

Television/Radio Age

INDIE
SUCCESS/74

ROAD TO NATPE

Kidvid oldies,
live-action shows
have their day/61

WHAT'S THE BIG HOOP-DE-DO?

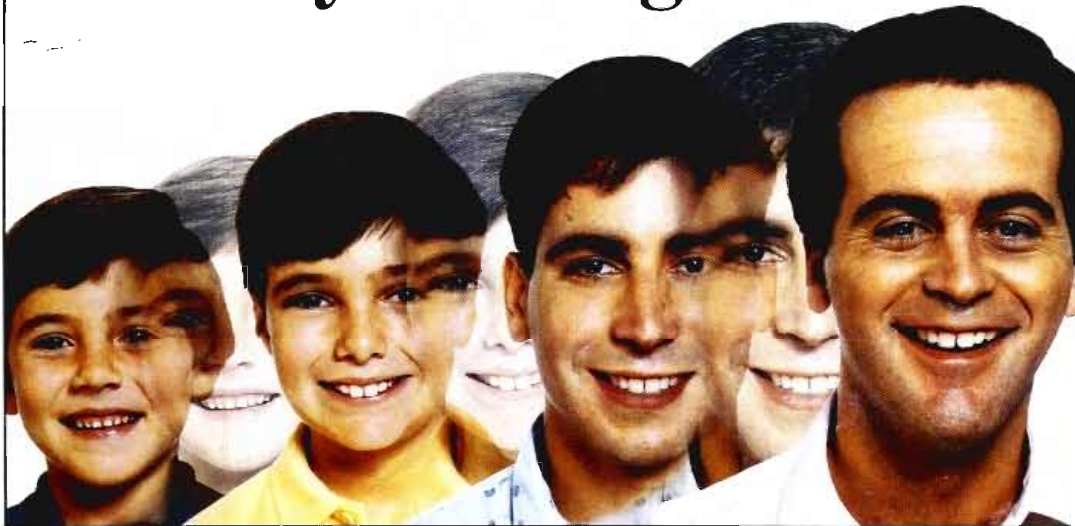
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Will there ever
be too much?/64

SELECT MEDIA FINDS NICHE

Gutkowski's vignettes
parlayed into
\$20 million gross/72

January 25, 1988

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Television/Radio Age

January 25, 1988

Volume XXXV, No. 13

Kidvid oldies make comeback; swing away from hi-tech action/adventure and toward live-action

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Juarez
The Real
Ghostbusters



Designing Women
Trial & Error
Houston Knights
The Young &
The Restless



227
The Facts Of Life
My Two Dads
Days Of Our Lives



Married... With
Children
Werewolf
Women In Prison



I Love The Boys



Designing Women



Married... With Children



My Two Dads



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Houston Knights

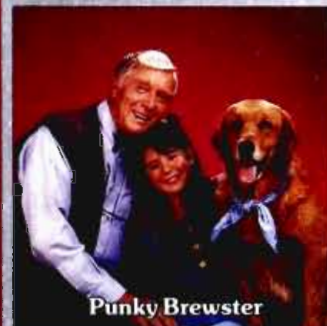
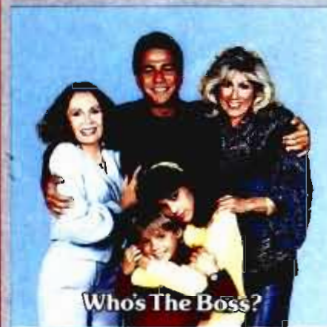
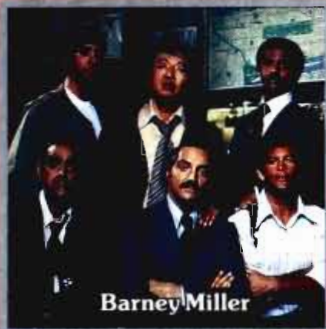


The Untouchables



Werewolf

OFF-NETWORK COMEDY



- Archie Bunker's Place
- Barney Miller
- Benson
- Carson's Comedy Classics
- Carter Country
- Diff'rent Strokes
- The Facts Of Life
- Fish
- Good Times
- The Jeffersons
- Maude
- One Day At A Time
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- Square Pegs
- The Three Stooges
- Who's The Boss?



OFF-NETWORK **D**RAMA

Charlie's Angels
 Fantasy Island
 Hart To Hart
 Police Story
 Police Woman
 S.W.A.T.
 Starsky & Hutch
 T.J. Hooker



S.W.A.T.



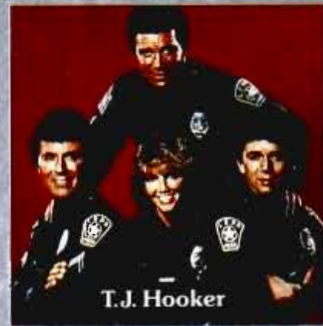
Hart To Hart



Police Woman



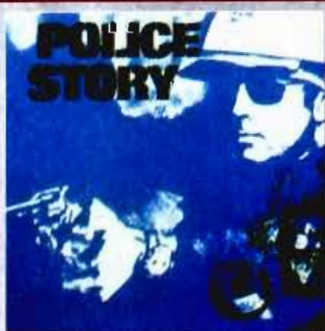
Charlie's Angels



T.J. Hooker



Starsky & Hutch



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M & A MOVIES & ANIMATION



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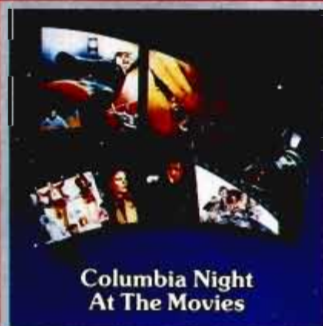
- Columbia Night At The Movies
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- Columbia Gems II
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- Embassy II
- Embassy III
- TV 20
- Volume IV
- Volume V
- Volume VI
- The Real Ghostbusters



Embassy III



The Real Ghostbusters



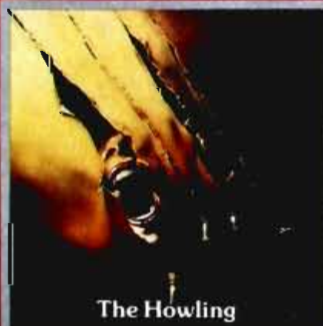
Columbia Night At The Movies



Karate Kid



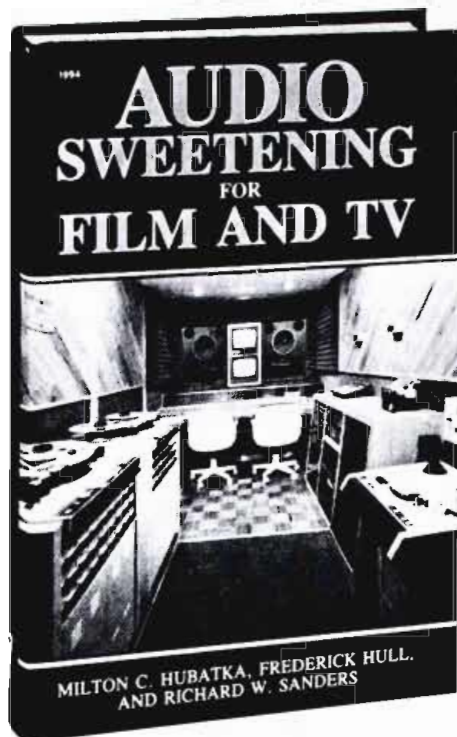
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The Howling



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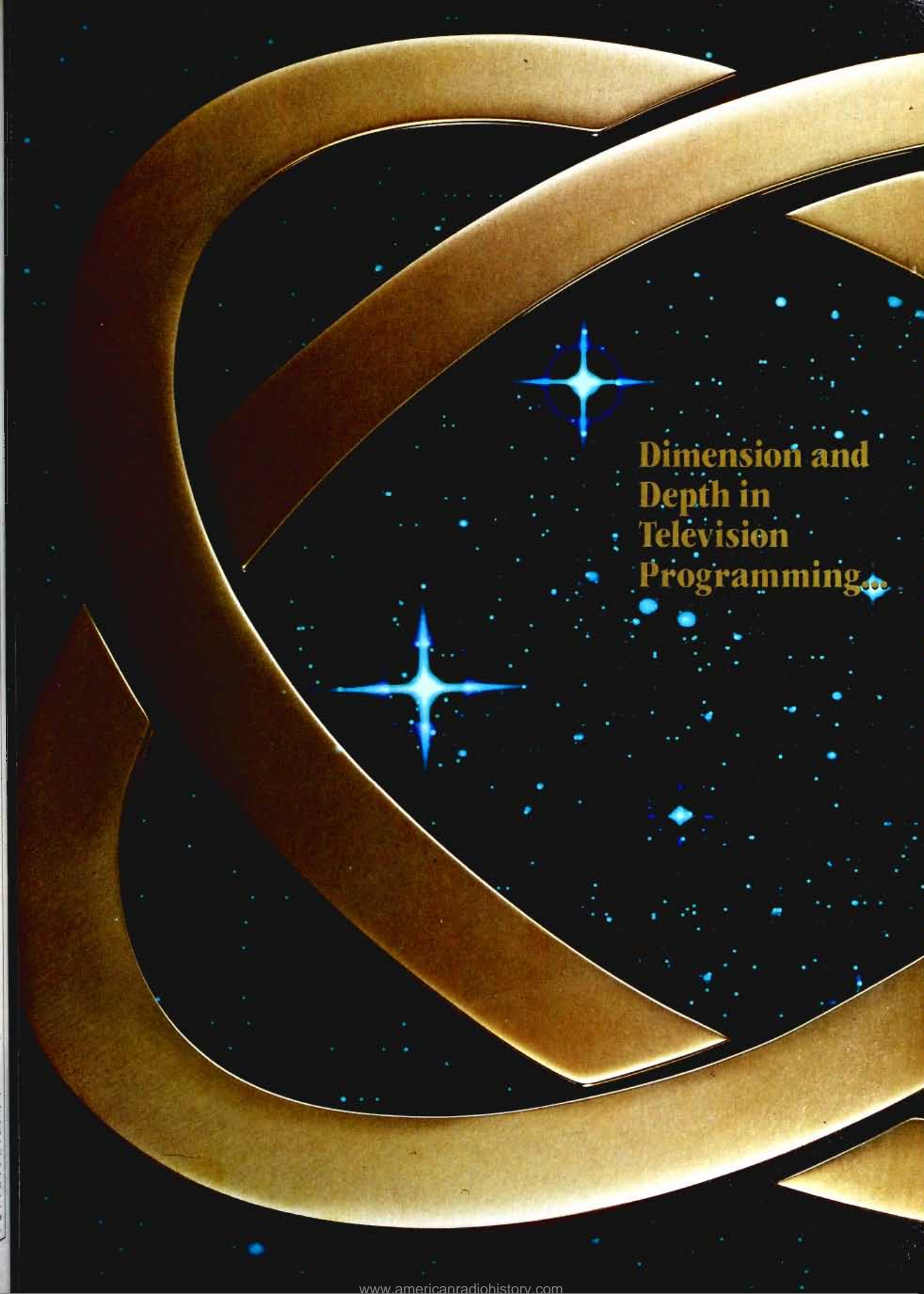
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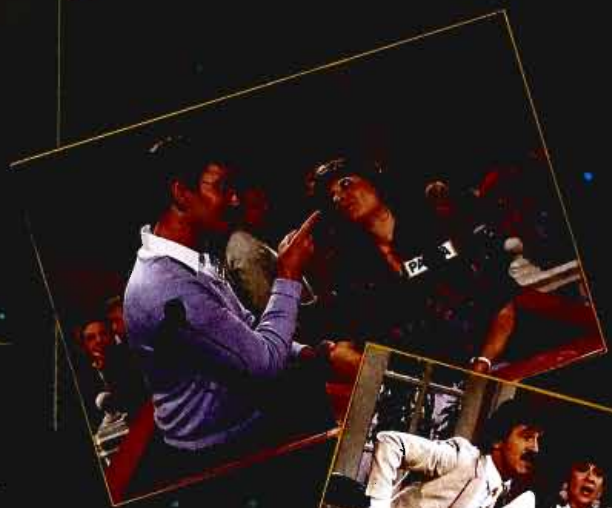
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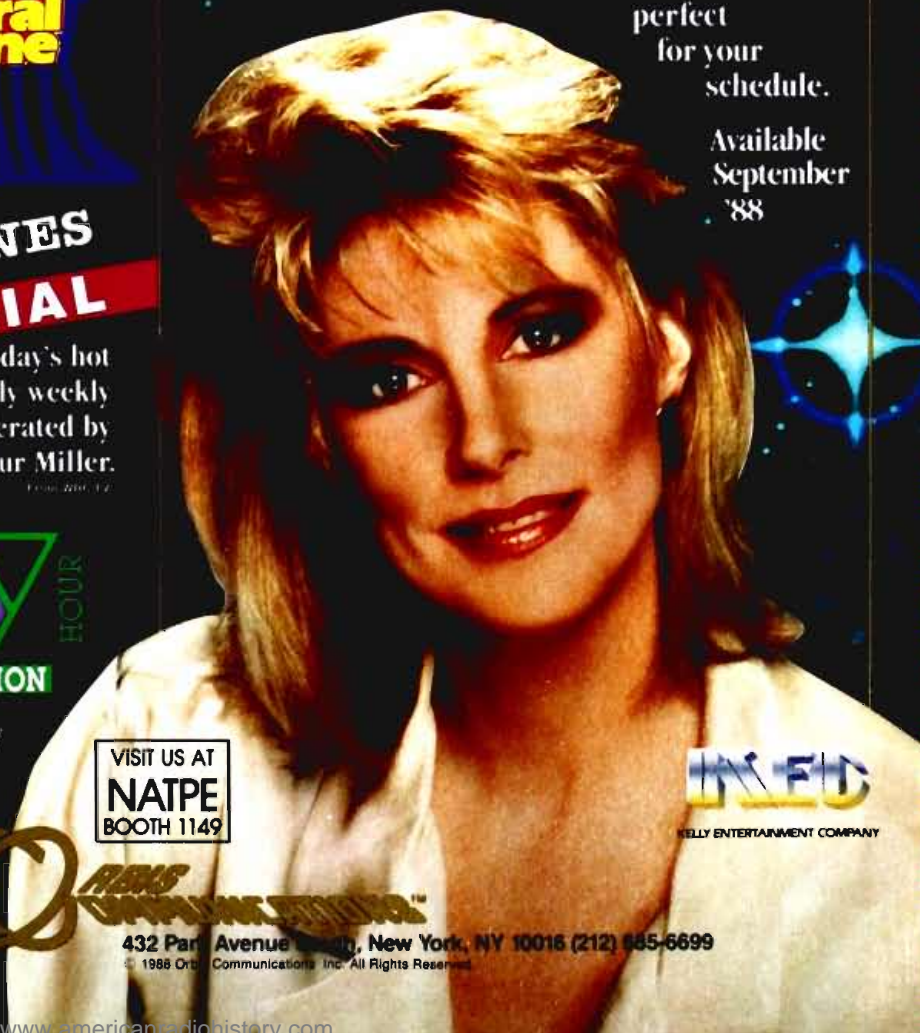
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McGannon legacy: high standards in communications policy, ethics

Donald McGannon was a distinguished alumnus and trustee of Fordham University in New York. At the time of his death in May 1984, he was chairman of the board of Westinghouse Broadcasting. As Father O'Brien of Fordham has said: "He had a particular gift of understanding how society would one day become dominated by and dependent on the media. He devoted himself to instilling high professional standards to the field of communications policy and ethics." To perpetuate his significant accomplishments, Fordham has established the Donald McGannon Communications Research Center for the study of communications policy and ethics. It's high time, for the industry could use a more coherent policy and a healthy dose of ethics.

Don McGannon was unique. He was a battler down to the wire. He was not reluctant to take on the networks—in the courts, at the FCC, and at the bar of industry public opinion. The current regulation on financial interest was pushed through under his aegis.

Admittedly he had the muscle of Westinghouse Broadcasting behind him. But he didn't hesitate to stake a claim for the individual broadcaster when he thought there were inequities. Every station manager owes a tangible debt to Don McGannon.

He enjoyed his role as a mentor to upcoming broadcast executives, giving both advice and opportunities in the volatile, competitive business. Many a top executive in the field today owes his present recognition and status to Don McGannon. He was a champion of minority equal opportunity, and he practiced what he preached in giving minorities an opportunity in this business, opening doors that were previously slammed shut.

Sure, he had his detractors, as well as his admirers and supporters. But above all, he earned respect of his colleagues in difficult times. He even helped recruit his successor, Daniel Ritchie, a brilliant young man who had a sense of the economic verities of the industry as well as being a strong ball carrier of the public affairs concept of the broadcast industry.

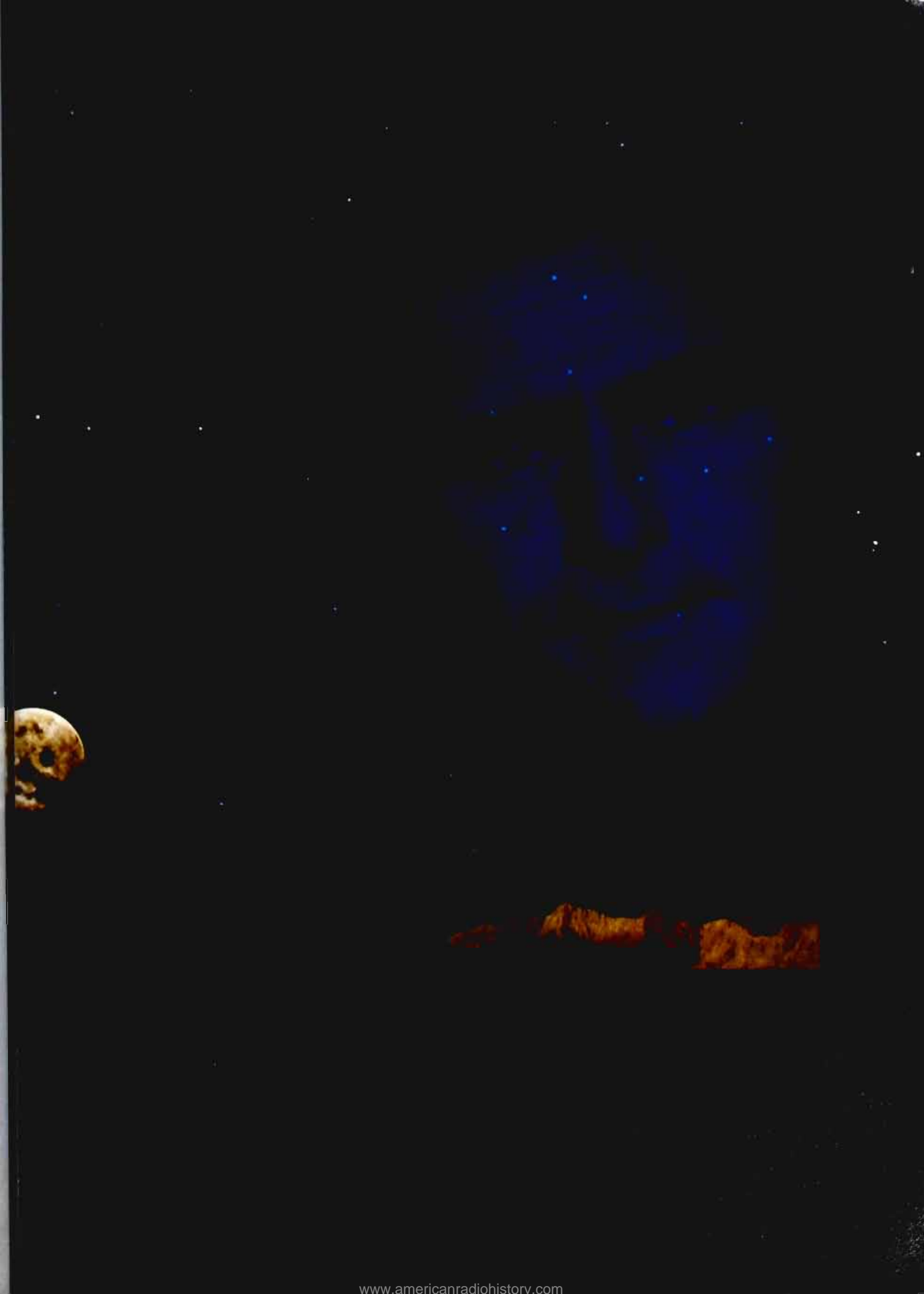
It was indeed a tragedy that an individual with McGannon's drive and achievements was struck down at the early age of 56 by Alzheimer's disease.

To perpetuate McGannon's significant accomplishments, Fordham has established the Donald McGannon Communication Research Center for the study of communication policy and ethics. Its purpose is to support research which will assist policymakers in the industry, government, the arts, education and other nonprofit insitutions.

Contributions can be sent to Professor John Phelan, the Center's director, or Dr. Everett Parker, senior research associate: Fordham University, 113 West 60th Street, New York, NY 10023.

With so much at stake—must-carry, syndicated exclusivity, the Fairness Doctrine, the syndication and financial interest rules, copyright, cross-ownership and even the freedom to broadcast—the industry sorely misses the fighting spirit of Don McGannon. It also needs a forum where communications policy can be rationally discussed, debated and thought out, free of the political whims and ambitions of either Congress or the FCC.

Arj. Paul



$E=mc^2$



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Letters

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I am writing you to request a correction regarding an incorrect statement regarding our company in your December 7 article, *Can reps help TV stations dig up local biz?*

Your article stated that "Harry Stecker of Petry Television said they had a vendor program through Jefferson-Pilot from 1981 to 1984 but discontinued it." To clarify this, Jefferson Pilot Retail Services has never chosen to affiliate with Petry or any other rep firm.

According to Mr. Stecker, Petry Television had a brief relationship with another consultant in 1982-1983. After he left Petry, Petry referred all client inquiries regarding vendor support to Jefferson-Pilot because "JPRS had the experience, systems, personnel and credentials" to properly assist them.

Thank you for assisting with this correction. If we can ever assist you with any information regarding the vendor support business or broadcast retail development, please give me a call.

CHARLIE PITTMAN

*Vice president and general manager,
Jefferson-Pilot Retail Services,
Charlotte, N.C.*

Saying 'gracias'

Just a note to thank you for including Dr. Henry Adams-Esquivel among your industry spokespersons in the Nov. 23 Hispanic issue.

The Hispanic issue was very well done, and we have received a number of unsolicited comments as a result of our inclusion. Please don't hesitate to contact me at any time should you wish to get additional information for a story relating to the Hispanic market in particular or transcultural marketing in general.

TONY LOVITT

*Director of media relations,
Market Development, Inc.
San Diego*

Good exposure

We could not have asked for better exposure of the latest Veronis, Suhler & Associates' Communications Industry Report than TV/RADIO AGE gave this study in the December 28 issue of your authoritative industry publication.

Though the report is exhaustive in detail, you captured the essence of the broadcasting data and did an outstanding job of summarizing its major elements.

Thanks for devoting *Wall Street Report* to the Communications Industry Report. All of us at VS&A are proud of this contribution to understanding where our industry is and where it appears to be going. We very much appreciate that TV/RADIO AGE felt the report merited such generous treatment.

MARVIN L. SHAPIRO

*Executive vice president,
Veronis, Suhler & Associates,
New York*

First with the news

You were the first to break the news about *The Entertainment Report* (TV/RADIO AGE, December 28) and also the first to remember our anniversary. Needless to say, we're glad you did. That article was some birthday card!

Group W is proud of the service, and your story reminds us of all the reasons why. After a year, we're sure of what we suspected all along—everybody loves Hollywood.

RICHARD P. SABREEN,

*Vice president and general manager,
The Newsfeed Network,
New York*

That's the news

Thank you very much for the nice piece on Walter Reuther and J. Edgar Hoover (*News about news*, TV/RADIO AGE Nov. 23).

I didn't expect an article of that length, and it came as a surprise to me. It was well written, and you quoted me with precision.

