that the supposed superiority of what network affiliates offer viewers is a pretty questionable proposition. We hope a plain statement of the facts will make more people stop and think before making assumptions with little basis to back them up."

**Beefed up marketing.** Litwer says "R.I.P." is just one of perhaps 30 or 40 mailing pieces WPTY has sent this year to local advertisers and ad agencies. He describes it as part of "the beefed up marketing activity we started about a year-and-a-half ago that's built up our reputation as being a very client-oriented television station. We do things that in most markets only radio stations

do—things like staging a remote broadcast from a local shopping mall.

"The client can choose the talent, or we can suggest an appropriate personality. Sometimes it's one of our own people. Other times the talent is a popular air personality from one of our Memphis radio stations."

Litwer also says WPTY "is one of the few stations to promote the value of Memphis' black consumer market. And we're one of the few TV stations with our own direct mail division and our own database. That means a client can do a one-stop-shopping two-media campaign through us: television plus mail. Or he can do TV alone or do mail alone."

Litwer estimates that national TV revenue will be "essentially flat—maybe even down 3 to 5% this year. But because of our increased marketing activity, our station should do far better in local sales gains than the other TV stations here."

**National revenue.** He estimates that Memphis' total national revenue this year should come close to \$23 million, but adds, "So far as local revenue goes, we live in a total



**Steve Litwer, WPTY's director of sales and marketing,** "hopes a plain statement of the facts will make more people stop and think before making assumptions [about programming on independent TV stations] with little basis to back them up."

blackout. A couple of our competitors have declined to report revenue to an independent outside accounting source."

Meanwhile, he says, "Indications are, our local economy is up. Several major companies have national headquarters here: Holiday Inn, Federal Express, and International Paper, which moved here two years ago from New York."

## Anyone can get into WUSA-TV's act

Radio stations have no monopoly on audience involvement. With its new "Eyewitness Newswatcher" appeal, Gannett's WUSA-TV Washington has put out the call not only for news tips from alert neighborhood watchers, but, if they can get them, good news events captured by the growing number of home video cameras out there. WUSA news vice president Dave Pearce is urging amateur Maryland, Virginia and District of Columbia camera persons to submit tapes any time they're lucky enough to be in the right place at the right time news happens.

Says Pearce: "In the past we've used video shot by home video cameras, and it's worked very well. News can happen right next door, right down the street. By implementing "Eyewitness Newswatcher" we're using an untapped resource: home video cameras."

And Ron Townsend, WUSA president and general manager, adds, "It is our hope that by enlisting the support of our neighbors, we'll be able to cover stories that otherwise would be virtually impossible to obtain because of location or time."

Meanwhile, Pearce is also encouraging viewers to call the "Eyewitness Newswatcher" hotline number with tips on news events that pop up around them. It could end up contributing to what WUSA spokesmen say is their market's "most locally produced programming."

## Appointments

### Stations



**John G. "Gil" Rosenwald** has been named president and chief operating officer of Malrite Communications Group, Inc. He joined Malrite in 1973 as an account executive for WHK Cleveland and now steps up from executive vice president and president, Radio Division.

**Gary R. Chapman** has been named president of the LIN Television Group. He had previously held a similar post with the Freedom Newspapers television group and before that had been in sales and marketing management at KSDK-TV St. Louis.

**Bill Clark** has been promoted to president of Shamrock Broadcasting, Inc., owner of 15 radio stations and three TV outlets. He had been president of Shamrock's Radio Division since 1981.

**Ray Watson** has been promoted to vice president/radio for Kaye-Smith Enterprises. As such, he adds responsibility for KJRB/KEZE(FM) Spokane to his management of KXL AM-FM Portland.

**Joseph Saitta** has been named station manager at Fox Television's WTTG-TV Washington, and will continue his responsibilities as vice president and news director.

**Dick Bremkamp** has been appointed corporate vice president-sales and marketing for the Radio Division of Chase Broadcasting. He had been vice president, general manager of Chase's KGLD/WKBQ(FM) St. Louis.

## One Seller's Opinion



### Look beyond audience numbers to other factors

**Drucker**

**Ratings reflect the quantitative aspects** of a radio station's audience on the basis of age and sex. But ratings are just one ingredient in a radio schedule mix. When we look "beyond the ratings" there are three areas to consider: beyond the quantitative to qualitative; beyond the metro to the TSA or total survey area audience; and beyond the CPRP to reach/frequency.