BILL GALLAGHER

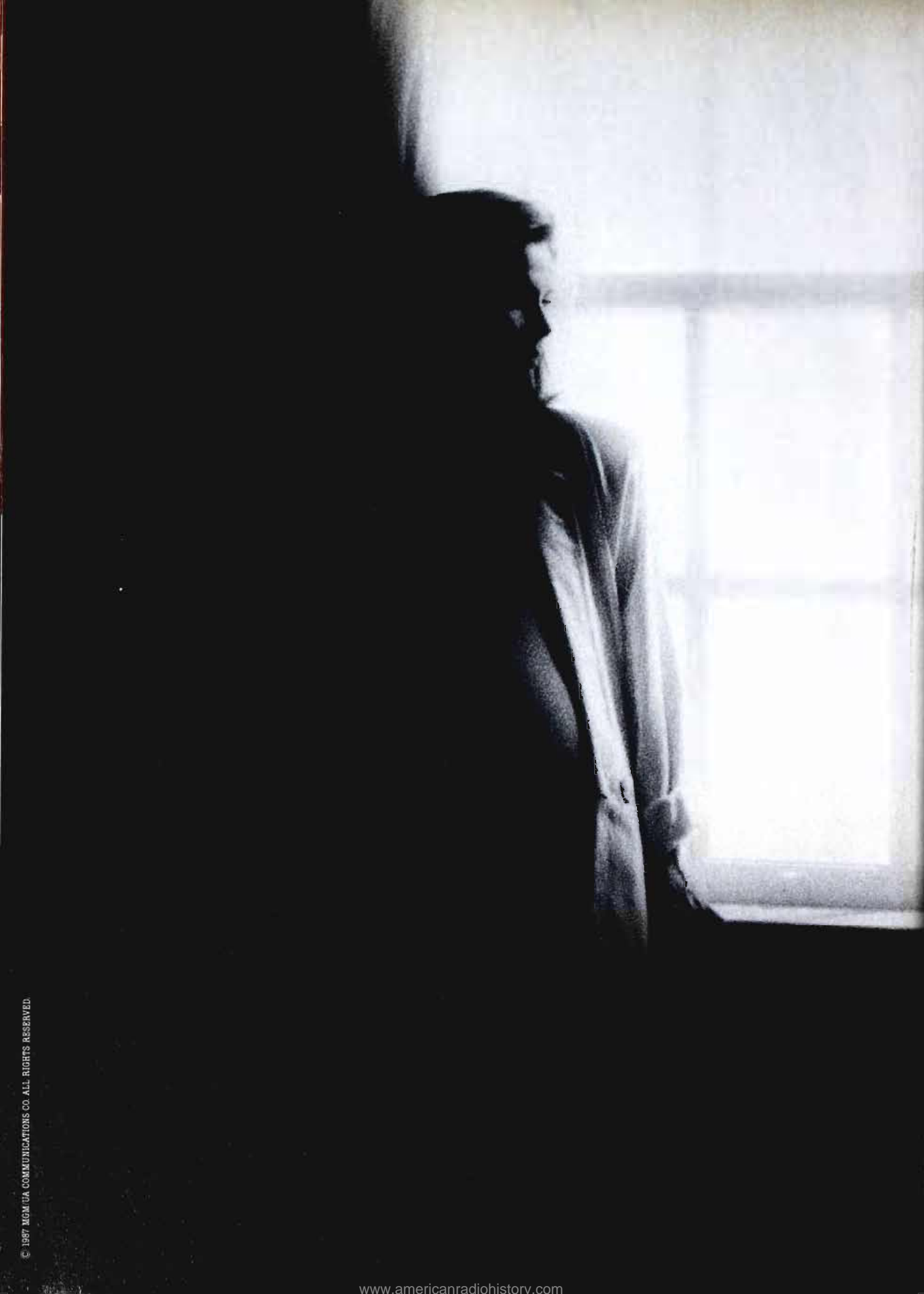
*Investigative new reporter,
WJBK-TV Detroit*

Billions short

Our headline leading off our Hispanic market section in the Nov. 23 issue erroneously shortchanged the market by a mere \$100 billion. It should have read, "Women hold key to \$134 billion Hispanic market."

“...I can't believe the complications this time... having to come back here for test after test. Don't they know how frightened I am!...

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Britain's Central TV gets serious about buying U.S. syndication base

Already the top U.K. commercial exporter of programming to U.S., Central Independent Television is making a serious effort to acquire the missing link—syndication. Kevin Morrison, president of Central Independent Television (U.S.A.), has been setting up shop in New York since October 1986 for that purpose alone.

Morrison tells TV/RADIO AGE his company did \$20 million in revenues in the U.S. in 1986, and he expects the soon-to-be-released '87 figures to show about the same—but none of this is from the syndication marketplace. His rough estimate is that it's been running 40% in network deals, 40% pay cable and 20% public broadcasting.

This has been done mostly with specials unrecognizable as British, such as *Kennedy*, starring Martin Sheen and Blair Brown; *Escape from Sobibor*; Tina Turner specials and the more-British *Spitting Image*.

But success in syndication means series, and Morrison admits that attempting to sell British series in the U.S. would be about as futile as pitching steak-and-kidney pie at McDonald's. So Central wants to buy in—and buy in pretty big. "I don't think we're about to buy a Lorimar," he says, "but we're looking for something in the five to 10 ranking position vs. one to five—and not in the 20–30 position."

Autonomy. Central has no intention of taking a hands-on posture with any company it acquires, Morrison points out. "We want top American talent to

"I don't think we're about to buy a Lorimar, but we're looking for something in the five to 10 ranking position."

run it, and we believe in syndication, even though it's in the doldrums now." What Central would add, he says, is some product from its own catalog, some new ideas and its production capabilities.

What it wants in a company, he adds, are "good programming success in the past, good people and ability to change with the market."

Morrison, who started his career in 1970 as a radio journalist with BBC,

Central would not be the first British TV company to buy a U.S. firm.

has since been involved in program management, cable system operation and in regulation—with the British Cable Authority. He describes his current role as "the advance beachhead—the scouting party—the intelligence contact" for Central.

"I've started conversations with several companies and would like to start conversations with more," he reports, adding that "1987 has been a preparatory year, but 1988 will be a serious year of looking at the syndication business."

One of the things he's done during the past year has been to concern himself with impressions by setting up an elegant suite of offices in Rockefeller Center for himself, a secretary and any visiting dignitaries. Strangely enough, he's on the wrong side of "the English Channel"—a pathway leading from Fifth Avenue to the center's famous ice skating rink. With the British pavillion across the "channel," his offices are in the French pavillion.

Morrison, who was in a big rush to get situated properly, appears less harried about cementing a deal. "I don't think anything will materialize before the end of this year," he says. "And if it appears that we don't want one big company but two medium-sized ones—or that we don't want to get into syndication but into hamburger franchises, it's my job to tell them that."

But the general goal, he says, is "not to find a way to sell programs in the U.S. but to make programs for the U.S. that may never be seen in the U.K."

Resources. Central would not be the first British commercial TV company to acquire a U.S. firm. Two Los Angeles companies have been acquired by the British—Silverbach-Lazarus by London Weekend and Gilson International by TVS. It's just that Central, the winner of the Queen's Award to Industry for its export leadership in its category, expects to do things in a much bigger way.

Second only to Thames Television on the domestic independent TV scene, Central reported 1986 revenues

of \$361,079,300 (U.S.), compared with \$305,335,100 in 1985. Its net earnings were \$18,710,900, compared with \$12,198,900.

But Central, Morrison says, is now looking toward U.S. syndication as an answer to the limited growth opportunity suggested by the U.K.'s current regulatory climate. Morrison notes Central has a virtual monopoly now in TV ad sales for Britain's central area; it sells advertising for the non-profit Channel 4 there and gives this only non-BBC competitor a fixed annual fee based on performance and expectations.

But Central foresees this arrangement being curtailed—or perhaps a new commercial channel being added, one that Central would like to compete to operate but probably wouldn't be allowed to. Similarly, it would like to compete for involvement in the newly evolving direct broadcast satellite business, but here again the government position is likely to prohibit involvement by existing broadcast powers.

What this all means is a possible drain from new competition—and with cable still a factor on the horizon to deal with: "The country does not believe in cable yet; it's like it was in the U.S. in 1975—but when it does, it's likely to become a powerful competitor. All of this change will happen gradually, so there's no need to panic."

And what happens to Morrison once an acquisition is made in the U.S.? "We believe in a hands-off approach, and there's little I could tell the company, except about its new owners. I don't know what I'll be doing—going back to the parent company, staying here in some capacity or pumping gas in Dubuque, Iowa."—**Ed Rosenthal**

Harmony's Olympic Mini

First project from Harmony Premiere Network, formed last year, is *King Of The Olympics: The Lives And Loves Of Avery Brundage*.

The four-part mini-series stars David Selby, currently the lead male in *Falcon Crest* on CBS. It airs Aug. 15–Sept. 15. The cash plus barter show has been cleared in 60% of the nation, according to the company.

Set as its second international project is *The Man Who Lived At The Ritz Hotel*, based on the novel. Bill McCutchen is the producer for the as yet uncast production, set to air Oct. 22–Dec. 10 of this year.

(Final Edition continued on page 26)

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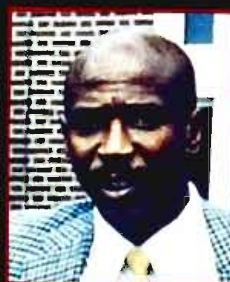
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Moore aims to 'spread the word,' lure advertisers to network radio

Pete Moore has his work cut out for him as new president and executive director of the Radio Network Association.

One of his jobs, says the former president of Torbet Radio, will be to build a strong identity for the RNA throughout the advertising community.

"Many of the new network owners are former station operators who know what the stations need," says Moore.



Pete Moore

"They're bringing in a wide array of top talent to give it to them, but a lot of advertisers aren't aware of it."

Moore recalls that for years, "ABC was the only network company offering

advertisers national affiliate lineups targeting each of the demographic breaks. Before that the networks were giving their affiliates' news and sports service, and outside of that all the affiliates wanted was more compensation."

But today, he observes, "Even the powerhouses like WOR New York and Group W's stations that were always independent in the past are now network affiliates because, between them, today's record number of radio networks offer specialized programming for every listener preference: more news and sports than ever before, plus a tremendous variety of musical formats for every taste and every age bracket, plus talk and information formats covering every area of human interest and endeavor.

"Our job at RNA will be to spread the word of this limitless cornucopia to the advertising community and show them the tremendous selection available to help them target their best prospects and sell their products. This is exactly what many advertisers have already told us they want—programming and nationally-known talent they can identify with and that will remind listeners of them when they hear the program. And it's the same program

with the same star delivered anywhere in the country the advertiser's customers may live."

Asked about the recent slowdown in what, since replacement of landlines by satellite transmission, had been several years of solid, quarter-after-quarter revenue gains for the radio networks, Moore notes, "Coming from the spot business as I do, which has had two or three years of fairly flat performance, the network slowdown seems like a temporary occurrence of relatively short duration. RNA is going to be doing everything we can to help make sure it's only temporary."—George Swisshelm

Guilhaume gets top SFP slot

For the third time in as many years, Societe Francaise de Production (SFP) has a new president. Philippe Guilhaume was elected by the company's new board of directors to replace François Lemoine, who headed SFP since July 1986.

Guilhaume, 45, has broad media experience, including a stint as radio journalist and three years in Sofirad's top management. Most recently, in 1980-81, he headed Téléfrance USA, a French-language cable program service in the U.S. that ultimately failed. This period gives Guilhaume a reputation as an "internationalist."

Before coming to SFP Guilhaume held various posts in business, and since 1986 had served as an advisor to the president of the French National Assembly, Jacques Chaban-Delmas.

SFP is now officially a private company, but its shareholders are mostly public: the French State (51%), Antenne-2 (22%) and FR-3 (4%). TF-1, now private, still has its 22% share. Another 28% of the capital is to be transferred to the private sector. Potential takers are Silvio Berlusconi (25% of La-5 in France) and TF-1, rumored to want to increase its share.

Guilhaume's nomination had been expected since last August, but ran into opposition from SFP personnel, and from the Culture Ministry. In reaction to Guilhaume's election, the SFP unions underlined the irony of the situation: political transactions and the State's representatives voting in the president of a supposedly private company. There were no work stoppages, however, which had been feared as inevitable a few months ago.

(Final Edition continued on page 30)

Web TV November billings climb

November network TV billings were up 5.7%, the second month to reflect the surge of demand in the upfront market last summer. BAR figures also showed that October billings were up 6.3%. Primetime was up 8.7% for the month vs. a year ago, but daytime was off slightly.

For the 11 months to date, network revenues were up 2.5% to \$8,001,760,200, according to BAR. Before the season started (through September), network billings were up only 1.4%.

Contributing to the November overall increase were double digit rises for late night and weekday early morning and early fringe dayparts.

Network TV billings—November

Dayparts	Estimated \$ (000)	% change
Prime	\$519,862.1	+8.7%
Mon-Fri daytime	146,345.5	-0.3
Mon-Sun late night	39,651.4	+12.2
Sat/Sun daytime	155,124.4	-1.2
Mon-Fri early morning	29,533.7	+13.1
Mon-Fri early fringe	43,613.3	+10.6
Sat/Sun early fringe	7,132.1	-2.4
Subtotal early fringe	50,745.4	+8.6
Totals	\$941,262.5	+5.7

Copyright 1988, BAR

1987 was one of the most turbulent years in the history of television.

The station representatives were among the most severely affected. With long-term growth and stability their goals, stations and reps alike initiated more changes in 1987 than took place in the last three decades combined.

As this tumultuous year drew to a close, one representative continued to be the leader...

REPRESENTING THE NATION

WPIX	NEW YORK	IND	TRIBUNE BROADCASTING
KTLA	LOS ANGELES	IND	TRIBUNE BROADCASTING
WGN-TV	CHICAGO	IND	TRIBUNE BROADCASTING
WPHL-TV	PHILADELPHIA	IND	TAFT BROADCASTING COMPANY
KTVU	SAN FRANCISCO	IND	COX ENTERPRISES
WNEV-TV	BOSTON	CBS	NEW ENGLAND TELEVISION CORP.
WKBD-TV	DETROIT	IND	COX ENTERPRISES
WFAA-TV	DALLAS-FT. WORTH	ABC	A.H. BELO CORP.
WTTG	WASHINGTON, D.C.	IND	FOX TELEVISION STATIONS
KHOU-TV	HOUSTON	CBS	A.H. BELO CORP.
WSB-TV	ATLANTA	ABC	COX ENTERPRISES
WCCO-TV	MINNEAPOLIS-ST. PAUL	CBS	MIDWEST COMMUNICATIONS
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WDZL	MIAMI	IND	ODYSSEY TELEVISION
WPXI	PITTSBURGH	NBC	COX ENTERPRISES
KMOV-TV	ST. LOUIS	CBS	VIACOM BROADCASTING
KWGN-TV	DENVER	IND	TRIBUNE BROADCASTING
KXTV	SACRAMENTO-STOCKTON	CBS	A.H. BELO CORP.
KTVK-TV	PHOENIX	ABC	ARIZONA TELEVISION, INC.
WMAR-TV	BALTIMORE	NBC	GILLETT BROADCASTING
WVIT	HARTFORD-NEW HAVEN	NBC	VIACOM BROADCASTING
WTTV	INDIANAPOLIS	IND	TEL-AM CORP.
XETV	SAN DIEGO	IND	BAY CITY TELEVISION, INC.
KATU	PORTLAND	ABC	FISHER BROADCASTING
WFTV	ORLANDO-DAYTONA BEACH	ABC	COX ENTERPRISES
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WSOC-TV	CHARLOTTE	ABC	COX ENTERPRISES
WGNO-TV	NEW ORLEANS	IND	TRIBUNE BROADCASTING
WHNS-TV	GREENVILLE-ASHEVILLE- SPARTANBURG	IND	PAPPAS TELECASTING, INC.
KWTV	OKLAHOMA CITY	CBS	GRIFFIN TELEVISION, INC.
WUTV	BUFFALO	IND	CITADEL COMMUNICATIONS
WVEC-TV	NORFOLK-HAMPTON	ABC	A.H. BELO CORP.
WHIO-TV	DAYTON	CBS	COX ENTERPRISES
WBRC-TV	BIRMINGHAM	ABC	GREAT AMERICAN TELEVISION & RADIO
WGHP-TV	GREENSBORO-HIGH POINT- WINSTON-SALEM	ABC	TAFT BROADCASTING COMPANY
WNYT	ALBANY-SCHENECTADY-TROY	NBC	VIACOM BROADCASTING
KOTV	TULSA	CBS	A.H. BELO CORP.
KJTM-TV	LITTLE ROCK	IND	TVX CORP.
KGSW-TV	ALBUQUERQUE	IND	PROVIDENCE JOURNAL BROADCASTING
WNFT	JACKSONVILLE	IND	NORTH FLORIDA 47, INC.
KWCH-TV	WICHITA-HUTCHINSON	CBS	KAYS, INC.
WRLH-TV	RICHMOND	IND	BUSSE BROADCASTING
KMPH-TV	FRESNO	IND	PAPPAS TELECASTING, INC.
KSLA-TV	SHREVEPORT	CBS	VIACOM BROADCASTING
WFRV-TV	GREEN BAY	ABC	MIDWEST COMMUNICATIONS
KPTM	OMAHA	IND	PAPPAS TELECASTING, INC.
WHEC-TV	ROCHESTER	CBS	VIACOM BROADCASTING
KMSB-TV	TUCSON	IND	PROVIDENCE JOURNAL BROADCASTING
KPOM-TV	FT. SMITH, AR.	NBC	GRIFFIN TELEVISION, INC.

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Distributors see stations cautious; sales outlook uncertain for '88

Syndicators are not generally optimistic about program sales this year. While some are hopeful and a few cite symptoms of an upturn, the consensus is the stations will be cautious and that many stations will want to work off their program inventory before buying anything new.

These comments, given against the background of the recent INTV convention in Los Angeles, came from a cross-section of a dozen distributors of various sizes.

The most optimistic comment came from Dennis Gillespie, senior vice president, marketing at Viacom Entertainment. Basing his upbeat feelings on the expectation of a big increase in station time sales, Gillespie said that '88 "will knock the socks off everybody." He'd even bet station business would increase as much as 20%.

At the other extreme, Richard Cignarelli, executive vice president, MGM/UA Television, called business "horrendous" and complained that stations are looking for subsidizing measures for new shows that don't reach projections. He added, however, that stations will begin buying "aggressively" once their program inventory is cleaned up.

Joseph Ceslik, vice president and general sales manager of D. L. Taffner, also found stations holding off buying while using up inventory but added that his business in renewals was good. He noted that the INTV '88 mood was better than last year, which was "a disaster with all the Chapter 11s in evidence."

"There's little risk taking and a lot of renewals. The residue of bad times will remain."

Another distributor remarking on the improved mood at the recent INTV meeting was Robert Jacquemin, senior vice president, domestic TV distribution, Buena Vista Television. He said the convention in '87 was "under a dark cloud" He also commented regarding the playing off of inventory: "Owners (of stations) are saying, 'Isn't the fifth or sixth run better than buying a marginal product?'" This attitude, he added, testifies to the quality of established programming.

Different game. While commenting that '88 looks better than the past two years, William Kunkel, president, domestic distribution for Televentures, added, "You can't expect business to be like it was 10 years ago. There were new Indies coming on then. Now we're at a saturation point." He felt that an 8-10% annual increase in station time sales would have to last a couple of years for it to have any effect on program sales.

Scott Towle, president, Orion Television Syndication, hopes "we're turning a corner," but finds time periods "tight" and first-runs harder to sell than they were last year. "There's little

risk-taking and a lot of renewals." While he's hopeful that Olympics/election business will help stations, he feels the "residue of bad times will remain."

Kevin Tannehill, vice president, sales and marketing, for Group W Productions, is not certain about the outlook. "Everyone is waiting to see how '88 will turn out. I think '88 will be a good year, but I have no evidence."

Forecasting a "tough year ahead," Richard Coveny, former president of Blair Entertainment, finds cash-type shows harder to sell and programs chasing fewer time periods. He feels that barter will be easier to clear than cash programs. "People are cautious, nervous about the economy. It's foolish not to be cautious."

More homework. A little different emphasis was placed on the marketplace by John Garofolo, vice president, creative services of 20th Century Fox' TV division. "The distributor has to do his homework today," he said, referring to detailed analysis of audience data relating to positioning of shows.

Sensing a pickup in program sales, John Ranck, executive vice president, Orbis Communications, saw the working off of inventory coming to an end.

Alan Silverbach, president of The Silverbach-Lazarus Group, commented that if business is better because of stimulation from the winter and summer Olympics plus political ads, it still won't affect television syndication sales.—**Al Jaffe**

Lazarus exits Fox, Mastandrea is in

John T. Lazarus has exited Fox Broadcasting and has been replaced by Pat Mastandrea as vice president, sales. Lazarus has joined Sports/Entertainment Group as corporate vice president for broadcast sales and marketing. It's understood that Lazarus's two-year contract with Fox had expired and was not renewed. Lazarus could not be reached for comment.

In addition to his sales responsibilities, Lazarus will assist in creating and developing television properties for SEG, an international marketing company. Previous to his Fox post, Lazarus for many years was vice president, sports sales and marketing at ABC Sports.

Mastandrea had been vice president, eastern sales, at Fox Broadcasting. Before that, she was with ABC sports sales, along with Lazarus.

(Final Edition continued on page 32)

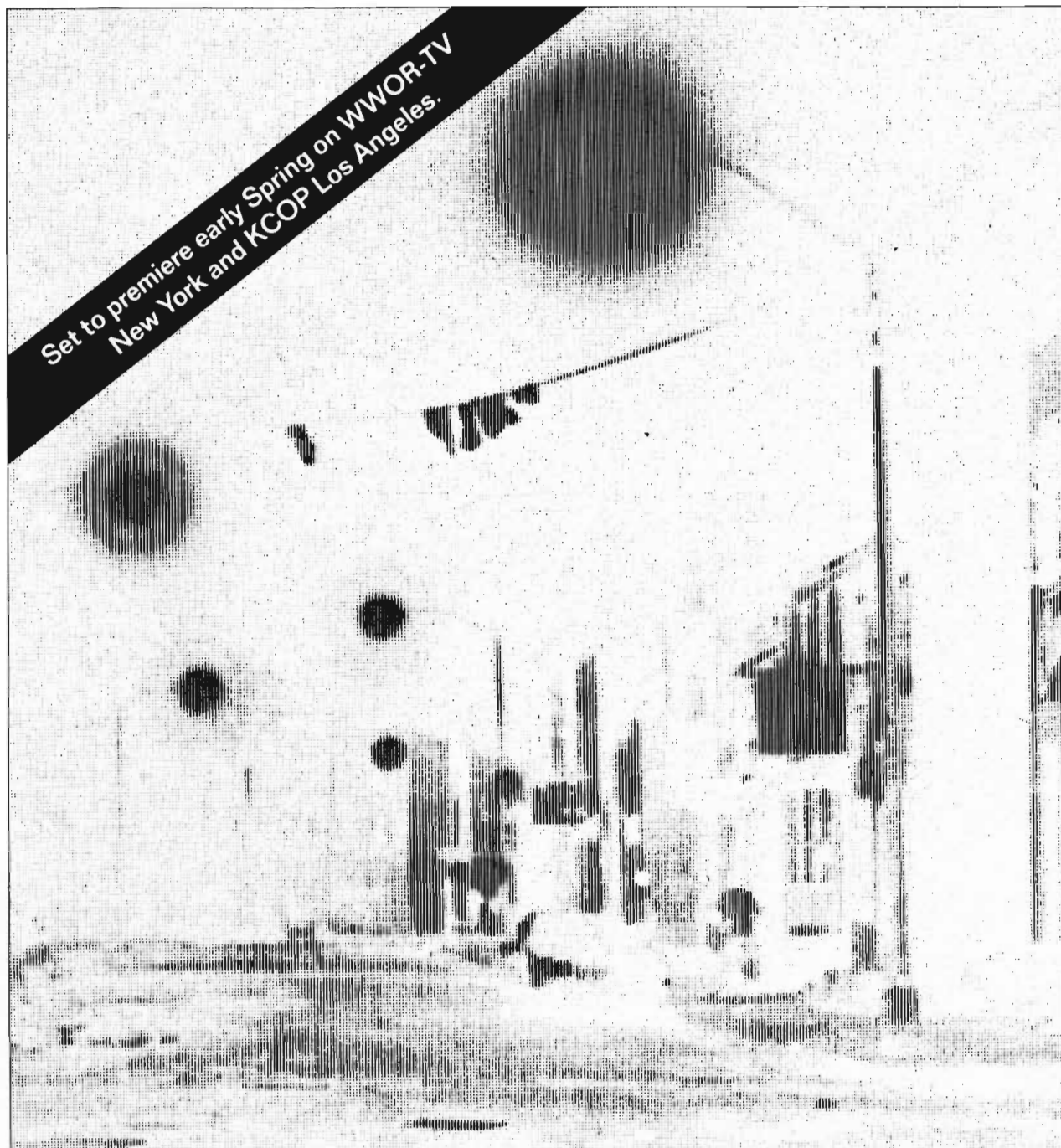
Spot TV fills shopping carts

There have been plenty of complaints about advertisers spending more marketing dollars these days on promotion and less on advertising. And no one's denying that new grocery products in particular have no choice but to put big bucks into "slotting allowances" to "buy" scarce shelf space in many supermarkets.

But in the view of at least one agency executive, *keeping* the new product on the shelf can be another story. Leslie Marshall, senior vice president, media services, at Fisher Jackson, Levy Flaxman in New York, notes, "If a company pays enough to the stores, sure it can get any new product on the shelf. But today, between UPC and the computers, a new brand can also get knocked right back off the shelf, PDQ, if it doesn't move."

He says that when Marcal went up against big-budget heavy hitters like Procter & Gamble, Kimberly Clark and Johnson & Johnson to introduce its new feminine protection product, "It was advertising—primetime and daytime exposure on regional network on all three television networks—that can take a lot of the credit for generating the product movement off the shelf and into the consumers' shopping carts to keep it on the shelf in the stores."

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KTLA likes the checkerboard

Despite NBC's decision to cancel its first-season effort at checkerboarding, independent KTLA(TV) Los Angeles will offer its third season of first-run comedy programs from 7:30 to 8 p.m. Monday through Friday during the 1988-'89 season.

The Tribune Broadcasting outlet has acquired three new programs from MCA-TV to add to the three it already has. One program of this lot will eventually be dropped.

New additions include one from the NBC checkerboard, *Out Of This World*, plus *Secret Identity* and *The Munsters Today*. The latter two shows have never aired anywhere else.

Sitcoms currently airing which will be carried over include *Charles In Charge* (airing Mondays), *Bustin' Loose* (Thursdays) and *Punky Brewster* (Wednesdays).

Among the programs the new additions may replace are *The New Gidget* (Tuesdays) and *T and T* (Fridays). This latter show replaced *New Monkees* (airing at 1:30 a.m. Saturdays) which had replaced *Square Pegs* (now airing Saturday and Sundays from 2-3 a.m. with half-hour segments.)

Notes Steve Bell, KTLA's senior vice president and general manager: "We've always believed that the checkerboard programming concept has merit if there were five strong shows to schedule."

Midem promotes Roy & Bingham

Xavier Roy and Robert Bingham have been named joint managing directors of the Midem Organization, as the jockeying continues over who will succeed Bernard Chevry after he steps down as president of Midem, the organization which sponsors the MIP-TV and MIPCOM markets, among others.

Television South, the U.K. outfit, bought the Midem Organization from Chevry in 1986, and says Chevry will remain president until his retirement, probably in the next few years.

Roy has been with Chevry for 18 years, most recently as international



Xavier Roy

sales director, and has been a major factor in the organization's growth.

Bingham only officially joined Midem last year, though he has worked

closely with the company for years as head of The Button Group, a firm specializing in design, exhibition and live events which he formed in 1975. Like Chevry and Roy, Bingham appears to have good connections with the city of



Robert Bingham

Cannes and helped organize the British Pavillion and the visit of the Prince and Princess of Wales during the last Cannes Film Festival.

In addition to MIP and MIPCOM, Midem also sponsors the Midem music festival, Micel for merchandising and Sponcom for sponsorships.

Since merchandising has become such an important part of the television and video distribution business, Chevry plans to run the Micel and MIPCOM markets at the same time next fall in Cannes, a decision which may spread many TV distributors a bit thin.

CBS Radio says big Birch deal was a natural

The key to the king-size deal between Birch Radio and the CBS FM group was the increasing number of agencies seeking Birch data in their avails requests, according to George Sosson, vice president/operations for the group.

Sosson also noted that the Birch methodology favors the AOR format and the FM group has three outlets using that format—KRQR San Francisco, KTXQ Dallas and WYNF Tampa.

The Birch-CBS deal is for five years and covers a wide range of services to 12 of CBS' 18 stations and CBS Radio Representatives.

The package includes the quarterly summary/qualitative reports, monthly trend reports, air line market reports and BirchPlus microcomputer programming and sales support system.

For CBS it means on-line access to all Birch quarterly reports.

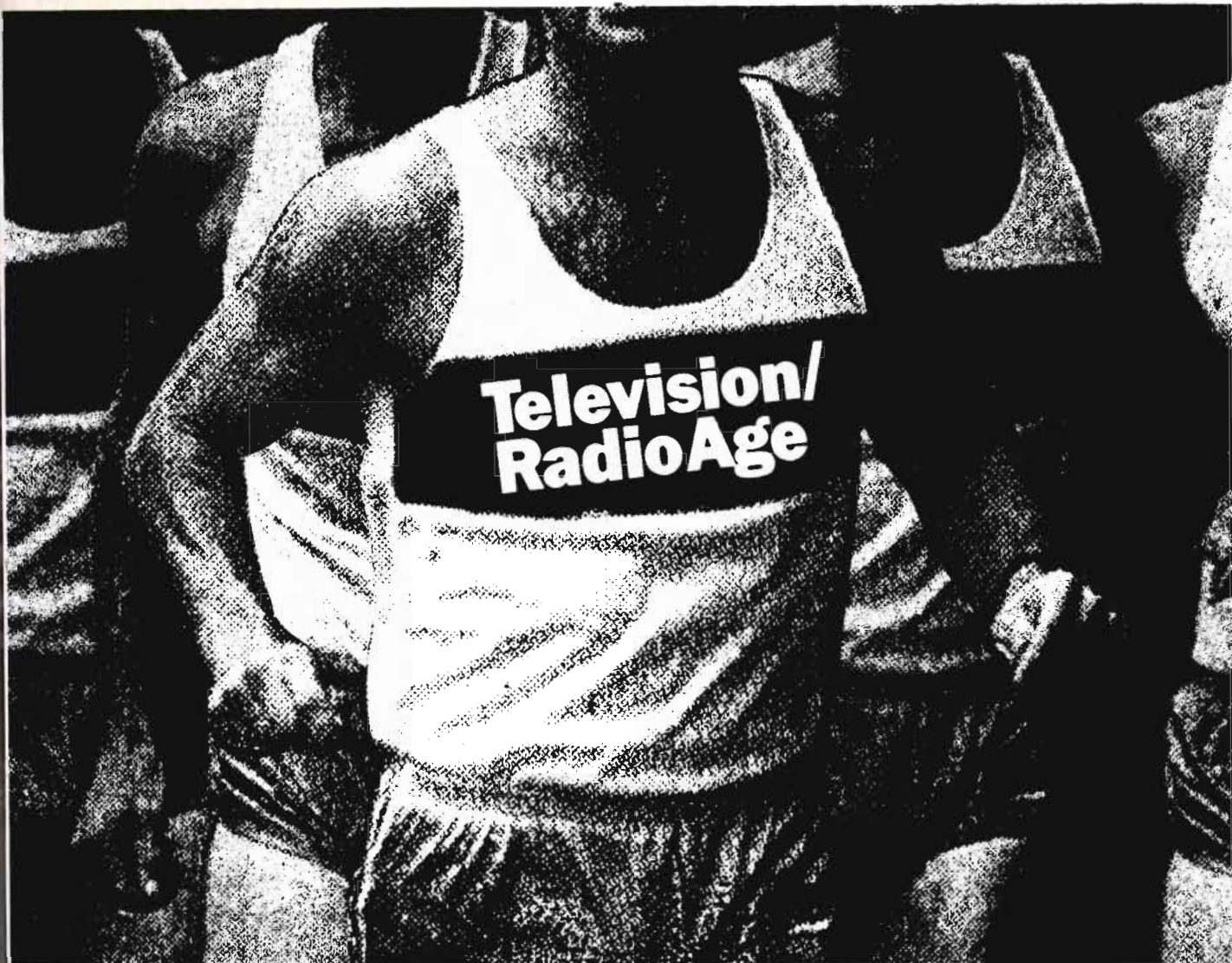
For the CBS rep operation it means online access to all Birch quarterly summary and standard market reports (150-plus markets), the airline market report and authorization to use these data for sales purposes on behalf of Birch subscribers.

Sosson, who had been manager of the CBS Tampa stations—WYNF and the Amer WSUN—bought Birch for the duo a year-and-a-half ago and found the stations could make money on the airline data.

Besides the Tampa duo (WSUN is included in the FM group because it is CBS' only music Amer and is sold in combination with WYNF), the FM stations included in the pact are WODS Boston, WOGL-FM Philadelphia, WLTT Washington, WBBM-FM Chicago, KHTR St. Louis, KLTR Houston, KNX-FM Los Angeles, the FMers in San Francisco and Dallas and WCAU(AM) Philadelphia.

The latter was included in the deal because, said Sosson, "Birch is good to the (news/talk) station," and as a replacement for WCBS-FM New York, which doesn't feel the Birch numbers do it justice.

Besides the Tampa stations, three others have previously used Birch—WBBM-FM, WODS and KLTR.



OUT IN FRONT TO INTV, NATPE AND BEYOND

The *Television/Radio Age* "ROAD TO NATPE" series is in its 9th consecutive year.

This exclusive 5-part series explores, in detail, what stations are looking for in each daypart. Included will be the projected program needs of independents, affiliates and advertisers. This series takes the reader through INTV into NATPE and BEYOND.

Along the way we will explore other major issues, including the status of "syndicated exclusivity," "financial interest" and "network pre-emptions."

Television/Radio Age's exclusive program syndication coverage will not end with NATPE, but will continue during the post-NATPE period when sales continue to be made.

ISSUE DATE		CLOSING
DEC. 7, 1987	— EARLY FRINGE — (PRE INTV ISSUE)	NOV. 23, 1987
DEC. 28, 1987	— PRIME TIME — (INTV ISSUE)	DEC. 11, 1987
JAN. 11, 1988	— LATE NIGHT — (POST INTV)	DEC. 28, 1987
JAN. 25, 1988	— DAYTIME	JAN. 11, 1988
FEB. 8, 1988	— ACCESS — (PRE NATPE ISSUE)	JAN. 25, 1988
*FEB. 22, 1988	— (NATPE ISSUE)	FEB. 8, 1988
MAR. 7, 1988	— (POST NATPE ISSUE)	FEB. 22, 1988
MAR. 21, 1988	— (POST NATPE ISSUE)	MAR. 7, 1988

* Includes complete directory of programmers, product and personnel.

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RENE ALBERJONIS

RAPUNZEL
JEFF BRIDGES
SHELLEY DUVAL
GENA ROWLANDS



THE PRINCESS AND
THE FEA
LIZA MINNELLI
TOM CONTI



THE LITTLE
MERMAID
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Douglas Edwards defends news cuts, cites competition and extravagance

When network news personnel are described not as "the boys in the bus" but as "the men in the limousines," it's time to change not only the perception of the network news teams but also their actual operations.

So said veteran CBS newscaster Douglas Edwards recently in defending the networks' cutbacks of news staffs and budgets. He was addressing a New York luncheon meeting of the Electronic Media Marketing Association, an organization for direct response specialists from cable networks, advertising agencies and telemarketing companies.

Edwards disagreed with a well-disseminated statement by CBS News



Edwards in a more prosperous era

colleague Dan Rather that network news need not be a profit-maker. It's unfair to compare network news with any other business, Edwards contended, "but that's not to say that it must be wasteful." He noted that he hated to see the dismissal at CBS of 14 of the 90 on-air correspondents, as well as behind-the-scenes personnel, but that he

"There's still a great desire to receive the news from a figure of national stature."

can understand the need for economy.

The news managements of all three networks, he said, have been made particularly cost-conscious because of the presence of "powerful alternatives" such as CNN and improved coverage of national events by the stations. But he added that he does not foresee the demise of network news: "There's still a great desire to receive the news from a figure of national stature."

World view. Stating that he didn't mean to downgrade local newscasters, he explained that viewers look to someone on the national scene "because he or she is there—in Washington or New York, where so much of the world congregates."

But Edwards added that anchors are deified too much—to the point that how much money they make or how they wear their hair sometimes overwhelms the news. He didn't agree, though, with the impression given by the movie *Broadcast News* that successful anchors are "blow-dried airheads." Those of that ilk do not last long in the business, he noted.

Observing that the ratio of broadcast stations to newspapers is now about 10 to one, Edwards said the country is "overloaded with sound, and we still need all the newspapers and magazines we can publish to keep us abreast of world events."—**Ed Rosenthal**

T-M guidebook on electorate

Just as marketing planners identify and profile their best prospects for products, so *The People, Press & Politics*, to be published by Addison-Wesley Publishing, sorts out and describes various voting groups most likely to be attracted by the right appeals by Democratic and Republican candidates in this year's run for The White House.

The book is based on the Gallup study of the U.S. electorate for The Times Mirror Co. to guide its newspapers and broadcast news teams in reporting more precisely about political issues, and also, says Times Mirror chairman Robert F. Erburu, "to enable Americans to make more informed choices in 1988 and beyond."

CBS expands 'Osgood File'

In order to put more zip into its morning network feed news, CBS Radio Network is inserting four daily editions of Charles Osgood's feature *The Osgood File*.

The short features will run hourly from 6:25 a.m. through 9:25 a.m., each four minutes, said CBS Radio Net-



Charles Osgood

works vice president Robert P. Kipperman.

In addition to Osgood's radio reports, he anchors the *CBS Morning News*, does news blocks for *CBS This Morning* and is a frequent contributor to the *CBS Evening News with Dan Rather*.

'America' half-hour on Univision

America, the 30-minute newsmagazine which started out on Univision as a monthly report, then went bimonthly in 1987, has moved into the weekly charts on the Spanish language network.

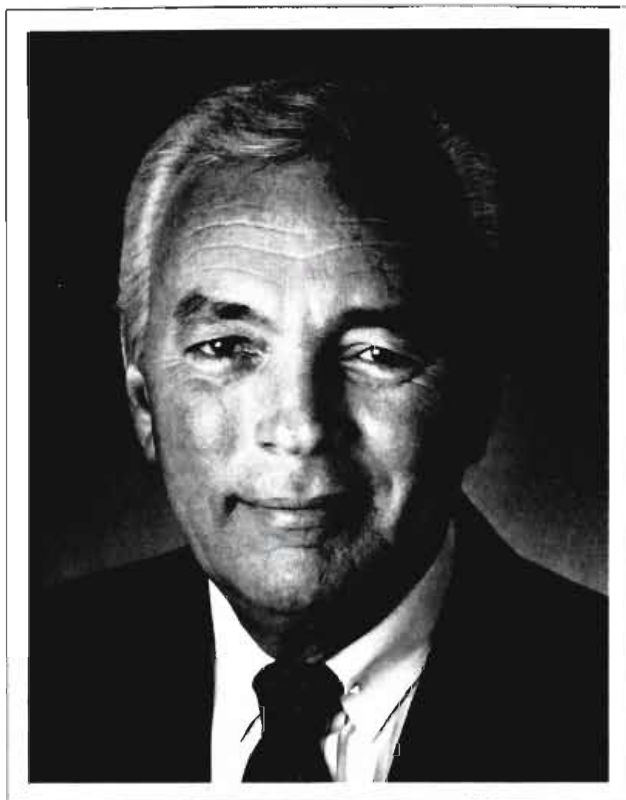
Produced by ZGS Productions in Washington (the show originates from there), *America* now airs Thursday at 10:30 and is hosted by Jorge Ramos.

The format covers a cross-section of topics of interest to the U.S. Latino population: politics, personalities, sports, reports on immigration and so on.

The series also has demonstrated that it's a ratings' getter for Univision. Last spring, for example, *America* was doing a 10 household rating in Univision homes. That figure rose to a 14 rating last fall.

AT&T, which has been behind the show from its beginning three years ago, will be the exclusive sponsor of *America* throughout 1988.

IN MEMORIAM



1929 - 1987

*"Perhaps the greatest honor one can receive is to have someone else listen.
If that is true, I have been given an honor far beyond my expectations.
I am thankful for that..."*

Jerry Turner

For twenty-five years, Jerry Turner served WJZ-TV, Westinghouse Broadcasting and the people of Baltimore and Maryland. He was the epitome of what a broadcast journalist should be, loved and honored by all who knew him.

WJZ-TV AND THE GROUP W TELEVISION STATIONS

In honor of Jerry, WJZ-TV has founded the Jerry Turner Broadcast Scholarship Fund to encourage and assist the youth of Metropolitan Baltimore in the pursuit of careers in broadcast journalism. Those who wish to contribute may do so by writing to:
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Grant Tinker,
President, GTG Entertainment
Grant Tinker and the Gannett Co.
are proud to present
the most exciting information
and entertainment show
on television!

MAN



Steve Friedman,
President, GTG East
Steve Friedman, noted former
executive producer of the
"Today" show, has joined
Grant Tinker to bring you a show
that is going to revolutionize
the television landscape.

THE NATION'S TELEVISION SHOW

MARKETS SOLD!

THE TELEVISION SHOW

PREMIERE FALL 1988!

For more information on
USA TODAY:
THE TELEVISION SHOW
Contact: GTG Marketing
150 East 52nd Street
New York, N.Y. 10022
(212) 888-7830.

Big Bird cleans up his cage after CARU shoots him down

Sesame Street's Big Bird stood accused of child abuse by CARU, the Children's Advertising Review Unit of the Council of Better Business Bureau's National Advertising Division but has now agreed to straighten up and fly right.

As reported in the NAD Case Report, it was the print part of our oversized feathered friend's act that laid an egg. It seems there was this print ad in the September 1987 issue of *Sesame Street Magazine* that featured Big Bird promoting Sesame Street Home Videos. The ad faced the opening page



of *Parents' Guide*, a section of the children's magazine directed to adults.

CARU questioned both the format and placement of the ad, noting that Big Bird was featured on the magazine's cover and presented lessons in three of the magazine's stories. The Self-Regulatory Guidelines for Children's Advertising stress that mere appearance of a character with a product "can significantly alter a child's perception of a product depending on the child's opinion of the presenter."

Also, CARU says ad presentations by editorial characters "may hamper a young child's ability to distinguish between editorial content and advertising." The guidelines advise: "In print media primarily designed for children, a character or personality associated with the editorial content should not be used to promote products, premiums or services in the same publication."

Happily, the malfeasance was remedied when the advertiser reviewed with CARU the concept of two magazines under one cover: one carrying no ads,

and designed for the nonreading preschooler, and one with ads, edited for adults only. The advertiser's own research shows over 95% of parent subscribers go through the magazine with their child.

The advertiser advised that placement of the ad in question, as well as the layout, with a Sesame Street character offering products for sale "overstepped its own guidelines for licensee advertising." Future ads for Sesame Street licensed items will appear in the *Parents' Guide* only. Also, the advertiser advised of "its hope to prevent confusion in the future by separating the *Parents' Guide* and delivering it in its own wrapper with the moppets' magazine."

Like they say at CARU, "You gotta watch these birds!"

Insuring success

Group W Television's AIDS Lifeline project has gotten a boost from Metropolitan Life Insurance Co., which will become its sole national underwriter. Met Life has pledged \$1 million to support this first ongoing AIDS education and information effort on TV nationally.

In addition to running on all Group W stations, the campaign is being made available to TV stations across the nation. To date, more than 30 stations have been cleared, including such markets as Miami, Seattle, Minneapolis, Atlanta and Detroit.

The project includes five primetime specials in the first year, other specials made available as they are developed, at least 30 celebrity PSAs, ongoing multipart news special reports, weekly updates for news broadcasts, home videos, a pamphlet and guidance in public outreach programs.

INTV promo winners

Two Pappas Telecasting stations won five first place awards in the annual promotion competition for independent television stations, sponsored by the Association of Independent Television Stations. The Pappas station in Omaha—KPTM-TV—won four awards, and its KMPH-TV Fresno won one, both in the small-market category. A double winner, in the large-market category, was WPIX New York. Win-

ners by category and market size were:

On-air promotion: small markets, KJTV Lubbock and KMSB Tucson (tie); medium markets, KDNL St. Louis; large markets, WPIX New York. **Print awards:** small, KPTM Omaha; medium, WJZY Charlotte; large, WFLD Chicago. **Sales promotion:** small, KMPH Fresno; medium, WGNX Atlanta; large, WLVI Boston.

Outdoor advertising: small, KPTM Omaha; medium, WFTS Tampa-St. Petersburg; large, WNYW New York.

Radio advertising: small, KPTM Omaha; medium, WXIX Cincinnati and WDZL Miami (tie); large, WPIX New York. **Specialized promotion:** small, KPTM Omaha; medium, WBFF Baltimore and WXIX Cincinnati (tie); large, KTLA Los Angeles.

More in Calgary

Canada's CTV HB, host broadcaster for the Olympic Winter Games in Calgary Feb. 13-28, says it will achieve a new Winter Games record in TV with 550 hours of international pool coverage, more than double the 226 hours handled by Yugoslav TV in Sarajevo four years ago.

The duty of the host broadcaster is to provide a "clean feed" of neutral TV pictures and sound, which each individual international TV network can shape into Olympic coverage of specific national interest. As a result, the host broadcaster must cover all events, from as many angles as possible.

The increased number of hours available, CTV says, is also reflected in the number of hours the domestic broadcasters will provide for viewers in their own country. CTV says it has scheduled more hours of Olympic coverage than even the U.S. got from ABC-TV. Broadcast personnel, meanwhile, will outnumber the participating athletes by a ratio of more than two-to-one. The more than 3,600 rightsholding and host broadcast personnel (2,400 from abroad and 1,200 from CTV) compare with 1,700 athletes. These broadcasters represent more than 30 national networks and combined multinational entities like the European Broadcasting Union.

The amount and variety of equipment to be present is equally staggering. For example, to have a sufficient number of cameras to cover all nine venues, as well as other key areas around Calgary, will require 300 camera's for CTV's own use and for potential unilateral broadcasts by international networks on hand.

Then there will be 178 one-inch, Type C helical VTRs located at the international Broadcast Centre and at the venues.

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1988

February 8-13	International Television Film & Video Programme Market, Monte Carlo Television/Radio Age International February Issue
February 25-29	NATPE International George Brown Convention Center, Houston February 22, 1988 issue
April 9-12	NAB, Las Vegas Convention Center April 4, 1988 Issue
April 10-12	Cabletelevision Advertising Bureau Conference, Waldorf-Astoria, N.Y. April 4, 1988 Issue
April 17-20	Broadcasting Financial Management Association, Hyatt Regency, New Orleans April 18, 1988 Issue
April 28-May 3	MIP-TV, Cannes Television/Radio Age International April Issue
April 30-May 3	NCTA, Los Angeles Convention Center April 18, 1988 Issue
May 11-18	Annual Golden Rose of Montreux Festival, Palais des Congres, Montreux May 2, 1987 Issue
June 5-11	Banff Television Festival, Banff, Canada May 30, 1988 Issue
June 8-12	BPME, Bonaventure, Los Angeles May 30, 1988 Issue
September 14-17	NAB Radio '88, Washington September 5, 1988 Issue
October 14-18	MIPCOM Cannes Television/Radio Age International October Issue
October 17-19	Television Bureau of Advertising Annual Meeting, Las Vegas October 17, 1988 Issue
October 25-28	Community Broadcasters Association, Caesar's Palace, Las Vegas October 17, 1988 Issue

* Television/Radio Age will have coverage and bonus distribution at these meetings.