Arbitron and Birch measure the quantitative aspects of radio's audiences continually in the top 75 U.S. metro markets and once or twice a year in 175 smaller markets. However this is not always a sufficient barometer to target an advertiser's audience, so we look to qualitative factors.

In today's sophisticated and fragmented marketplace radio is the medium for an advertiser interested in targeting his product message to a specific consumer. There are over 50 formats broadcast throughout the country and that offers each listener an opportunity to select a station that meets his or her needs.

A given format generally appeals to a certain type of listener. For example, news appeals to an upscale, educated professional. Album oriented rock appeals to adults 25 to 44 with discretionary income. Easy listening skews females from affluent households. Contemporary hit radio reaches young people interested in fashion and style. By looking at the qualitative profile of a station an advertiser can discern whether its listeners are most likely to purchase an expensive car, eat at a fast food restaurant, own credit cards, or travel frequently by air. Going by this kind of information the advertiser can tailor his radio schedule to suit his product.

**Beyond the metro.** Ratings measure listening within the metro survey area only. Listening outside that area is not reflected in the ratings. The only way to see the true number of listeners is to look at the total survey area, or TSA. The TSA is comprised of counties surrounding the metro with a proven record of listening to metro stations. The metro area is one built on the basis of marketing characteristics and coverage by a station does not necessarily follow these lines of demarcation.

An average of the top 10 U.S. markets reveals that *one third* of the population falls "beyond the metro" into the TSA. Let's look at one market, Boston, where half of the full-time stations measured by Arbitron have at least one quarter of their audience outside the five county MSA; percentages range up to 43%. Several factors can cause a station's audience to fall outside the MSA, but the outcome is the same. Without looking at the TSA, advertisers can miss a number of potential customers.

Cost per rating point (CPRP) offers a means to evaluate the efficiency of a spot or a schedule of spots on the basis of a station's ratings. But what is not reflected in the ratings are the number of different people and how frequently they are reached. An advertiser must use a schedule of spots to effectively reach potential customers. Therefore, the final aspect in looking beyond the CPRP is a schedule analysis of the reach and frequency in order to accurately measure radio's impact.

So to effectively use and buy radio, look beyond the ratings and remember the three keys to success: look beyond the quantitative, look beyond the MSA, and look beyond the CPRP.—**Terry Drucker**, director, research, CBS Radio Representatives



**Michael Gross** has been elected a senior vice president at J. Walter Thompson/USA. He came to JWT in 1976 as a media planner, left for N W Ayer in 1979, and returned to Thompson in 1985 where he is now an associate media director.



**Martin Friedman** has been promoted to vice president, associate media director/planning at W. B. Doner & Co. in Detroit. He joined the agency in 1986 as a group media director, moving in from Doyle Dane Bernbach in New York.



**Alice Greenberg** has been named senior vice president and director of national television and programming at Ogilvy & Mather. She moves up from director of network negotiation to succeed **Marc Goldstein** who has left the agency.

**Rickl Kohn** has joined Saatchi & Saatchi Team One as senior vice president and media director. She comes to the agency from Ketchum Advertising in San Francisco where she had been vice president, associate media director since 1985.

**Paul J. Varisco** is now director of media with The Lempert Co. in Belleville, N.J. He had been an associate media director for the Stogel Companies and before that had been with MCA Advertising.

**MMT Sales** has been appointed national sales representative for two Southwest Multi-Media stations, KWKT-TV Waco and KPEJ-TV Odessa-Midland, both Texas. Both are Fox Broadcasting affiliates.

**Petry Television** has been named national sales representative for Anchor Media's WSYX-TV Columbus, Ohio. The station is an ABC affiliate.

## New Affiliates

**CBS Radio Network** has added WBEN Buffalo to its affiliate lineup, now 420 radio stations long.

## New Facilities

With its application to acquire WPBD Atlanta from Phoenix City Broadcasting, **Jacor Communications** plans to sell the current facilities of WGST and put WGST on WPBD's 640 kc frequency and 50,000 watts, thus extending its coverage to add an estimated 1 million more potential listeners.