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

MONDAY

TUESDAY

WEDNESDAY

TH





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

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

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

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

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

**Available to strip
Fall '88.**



TV Business Barometer

Local biz up 9.8% in November

November turned out to be the second best month last year for local business in terms of percentage increase over the year before. The rise came to 9.8%, which was topped only by September. The latter month registered an increase of 10.1%.

Estimated billings for November came to \$543.8 million, compared with \$495.3 million in November, '86. The month was the fifth in '87 that attracted a total of more than half a billion dollars.

A minor reason for the healthy total was that November was a five-week Standard Broadcast Month (SBM). However, as noted in the *TV Business Barometer* report of Jan. 11, the latest survey of the *Barometer* sample revealed only 21.3% of respondents reporting on an SBM basis, with most of them being smaller stations.

The smaller stations—those in the under-\$7 million annual revenue category—performed best in November.

It wasn't the first time last year; in fact, it was the 10th. During only one month did the smaller stations not rank first in percentage increases among the three station revenue brackets. And that was in June.

Local billings topped the \$5 billion mark in November. The 11-month total came to \$5,148.1 million, as compared with \$4,829.7 million last year. That represents an increase of 6.6%.

That's not exactly a sensational rise, but at least it's better than that of spot. The latter was up only 3.9% through November, reaching \$5,321.9 million, less than \$200 million more than the local total.

Meanwhile, network compensation came up with its best percentage increase in November. It was 4.7%, topping the August rise of

4.0%. The billings total for network comp came to \$36.0 million in November, as against \$34.4 million the previous year.

Network comp billings in '86 to date (through November) came to \$417.1 million, compared with \$412.2 million in the same '86 period, representing an increase of only 1.2%.

Grand total

As for the grand total in November—spot and local time sales plus network comp—that came to \$1,155.8 million vs. \$1,071.6 million in November 1986. The difference is 7.9%.

The grand total for the 11 months was up 5.0%. The time sales plus web comp came to \$10,887.1 million as against \$10,364.4 million in '86.

The shares of the three ad sectors for the 11 months were as follows: spot, 48.9; local 47.3, and network comp., 3.8. This compared to 49.4, 46.6 and 4.0 in '86, respectively.

November

Local business **+9.8%**

(millions)

1986: \$495.3 1987: \$543.8

Changes by annual station revenue

Under \$7 million	+14.4%
\$7-15 million	+1.3%
\$15 million up	+9.9%

Network compensation **+4.7%**

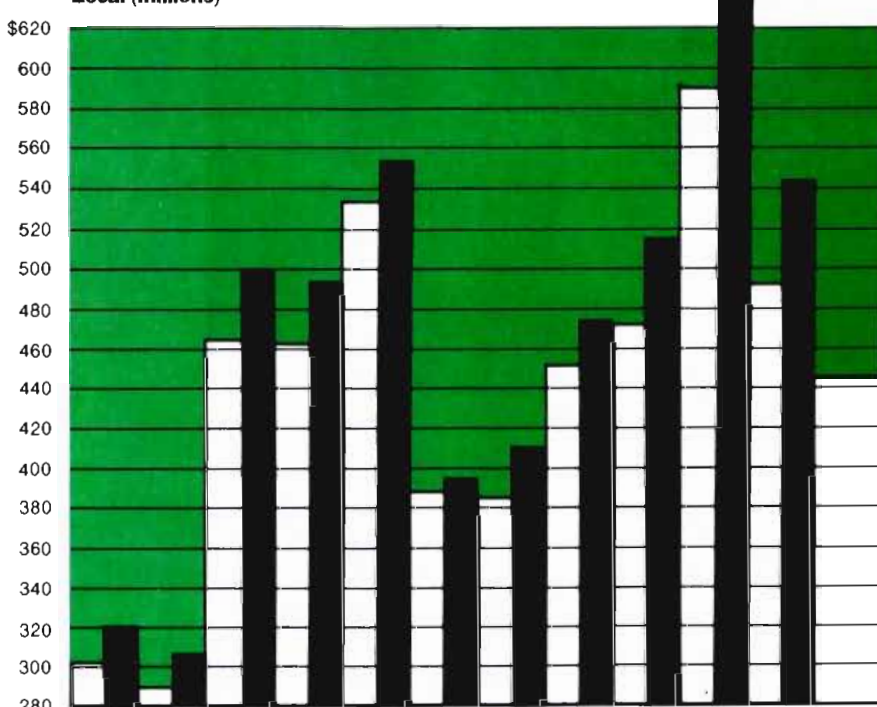
(millions)

1986: \$34.4 1987: \$36.0

Changes by annual station revenue

Under \$7 million	+2.7%
\$7-15 million	-2.7%
\$15 million up	+6.9%

Local (millions)



Network compensation (millions)



REEL POWER!

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

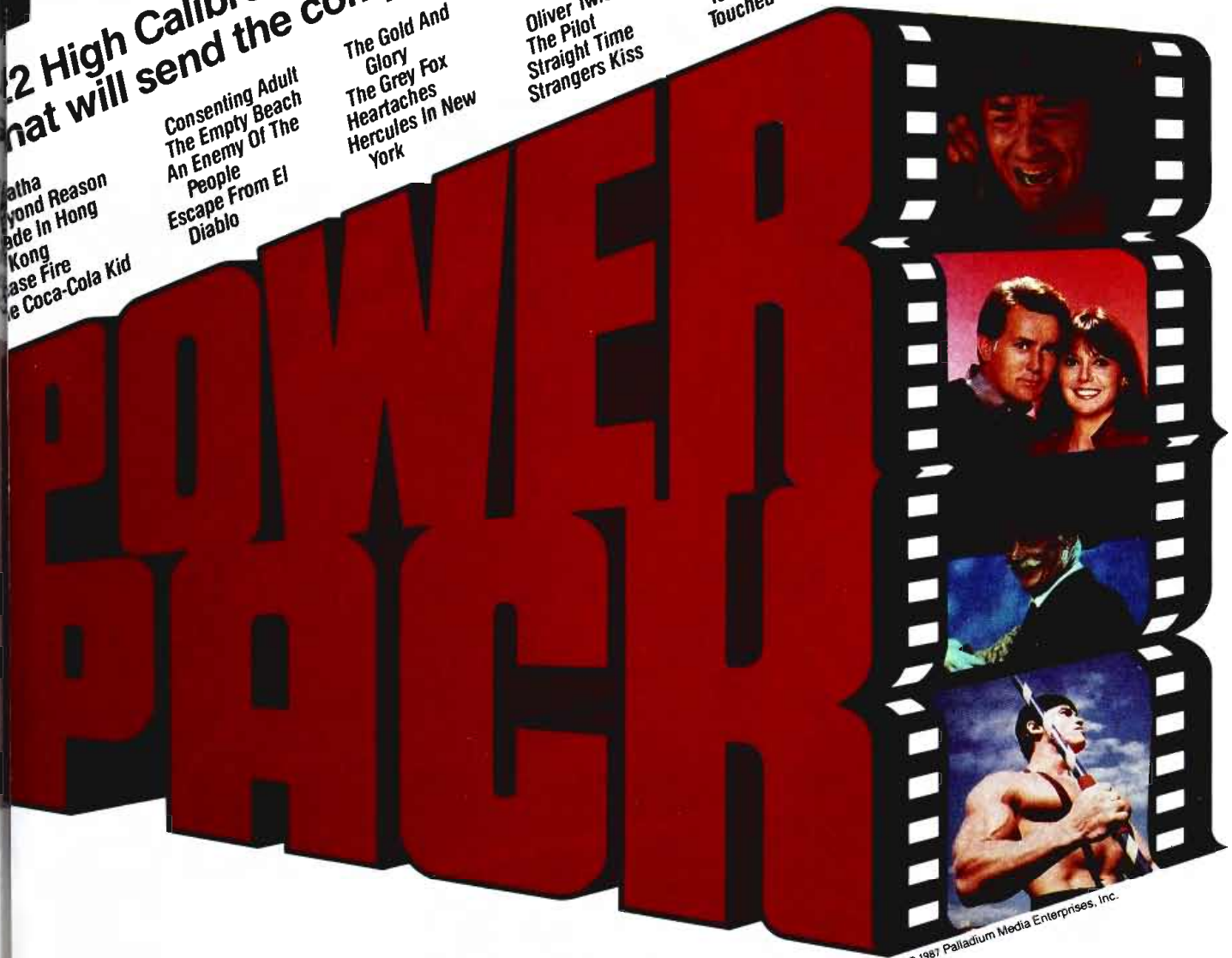
Consenting Adult
The Empty Beach
An Enemy Of The
People
Escape From El
Diablo

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

Invisible
Strangler
Oliver Twist
The Pilot
Straight Time
Strangers Kiss

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

Patha
Beyond Reason
Made In Hong
Kong
Base Fire
The Coca-Cola Kid



PNC
TELEVISION

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

The November sweeps prove it! Geraldo is the talk of the town... after town...after town!

Geraldo really gets around — and so does his popularity! Coast to coast, the ratings are leaving other talk shows speechless. Whatever the

competition, Geraldo rates your attention. And as the numbers prove, that's definitely *not* all talk!

Overall, Geraldo has:

- DELIVERED 21% more women 18-49 than year-ago programming.
- RANKED first or second in its time period with women 18-49 in 66% of the markets.
- MADE IMPRESSIVE RATINGS GAINS over year-ago programming: Utica (+200%), Fresno and Norfolk (+150%), Palm Beach and Wilkes-Barre (+100%), Grand Rapids, West Evansville, Birmingham (+86%), Louisville (+50%).

- IMPROVED a station's share of its time period over lead-in programming: West Palm Beach (+178%), Toledo (+108%), Charleston-Huntington (+91%), St. Louis (+60%), Houston (+50%).
- CAPTURED, to put it simply, the audience YOU'RE after!

Geraldo
DEFINITELY NOT ALL TALK.

Source: NSI/November 1987

Ranks #1 in:

Albany—WTEN
Atlanta—WSB
Albuquerque—KOAT
Baton Rouge—WBRZ
Beaumont, TX—KFDM
Birmingham—WVTV
Boise—KIVI
Champaign—WAND
Denver—KUSA
Detroit—WDIV
Evansville—WTVW
Flint—WNEM
Fresno—KFSN
Miami—WPLG
Norfolk—WAVY
Omaha—WOWT
Ottumwa—KTVO
Palm Springs—KESQ

San Antonio—KSAT
San Francisco—KRON
Santa Barbara—KSBY
Shreveport—KTBS
Toledo—KTUL
Tulsa—WNWO
West Palm Beach—WPEC
Wausau—WSAW

Ranks #2 in:

Austin—KTBC
Bakersfield—KERO
Charlotte—WBTV
Chicago—WGN
Chico-Redding—KHSL
Colorado Springs—KRDO
Columbus, OH—WSYX
 Fargo—WDAY
Ft. Smith—KHBS

Grand Junction—KJCT
Indianapolis—WTTV
Jacksonville—WTLV
Kansas City—WDAF
Lincoln/Hastings—KHGI
Louisville—WHAS
Madison—WMTV
Minneapolis—KSTP
Mobile—WEAR
Monterey—KMST
New Orleans—WVUE
North Platte—KWNB
Oklahoma City—KTVY
Orlando—WFTV
Pittsburgh—WPXI
Raleigh—WRAL
Richmond—WWBT
Rockford—WREX
Sacramento—KCRA
Seattle—KOMO

Tampa—WTSP
Utica—WJTR
Youngstown—WYTV

TRIBUNE ENTERTAINMENT
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Station Sales: Paramount Domestic Television
National Media Sales: TELETRIB

Monte Carlo Television Market: Asseo keeps it just the way he wants it

Monte Carlo's International Television Festival, celebrating its 10th anniversary this year, will kick off with a huge birthday party at the beginning of the week (Feb. 8), according to Andre Asseo, founder and organizer of the event.

As far as Asseo is concerned, however, the Festival's 10th anniversary will not herald any significant changes in the way the event is run. He remains adamant that he will not increase the size of the market which, he believes, has worked so well in its present format for the previous nine years.

Asseo is "proud of the success of this market. We have all the best companies, and each year I am obliged to refuse many potential exhibitors. It is an institution now, and people like it the way it is."

If there are to be any increases at all, it will be in the number of buyers attending rather than the amount of screening space available, which remains static at 150 rooms and 15

"We have all the best companies, and each year I am obliged to refuse many potential exhibitors."

stands, although organizers are introducing up to 10 small screening "cabines" this year.

"We'll have more than 700 buyers from 82 countries," Asseo claims, a figure he says is up 100 from last year. The majority are TV buyers, although Asseo expects video buyers to turn up to-



Andre Asseo

ward the end of the week. He anticipates the same number of U.S. buyers as last year, about 25, mainly from PBS and cable networks like Bravo and Discovery.

First timers. Several companies will be exhibiting at the market for the first time, including Silverbach-Lazarus, Republic Pictures, LBS International and the Weintraub Entertainment Group, all from the U.S. Other first-timers include London Films from the U.K., Greek state broadcaster ERT and West Germany's Studio Hamburg.

This year's "roundtable" will look at "How the TV audience is calculated," with representatives from the U.S., Britain, France, Italy and Germany including AGB, Nielsen and Auditel.

While the roundtable discussions have become a regular feature of the market, Asseo is not planning another TV rights auction. Last year's experiment was well attended but probably was the only auction at which nobody actually bid for anything. "Once was

enough," remarks Asseo.

Andre Asseo founded what he later termed his "Raymond Club of TV Leaders" in February 1979. Starting with 70 screening rooms in the Loews Hotel, the first market was attended by 350 participants from 35 countries.

By 1981, the market occupied the entire third floor, with 140 fully-equipped screening rooms available.

Organizers began to recognize the growing importance of coproductions in 1983 and the following year claimed they had kept their promise to provide companies with an ideal environment for meeting coproduction partners, primarily from Europe and the U.S.

That same year saw increasing numbers of smaller companies attending the market under the aegis of umbrella organizations like Unibel Film of Belgium, Unifrance Film International, and U.S. public television. In all, 1,500 executives participated in 1984's event, with exhibitors from 70 countries.

Walt Disney/Buena Vista International joined the "Raymond Club" in 1985, marking the first time it had attended an international TV market as a seller. By then, some exhibitors were working from stands in the Salon Grand Prix, and, in 1986, Asseo bowed to pressure and increased the number of stands to 14.

The market's popularity continued through 1986, with 1987 seeing a 25% increase in buyers, averaging out at four buyers per screening room.

France tests sell-through

Nelson Entertainment International has turned to sell-through to help stimulate unit sales in the stagnant French home video market.

For its first effort in the country, Nelson launched *The Name of the Rose*, one of France's biggest 1987 box office attractions, with a high profile advertising campaign designed to convince video owners—who might otherwise be expected to rent the cassette—of the merits of buying it for \$23.

Of course it's too early to count retail sales, but Nelson is crowing that shop orders have reached 50,000 units.

In the past, it says, Warner Home Video, its French distributor, would have expected to sell 5,000 units to rental outlets of a video of the calibre of *Rose*.

Other distributors will be watching the Nelson experiment with considerable interest. Until now the French have not been in the forefront of the sell-through craze, which has begun to rejuvenate the video market in a growing number of European countries.

Golden Rose to bloom May 11-18

The Golden Rose of Montreux, the TV festival for light entertainment programming organized jointly by the Swiss Broadcasting Corp. and the City of Montreux under the auspices of the European Broadcasting Union, has been scheduled for May 11-18.

According to the festival's North American rep, John Nathan, who is based in New York, attendance is expected to be near the 900 mark, including 45 network entries and 40 independent program submissions.

The network judges will be headed by Robert Stephane, general manager of RTBF in Belgium, while the independents will be judged by a panel headed by Andre Rosat, general manager of the Swiss Telvetia production company.

Programs submitted from the U.S. have done well in recent years, with prizes going to Don Mischer Productions, PBS, HBO, Devillier Donegan Enterprises, Smith-Hemion Productions and Lorimar.

Some big wheeler-dealers join Paris-London fight over TV sports

The competition for European sports viewers continues to intensify with the announcement that TV Sport, the French version of the London-based Screensport, has found two new powerful financial backers.

Through increased capitalization arrangements, France's largest bank, Caisse des Depots, is subscribing for a 10% ownership; and the Swiss Lavizari Group, which has extensive holdings in television, sports and real estate, has taken a 12% share. Screensport will retain its 34% holding.

TV Sport, however, which is due to start broadcasting in February, is expected to face intensive competition from Eurosport, the competing sports service recently formed by Sky channel and a number of the European state broadcasters, including the BBC, RAI and ORF (see TV/RADIO AGE, Dec. 28, 1987).

Although Screensport managing director Francis Baron still refuses to comment on the effect Eurosport will have on the future of Screensport, he is more forthcoming on his own French coventures: "By bringing in these two companies, we now have enormous financial backing."

Between them, Caisse des Depots and another large shareholder, Compagnie Generale des Eaux, control about 80% of French cable systems. Certainly Baron is counting on his shareholders to help expand his reception.

He estimates the French-speaking market in Europe at about 3.5 million homes, forecasting that "We hope to have access to most of those in 12 to 18 months."

Screensport is available in just under one million homes. Unlike Screensport, TV Sport is expected to go out on cable in Belgium, one of the continent's most

heavily cabled countries.

Baron says that while TV Sport initially will consist of a French soundtrack accompanying Screensport's existing transmissions from the Intelsat V satellite, the owners intend to be able to provide a full and separate French channel on a second transponder within a year or so.

Int'l Council elects officers

The International Council of the National Television Academy has elected six officers and seven new directors to its board.

Gene F. Jankowski, president of the CBS Broadcast Group, begins his term as president and chief executive of the council. Other officers: **Renato M. Pachetti** (president, RAI), chairman; **Michael Jay Solomon** (president, Lorimar), vice chairman/USA; **Len Mauger** (managing director, Nine Network, Australia), vice chairman/International; **Kay Koplovitz** (president, USA Network), treasurer; **George Dessart** (program practices vice president, CBS), secretary.

The seven new directors include **Grahame Reynolds**, head of television for the Australian ABC; **David Plowright**, chairman of Granada Television; **Lee de Boer**, vice president, Cinemax/HBO; **Doug Duitsman**, the new president of the TV Academy; **James Loper**, executive director of the TV Academy; **Jerry Leider**, president of ITC Productions; **Vladimir Popov**, vice chairman USSR State Committee for Radio/TV —(the first board member elected from the Soviet Union.

The council also elected **Donald L. Taffner**, president of D.L. Taffner, as chairman of the executive committee.

British-Chinese TV screenings in Hong Kong

Hong Kong has been playing an important role in advancing British television interest during the past several months.

Three of the U.K.'s commercial companies—Thames, Granada and Anglia Television—recently staged three days of screenings in Hong Kong for five buyers from mainland China. The Chinese delegation was looking at possible program acquisitions for networks throughout the country.

Then during mid-January, Hong Kong's commercial station, TVB, spent a week showcasing some of the BBC's top drama and documentary programs. The telecasts served as a way of inaugurating a year during which a number of BBC programs recently purchased by TVB were shown to the Chinese.

At presstime visitors from a number of African countries, including Kenya, Nigeria, Zambia and Zimbabwe, were set to attend the first ever independent African screenings. The event, which was organized by African and Caribbean Programme Services, was being held in Harare, Zimbabwe.

ACPS also has concluded a deal to represent Granada International in the English-speaking territories of Africa. The organization already sells Granada programs in the Caribbean.

Lorimar & Pony in Japan video

Lorimar's Michael Solomon keeps on opening doors in Japan. This time it's a home video deal with Pony Canyon for the distribution of sell-through product in that country.

The first cassette to be sold will be the Jane Fonda *New Workout* series. Other product from the Lorimar library will include video publishing, how-to, children's and sports/fitness titles. Pony Video will provide the sales, distribution and marketing touch.

Jane Fonda's *New Workout* has sold over one million units in the U.S. since its release here in 1985.

People in the news

ITC Entertainment has promoted **Karen Marino-Galley** to the new post of director of international sales administration. She reports to **James P. Marrian**, executive vice president and general manager of ITC's international operations.

Cox to run TF-1 international

Patrick Cox has been appointed to head the international activities of TF-1, the French network owned by a consortium headed by the Bouygues construction company, which includes Robert Maxwell's Pergamon Media Trust.

Cox is Maxwell's top television lieutenant. His appointment is seen as an indication of the high priority that the owners have placed on having the most experienced and competent executives running all aspects of the television operation.

Cox became director of TV operations for Maxwell's Mirror Group recently, after leaving his post as deputy chairman and chief executive of Sky Channel, the European satellite service owned by Rupert Murdoch. Murdoch and Maxwell are archcompetitors in the U.K. media field.

Cox will replace Ian Maxwell, son of Robert, who until now has been acting head of the international department. Cox's responsibilities will include program sales and coproductions.

OUR SPHERE

From London to Los Angeles, from Cannes to New York our fax machines are busy carrying the latest international information into the latest issue of TV/Radio Age.

Our International Report is gathered from the TV capitals of the world and presented in easy to read digest form in *every* issue throughout the year. Therefore your international ad in TV/Radio Age reaches the TV influentials throughout the world.

Television/Radio Age



OF INFLUENCE

Cable Report

Pay-per-view doesn't worry Prime Ticket

The entry of a new regional pay-cable sports network in Southern California offering Dodger and Angels baseball games, is not looked upon as a threat by two-year old Prime Ticket, which offers its sports menu free to cable customers.

The latest combatant in the sports crazy California market is American Spectacor Television Programming, which owns the Hughes Television Network, which will offer 35 Dodger and 35 Angels games starting in April.

This is the second attempt to offer both teams to pay customers, Angelsvision and Dodgervision both having failed in their efforts to offer baseball to pay-per-view customers.

Tony Acone, Prime Ticket's president, says the new pay service won't affect his business at all. "We looked at a pay tier when we started and we didn't like the numbers involved. You need upwards of several hundreds of thousands of customers, and it's be-



Tony Acone

yond the penetration that can be served. I'd much rather give the consumer the product free."

Prime Ticket offers 22 different sports, professional and collegiate, to an estimated audience of 2.3 million subscribers in Southern California, Arizona, Nevada and Hawaii. Its programs air from 5 p.m. to midnight Pacific time. Co-owned by Dr. Jerry Buss, owner of the Forum, Lakers, Kings and several other professional teams, and cable entrepreneur Bill Daniels, Prime Ticket claims it is the nation's largest regional sports network, followed by New York-based Madison Square Garden, with its estimated 2.1 million subscribers.

Live events. Forty-eight% of Prime Ticket programming encompasses live events and includes 26 home Lakers basketball games, 23 home and 16 road Kings hockey games, 14 home and 10 road Lazers soccer games, two home and 10 road San Diego Soccers soccer games, and six Strings tennis home matches. (Buss owns the Lazers and Strings.)

Prime Ticket also offers team volleyball, profes-

sional boxing and tennis, plus collegiate football, basketball, volleyball, track and field, tennis, swimming, baseball, crew, gymnastics, soccer, water polo and softball.

Universities covered include: UCLA, USC, Nevada Las Vegas, Pepperdine, Loyola, Marymount, Univ. of Hawaii, San Diego State, Long Beach State, Fresno State, California State Fullerton, Univ. of California Santa Barbara (whose basketball team this season has emerged as a leading small college competitor), and Univ. of California Irvine.

Special events offered include the Rainbow and Aloha college basketball tournaments; NCAA Western Regional volleyball, baseball and softball; WBC light heavyweight and bantamweight title fights; invitational track meets; California State high school basketball championship; wrestling, and racing recaps from Hollywood Park, Santa Anita and Del Mar.

Regularly scheduled programs include: *The Golf Show*, *Rams Report*, *This Week In Hockey* and *Ski Scene*. The network also has a series of summer musical concerts in the rock and jazz areas. It claims 79% of its programming is internally produced.

Prime Ticket claims 38 affiliates and expects to break into the Las Vegas market this year. It has added three additional Laker games to its schedule, since the world champions are a major lure for new subscribers.