**WNUA(FM) Chicago** has boosted its power 38.3%, moving from 6,000 up to 8,300 watts ERP. The move provides both better reception in outlying areas and helps cut interference downtown caused by tall buildings.

## Transactions

**Westwood One, Inc.** has agreed to acquire KIQQ(FM) Los Angeles from **Outlet Communications** for \$56 million, subject to FCC approval. The station, headed by general manager Tom Mosher, airs Transtar's Format 41 soft rock sound.

**GenCorp's RKO General** subsidiary has completed transfer of WGMS AM-FM Washington to **Classical Acquisition Partnership** for approximately \$33.8 million. Competing applicants received approximately \$10.3 million in connection with settlement of license proceedings pending before the FCC.

## Buyer's Checklist

### New Representatives

**Banner Radio** is now the national sales representative for WDAS AM-FM Philadelphia. Both Unity Broadcasting stations program a full-service black adult contemporary format including jazz, news and talk.

**CBS Radio Representatives** has been named national sales representative for KOMA/KRXO(FM) Oklahoma City. KOMA offers an oldies format and KRXO is a classic rock station. The stations are owned by Diamond Broadcasting.

**Christal Radio** is the new national sales representative for WFBR Baltimore. The JAG Communications station programs an adult contemporary format.

**Eastman Radio** has been appointed national sales representative for WBVE(FM) Cincinnati and WWCK AM-FM Flint, Mich. Both Flint stations provide album oriented rock and WBVE airs country music.

**Katz Hispanic Radio Sales** now represents WLVH(FM) Hartford, Conn. and KTGE Salinas, Calif. KTGE features a Ranchero Nortena/International format and WLVH plays all-Spanish hits.

**Republic Radio** is now the national sales representative for KBSO Billings, Mont. and for WCDL/WSGD(FM) Wilkes-Barre, Pa. WSGD has an oldies format, WCDL programs an adult contemporary sound and KBSO airs a Z-Rock format.

# Wall Street Report

## Broadcasters rebound from flat profit trend, Veronis, Suhler reports

Pretax operating income of publicly held TV and radio station operators gained 9.7% in 1987 over the previous year to \$2.5 billion, according to the sixth annual *Communications Industry Report* from Veronis, Suhler & Associates. This comes after two years of flat growth. Meanwhile, broadcast cash flow, in its best performance since 1984, increased 11.4% to \$3.3 billion, the report states.

VS notes that, although broadcast revenues for 1987 neared \$15.6 billion, up 7.5% over the previous year, that figure still represents the second lowest growth rate of any of the nine communications industry segments analyzed by the investment banking firm. This is attributed to sluggish broadcast revenue growth since 1984—the last year of double-digit advertising hikes—reflecting significant audience loss to cable TV.

### Losses to cable TV

During 1987, the report estimates, at least \$1.8 billion in advertising revenues were lost by broadcast TV to cable and barter syndication, a trend that continued in 1988. It notes advertising revenues for the year increased only 3% for network TV and 4.9% for stations. Network radio advertising declined 4.3%, while station advertising increased 9.3%.

VS reports that TV and radio broadcasting, after

attaining a 30.4% growth in the Olympics year of 1984, has seen operating income rise an average of 4.7% per year thereafter due to slow revenue growth and industry-wide cost escalation. Over the last five years, operating income has grown at a 10.5% compound annual rate, last among all communications industry segments.

The report says the industry's \$3.3 billion operating cash flow in 1987 was the second largest of all communications segments, but its 11.4% gain was the second lowest overall. It elaborates, "Cash flow growth has followed the same pattern as operating income growth—a large increase in 1984, successively declining growth rates in 1985 and 1986 and a rebound in 1987. For the five-year period, broadcasting's cash flow growth averaged 12.4% compounded annually, lowest in the communications industry."

### Growth in assets

"Radio and television broadcasting's \$24.8 billion in total assets," the report continues, "by far surpassed all other communications industry segments. Cable television, the next-largest segment in terms of assets, was about two-thirds the size of broadcasting. Reflecting the industry's continuing reorganization through acquisitions, broadcasting's assets rose 19.7% (the fifth-highest growth rate) in 1987. Over the last five years, broadcasting's assets increased at a 27.7% compound annual rate, fourth highest of all segments, with the largest yearly increase occurring in 1986 (50.8%) as a result of several major acquisitions.