Although co-owner Buss owns the Lakers, Kings, Lazers and Strings, Prime Ticket's Acone says negotiations for the cable rights "were protracted. It didn't happen overnight." In a recent surprise move, Buss agreed to sell the Kings to Bruce McNall, who already owns 49% of the club. McNall says he wants Prime Ticket to continue airing the games.

Radio link. Acone, who has worked for Daniels Associates since 1979, says all the basketball and hockey games are simulcast on radio, giving his audience the expertise of such powerhouse broadcasters as Chick Hearn, the veteran voice of the Lakers, and Bob Miller and Nick Nickson, the Kings' announcing team. Hearn is being assisted this year for the first time by former pro player Stu Lantz. Hearn also does boxing and tennis for Prime Time.

Soccer and tennis are only seen on Prime Ticket. While the Lakers have commercial radio and TV coverage, the Kings are only heard on radio in the L.A. area on three stations.

One advantage of simulcasting, according to Acone, is the cross-promotion. "It's outstanding."

Upcoming for the network, Acone hints, are additional live sporting events this year, although he won't say what they are. "We present 22 different sports, and you don't want to go too deep in any one area. You want to offer a broad service instead."

Prime Ticket is in its third year of an initial 10 year pact with all the professional teams. There is a follow-up 10 year option to the contract.

Already available on free commercial TV are 50 Dodgers games and 40 Angels games, plus the network's own games of the week. Acone questions whether cable subscribers will pay the estimated

monthly fee of around \$19.95 for the Dodgers and Angel games. Prime Ticket's service is included in a cable company's basic package monthly rate.

The ill-fated Dodgervision operated for three seasons, televising between 20-25 Dodgers home games. The pay service went through two owners: Metromedia and Fox Broadcasting. Angelsvision, a branch of Dodgervision, offered six Angels games and was cancelled after the 1986 season, followed by Dodgervision.

People in cable

President Reagan has appointed **Robert L. Johnson**, president of Black Entertainment Television, to serve as a member of The White House Conference for a Drug Free America.

Frederick Kuperberg, formerly business affairs vice president for Group W Productions, joins The Disney Channel as vice president, business and legal affairs; **Steven Chan** promoted to director of finance.



Frederick Kuperberg



Steven Chan

David L. Meister has been named president of Financial News Network. He has been executive vice president, consumer information group, of FNN's parent company, Infotechnology Inc. He reports to **Earl W. Brian**, chairman of FNN.

Brian McCauley, formerly vice president of McCaw Communications, joins Netlink USA as president. The company is based in Kirkland, Wash.

... **George Gardner** has formed GH Cable with **Harold Etsell Jr.** to acquire and operate cable systems. The duo's first move was to buy four cable systems in Oklahoma. GH Cable is located in New York.

MTV Networks has promoted **Karen Zollman** to director of advertising sales in New York for Nickelodeon and Nick at Nite. Also at MTV, **Laura Kunreuther** moves up to direct marketing manager for MTV Networks, and **Paulette Mann** advances to account manager, advertising sales, for Nickelodeon and Nick at Nite.

Katherine L. Meier has switched roles from the legislative side to lobbyist in the cable industry. The minority chief counsel of the Senate Communications Subcommittee, Meier joins the NCTA as deputy vice president for government relations, a new position. Naturally, she'll be responsible for legislative liaison with Congress.

The Disney Channel has promoted **Lynn Cutter** to director of sales strategy, and **Carrie Torne** joins the

company as business analysis manager. . . At ESPN, **William A. Allmendinger** is promoted to advertising sales director in L.A.; **Brad Fox** advances to national accounts manager, southeast; **Chris Petersen** to national accounts manager, northeast; and **Joan Wilson** to manager of affiliate marketing promotions/services.

At MTV Networks, **Doug Herzog** has been promoted to senior vice president, programs and development; and **Judy McGrath** is moved up to senior vice president, creative director.



Judy McGrath



Doug Herzog

Angela Gerken promoted at Showtime/The Movie Channel to vice president, strategic planning. . . **Stacey M. Raiss**, formerly at TKR Cable, joins Cable Networks Inc. as New York/New Jersey sales manager.

YOU TV, a new national cable network, has appointed **Betsy Klingelhofer** as administrative manager, **Jack Hanley** to manager of news and documentaries, **Jim Williams** to associate producer for *Healthscan*, **Joyce Gasparovic** to assignment manager, **Deborah Biringer** to producer.

Lifetime for mothers

Lifetime will pick up *Eye on Hollywood*, the half-hour weekly magazine show produced by KABC-TV, the ABC O&O in Los Angeles. Lifetime will carry the show on Saturdays at 10 p.m. beginning February 6. *Hollywood* will follow *Sneak Previews*. Lifetime, which reaches more than 34 million households on 3,500 cable systems, is a joint venture among Hearst, ABC and Viacom.

Elsewhere in the Lifetime programming lineup, *Motherworks*, a new half-hour parenting series aimed at working mothers, premieres Tuesday, Feb. 9. It will run Tuesdays and Thursdays at 12:30 p.m. and on Saturdays at noon. The series is produced by Bread and Butter Television with Madelyn Wils as executive producer. Lifetime has ordered 26 episodes.

Bread and Butter also produces *Mother's Day*, half-hour series for Lifetime, and the cable service has just ordered another 39 episodes, which will begin next April. The series is hosted by Joan Lunden. The executive producer is Michael Krauss.

Also, Lifetime has committed to 130 new half-hours of *It Figures*, the aerobics workout series with Charlene Prickett.

Radio Report

Wave format booming; Quiet Storm brewing

The Wave format, which blends new age instrumentals with fusion jazz, is gaining additional station outlets since being launched in Los Angeles at KTWV-FM last year.

And in a surprise move, Frank Cody, KTWV's programming director, who helped pioneer the musical format, has left the station to open his own consultancy firm called Cody/Leach Broadcasting Architecture with Owen Leach, a research specialist. Cody/Leach, in turn, has a partnership with Pyramid Broadcasting of Pittsburgh.

Cody, in transforming KMET-FM Los Angeles, a once proud rock powerhouse owned by Metromedia into a station without any live disc jockeys or printed playlist, supported the marriage of new age instrumentals without raucous personalities as one of the new visions for local radio.

With new age music 1988's darling of the record industry, stations around the nation have been adding Wave-type programs or shifting formats altogether.

"Programmers groping for something new to do have been going to the Wave format," explains Don Graham, vice president at TBA Records, a leading jazz fusion label whose music is a mainstay of Wave-flavored stations.

According to Graham, who maintains a list of Wave-formatted stations, there are 67 stations in the U.S. independently programming Wave type music. Additionally, there are several syndicated services also satelliting taped Wave music to clients.

Live hosts. One of the major developments around the country is the utilization of live hosts for the Wave shows, notes Graham. A major criticism of KTWV's original concept was the lack of DJs announcing the cuts, with the audience invited to phone in to an 800 number for information about any song played. Now KTWV has taped blurbs by the artists announcing their cuts.

John Sebastian, the veteran radio programmer, now the program director at WBMW-FM Fairfax, Va., outside the nation's capital, is one of the executives using live personalities and printing a playlist.

One station which has gone 24 hours with a Wave format, is KIFM-FM San Diego, where Steve Huntington, the music director, had been hosting *Lights Out Jazz* for four years before the Wave swept his station.

Along with stations programming new age instrumentals, a number of FMs are also airing a format called the "Quiet Storm," which adds vocals to the new age and fusion music. Ironically, the station credited with launching the Quiet Storm, KUTE-FM Glendale, Calif. was sold last year to Gene Autry's Golden West Broadcasting, which changed the call letters to KMPC-FM, and is now programming oldies rock music of the 1960s and '70s.

Nonetheless, there are Quiet Storm stations now blending new age, fusion and vocals to create a hybrid form of programming, which TBA's Graham says also qualifies as a form of Wave broadcaster.

KDAB-FM Salt Lake City, and KBLX-FM Berkeley, Calif., are examples of "Storm" outlets adding Wave elements.

As for the syndicators, Ken Webb's Jazz From The City operation on Long Island beams Wave music to 48 stations, according to Graham. Webb is also the morning man at WBSL-FM New York.

And the Satellite Music Network, operating out of Mokena, Ill., is also building a list of clients for new age taped material.

In Minneapolis, Tom Pelisero's Progressive Music Network services seven stations.

One of the stations converting to the Wave's 1980's feel is WBZN-FM Racine, Wisc., which covers the Milwaukee market under program director Bill Harman's direction.

In Atlanta, Russ Davis, whose *Jazz Flavors* program had been on for five years on WQXI-FM, is now hosting the program seven nights from 9 p.m.-1 a.m. "It's the Wave sideways," jokes Graham, "since he plays fusion music along with the new age material."

Wave devotees. Among the Wave devotees are these stations: KKSF-FM San Francisco; WHUR-FM, Washington, D.C.; WHVE-FM, Sarasota, Fla.; WQXI-FM and WCLR-FM Atlanta; WNUA-FM Chicago; WDHA-FM, Dover, N.J., which has added Wave sounds to its AOR format on weekends with host Steve Schwartz; WNEW-AM New York, where program director Anita Bonita has been adding fusion music to her jazz format, and WBSL-FM New York, where B. K. Kirkland has been blending urban contemporary music with Quiet Storm elements to create his own concept of the Wave for New Yorkers.

And in Oklahoma City, Tom Garrett may be making radio history by hosting Wave music on two stations: KMGL-FM and KOCC-FM. "It's the first time I have ever heard of someone working on two separate stations in the same city with the same kind of music," notes veteran record industry executive.

Wave shakeup

Paul Goldstein has been promoted to vice president and director of program operations for The Wave Network, which includes Satellite Music Network affiliates of the Wave format in Kansas City, Dallas, San Diego, Seattle, Detroit, Miami, Cleveland and Chicago. Goldstein is based at KTWV-FM, the Wave outlet in Los Angeles, and along with **Frank Cody** was instrumental in the creative development of the new format (see separate story).

At the same time, Satellite Music Network announced that **Rich McMillan**, formerly with WLS and WYFZ-FM Chicago, joins The Wave Network as operations manager. And **Christine Brodie** is promoted to vice president and music director of the network. She's based at KTWV-FM.

Money news

You can add money news to all-news and all-sports as a format that could spread and make listeners sit up and take notice. Stations on both coasts already are doing it.

At KMNY Los Angeles, executive vice president Vera Gold says she's reached agreement with national syndicator RCM—Rasmussen Communications Management of Champaign, Ill.—to take her 24-hour all business/investment format national and says she already has nine stations interested in signing up to relay the show once KMNY starts transmission via the satellite used by National Public Radio for its network transmission.

She adds that evidence of the nationwide interest in money news includes response to a KMNY advertisement in a national financial newspaper "that pulled inquiries from people as far away as the East Coast asking where they could find our station on their local dial."

Gotham kickoff. And on the East Coast itself, WMCA New York kicked off *Today's Business Journal*, hosted by author Sonny Bloch on Jan. 4.

Bloch is already doing the honors for WMCA's *Real Estate Action Line* which he says is "the only real estate call-in program in New York City."

Business Journal is heard daily, Monday-Friday,



Today's Business Journal on WMCA New York with host Sonny Bloch.

5-6 p.m. and Bloch says it "reflects in structure and format the business section of a major daily newspaper."

The format includes regular features by "columnists" John Scheur and Adriane Berg on investments, live phone interviews with key figures involved in breaking business news stories, plus "the business journalists' perspective," featuring correspondents from *The Wall Street Journal*, *Barron's*, *The New York Times*, *Newsday*, *Forbes*, *Money* magazine, Cable News Network and the Financial News Network.

Radio waves

Cap Cities/ABC has promoted **Frederick D. Weinhaus** to president and general manager of WABC-AM New York. He had been president and general manager of WMAL-AM Washington since 1986. Before that he was president/general manager of WPAT-AM-FM Paterson, N.J., until 1986, when it was sold as part of the Cap Cities/ABC merger. Weinhaus succeeds **James E. Haviland** who left New



Fred Weinhaus

York to become general manager of Century Broadcasting's WLOO Chicago (TV/Radio Age, Dec. 28). Weinhaus reports to **Don P. Bouloukos**, president of Cap Cities/ABC Owned Radio Stations—Group 1.

D. Bradford Spear has been appointed vice president of WHYI Inc. and manager of WHYI-FM, the public broadcasting station in Philadelphia. Spear was manager of WGBH Boston, and replaces **William Siemering**, who left the station.

Now they know

Who's Jene Genkins?

They know him in North Carolina as a politician running on a platform which calls for a tax on pets to defray costs of their environmental impact.

But to Bob Galen, senior vice president, research, for the Radio Advertising Bureau, he's the politician whose radio advertising alone generated in just four weeks awareness of Jene Genkins ("That's Jene with a 'J' and Genkins with 'G'") among a hefty 57% of the 12-plus population of two North Carolina metro areas. And Galen adds, "A 20% awareness level is considered quite high for most normal four-week campaigns."

The other result of Genkins' radio generated success is that the first of RAB's semi-annual Research Challenge Grants has been awarded to two North Carolina city radio associations: the Piedmont Triad Radio Association representing Greensboro, Winston Salem and High Point; and the Triangle Area Radio Broadcasters Association in the Raleigh-Durham-Chapel Hill area.

The two radio groups developed the Genkins campaign with Press Galvin Advertising of Cincinnati. The research was conducted by Critical Mass Media Research of Cincinnati. RAB's contribution covers half of the research costs.

Radio Business Barometer

Web radio down 7% in November

While radio network spokesmen saw signs last fall of a pickup in November, the fates decreed otherwise. The small increase in October raised hopes that the fourth quarter would represent a turn-around. However, what happened in November was a drop in revenues amounting to 7%, according to the Radio Network Assn.

The drop, however, was not spread evenly. Both the Midwest and West Coast territories showed modest gains, the Midwest being especially modest.

Still beats '85

The network radio revenue total for November came to \$31,500,319, compared with \$33,717,230 during November 1986. However, in a pattern that has been repeating itself, the '87 figure was still bigger than the '85 figure, which came to \$28,847,131.

The November revenue stream brought the 11-month total to \$341,318,751. The year before the total through November came to \$353,468,042, while the comparable figure for '85 was \$301,650,857. The '87 vs. '86 decline came to 3%.

The best performance among the four territories reported on by RNA was Los Angeles, which is, however, a small biller. Sales were up 9% to \$1,892,854 in November. The '86 figure was \$1,730,611, and the '85 number was \$1,598,419.

The other territorial plus sign showed up on the Chicago ledger. Midwest business was up 3% to \$7,313,982 in November. In November, '86, the revenue figure was \$7,109,728, while the year before that it was \$6,658,334.

The main sales territory, New York, was down 7% during November. Revenue came to \$21,114,544, while the year before it was \$22,662,833, and in '85 the month totaled \$17,946,904.

That leaves Detroit, which has suffered from the shift of General Motors business to New York.

Hence, November business was down 47%. The reduced revenue came to \$1,178,939 compared to \$2,214,058 the year before. In November 1985 the figure was \$2,643,474.

For the 11 months to date, the Motor City was down 42% to \$17,533,308. The comparable figure for '86 was \$30,175,296, while the number for '85 was \$27,392,763.

Detroit drop

The sharp decline in Detroit's network radio billings began in October 1986 when revenues suddenly dropped off 17%.

In November of that year, the decline was 16%, but in the final month of the year, the drop was precipitous—57%. Nevertheless, the Detroit territory ended '86 with billings up 18%, though at the end of the third quarter of '86 they had been up 39%.

As for the other territories last year through November, New York was down slightly—0.3%—to \$214,635,223, Chicago was up 1.5% to \$86,928,517, while Los Angeles was down 0.5% to \$2,221,703.

Network -7%

(millions) **1986: \$33.7** **1987: \$31.5**

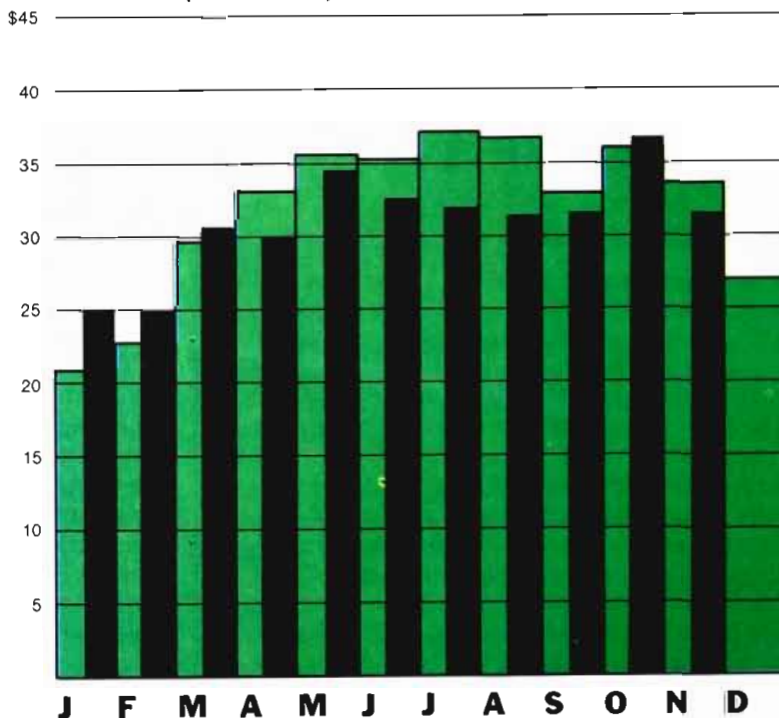
Changes by territories

Territory	Billings (000)	% chg. 87-86
New York	\$21,114,544	- 7%
Chicago	7,313,982	+ 3
Detroit	1,178,939	-47
Los Angeles	1,892,854	+ 9

Source: Radio Network Association

November

Network (millions \$)



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	Advertiser	Agency	Total
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High-tech action/adventure shows, barter syndication viewed critically

Kidvid oldies make comeback; first-run live-action swing

By ROBERT SOBEL

As the 1988 NATPE International convention draws near, something old and something new is surfacing in children's programming, the major thrust of independent television stations in the daytime.

The "old" is a trend toward renewed interest—including increased usage and license renewals—of "golden oldie" cartoons such as *Bugs Bunny*, *Popeye* and *Tom & Jerry* by many independents. The "new" is that at least a half-dozen live-action children's programs are looking to get indie airing—including a few game shows for children—in the fall, or, in one or two cases, in midseason.

The reason for what's happening boils down to this: Both stations and syndicators are trying to stem the erosion in kid viewing by easing off high-tech action/adventure programs, which have suffered from overkill. Indeed, soft and family-oriented live-action children's shows are fast becoming the vogue so far as syndicators and stations are concerned. And what is certain to whet the appetites of both parties are

the results of two separately conducted surveys, INTV's and the one commissioned by Lorimar Television, indicating an inclination of children away from "hard" animation in favor of live-action and more traditional types of cartoons.

Other highlights of developments, based on interviews with station programmers and reps:

- There are only two first-run animation programs introduced last fall that are being considered hits, with both in the soft category: *Duck Tales*, which got a 12.5 children's rating, putting it in the Number 1 slot, and *Real Ghostbusters*, Number 3, with a 9.1, according to Nielsen's Cassandra in November. (Number 2 is *Punky Brewster*, off-network sitcom).

- Cartoon perennials are either holding their own or are faring somewhat better than most of the newly-introduced first-run animation programs.

- Most of the first-run children's shows continue to be offered via barter. But the high failure rate of most has left stations wary of buying the programs and put them in a hole on playing off the inventory on the failed shows.

- The number of new first-run children's product for the fall appears to be about on par with the total of last season's new entries.

Television/Radio Age

January 25, 1988

Two separately conducted surveys indicate an inclination of children back to live-action as well as to softer cartoons.

"The Dr. Fad Show"



"Double Dare"



Duck Tales is the top-rated kid show in the 4:30-5 p.m. time period in the Tampa-St. Petersburg market, where the cartoon is shown on WTOG-TV, Hubbard indie. The indie runs kid programs from 7-9 a.m. and from 3-5 p.m. The afternoon slot, besides *Duck Tales*, consists of *Smurfs*, *Ghostbusters* and *G.I. Joe*. In between the kid shows, WTOG runs traditional indie fare, but with an older-skewing difference.

"We're playing stuff that the Museum of Broadcasting should be running," says Bob Afee, program director. "We have a lot of hours, running *Fall Guy* at 9, *Perry Mason* at 10, which did some very decant numbers in the November book, followed by *Big Valley*, *Dallas* and a two-hour, live-hosted movie from 1-3 in the afternoon. This is a very old-skewing market, particularly in the daytime, and we have a host talking to ladies on the phone and giving out freebies."

Afee points out that Tampa-St. Petersburg is the largest non-metered market in the country and the station's business decisions are based on that it is a diary market. "It's older-skewing and slower to respond than other markets, so making a lot of herky-jerky changes would break up the continuity of programming. Also, we have a lot of programs in our inventory that consist of hours that we need to run.

Afee continues that it takes a long time to discern whether a program is working in the market because it's un-metered. But, he adds, once a program is successful in Tampa, it generally is successful for a number of years.

WKBD-TV Detroit also follows the traditional indie programming route in addition to having acquired *Duck Tales* for airing starting last September. According to Paul Prange, program manager, *Little House on the Prairie*, *Beverly Hillbillies*, *I Love Lucy* and *The Andy Griffith Show* are among the oldies that are sandwiched between children's blocks. Going in September with an afternoon lineup of children's shows consisting of *Duck Tales* at 3, followed by *Smurfs*, *Bravestarr* and *G.I. Joe*, the station has since switched the shows around, notes Prange. *Duck Tales* is the pivotal show, he explains, and now airs at 4:30, with *Bravestarr* as the 3 p.m. vehicle, before *G.I. Joe* and *Smurfs*.

In moving *Duck Tales* to 4:30, Prange says he felt that the strip "is now being maximized. We saw how well it was doing later in the afternoon on other stations, and we wanted to make sure we were getting the most from the program." In November, says Prange, the Nielsen book shows *Duck Tales* did a 7 rating, 16 share, at 4:30. In October,

the animation series did a 4 rating and an 11 share, he says.

WKBD expects to make changes in the first quarter, says Prange, *G.I. Joe* will move to 7:30 a.m., *Smurfs* goes back to 3:30 and *Flintstones* will run at 4, from the new *G.I. Joe* time period. *Beverly Hills Teens*, which runs at 7, is called by Prange as a big success, and his feeling is that *G.I. Joe* would be more compatible to *Teens* than was *Flintstones*.

The placing of an oldie "soft" standard such as *Flintstones* in a late-afternoon slot appears to be becoming a programming trend among indies. At WBFS-TV Miami, Gene Steinberg, program director, says he premiered *Woody Woodpecker* on Jan. 4, which was the date triggered by a new package from DFS Program Exchange. *Woodpecker* airs at 4 p.m., the old *Duck Tales* spot, and registered a 3.2/10 in the overnight opener in Arbitron and a 2.3/6 in Nielsen, winding up as the top kid show in Nielsen in the time period and Number 2 in Arbitron, says Steinberg.

Running 'soft' shows

Steinberg says that *Woody* represents the station's only oldie-but-goodie animation show being run in the afternoon. All told the afternoon block consists of "soft" product including *Dennis the Menace* and *Heathcliff*. The mornings showcase heavy metal animation, such as *The Bionic Six*, *Bravestarr*, and *Saber Riders and the Star Sheriff*, he notes.

One major reason for WBFS running soft shows and acquiring *Woody* is that they are performing much better than the hard animation, according to Steinberg. *Woody* is not the station's only thrust into oldies, he adds, "*Bugs Bunny* worked very well for us. It ran for three weeks in December at 4:30 as an experiment and performed well. And we also had *Rocky & Bullwinkle* as tests. The *Bugs Bunny* weeks were better performers than *Rocky* weeks, on average.

At WLVI-TV Boston, a market that is heavily competitive for children among the indies, Victoria Gregorian, program director, says the station has increased its load of perennials and now runs "soft" series such as *Tom & Jerry*, *Bugs Bunny* and *Woody Woodpecker* as part of its early morning fare. In the afternoon, she continues, "we stay soft from 2 to 4, and go harder the following hour with *The Real Ghostbusters* and *G.I. Joe*."

Gregorian says the hard animation has gone by the wayside in both ratings and interest. "Frankly, what we are trying to do is to be very selective for

What's out there in adult syndication

A number of first-run "adult" shows—more than in recent years—will be competing for a fall daytime berth, although primarily looking for an affiliate lineup.

Also, from the way things are shaping up, the NATPE convention will see few "pure" talk show candidates, and on display will be series of a wide variety, including game-show strips, court dramas, and many talk/entertainment shows.

Jack Fentress, Petry Television vice president and director of programming, sees a larger-than-usual first-run program menu being offered for the coming season, which he figures is due to the tightness of availabilities in access.

"As a consequence, all those shows that were looking for access will have to shift their goals to different time periods if they want to get into production."

These include, according to Fentress, MCA TV's *Double Up*, game show, which he notes in other years would have been an access move; *Stop the Music* and *Group One Medical*, from MGM/UA; *On Trial*, court drama from Republic Pictures Television; Fries Entertainment's *Queen for a Day*; Multimedia Entertainment's *Sweethearts*; *Triple Threat*, from TeleTrib; *Tell it to Harvey*, from ABR Entertainment; and Paramount's *Wipe Out*.

Meanwhile, the performance of the fall first-run newcomers being used primarily in daytime is anything but good. Group W's *Wil Shriner Show* is averaging a 3/13, according to the November Cassandra, in the 82 markets airing the strip in the daytime. And, according to Dean McCarthy, Harrington, Righter & Parsons vice president, director of programming operations, stations are running the program either because there is an absence of suitable replacement programming or because stations are hoping that if the quality of *Shriner* improves—"which it has definitely done in its revised format—that the show may work out."

Geraldo, another fall strip entry, appears to be making some ratings progress in the daytime. Running in 72 markets in the daytime out of 105, *Geraldo* racked up a 4/18 in the time slot, but had a 3.8 rating overall, placing it at Number 61 in ranking. Fentress at Petry notes that *Geraldo* had a ratings start of around 3, "so the show is now a better category."

1988 and are spending our money on renewing the perennials, including *Popeye* and *Tom & Jerry* and we picked up a number of classic Warner Bros. and MGM/UA cartoons. What we are doing is trying to regain our control over the programming of kids."

WLVI added an hour children's block in the morning in September, notes Gregorian, and now starts the children's schedule at 6 in a five-hour block. The lineup begins with *The Bionic Six* and *Transformers* in the first hour. *Dennis the Menace*, *Tom & Jerry*, *Bugs Bunny*, *Flintstones*, *JEM*, *Popeye*, *Mighty Mouse* and *Zoobilee Zoo* make up the rest of the morning schedule.

Adding to the attractiveness of the oldie cartoons, points out Gregorian, is the fact that Turner Program Services has colorized many of the *Popeye* black-and-whites and that Warner Bros. has "done some marvelous things in film-to-tape transfer, improving the quality of their cartoons."

On the other hand, while WLVI is being choosy in buying children's shows, Gregorian says that WFXT-TV,

an indie competitor in the market, is picking up everything in sight. "I don't blame them. They are trying to gain a foothold in the kids' business, but we are in a leadership position with kids and don't have to do that."

As for how the oldies are faring, Gregorian says there has been no appreciable ratings difference between the perennials and the new crop of animation series. "We know that all of children's viewing is down, so I don't attribute the fact that the oldies are doing about the same as the newer shows to the shows themselves. It's due mostly to fragmentation and to the measurement methods of both ratings services of children 2 to 11 when the books come out."

John von Soosten, Katz Communications vice president, director of programming, believes that indies in the kid business should have the oldie cartoons in their library. "They are very worthwhile and are shows which have held up very well over the years. However, I don't think that these shows will win the time period against a new hot show. When *He-Man* was introduced a few years ago and *Duck Tales* this sea-

son, they did very well in the 4 or 4:30 p.m. time period, so I wouldn't necessarily put the oldies against them. But they are very usable in other time periods, and at the right price, stations should have one or two available to them. I don't see a rush by stations to put them in at 4 p.m. There is enough newer product that stations see as key shows in the pivotal time periods."

New product

In the way of new children's product, there appears to be about the same number of shows being cast out for the fall as there was at the same time last year. "Originally, it appeared there would be slim pickings," says von Soosten, "but a lot of new shows have been announced over the past few months."

These, along with others, indicate a growing trend toward live-action and soft animation. In the animation arena, several have been committed for September as far back as a year or two ago, including Lorimar Syndication's *Alvin & The Chipmunks*, and *Gumby*, Co-

(Continued on page 94)

"The Yogi Bear Show"



"Denver, the Last Dinosaur"



"The Care Bears Family"



Both stations and syndicators are trying to stem the erosion of kid viewing by easing off high-tech action/adventure programs and emphasizing more traditional cartoon types.

College basketball bonanza

Webs, cable & syndicators can't get enough

By WILLIE SCHATZ

The numbers absolutely blow you away. Of the 4,405 college basketball games played this season, 1,343 will be televised. ESPN will carry 186 games. Raycom Sports will syndicate 180 contests. ABC, CBS and NBC will show 60 games. And let's not forget the scores of local and regional cable packages and separate conference deals.

When they stop the calculator at the end of the regular season in March, approximately one in every three Division I games will have appeared on the screen.

Talk about overexposure. No other product is telecast so often by so many. It's gotten so you can't tell the games, never mind the players, without a scorecard.

Is that too much? Not for hoop junkies, who without trying very hard can see at least one game a night for the next two months. And not for broadcasters, who claim there's an overload but don't behave as if there is.

"Sure there's too much out there," says Donn Bernstein, director of college sports for ABC. "But there's still an overwhelming appetite for it. And

there's so much good stuff it's mind-boggling. In football, you drool for Oklahoma-Nebraska. In basketball, there are five of those games a week."

The chance to televise even two of those contests was still sufficient to entice ABC into the market for the 1986-87 season. It was a sign of the times that three players were now beating each other's brains out on a field that only five years before had been NBC's private turf.

CBS had made its entry with a bang, not a whimper, starting regular season telecasts in 1981-82 and shocking the college basketball world by outbidding NBC for the rights to the 1982 Final Four (the NCAA championship tournament). The Final Four has always been the product's crown jewel, and CBS has since guarded it with its life (and dollars) by winning each contract bid. The current one starting this year cost the network \$72 million annually, but that's a small price to pay for a property that cost advertisers two-and-one-half times what they pay for a regular season spot.

So into this valley thundered ABC, deciding that three might not be that much of a crowd after all.

"We decided that we should have a

presence in the sport," Bernstein explains. "We knew that it was a popular product and that there was program availability. We didn't go into it to get the NCAA tournament. We wanted to make money, be modest and have a presence."

ABC apparently achieved those goals, because it is back with more this year. Its fledgling schedule of eight games has been increased by 50%, including the championship games of the Southeastern, Pacific-10 and Big Eight Conferences. The network also has signed a deal with the Big Ten which gives it exclusive rights to all conference games and right of first refusal on all interconference games hosted by Big Ten teams.

Ratings impact

"We thought our dollars would be competitive with the other networks," Bernstein says. "If there are 1,300 games, another 15 are insignificant. We didn't do it to get the Final Four. We're going to stay with basketball whether we get the tournament or not. And we did nothing to the exposure. When we stepped in, it wasn't like a blow to the midsection."

Maybe not. But it was definitely a stinging jab to the faces of CBS and NBC. College basketball may be a desirable product, but its ratings universe is not infinite. So ABC's entry automatically meant smaller pieces of that pie for its competitors. To no one's surprise, that's exactly what happened. Confronting only each other two years ago, both NBC and CBS drew a 4.6 average rating. With ABC in the game, CBS declined slightly to a 4.5, while NBC slumped to a 3.6. The rookie could do no better than a measly 2.4.

"We should be doing handstands," says Len DeLuca, director of program planning for CBS Sports. "But that was our lowest rating in six years. I think a lot of that had to do with ABC. They certainly made the bidding for games more competitive."

At least in the open market. But the newcomer was no threat to the Big East Conference, which holds CBS rock steady during the regular season. The network has had the conference, which has teams in four of the country's top 10 television markets, locked into an exclusive agreement since last year. While appearing on CBS each weekend from the second week in January



Whether it's spots on cable, network or syndication, the activity shows media buyers aren't listening to talk about basketball's viewer burnout.

through the conference tournament, the Big East cannot be seen on any other national network or syndicated regional broadcast. CBS also has exclusive rights to the semifinal and championship games of the conference tournament.

Not a bad place to hang your ratings hat. But that still leaves plenty of material for the competition.

"There are just too many games on," DeLuca says. "I think we've reached the highwater mark. You can see that this season. We're still doing 23 broadcasts. But we're only doing 27 games instead of 30. (The network splits national games). We're just doing two less regionals. Those games increase costs, and they're not worth the ratings. Now we try to put together as many national conferences as we can. But when the three networks combined only broadcast 4% of the games, there are a lot of attractive games left over."

That's good news for cable operators such as ESPN, which is offering 33 more games than last season. It doesn't hurt syndicators such as Raycom, either. That provider is broadcasting an additional 20 games this season.

But it's bad news for NBC. The increased availability has had the opposite effect on the network. Apparently having decided that less is more, NBC will offer 19 broadcasts this season, down from 22 a year ago. In line with the national trend of its competitors, NBC for the first time will not carry any regional games or any split nation-



Ad time on basketball is "still a bargain... because there aren't many first quarter live events that deliver good adult men demos."

al contests.

The network's bedrock is the Atlantic Coast Conference (ACC), with which NBC has an agreement similar to ABC's with the Big Ten. NBC's main competitive thrust, though, will be as many permutations as possible among its eight core teams—ACC members Duke, North Carolina, North Carolina State and Georgia Tech, and independents Louisville, Notre Dame, UCLA and DePaul.

After its precipitous ratings drop last year and once again not taking the Final Four from CBS (NBC still maintains CBS "stole" the tournament), there was considerable speculation as to whether NBC would continue in the business. Remember, this is the network largely responsible for the number of games being too much but not enough. NBC was the only one willing to take a chance on the Houston-UCLA contest in which Elvin Hayes embarrassed Kareem Abdul-Jabbar, then known as Lew Alcindor. January is the 20th anniversary of that game, which

made college basketball a viable television product.

"We're going to stay with it as long as we can sell it and clear it," promises Rich Hussey, NBC's director of program planning. "We know we've got some problems. One of them is clearances. We average about 92-93%, while CBS is at 98-99%. So we're 7% behind CBS when they toss the ball up.

"But we think we solved part of the problem by not being all things to all people any more. That did us no good in the ratings, so we dropped the regional games. And this is still a very appealing sport. Nothing else comes close in the first quarter. The demographics are very strong. And we're reaching the audience advertisers want."

Are they ever. And so are their competitors. So much for too much, right? There may be more inventory than ever, but it seems more dear than ever. Is there a better measure of a market's success than its advertising support? None leap to mind. Whether it's spots



Jerry Dominus of CBS points out, "We're the first entry in the checkbook. You lay down the base buy on CBS, then maybe split the rest between ABC and NBC. If there is market cannibalization, we're the last ones to feel it."

St. John's, Big East power MSG

Madison Square Garden Network, the oldest and at three-million households the largest regional cable network in the country, is pumping out 59 college basketball games this season, many right from the Garden.

At least 10 of the regularly scheduled games will feature St. John's, the Big East powerhouse which has been going steady with Madison Square Garden for years.

The Big East conference tournament in March is the jewel in MSG's college basketball crown. MSG will produce and cablecast five Big East tournament games live from the Garden, but not the finals. The other tournament, the ECAC Holiday Festival, ran on the network in December.

MSG thought it had the rights to cablecast 13 Big Ten games on a regional basis. But the rights holder, Rasmussen Communications, had to back out at the last minute when ESPN insisted that its national cable rights deal precluded any regional network competition.



Jack Bonanni of ESPN:
"People automatically associate us with college basketball. That's not the only sport we do, of course. But we don't mind being known in the first quarter as 'the' college basketball network."

on cable, syndication, or network, the numbers indicate that advertisers agree with Hussey. If the buyers are hearing any talk about viewer burnout, they aren't listening.

Naturally, every network has its trump card to play. CBS uses the Final Four as a carrot for the regular season. It doesn't sell one without the other. If you want the tournament, you have to take the regular season unless you want to pay a very expensive premium. The network also offers multiple buys with the National Basketball Association, which will either precede or follow eight college basketball broadcasts this year. The network is sold out against the Winter Olympics, and practically every championship spot was sold at press time.

"We're the first entry in the check-book," claims Jerry Dominus, CBS' vice president of sports sales. "You lay down the base buy on CBS, then maybe split the rest between ABC and NBC. If there is market cannibalization, we're the last ones to feel it."

NBC may not have the Final Four, but it is Number 1 in primetime. So its pitch is that buyers can reach the same desirable demographics with three spots on college basketball at less than half the cost of one spot on *Cheers* or *L.A. Law*. That also allows NBC to charge more for the regular season than CBS. The network is charging the same \$25,000-\$30,000 for a 30-second spot this season as last season. It's also getting the same price in 1988 as it did for

(Continued on page 98)

ESPN's 'the basketball network'; at least for the first quarter

ESPN is not broadcasting every college basketball game this season. It's not even showing a game every night. It only seems that way. But what else could you expect from a carrier that will broadcast 186 games? And that's exactly the way ESPN wants it.

"We don't have to stress that we're the leader in college basketball," says Jack Bonanni, ESPN's vice president of sales. "We've got the ratings history and the image. People automatically associate us with college basketball. That's not the only sport we do, of course. But we don't mind being known in the first quarter as *the* college basketball network."

ABC, CBS and NBC surely would argue that point. But there's no doubt that the 24-hour sports web is *the* college basketball cable network. No other carrier in that wired world comes remotely close to ESPN's coverage.

Raycom Sports (180 games) and Creative Sports Marketing (165 games), ESPN's nearest rivals in number of games broadcast, aren't cable networks. Its main national competitors, USA Network and FNN/Score, carry 32 and 56 games, respectively. It was no surprise, then, that when the Ohio Valley Conference wanted some air time, it went to ESPN. When ESPN suggested an 11 p.m. CST start, the conference readily agreed.

How high? As recently as three years ago, ESPN didn't have the presence, recognition and respect to be able to ask a conference to jump and have the conference ask how high.

It's not that ESPN wasn't on the air. In 1986-87 ESPN broadcast 153 games, with 140 live. That was three less games and one fewer live broadcast than the previous season.

Those numbers were enough to blur any viewer's vision. But this year is another story altogether. As cable generally has expanded its sphere of influence, ESPN has gone with the flow.

By adding cable exclusive agreements with the Big Eight, Southeastern, Metro and Sun Belt conferences to its existing cable exclusive agreements with the Big East, the Big Ten and the Atlantic Coast conferences, ESPN locked up most of the attractive conferences.

All of the teams in the NCAA final 16 last season will appear at least once. There will be 18 conference championship games from March 5 to March 13. The Big East and Big Ten will appear in "Big Monday" doubleheaders during January and February. And, con-

trary to the viewing populace's perception, ESPN will carry games only on Monday, Wednesday, Thursday and Saturday. There will be a minimum of two games broadcast on those four nights.

"We wanted to get away from games every night," says Loren Matthews, ESPN's vice president of program production. "We wanted to have it be somewhat special that we have a game on. That strategy is a reaction to the perception that we're on seven nights a week."

"The bottom line is that we've become a necessary service to our affiliates and our viewers. In becoming that we've had to spend money and produce the games at a network level. That enhances our service to both sets of customers."

Strong sales. It doesn't hurt with advertisers, either. Upfront sales have been stronger than ever this year, and there's high demand for scatter time. ESPN has considerably more inventory this year—33 additional games will do that to you every time—but no one seems particularly worried about filling the time.

"What sells us is comparing cable in general and ESPN specifically to the networks," Bonanni says. "The combined network entertainment share is 60%. Cable is on the uptick and networks are on the downtick. You get your money's worth on us, not them. It's a question of the audience being available on cable at a reasonable cost versus the audience being not available on networks at an unreasonable cost. The economics make it obvious."

"Our major competition is the three networks. USA and FNN are no factors. Their buys are so low they're irrelevant. They don't have a track record, so no one knows if anyone's watching."

USA begs to differ. It wouldn't be carrying 32 games if there weren't some demand from its viewers and some supply from its advertisers. It's not a sports network, either. It's an entertainment network that thinks college basketball adds value to its overall programming.

"We want a major presence in college basketball," says Gordon Beck, director and executive producer, USA Sports. "We suffer by comparison with ESPN. We've got less penetration than they do (46% to ESPN's 51%) but we're not a sports network. We're not competing with them game-for-game, but we are competing with them for weekday primetime games."

Investment firm spending grows twice as fast as other TV categories

Brokerage TV ads go for broke despite stock market bust

By EDMOND M. ROSENTHAL

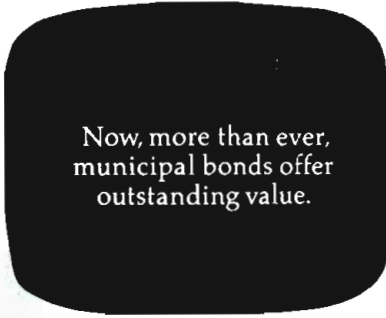
Brokerage firms are going to the mat to tell their prospective clients this is no time to stuff their savings into their mattresses. Despite the stock market crash of Oct. 19 and its aftermath, the Dreyfus lion hasn't turned cowardly, and the Merrill Lynch bull refuses to go out into the pasture to sniff flowers. But the message is changing with the times.

Brokerage houses, just prior to the

Shearson-Lehman's simple format allowed nearly instant response to a merger and a market shift.



Shearson Lehman Brothers.
E.F. Hutton.



Now, more than ever,
municipal bonds offer
outstanding value.

crash, were already increasing their TV advertising expenditures at twice the rate of the average TV advertiser category, and although the largest firms say they're still formulating their plans for the coming year, this doesn't appear to be likely to change. According to a Television Bureau of Advertising analysis of Broadcast Advertisers Reports figures for the first nine months of last year, all TV advertising was up 4.5%, but the stockbrokers/investment advisory service category showed the top 20 companies spending 9% more.

If the direction of TV spending hasn't changed, the tone of commercials in many cases has—from bold and sassy to safe and solid. For nearly all of these companies, the change is subtle because they generally take an image-oriented approach vs. one that is product-specific. Not so, though, for Shearson Lehman Bros., which will become the nation's largest broker when its acquisition of E. F. Hutton is finalized.

Being product-specific "is part of our positioning," explains Catherine Kaputa, Shearson's director of advertising. "We're in the business of giving financial advice to investors. We've been positioning ourselves all along as a firm that's willing to take a stand." And if others are worried about policing by the National Association of Securities Dealers, Kaputa counters, "I don't think having a point of view is a problem with the NASD. They're more concerned with claims."

According to a special TvB analysis of BAR figures for TV/RADIO AGE, Shearson Lehman was the second largest TV spender in its category for the first nine months of last year, while soon-to-be-acquired E. F. Hutton—suffering financial and regulatory difficulties and finding fewer people listened when it talked—had decreased its TV expenditures by 89.5% (see table).

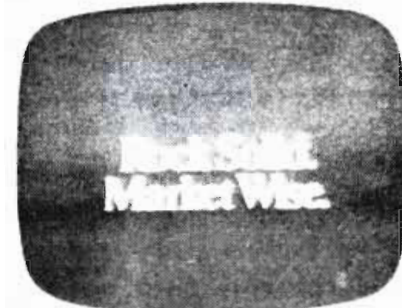
Biggest spender was Merrill Lynch, which spent a whopping 161% more to bypass both Shearson and Dean Witter Reynolds from the '86 to '87 period. Other big gainers were Prudential-Bache, Dreyfus Funds and two firms

that increased their TV spending from mere piddles to score immense percentage gains—Prudential Financial Services and Kemper Financial Services. Oppenheimer Mutual Funds spent nearly \$2.8 million on spot vs. nothing a year earlier, significantly aiding that category's gain.

Overall, spot TV was largely responsible for the increased spending by the top 20 investment firms in the nine-month period. While network TV, still getting top share of TV dollars, held nearly even (a decline of less than 2%) at \$52.3 million, spot expenditures by these firms rose 40% to \$23.4 million. Going from a much smaller base, syndication shot up 80% to close to \$1.7 million.

Where the advertising message is concerned, Shearson could become a trendsetter in this rapidly shifting economy with its "tactical" advertising program, which consists of simple white type on a black background. When it announced its impending merger with Hutton on Dec. 3, the simplicity of execution allowed it to get on

It's the "rock solid" aspect of its slogan that Prudential-Bache has shifted to since the stock market crash.





Smith, Barney's new team

Smith, Barney has traded in a stern John Houseman for a more approachable Leo McKern, aided by Dinah Sheridan.

the air just a couple of days later to tell viewers what the combination will mean. It announced it would be the nation's largest brokerage firm in terms of the number of brokers and branches and in total capital—\$3.7 billion.

According to Kaputa, this type of commercial has been used for about three years interchangeably with a retail image campaign, but lately the "strategic" approach has become more dominant "because it's now more important to take a stand with clients." The white-on-black message traditionally has been used for a "Where We Stand" spot at the beginning of each year and became more significant just recently.

Three messages of this type hit the screen this month. "Where We Stand on Interest Rates" explained that, with interest rates going down, it's time to lock into long-term CDs, municipal bonds, government bonds and corporate bonds. Another spot focused only on treasury bonds for safety and high yield, and a third on municipal bonds.

Kaputa says she is now in the process of developing the '88 budget, and it hasn't been determined yet how the acquisition of Hutton will affect it. For '87, she discloses, total advertising—TV, radio and print—amounted to media expenditures of more than \$25 million, with TV the dominant medium. Generally network and spot TV are used about equally, she says, with spot directed to the largest markets in terms of client growth.

For Merrill Lynch, the timing of the stock market crash meant playing fast ball during the World Series. It had just started a World Series campaign telling viewers, "Your world knows no boundaries." Says a spokesman now, "We didn't feel it was very appropriate in the concerned climate of that week." So the firm pulled these commercials and pinch-hit with three spots filmed in its own video studio. They featured

William A. Schreyer, chairman; Jack W. Lavery, senior vice president, global securities research and economics; and Robert Farrell, chief market analyst.

Schreyer's message was, "I'm here for some straight talk about the stock market. It's important to everyone. It provides capital that creates jobs to make America grow. Emotions can run high during market turbulence—just

when reason should prevail. We are confident in the markets. We've stayed active in them for all investors. At Merrill Lynch, we're *still* bullish on America." A voiceover concluded, "Talk to someone at Merrill Lynch soon, because this is no time to go it alone."

This shift not only brought a "tremendous" number of letters and phone calls from customers and branch of-

Leading television advertisers: stockbrokers/ investment advisory services—Jan.-Sept. 1987

January-September 1986

	Network TV	Spot TV	Syndication	Total TV
Category total	\$53,323,800	\$16,704,100	\$917,400	\$70,945,300
Merrill Lynch	4,843,500	23,400	—	4,866,900
Shearson Lehman	6,934,600	2,847,500	—	8,782,100
Dean Witter Reynolds	6,820,900	26,900	—	6,847,800
Prudential-Bache	3,590,300	784,900	59,800	4,434,400
Smith Barney	5,374,900	—	—	5,374,900
Prudential Financial Services	—	146,400	—	146,400
John Hancock Financial Services	6,609,200	1,408,800	—	8,018,000
Kemper Financial Svs.	535,100	5,400	—	540,500
Oppenheimer Mutual Funds	—	—	—	—
Charles Schwab	968,400	624,900	707,200	2,300,500
Fidelity Investments	—	1,617,600	25,400	1,643,000
Dreyfus Funds	—	1,343,500	104,200	1,447,700
Equitable Financial Services	4,678,400	69,100	—	4,747,500
MONY Financial Svs.	3,222,100	—	—	3,222,100
Nuveen Bonds	—	2,151,400	—	2,151,400
Paine Webber	2,047,800	281,800	—	2,329,600
First Investors Fund	—	—	—	—
IDS	—	569,800	—	569,800
E. F. Hutton	5,564,900	21,600	20,800	5,607,300
Lebenthal	—	544,900	—	544,900

Source: Television Bureau of Advertising from analysis of Broadcast Advertisers Reports data

fices, the spokesman reports, "but the number of new accounts opened at least doubled the normal rate for the rest of October."