"Overall broadcasting profitability improved slightly during 1987. The segment's pretax operating income margin increased by 4/10 of a percentage point over 1986 to 16.0%, fourth highest of all segments, just below the average for the last five years (16.1%)."

## Leaders in pretax operating income

### Television broadcasters

Rank	1987 return on assets (%)		1987 margins (%)		'83 vs. '87 margin change (points)	
1	Park Communications	50.5%	Times Mirror	53.0%	Westinghouse	17.3
2	Times Mirror	49.7	LIN Broadcasting	47.7	American Family	11.7
3	Multimedia	46.7	Park Communications	46.8	LIN Broadcasting	9.1
4	Washington Post	42.1	Washington Post	41.0	Washington Post	8.1
5	Turner Broadcasting	38.4	Great American/Taft	37.9	Viacom International	7.8

### Radio broadcasters

Rank	1987 return on assets (%)		1987 margins (%)		'83 vs. '87 margin change (points)	
1	Associated Comm.	17.7%	Park Communications	36.9%	Park Communications	6.8
2	Clear Channel	14.1	Infinity Broadcasting	30.7	Infinity Broadcasting	4.6
3	Park Communications	12.9	Clear Channel	23.1	Price Communications	2.5
4	Infinity Broadcasting	9.7	Westwood One	20.5	Associated Comm.	-3.3
5	Price Communications	8.8	Jacor Communications	9.6	Westwood One	-4.0

Source: Veronis, Suhler & Associates Communications Industry Report

## FEEDBACK

**Do you feel the increase in 15-second spots and commercial clutter—increasingly evident in big events like the Olympics—may hasten network TV viewers' defection to pay cable and other alternatives?**



**"What increased clutter has done has been to degrade the perception the public has of what they see on everything except the pay cable services. The destruction of the NAB Code by the courts some years ago seems to have been the kind of regulation that created more problems for users of television, just as the regulation that broke up the telephone company created more problems for telephone users."**

*Irwin P. Starr  
Executive vice president,  
General manager  
KGGM-TV Albuquerque*



**"I hear a lot of talk about the increase in clutter on the networks. The fact that CBS wants to charge a premium for 15s in sports tells you something. I think the increase in clutter *will* affect the viewing public. There's evidence that some more erosion took place during the November sweeps. Whether the lost audience will go to cable is another question. There's an increase in clutter there, too, and the public may be as annoyed with clutter on cable as on broadcast. Maybe what will happen is that the public will rent more movies."**

*William E. Breda, Jr.  
Senior vice president and  
general sales manager  
Blair Television, New York*



**"In the short run, I don't think 15s alone will cause viewers to significantly alter their viewing habits. Over time, they could become more annoyed with overcommercialization. More importantly, an overabundance of 15s will reduce the effectiveness of advertising, and advertisers will increase their efforts to seek other alternatives in order to try to maintain their distinctiveness and gain a competitive edge. But also, weaker programming and lower production values at the networks could be an element in causing viewers to defect."**

*Mike Drexler  
Executive vice president,  
national media director  
Bozell, Jacobs, Kenyon &  
Eckhardt*



**"I sure feel that's true. It's almost getting out of hand the amount of 15s we're putting on. Frankly the easiest way to remedy it is to put restrictions on the number of 15s that run on air, both network and local. We do that here."**

*Michael Corken  
Vice president, general manager  
WTHR(TV)  
Indianapolis*



**"We have seen evidence that an increase in the number of interruptions caused by 15s definitely lowers recall. Will it force people to go to other media? I think yes. That's an issue that both the networks and agencies will have to address. We're the ones who forced the issue, and we're the ones who'll have to slow down the process."**

*Page Thompson  
Executive vice president, media  
director  
DDB/Needham*



**"The growing use of 15s is a trend I'd like to see reversed. On the other hand, my hat is off to MCI's creative use of a 15 with its 45-second vignettes of outstanding finishes 'in the past 24 hours' during the Olympics. The vignettes were then followed by a 15 for MCI. Similarly I'd like to see a sponsored minute during a televised golf tournament, say, that opens with a 15-second question about golf, followed by a 30-second message for golf equipment, then the final 15 seconds is the answer to the question. Such viewer involvement is far preferable to four back-to-back 15s that could drive more viewers to HBO or to the nearest video rental store."**

*Jim Beloyianis  
President  
Katz American Television*



**"It certainly has increased the amount of clutter and the perceived number of interruptions. And it was certainly evident during the Olympics. Currently, on an average basis there are over 800 more announcements per week on network TV than in 1986, when 15s first started. Has it driven audience away? At this point the evidence is not clear whether 15s have caused defections to other alternatives. But in my personal opinion, the increase in announcements is unsettling to viewers."**

*Tom Tilson  
Vice president, director of sales  
TeleRep*

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### The international videokiosk

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### 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.