Capitalizing on its parent company's seeming proprietorship of the Rock of Gibraltar, Prudential-Bache Securities has been using the slogan, "Rock solid. Market wise." But marketplace conditions have lately shifted the emphasis to the "rock solid" aspect. The recent campaign, according to Peter Costiglio, senior vice president and director of public communications, is designed "to communicate the strength, stability, resources, breadth and depth of the firm. We're dealing with what is very much on people's minds."

The current commercial features a Prudential-Bache executive walking down a dark hallway in his shirtsleeves and conferring with another executive who is working late. The announcer message, in part: "Now, especially now, you need an investment firm that is rock solid, strong, unshaken... with capital and clear visions for the bad times... not just the good... Armed with the resources to help you in ways no one else can. No matter what the

*Overshadowed
siblings of the
famous tell how
they're still
"somebody" at
Dean Witter.*

investment climate."

While the TvB analysis shows Prudential-Bache increasing its TV expenditures by 31.8% in the first three quarters of '87, the stations and networks have less to look forward to from this company in '88. Costiglio discloses his company will spend more money on



Johnny Carson's brother, Dick

outdoor this year and less on TV and radio.

Costiglio explains, "One of our objectives is to further support our slogan and name recognition. Outdoor lends itself more to that particular communication. We'll stay in radio and TV because there's a broader message to communicate—but purchasing financial products is a very personal, sophisticated process that is not easily communicated in broadcast advertising."

He reports network advertising will be directed heavily to Sunday news-interview programs, while there will be buys on spot TV for newscasts, on CNN and Financial News Network and on radio—network news and New York classical stations.

Although it has nothing to do with the stock market crash, Smith, Barney made a major shift last September, replacing John Houseman, who had been the company's spokesman for eight years and nearly 20 commercials. The current spots feature Leo McKern and Dinah Sheridan. Says Bob Connor, corporate advertising manager, "John Houseman did extraordinarily well, but we felt it was time for a change." That change, he explains, was from a spokesman who was "stern and elegant" to one who conveys "approachability."

The campaign began with McKern attempting to impersonate Houseman's "They earrrrrrnnn it" on an airplane and Sheridan chiding, "They chose *you* to be the new spokesman. Do it *your* way." And his way since has been with a touch of humor—fumbling with a bowtie, picnicking in the rain or discussing a family that invested its fortune in breeding stud horses that were duds. But the concluding message still involves "making money the old-fashioned way" and "They earn it."

(Continued on page 102)

January-September 1987

<i>Network TV</i>	<i>Spot TV</i>	<i>Syndication</i>	<i>Total TV</i>	<i>% change</i>
\$52,253,900	\$23,403,700	\$1,657,900	\$77,315,500	+9.0
12,653,900	35,000	15,700	12,704,600	+161.0
6,805,100	4,122,400	—	10,927,500	+11.7
7,763,400	30,000	—	7,793,400	+13.8
5,401,500	363,200	80,800	5,845,500	+31.8
5,428,700	—	—	5,428,700	+1.0
3,619,700	283,600	—	3,903,300	+2566.2
3,411,800	158,200	—	3,570,000	-45.5
117,400	3,007,200	—	3,124,600	+478.1
650,500	2,126,900	—	2,777,400	+ Infinite
480,700	934,700	1,327,100	2,742,500	+19.2
144,200	2,166,900	138,100	2,449,200	+49.1
—	2,266,600	58,200	2,324,800	+60.6
2,214,800	—	—	2,214,800	-53.3
1,410,500	7,400	—	1,417,900	-56.0
—	1,206,200	—	1,206,200	-43.9
942,200	160,100	38,000	1,140,300	-51.1
131,900	793,800	—	925,700	+ Infinite
—	919,800	—	919,800	+61.4
521,000	65,300	—	586,300	-89.5
63,900	452,600	—	516,500	-5.2

Independents find news niches

Trying new tactics in time periods, coverage

By ELIOT TIEGEL

Independent television stations, depending on their economic status, are now competing against network affiliates in the news game in a variety of ways. They are coming on earlier, offering different kinds of reports or creating longer newscasts. Some still concede affiliates' financial strengths and go with an outside news supplier or just offer the skimpiest of news cut-ins. Or they don't offer any news at all.

For those stations offering full service newscasts, there are audiences watching. One key statistic emerging from the recent 15th annual INTV convention in Los Angeles is that independent stations "can lay claim to two-thirds of the erosion in primetime network viewing," based on the November Nielsen people meter ratings.

Independent stations, boasts INTV president, Preston Padden, achieved a "20% share of viewing as compared to the 21 and 22 shares by CBS and ABC," respectively, in November. NBC led with a 27% share of national primetime viewing.

So independent stations in the news game echo this sense of new confidence in their competitive battles with affilia-

ates around the nation.

A survey of the modus operandi of independents at the INTV convention provides a broad look at how they view the news.

In St. Louis, where the three network affiliates have a 5-6 p.m. newsblock, with the national news at 5:30, independent KPLR-TV comes on with news at 9:30 p.m., with a broadcast which emphasizes national news and also runs ahead of the affiliates' 10 p.m. news.

"We believe in the midwest that business executives are not at home at 5:30 to view the national news," says Barry Baker, KPLR's general manager and senior vice president, director of the broadcast division of Koplax Communications.

"We do a completely different news than the affiliates. While the other stations lead with a murder or rape, we say let's take a look at the national stories of today and how they affect our marketplace. We may take a story about unemployment and talk to people at the GM plant, so it becomes a national story from a local point of view. We bring the story home to St. Louis."

KPLR's half-hour is broken into two sections: national and local. "It's the absolute converse of what the affiliates

do," continues Baker. "What we lead off with looks totally different."

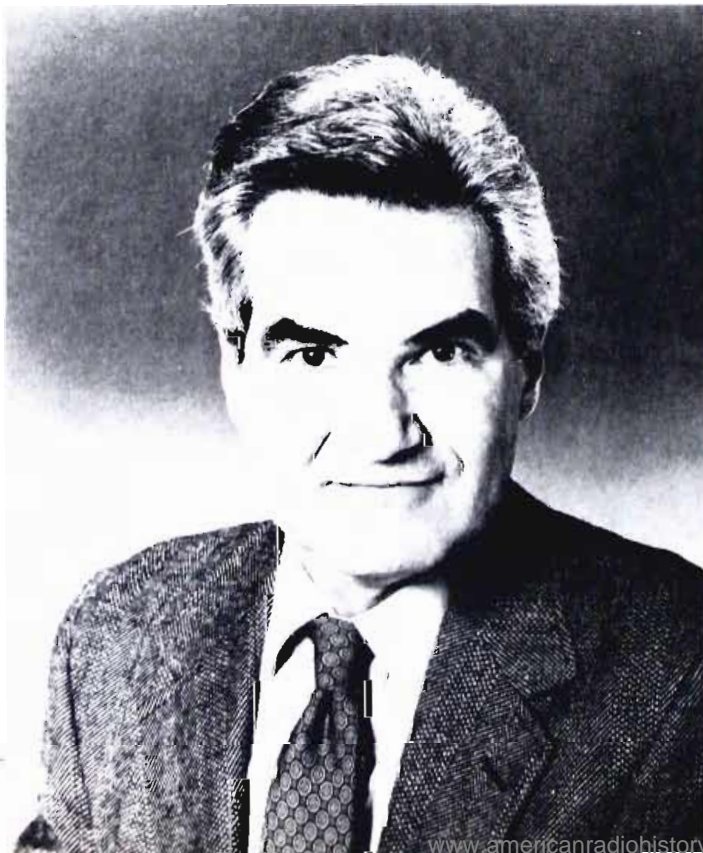
The station's three crews are primed for whatever happens in the market. One crew is exclusively sports, which is a healthy part of the broadcast, since the station covers all professional teams and college basketball. And starting this spring, it will carry the Cardinals, which were on KSDK-TV for 25 years.

In addition, the station offers business, medical, entertainment and farm news, all with a staff of close to 20, including a weatherperson and technical crew. It subscribes to CNN and *Entertainment Report* from Group W and is the uplink facility for ABC News, which moved from Chicago to St. Louis to cover the midwest.

KPLR is discussing expanding its news to one hour this summer, Monday through Friday, Baker reveals. "We've had an hour on Sunday since last fall because there's so much sports, with the last half-hour all sports. Saturday remains 9:30 to 10 p.m.

"We try to do our news right after sports, and when we start with the Cardinals, which used to draw a 27 rating and a 56 share, we think our coverage will hurt the affiliates' late evening news. If a game ends at 9:20, we think

Steve Bell, KTLA(TV) Los Angeles



KTLA(TV) Los Angeles competes against affiliates by devoting large blocks of time to breaking news stories. One example was its 48 hours of continuous coverage of the Pope's visit.



KPLR-TV St. Louis satellite operations control



Co-anchors Hollyce Phillips and Don Clark, KPLR-TV

KPLR-TV is discussing expanding its news to one hour Monday-Friday this summer.

people will stay with us."

Baker says it cost \$750,000 a year to operate the news department, and once the broadcast goes to one hour, three or four people plus some new equipment will be added.

In addition to news cut-ins throughout the day, KPLR is available on 130 cable systems in Kentucky, Illinois, Missouri, Arkansas and Oklahoma, hence the need for farm news. Although the emphasis is on hard, straight reporting ("no blood and guts or sensational news"), Baker admits the regular show business reports often fall into the fluff category.

In Sacramento, Calif., KTXL-TV, channel 40, emphasizes local, not national news from 10-11 p.m. seven days a week, one hour before the affiliates' newscasts hit the airwaves.

According to Ron Bacon, KTXL's general sales manager, the station's newscasts earn a 4 rating at 10 p.m., while KCRA-TV (NBC) leads at 11 with a 9 to the other affiliates' 4s.

High-income appeal

"We concentrate on local news in a factual, straight-ahead manner," says Bacon. "We don't choose to be classified as happy talk news. We have researched our audience, which is high-income managers. We feel our one newscast is sufficient, and we do 60-second newsbreaks Monday through Friday at 7:30 p.m. and between 8 and 10 p.m. But if the news is important, they can go to five minutes."

The station maintains a 22-person news department, and it costs well over \$1.5 million. Notes Bacon: "We run a lean operation. We don't have bodies for the sake of having bodies." News is

profitable, he says, and there is a high demand among advertisers for insertions in the newscast.

In Los Angeles, KTLA's 10 p.m. hour is very profitable, asserts Steve Bell, senior vice president, general manager. Its commitment to local news goes back 40 years, since it was the first station to sign on west of the Rockies, KTLA boasts a long list of broadcasting news firsts, which comprised a two-hour special which ran last March titled *KTLA At 40: A Celebration Of Los Angeles Television*. The special is up for an Iris award at the forthcoming NATPE convention.

How does KTLA compete against the affiliates? By devoting large blocks of time to breaking news stories, for one. One example: the station's 48 hours of continuous live and taped coverage of the Pope's visit to L.A. last September. "Wherever the Pope was in L.A., we had him," Bell boasts. "It turned out to be the biggest local news event since the 1984 Olympics, and for an independent to do this is unprecedented. We have a history of live coverage to live up to."

Once when a private plane crashed into some high tension wires during the 10 p.m. broadcast, the station stayed on the air two hours covering the pilot's rescue.

Its basic newscast seven days a week, Bell concedes, "does a 6 rating at 10 which is what KCBS-TV gets at 11, while KABC-TV gets 8s and 9s."

KTLA's news is straightforward with features on sports, consumer and health topics. The affiliates, Bell points out, do four hours of news during the week, but Bell says KTLA's hour has more news once their sports and weather are subtracted.

The station subscribes to CNN, Tribnet (parent company Tribune Broadcasting's internal newsfeed) and Indax, the New York independent news service. Hal Fishman, the principal anchor, has been with the station on and off 18 years, while veteran reporter Stan Chambers has been reporting on L.A. happenings for KTLA for 40 years, a longevity record that's hard to beat for a newsman.

KTLA's news department numbers "more than 50 and less than 100," Bell says cautiously. The budget, the g.m. says guardedly, is "in the millions and increasing."

Notes Michael Eigner, vice president and station manager: "Our station is built around news." It has microwave capability, and its own Ku truck, broken in with the Pope's visit, was used during the recent snowstorms around L.A. CNN, notes Eigner, picked up 10 minutes of KTLA's snow coverage. Adds Bell: "I saw us on CNN while I was in Munich on business."

The challenge now, Bell says, "is to use our news resources more than on seven nights. We'd like to do specials, documentaries and more event coverage beyond the hard newscasts." KTLA has had a 10 p.m. newscast for at least 15 years, Bell says, "probably 20 or more years."

For WLIG-TV, Riverhead, N.Y., airing a half-hour of news Monday through Friday at 10 p.m. has been in effect since April of 1985. "Our news covers everything on Long Island. We're an alternative newscast" to the three Manhattan affiliates, which have afternoon and 11 p.m. broadcasts, says Bob Bee, WLIG's general sales manager.

(Continued on page 99)

Select Media's got the edge

Mitch Gutkowski: 'You gotta be different'

By JACK LOFTUS

In 1981 at the ripe age of 27 Mitch Gutkowski walked out of BBDO and wondered how in the world he was ever going to make a living in the syndication business.

He put together something called Select Media Communications, and with a couple of introductions from his older brother Bob Gutkowski, then with NBC sales and later with Paramount (and now president of Madison Square Garden Network), Mitch Gutkowski found himself handling national sales for *Saturday Night Live*, *Taking Advantage* and *Anything for Money*. He was a long way from success.

That lackluster beginning ended abruptly at the 1983 NATPE convention with a chance meeting with Billy Miller and Geoff Minte, who were starting up a production company in New York with the unlikely name of Man in the Moon Productions.

They had an idea for a 30-second program vignette spotlighting outstanding contributions to music history, called *Today in Music History*.

Vignettes were a relatively new form of short-form programming then. Some

sports vignettes were popping up on the networks, produced by Ray Volpe and Edd Griles of Maltese Productions. But vignettes in syndication? That was uncharted waters.

Four years after that meeting and a half dozen or more vignettes later, Mitch Gutkowski has not only found a niche in the syndicated wilderness, but he's parlayed this advertising idea into a company that last year grossed \$20 million, saw its operating profits rise to somewhere between \$2-6 million and net profits increase 30%.

Gutkowski has arrived.

Looking for an edge

"My outlook is odd man out," says Gutkowski. "Having something different betters your chances of being successful, something that gives you an edge."

Today, Gutkowski's got the edge—some of the hottest vignettes in the business: *Today in Music History*, *Intermission*, *Whodunit?*, *Quick Schtick*, *Healthbreak*, *Ask Professor Nutrition* and *World Class Women*—many backed by single sponsors. He's even got sponsors knocking on the door,

seeking vignettes to go with their product.

Ask Professor Nutrition, for example, is SMC's first animated vignette, and Coca-Cola Foods is the single sponsor. *Healthbreak*, which only began airing last October, is sponsored exclusively by Warner-Lambert Products. Gutkowski even has a vignette on the drawing board for Amtrak titled *Where in America*.

"We have a track record now and the ability to bring viable programming to the table," says Gutkowski, who has come up with a marketing gimmick for his formats called "Zap Busters." Advertisers love it.

The vignettes are sold to stations in a mixture of barter and cash with the deal pretty much varying station by station. Usually, the station runs the vignette once a day as is, then in subsequent runs that day or week inserts its local commercial. In the case of Coke or Warner Lambert, which has paid for product exclusivity, stations can't throw in a competitive brand.

While some may argue whether or not vignettes are the answer to clutter or one of the causes, studies claim their impact on the viewer is significantly greater than the average commercial inside a program.

Wraparound formula

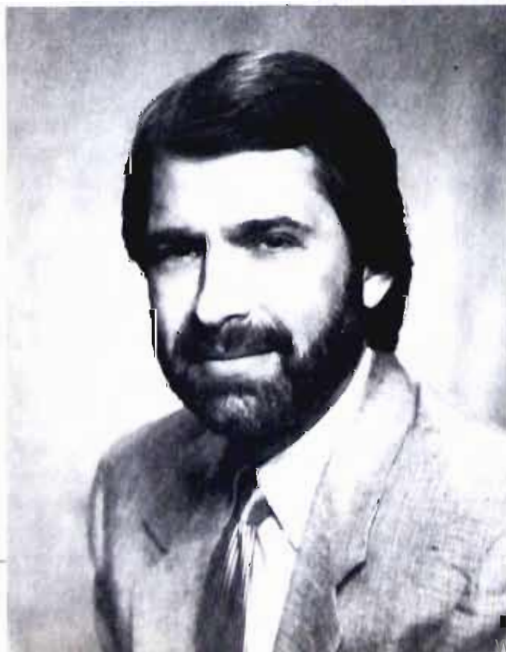
Far from just selling vignettes, Gutkowski & Co. has the formula down to a science, using a wraparound formula that he claims holds the viewers' attention like no other.

In *Quick Schtick*, for example, the only 15-second vignette in Gutkowski's stable, the spots open with a billboard identifying the spot as a *Quick Schtick* that is "brought to you" by a sponsor. The billboard is followed by a 15-second joke, then the 15-second commercial. (The stand-up comics include Steve Allen, Roseanne Barr, Richard Belzer and Judy Tenuta.)

In another example, the *Intermission* vignette opens with a billboard and a movie trivia question, goes to a 30-second spot, and comes out of the commercial to give the answer.

"The vignette wraparound gives the commercial much greater retention value and allows the advertiser to build a franchise by developing a show within a show," says Gutkowski. (*Intermission* usually runs within movie blocks.)

So what does Gutkowski do next now that he's made a mint with vignettes?



"Having something different betters your chances of being successful, something that gives you an edge."

He steps into the major leagues with a couple of long-form programs—one a half-hour weekly series which is a natural extension of his *World Class Women* vignettes, the other a more daring move for our hero with a niche, a half-hour game show strip called *Relatively Speaking* with comedian John Byner as host.

The *World Class Women* half hour, which only just went into syndication, starring Randi Hall (same as in the vignette) will be available next fall on an all-barter basis with four minutes for station sale and two-and-a-half minutes held back. Gutkowski says he'll pump out 13 half hours of originals, and precede the series with a one-time-only half-hour special in March-April. The series is designed for weekend sports adjacencies. SMC is guaranteeing advertisers a 4 household rating and 75-80% coverage for the show.

World Class Women already has met with some degree of success, the half-hour having been cleared on NBC o&o WNBC-TV New York and ABC's KABC-TV Los Angeles, and affiliates WXYZ-TV Detroit, WVLA Baton Rouge, WESH Orlando, KHOU-TV Houston and KIRO-TV Seattle.

Relatively Speaking just went on the market at the INTV convention, and with the glut of game shows already in the market, Gutkowski will have his work cut out for him.

Gutkowski hopes the comedy side of John Byner will give the all-barter show the edge he's looking for. "Byner and the celebrity panel will be the key to this show's success," he says. For the pilot, which has just been completed, Suzanne Pleshette, Dick Martin, Doug Barr and Anne Bloom make up the panel.

The format of the program has Byner as the emcee, and through a question-and-answer format, the panel tries to identify the celebrity relative of each contestant. Each show has three different contestants. In the last segment, the contestant is joined by the celebrity relative who makes a cameo appearance.

Relatively Speaking guarantees advertisers a 4 rating and 80% clearance. The stations keep four minutes, SMC will sell the other two-and-a-half.

Gutkowski started out in life as a researcher (well, almost) for the William Esty agency in New York. But the kid kept wandering upstairs to the network department where they were doing program profiles. His first real taste of the syndication business came when he moved to BBDO, where Arnie Semskey was setting up different divisions—radio, cable, syndication and network—in order to keep the agency better abreast of the market. Gutkowski was

"John Byner and the celebrity panel will be the key to this show's success," says Gutkowski.



"Relatively Speaking"

put in charge of the syndication division.

Later Gutkowski moved on to Pro Sports Entertainment, where he sold the NFL film shows. Then there came an opportunity to rep *Saturday Night Live* on his own, handle national sales for Orion (then called Filmways), and later with the help of his brother, Bob, at Paramount to pick up *Taking Advantage* and *Anything for Money*.

"And really, that's how Select Media was formed," says Gutkowski.

One of the first things he did was to bring in Claire Scully, a banker, and

make her a partner. Scully runs the financial end of the business (though Gutkowski handles all the contract negotiations).

Thereafter, Andrew Eder joined as director of national advertising sales, and Peter M. Hamilton moved in as vice president, corporate communications. Hamilton spent 13 years in the NBC press corps before moving to Y&R.

Not only does Gutkowski have good people on the inside, but he's managed to form some pretty good programming
(Continued on page 100)

Select Media's program edge

Half-hour shows

■ *Relatively Speaking*. Half-hour game-show strip, barter (four minutes local, two-and-a-half minutes for national ads). John Byner is host. Producers: SMC, Atlantic/Kushner-Locke, The Maltese Companies.

■ *World Class Women*. Half-hour weekly (13 original episodes preceded by one-time-only half-hour special) for March-April window. Barter. Randi Hall is host. Emphasis is on present and past female Olympic champions. Producers: World Class Women Productions, a Vetter Communications company.

Vignettes

■ *Today in Music History*. Music calendar strip of 30-second program vignettes with a 30-second commercial break. Barter. Guarantees a 6 household rating, 91% clearance. Producer: Man in the Moon Productions.

■ *Who-dunit?* Sports Q&A with 30 seconds of programming and a 30-second commercial break. Barter. Guarantees a 4 rating, 83% clearance. Producer: Halcyon Days Productions.

■ *Intermission*. Movie trivia, 30-second program and 30 second commercial. Barter. Producer: The Maltese Companies.

■ *Healthbreak*. Health-related issues with Jim Palmer as host. Barter. Warner-Lambert Products exclusive advertiser with 30/30 commercial/program split. Guarantees a 5 rating, 87% clearance. Produced by Bread & Butter Productions.

■ *World Class Women*. Present and former female Olympic athletes, 50 episodes on summer games, 50 on winter games. Hosted by Randi Hall. Barter, 30/30 mix. Guarantees a 5.5 rating, 85% clearance. Produced by Vetter Communications.

■ *Quick Schtick*. Comedy jokes. Barter with 15/15 program/commercial split. Guarantees a 5 rating, 85% clearance. Produced by Man in the Moon Productions.

■ *Ask Professor Nutrition*. Animated, on nutrition and food subjects. Barter (30/30). Guarantees 4 rating, 85% clearance, with Coca-Cola Foods the exclusive sponsor. Produced by Alvin H. Perlmutter Productions.

TV/RADIO AGE survey examines cross-section to seek station patterns

'Second tier' indies: How they make it in today's market

By ALFRED J. JAFFE

The troubled independent TV industry has focused attention on Chapter 11 horror stories during the past couple of years. But the fact is that most indies have kept themselves out of trouble, even putting aside the powerful VHF outlets which rake in considerable ad revenues on a regular basis.

How do these "second tier" independent TV stations make it? What are the keys to their survival and profit-making? Did they make it by spending money or husbanding it? Can management techniques or sales devices overcome weak programming?

TV/RADIO AGE has taken a look at a cross-section of these stations and attempted to find out if there are experiences in common. Top executives at nine stations were interviewed, representing outlets in various size markets



Ed Trimble, KHTV(TV) Houston, finds that "you can take movies that are not particularly strong, but within a theme week can outperform the competition. Promotion is a prime factor."

but concentrated in the top 100 markets. Four are in the top 50 markets, with one in the top 10. Of the five in the 50-plus markets, one is in the 149th ADI, the smallest market with four commercial stations.

While there are common themes running through the descriptions of the stations, there are differences, too. For example, one station dropped religious programming, another added some. A number of the station executives stressed the importance of spending what's needed to equip a first-class physical plant, but one station is getting along nicely on second-hand equipment and furnishings.