### RSVP

For information regarding participation and entries, as well as hotel packages and special air-fares, contact:

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# In the Picture

## Karen Lee Rice



*New president of the National Broadcast Association for Community Affairs sees the group's exchange of ideas as part of "educating people at stations all over the country about how to organize and carry out outreach programs that can be part of the solution to community problems."*

## More station departments working together on total-station community projects

As new president of NBACA, the National Broadcast Association for Community Affairs, Karen Lee Rice, programming/creative services manager for KOIN-TV Portland, Ore., will be presiding over a diverse membership that includes managers of local programming, community affairs, public relations and editorials, representing over 350 broadcast groups, stations and networks.

Rice observes that while some stations still keep each operation strictly departmentalized, "More and more, the lines are blurring. At more stations, each department is no longer so isolated. News, community affairs, promotion and sales are cooperating on more joint projects at more stations. More of our members today work more closely with news, programming, promotion and sales to come up with integrated, total-station projects that focus on areas of community service. Even sales can be part of a project when they go out and involve sponsors in a joint advertiser-station project. Our members are increasingly the station's local connection, along with the news team, in coming up with ideas for outreach projects that respond to community needs."

Rice explains that NBACA, formed in 1973, grew out of the National Association of Broadcasters. "We've worked closely with NAB on a number of projects. But we felt we needed a separate organization because so many community needs vary from one market to the next."

### Making ideas work

She says one of the group's main jobs is exchanging ideas "and the how-to to make ideas work. It's part of educating people at stations all over the country about how to organize and carry out total station projects. And though what's appropriate for one market may not work exactly the same way in every other market, ideas developed by one station can often be adapted to fit the different circumstances found in other markets."

Rice says this year, for the first time, NBACA hired a full time national coordinator to relieve the board of administrative detail so members can concentrate more fully on "issue management."

In her own case at KOIN, Rice says which issues to tackle are selected "through a multifaceted ascertainment process." This includes one-on-one discussions with community leaders, picking up ideas from KOIN's news staff, whose members are always out in the community, and adding questions to the station's regular market research questionnaires.

In Portland itself, Rice reports a number of problems: "We have a growing gang problem, much of it drug based, with some of the gangs spreading up here from Los Angeles."

### Health issues

She also points to a number of health related issues, ranging from how to pay for the climbing costs of health care, to AIDS, getting people screened for cancer and early preventive measures, and the shortage of nurses.

Rice also notes that while Oregon enjoys generally high employment, "There are still pockets of under-employment and other economic problems. So we ask ourselves what broadcasters can do to work with unemployed youth, for example. Our newspeople cover new developments as they come up in each of these areas, but maybe our community affairs operation can develop ideas that can be part of the solution. And you can see how many of these problems we have here in Portland are either the same or very similar to those people face all over the country."

But Rice's work is not all coping with negatives. KOIN introduced a new program, *Positively Oregon*, three months ago. Rice describes it as a segment that appeared three times a week as part of KOIN's news programs, covering economic trends and incorporating talks with "the leaders who are helping make Oregon grow." But while it was basically a news operation, community affairs produced infomercials, and sales played a role in finding sponsorships for these kinds of informational and issues-oriented news segments.

She says each of the 15- or 30-second infomercials showcased an industry or individual who is contributing to Oregon's economic growth or to the betterment of the community. Specific examples included the growing role of the Port of Portland as a gateway for foreign trade and such aspects of area agriculture as the fact that "We live in the mint-producing capital of the world."

Then KOIN's sales team went out and secured corporate sponsorship for the infomercials running in *Positively Oregon*. Rice says that "A lot of this was corporate image advertising rather than the usual straight product sell. These were companies that like to be identified with positive elements and the good news about Oregon and about Portland."

Rice was elected NBACA president at the organization's recent convention in Boston. She succeeds Donna L. Gittens, vice president, community services at WCVB-TV Boston and had previously served as NBACA's first vice president.

# Washington Report

## TV not so mindless, says Education Dept. study on kid viewing

A new study, sponsored by the Education Department's Office of Educational Research and Improvement, should give cheer to broadcasters who often find themselves on the defensive when claims are made about the damage TV is causing to the minds of the nation's children.

The study, "The Impact on Children's Education: Television's Influence on Cognitive Development," concludes: TV is not mesmerizing on children, comprehension of programming is not as poor as often asserted, children do think while viewing TV, they generally do not get overstimulated by TV, it does not displace "valuable cognitive activities," it doesn't necessarily shorten attention span, there is no evidence it influences imaginativeness, the evidence that the availability of TV reduces reading achievement is weak, and "there is no evidence that television asymmetrically influences brain development."

### Boiling it down

The report, prepared by Daniel R. Anderson and Patricia A. Collins with the psychology department of the University of Massachusetts at Amherst, is a 77-page discourse of often turgid explanations of their study.

But mercifully, they boil their conclusions down to these paragraphs:

"The most common assertions about children's television viewing are related to the notion of cognitive passivity. In one form or another these assertions may be found in hundreds of newspapers and magazine articles as well as in books and chapters. . . . The assertions are: (1) Children spend enormous amounts of time watching television and doing nothing else. (2) Children's attention to television is involuntary; attention is captured and held by formal features. Children just sit and stare at the TV without regard to content. (3) Comprehension, especially by young children, is passive; there is no reflection and inference. Retention is merely a disconnected set of images. (4) Children get highly aroused and overstimulated by television; this causes them to 'shut down' and become extremely passive. We will summarize the research on television viewing with respect to each of these assertions.

"(1) Children do spend large amounts of time with television but probably not as much as popularly represented. Since most figures derive either from parents' global estimates or from commercial ratings services, overestimates appear to be common. Time with TV is apparently about 60% to 80% of that popularly reported. About two-thirds of the time school-age children spend with television is spent actually watching it, with the rest of the time spent in a variety of other activities.

"(2) Children's attention to television is quite variable. Looking away from the TV is quite common, and extended periods of looking as long as several minutes in duration are relatively rare. Listening to TV appears to occur primarily at the same time as looking, although this linkage gets weaker with age, so that older children are more likely to listen when not looking.

"Although formal features do not act to get and hold attention, the most effective features are auditory rather than visual. The evidence indicates that children learn that particular features signal comprehensible and entertaining content and thus pay attention when those features occur. Children are quite sensitive to content and pay little attention to television when the content is not comprehensible, regardless of the formal features. In general, children appear to learn strategies of attention which are in service to comprehension and which allow activities concurrent with TV viewing.

"(3) Preschool children comprehend short television segments in a connected and coherent fashion. Inferential activities are quite common. Preschool and early elementary school children, on the other hand, have considerably more difficulty comprehending full-length dramatic programs. They form fewer essential inferences and are more likely to misinterpret programs based on their own limited experiences. Older elementary school children who have, by and large, mastered comprehension of television, perceive the medium as being relatively undemanding in a cognitive sense, and as a consequence, they often devote less mental effort to comprehending television programs than they do the text.

"This may be a consequence of the perceived entertainment vs. information functions of TV as compared to reading. . . . Looks away from TV are frequent, during which thinking about the program may occur, and reflective conversations concerning ongoing TV content are common between siblings watching television together.

"(4) There has been relatively little effort to determine whether television is overstimulating and creates passive withdrawal. Most research indicates viewers tend to be relaxed when with television, although television can cause excitement and arousal. It has not been demonstrated whether these characteristics of TV are unique to it as a medium. Furthermore, since viewers frequently look away from TV, there is, in general, no compelling evidence to support the assertion that they become overstimulated.

### A passive medium?

"Some researchers who have intensively examined young children's attention to and comprehension of television have been impressed by the findings of children's learned and strategic cognitive processing of TV. Television viewing is, in many ways, as cognitively active as reading, and many find this surprising. This perspective stands in rather bold contrast to characterizations of TV viewing as cognitively passive.

"Rather than calling TV viewing passive, therefore, researchers have used the term 'active'."

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