News is clearly a secondary priority for independents, but one general manager says that "you're not a full TV station in the advertiser's mind until you have news." Primetime movies represent practically a universal pattern—and sports also.

The importance of promotion was stressed by a number of the station executives and in a couple of cases the spending on introducing the station was substantial. Commercials production facilities are often considered essential in order to attract local accounts, and can be a profit center, also.

What it comes down to is that there are many elements that make an independent station viable and successful.

A strong third

The biggest market represented in this cross-section is Houston, where Gaylord's KHTV(TV) has been running a strong third in a market with three major indies, competing against Fox' KRIV(TV) and TVX' KTXH(TV). Says Ed Trimble, vice president and general manager of KHTV: "We've made it a three-station race. Three years ago we were a distant third." In the latest sweep, the Gaylord outlet had a 7 share vs. 10 for the two competitors.

Trimble reports that the station is now Number 1 in primetime and is running a tight race for first place in late night, with *Barney Miller*, *Magnum*

P.I. and *Police Story*. The Gaylord executive explains that its primetime standing has been achieved with heavy promotion and theme weeks for its primetime movie. The latter runs 8-10 p.m. and its lead-in is *The A Team*.

"You can take movies that are not particularly strong but within a theme week can outperform the competition. Promotion is a prime factor." The promotion is concentrated during the sweeps, despite the fact that Houston is a metered market, and consists of a "tremendous" use of radio in addition to print and on-air.

Besides the theme weeks, Trimble explains, there is "event" programming in primetime, including such product as *Star Trek: the Next Generation* and *Return to the Titanic*.

Houston is heavily dependent on an oil-based economy, and the current slump has resulted in a cutback of local as well as national ad accounts, though local has not been hurt as much as national. "We've learned to be street fighters," Trimble comments. Trimble started a retail development group when he arrived at the station two and a half years ago. There are three in the group now and the unit has been around long enough to see some members move into "senior account executive" status.

While promotion and theme weeks play a key role in primetime, "in early fringe, you have to have product," Trimble maintains. "Now we're getting our hands on programming." That in-



Barry Baker, Koplars Enterprises, believes that it's sometimes better to be the Number 2 indie in the market than to be Number 1 because the Number 2 indie can sometimes make more money than the leader.



Harold Protter, of Gaylord's WVTV (TV) Milwaukee, split his sales staff into two distinct groups because he feels selling to local clients directly and selling through agencies represent two different methods of selling.

cludes *The Cosby Show*, *Night Court* and *Webster*, all slated for a September '88 start. Trimble noted that one of the reasons the station went for *Cosby* is that it crosses ethnic lines. He pointed out that Houston has a high percentage of Hispanics, in addition to blacks and Asians.

'Know who you are'

The second-ranked of three indies in Sacramento-Stockton, 20th ADI, is Koplars Enterprises' KRBK-TV, according to the latest Arbitron sweep. Barry Baker, senior vice president and director of Koplars' broadcast division, who is also responsible for KPLR-TV St. Louis, feels it's sometimes better to be Number 2 than Number 1 (though KPLR-TV is Number 1 in its market).

Referring to the supposed rule of thumb that the Number 1 indie in a market can gross 50% over its viewing share ("rep-plus-50") and the Number 2 indie 30% over ("rep-plus-30"), Baker commented that the latter can make more money than the former. "But you have to control your costs.

"If you're the second or third indie in a market, you have to know who you are. Maybe (you'll save money) by running action hours. You can try to be a strong second, but run the station like a business. Avoid the mindset that one show will turn around the station." But he also cites the opinion that "It's impossible to be a prudent buyer when (a competitive) buyer goes all out."

Baker notes that KBRK-TV has achieved parity with the overall market leader, KTXL(TV), in early fringe. The Koplars station runs *Silver Spoons*, *Happy Days*, *Three's Company*, *Too Close for Comfort* and the Disney hour at 7. As for primetime, the Koplars executive says that his station is 1 or 2 points behind the leader, but adds that Jack Matranga, who formerly ran KTXL, "bought every movie package in the market." Since Matranga left, Baker points out, KBRK-TV is "about the only buyer of movie titles in the market."

Two sales staffs

Harold Protter, vice president and general manager of Gaylord's WVTV(TV) Milwaukee, split the sales staff in two distinct entities last year. It reflects his belief that selling to local clients directly ("retail staff") and through agencies ("local staff") represents two different methods of getting orders. "The retail people are involved in marketing and commercials production, while the local sales people, who cover agencies, go by rating points."

Protter, who, while known for his technical expertise, came up through sales, commented, "Once I called on agencies which had a big budget and I had to package spots, I lost interest in car dealer accounts and writing copy." The Gaylord executive says he would like his local sales staff to read TV/RADIO AGE and his retail sales staff



Albert Holtz, Meridian Communications, jolted the West Virginia Cable Television Association when he asked to join in order to help his WVAH-TV Charleston-Huntington station get on cable systems.



James Lavenstein, KOKI-TV Tulsa, went on the air with used equipment, old furniture and a low-rent building, and still operates that way. KOKI-TV is the leading indie in the market.

to read *Automotive News*.

Because Gaylord takes the long view, Protter comments, he is able to spend \$2 million to automate the station and go to a full 5 Megawatts of ERP, plus another \$500,000 for "cosmetic improvement." Says Protter re the latter: "You have to look good for your customer."

Gaylord has also opened its purse strings for programming. "We've invested in *Family Ties* and *Three's Company* and I bought *Head of the Class* for 1990," Protter says. He also notes as an example of the company's willingness to invest in programming that the station dropped two and a half hours of religion in the morning. "That was worth \$500,000 a year."

Primetime is the best daypart in terms of revenue for WVTV, which is Number 1 in the market by a small margin. This daypart includes more than a dollop of sports. The station carries 68 Brewers games and 40 Bucks contests. But Protter also goes for primetime events, such as *Return to the Titanic* and *Search for Houdini*.

Protter lays great stress on the autonomy given station management by the corporate parent. One of the moves he's considering is putting on a half-hour of primetime news starting in June. "You're not a full TV station in the advertiser's mind until you have news," Protter remarks. At present the station runs a couple of two-minute news updates daily.

WVAH-TV Charleston-Huntington



Harry Pappas, Pappas Telecasting, puts much stress on the "marketing" aspect of selling on his KPTM Omaha station. "We're not selling spots. We're helping advertisers use TV."

went on the air September 19, 1982 and was "operationally profitable in its first full broadcast year." So says Albert M. Holtz, president of Meridian Communications, who also owns WRGT-TV Dayton. He gives three reasons for the station's success, two of them related to the ADI's mountainous terrain.

First, an important decision, "though expensive," was a "strong physical plant." That meant 5 Megawatts of radiated power, including a 110-kilowatt transmitter, and a tall tower.

Second, "We became cable friendly." Holtz jolted the West Virginia Cable Television Association by asking to join and to address its convention. He became an associate member, promoted his station to his fellow members and was described as the first broadcaster who ever attempted to be part of the organization. There were a few major battles over must-carry and it took time to achieve the level of carriage eventually achieved. But WVAH-TV is now on 325 systems.

Third, management decisions. "We made no mistakes." Holtz says the station was capitalized correctly, promoted properly and bought the best programs it could afford.

The Meridian chief pointed out, however, that the station watches program expenses carefully. "We have never gone over 30% of our expenses for programming." As the only indie in the market—other than a religious station licensed to Ashland, Ky.—it was the

only customer for many programs, however. "We have a lot of clout," Holtz admits. "We looked for sweet-heart deals, taking product they couldn't place with promises of favorable deals later. A lot of syndicators were good to us, but now it's not like that."

The station's best daypart is weekend daytime, "the Achilles heel of affiliates." The station is strong from 12-6 p.m. Saturday and 8 a.m. to 8 p.m. Sunday, Holtz explains, with a schedule of basically movies.

In the sales area, "We built up the market tremendously," says Holtz, the station employing a sales staff double that of any affiliate. At the end of this month there will be a closing, however, with both Meridian stations turned over to Norman Lear's Act III Communications. The pair are returning over 1200% on equity to their investors, of whom Holtz is one.

Keep it lean

There's more than one way to skin a cat and James Lavenstein feels he knows how. The general manager (and general partner) of KOKI-TV Tulsa, the 54th ADI, says, "The less you go in with, the sooner you get in the black." KOKI-TV is the only commercial indie with an overall November Arbitron viewing share out of three in the market. It scored a 6 share in the November Arbitron, the same as the year before.

KOKI-TV went on the air October 24, 1980, and made a profit in the fourth quarter of its second year. It's been profitable ever since.

Lavenstein recalls, "We went on the air with used equipment, old furniture and a low-rent building and we still operate the same way." Because of the oil slump, revenues of the station have also slumped—"but not profit, because expenses are not that high."

Lavenstein didn't try to compete for programming. The station started with such shows as *Perry Mason*, *Rawhide*, *Maverick*, *Emergency*, *I Love Lucy*, *The Flying Nun*, etc. Currently, in the 5-7 p.m. daypart, Lavenstein is using hours, rotating shows such as *Little House*, *Dukes of Hazzard*, *Star Trek* and *Big Valley*. At night, it's movies back-to-back from 7 to 11 p.m. For kids, there are cartoons from 7-9 a.m. and 3-5 p.m.

Lavenstein points out, in explaining the effectiveness of his oldie programming, that his audience skews to older demos and that he covers a large rural population. "This stuff is ageless," he insists.

As for ad sales, Lavenstein notes that he pays the highest sales commission in the market. He maintains that he gets

the best sales people and gives them lots of program information. "We go out of our way to find lean, hungry, very ambitious people." The KOKI-TV chief notes that for the most part the sales people are recruited from radio stations.

In contrast to KOKI-TV, Pappas Telecasting's KPTM(TV) Omaha is riding first class. It seems to pay. The station signed on April 6, 1986 and in a recent press release it was able to boast that, according to Nielsen figures covering 182 independents in November, it's the third highest-rated indie in the U.S. with a 12 share. The latest Arbitron sweep study gave the station, the only indie in the market, an 11 share.

Harry Pappas, the president of Pappas Telecasting, owner of three indies, says the success of an independent depends on "an aggregate of fundamentals, well attended to." Here again, that means classy, state-of-the-art hardware: 5 Megawatts of ERP backed by 240 kilowatts of brute transmitter power (with stereo), a tower 1,500 feet tall where the competition's is 1,200 feet, the "finest" studio equipment, including a control room which can be run by one person, computer-aided editing equipment, Betacam and one-inch recorders, etc.

The station's capital budget, says Pappas, is 50-70% above average, which he puts at \$5-7 million. Pappas is spending \$10-12 million, but, he says, the station was profitable (on an oper-

(Continued on page 104)



Frank X. Tuoti, KMSB-TV Tucson, believes that the Fox network is the future of independent TV. "When we buy a show and it dies, we're stuck with it. When a Fox show dies, it replaces it."

Viewpoints

Barry Farber



New York radio talk show host since 1960 and currently all-night talk-host of WMCA(AM) offers a formula for good radio in the age of sleaze.

Why 'clean' talk show hosts on radio are losing the battle to vulgarians

People are constantly approaching me to ask what I think about some radio talk show host who's just exploded into our once placid craft and multiplied his station's rating tenfold in 10 weeks. How? By mining still lower veins of vulgarity and bad taste than anyone else.

Yes, we always knew bad taste made good listening! We just never suspected it would ever be legal; or if legal, accepted by audiences; or if so, tolerated by stations. Who would ever have thought there would be broadcasters willing to make (or unmake) their reputations by dispensing pollution? But they're here and they're prospering. And lots of people want to know how I feel about them.

My honest answer surprises them. Clearly, they're expecting some soreheaded criticism from me. They expect me to lash out at unprincipled talk hosts who will "stop at nothing" to draw a crowd. Instead, I tell them how grateful I am to the vulgarians. I feel they rescued *me* just in time. Understand, I don't admire them. I think they've taken a beautiful thing and trashed it. They stand for nothing except the low road to high ratings. They bring shame to our profession.

Every "clean" talk host resents these interlopers. We all believe we could score high ratings, too, if we were willing to convert to dirt. Rare is the talk host, however, who wants to answer this question honestly: What were *you* dishing out all those years to make your old audiences abandon you for them? We were giving them authors seeking free publicity for their books, actors seeking it for their plays, stars for their movies, musicians for their albums, artists for their exhibitions, gurus for their preachments and businessmen for their products. We were giving them politicians and police chiefs with axes to grind. We were giving them psychics, healers, reincarnated saints and bigots. We were giving them opportunists, thrill-

seekers, self-servers, loudmouths and do-gooders of every stripe.

Moreover, we didn't go out and dig for these stories—such as they are—the way real journalists do. We got them by yessing the public relations people, who are paid to get their clients free publicity. We surrendered initiative. Come clean, all you clean-but-gutless talk hosts! Admit that the talk radio we were giving them even *before* the sleaze wave hit was complacent and corrupt. It deserved overthrow. Sure we invented cute little ways to introduce our "guests," and maybe even asked an occasional question of our own. Genial questions, of course, so all parties would be "pleased" with the interview.

What never occurred to us during these years was the idea of chasing stories, investigating stories and breaking stories on our own. Never! all we did was follow. We clipped items about people from newspapers and magazines and sent them to each other with little notes saying, "Sounds good. Let's get him!" Our mindset was, "Nobody belongs on the air unless he's been in the papers." We rejoiced when the guest was pleased with the interview, with never a thought as to how the audience may have felt. And I don't recall any external urging to sharpen or even examine our output. Not, that is, until the vulgarians came along and stole our listeners.

Many of us didn't survive that onslaught. Talk-hosts with decades of time-in-grade on stations everybody thought they owned were swept away.

A new resolution

Here, then, is the Talk-Host Survivor's Pledge:

1. No more "Mr. Nice Guy." No more lovely interviews with lovely guests whose PR people have pitched us in a lovely way.

2. Comb the world for interesting people who are *not necessarily* paying public relations firms to place them on talk shows. Let the AP call *us* for a change to beg for details on something *we* uncovered.

3. Just as in the past you checked your guns at the door of rural churches in South Carolina, check your *friendships* at the studio door. Never again enter an interview encumbered by affection, obligation, commitments, memberships in the "good-ol'-boy" network, or pity for the PR person. Your job is to provide an audience with *stories*. Ask, therefore, "Is there a story here?" If not, don't do it! If a certain question might hurt the guest, so be it! You're there to probe—not praise, cajole or congratulate.

4. Solemnly affirm to limit your gifts of air time to those guests who are angry or aroused about matters controversial or engrossing.

Will adhering to this pledge beat the vulgarians? No and yes. They'll probably still get more listeners, but we'll draw better ones. We'll get better sponsors for longer contracts. We'll be taken seriously by community leaders, hailed by educators and thanked by sentient people. The shock radio personalities admit their *shtik* is shock. They're proud of it, particularly when they come up with a real shocker. I have to say to them what Churchill said to Hitler, "You do your worst, and we shall do our best."

Programming/Production

Syndication on cutting edge of changes, says Duncan; barter to hit \$850 mil

The Advertiser Syndicated Television Association, via its executive director, Tim Duncan, is out waving the flag for syndication, telling one and all that syndication is on the cutting edge of many changes taking place in television.

The most significant, he says in an interview, are the rise of independent stations, currently totaling 247 in general programming; declining network shares; and the increasing independence of affiliates from their networks, making for the large number of pre-emptions. "Syndication is clearly and certainly a part of all the above," notes Duncan.

The reason for all these developments is what Duncan calls "syndication's creative energy, as exemplified by the fact that the number of syndicated daily and weekly series on the air is growing steadily. "We have 106 such programs running currently, against 87 a year ago, or a 22% increase, plus more than 300 specials now on the air. Basically, we have a new set of realities in television today to point out that syndication can sustain some top quality shows in first-run that are equal to the best network shows.

"This is seen first in the major Hollywood studios that are producing for us, including Universal, Paramount, Disney, MGM/UA, Worldvision and Lorimar, and as exemplified by shows such as *Star Trek: The Next Generation*, from Paramount. Reportedly, the production is costing about \$1.2 million per episode. It's significant to note that



Tim Duncan

syndication can support that kind of quality show. A few years ago that wouldn't have been possible."

Risks. Another point driven home by

Duncan is that syndication is willing to take risks. "We think this gives us an advantage over the networks, which are committed to play-it-safe programming. For example, for us there are live specials such as Geraldo Rivera's and *Titanic*. We haven't seen TV like that since the 1950s. There is an immediacy in live television that we think pays off because the viewer doesn't know what's going to happen.

"The result of all of that is growth in all the areas that count: viewers, stations and advertisers." Taking viewers first, Duncan says, "there is tremendous growth. Fourth-quarter figures going back to 1983 show syndication was up 65% in the last fourth quarter in gross rating points. Network, on the other hand, was down 14% in the same period. Even from a year ago we are up about 6.5%, despite the dampening effect of people meter measurements on HUT levels.

Also, top syndicated shows such as *Wheel of Fortune*, *Oprah Winfrey* and *Donahue*, are competing with the network on an even basis, he points out. "The three shows are doing better in ratings than most of their immediately adjacent network shows," according to Duncan. *Oprah*, for example, averaged a 9.3 season-to-date through the end of November, vs. ABC's 7.8, CBS's 5.8, and NBC's 4.7. In addition, *Wheel of Fortune*, *Jeopardy*, *Star Trek* and *Oprah* were all higher rated than the entire Saturday night lineup in prime-time of both ABC and NBC from 8-11 p.m."

Duncan explains that because virtually every syndicated first-run program has a barter component in it, ASTA's tracking of syndication centered on original programming. He continues that station acceptance of barter continues to grow, not just among indies, but among affiliates. One significant programming trend he sees is double access. "In the November books, which are far from complete, we found that in 85 markets covering 58.5% of the U.S., at least one station was running double access. "This means they were pushing their news back for syndicated programming such as *Wheel, Win, Lose or Draw* and *Entertainment Tonight*.

Preemptions. Another trend is that primetime is being preempted for such syndicated programs as *Star Trek* and *Comedy Club*. "Major affiliate stations

are programming *Star Trek*, which is one of the reasons that ABC moved *The Dolly Parton Show* to Saturday night. We expect the preemption trend to continue. Paramount is coming out with *War of the Worlds* next fall, for example."

On the advertising end, ASTA has tracked a 26% annual growth since 1983. Official ("although it doesn't mean they are real") figures from the organization are \$750 million for 1987 in ad revenues, as compared to ASTA's estimate of \$650 million in 1986, \$550 million in 1985, and \$450 million in 1984. ASTA estimates that the revenue take from syndication was \$300 million in 1983.



Frame from Paramount's "Star Trek: The Next Generation," one of the reasons for what Duncan calls increasing network affiliate preemptions, and a trend that he sees as continuing.

As for 1988, Duncan says that "a couple of people are comfortable with \$850 million, although TvB has a much higher number, but everything is unofficial. I expect a growth of 13%, but obviously, if syndication has a good year, it will exceed that."

Upfront. Another example of how syndicated programming has gained acceptance from advertisers is that the upfront buying broke before network, notes Duncan, and syndication is now part of the standard buy. He says that more and more agency clients are looking to advertise on syndication as part of the basic planning process. In fact, he adds, only four major advertisers did not buy syndication in 1987.

"Clearly, the marketplace is going for more programming choices, which is why we are seeing the growth we have been getting."

Duncan says the off-network arena, which represents about two-thirds of syndication's cash income, may contribute to the barter pot as well. "In the case of *The Cosby Show*, for example, there is a barter minute in each program."

All these research goodies will be the main thrust of ASTA's presentation as Duncan visits top agencies around the country. The road tour began last week and will run until the NATPE convention. The presentation will also be made at ASTA's booth there.—**Robert Sobel**

Opportunity ripe for indies to challenge affiliates in daytime, asserts Edwards

Declaring that daytime is the last frontier for independent TV stations to create new dollars, Charles Edwards, vice president and general manager of Gaylord Broadcasting's KTVT-TV Dallas-Ft. Worth, is calling for indies to compete in the daypart against affiliates.

Edwards, who is on the board of directors of the INTV, said in an interview that the opportunities are ripe for indies to try to make large inroads on what has been the daypart domain of affiliates. "What I think all independent stations are trying or should be trying to do is to create an environment in daytime (9 a.m.-3 p.m.) that would allow them to have more success than they've had in past with movies and with rerun sitcoms."

To Edwards the answer primarily is to run first-run syndicated product. "If we can create that kind of environment that affiliates have had in the daytime, the more dollars we will be able to command away from the affiliates and the networks."

He continued that he was referring to being able to run "the Oprah Winfreys, the Geraldos, and a half-dozen more first-run programs that we could look at if we can ever create an environment that will give us large audiences in the daytime. I think that's possible now, based of what we did with court shows."

Block. The station was successfully running a block of syndicated court shows, *Superior Court*, *People's Court* and *The Judge* in the daytime up through last June. But KTVT was forced to abandon the game show "experiment" block and began running hour shows, such as *Chips* and *Dukes of Hazzard*, with which it is continuing this season.

While the hour programs are outperforming the court half-hours, Edwards is "unhappy" about losing the court strips, which went to KXAS-TV, NBC affiliate. "It showed us we could create the environment that would allow us to look at other court shows, as well as talk and game shows, as far as potential is concerned."

Edwards explained that KXAS bought the court properties when the affiliate lost *Winfrey* and *Jeopardy* to another affiliate. "We couldn't afford to keep the court shows for daytime airings when they were commanding much higher dollars for use in early fringe from the affiliate. I couldn't get the spot rate for my morning shows that would allow me to pay for the shows at the higher rate." KXAS airs

the block between 3 and 5 p.m.

For a while during last season, Edwards ran the court shows in primetime beginning at 7 p.m., and "they worked as well as anything I've ever had working in there. So I like the idea of experimenting, too, with that first hour of network programming, and I think we can do some interesting things in that time period. For example, I had in mind last year to take three hour shows, *The Wil Shriner Show*, *Geraldo* and *Hour Magazine* and to put them into a two-hour block, from 1-3 in the afternoon on an interchanging basis.

Interchange. "One of the shows could play at 7 p.m. and we could interchange it with the other two for a month each to see which show might have potential against the first hour of network programming at primetime." However, he points out, the concept fell apart because most of the hours went to affiliates in the market before the plan was able to take shape.



Charles Edwards

Still, Edwards is high on counterprogramming in the daytime against the affiliates' soaps and game shows. "We have a program called *The Rita Davenport Show*, a Gaylord property, which may be the beginning of a talk show block for us. The more shows available in syndication, the more opportunity we have to break the daytime market open to independents."

Bennett at Blair; NATPE series?

It's too early for Alan Bennett to be precise about his plans to keep Blair Entertainment in the program production and distribution mainstream, but the newly appointed president and chief executive officer at Blair expects to introduce some new properties by the company at the upcoming NATPE convention. In an interview, Bennett,

who replaces Richard Coveney at Blair, says he's not at liberty to talk about the new programs, but they will "possibly" be in the strip or/and weekly areas.

Bennett had been president, marketing and distribution at LBS Communications, which is headed by Henry Siegel. Industry speculation for the Bennett exit was that Siegel and Bennett had clashed a number of times over some of the new projects being distributed by LBS.



Alan Bennett

Bennett says he resigned from LBS on his own. "Henry is a very strong personality, but the parting of the ways was amicable on both sides. What I really wanted was the opportunity to run my own operation, and I have that with Blair." At LBS, Bennett was responsible for the company's station sales and marketing for both cash and ad-supported programs.

Between 1982 and 1986, Bennett was a principal in two program development and distribution companies, The Television Program Source and The Bennett Group. Before that, Bennett was vice president, programming and later, program development at Katz Communications.

Coveney will look to other business ventures. He reportedly has turned down a Blair offer to head a new business venture currently in the planning stages at the company.

Vane: I enjoyed the opportunity

Edwin T. Vane says he regrets "that personal considerations dictate my leaving Group W in the near future." Vane will remain as president and chief executive officer at Group W Productions until a successor can be named.

He calls his nine years with Group W rewarding in every sense. "I have enjoyed the opportunity to develop new projects, to expand our role as a major syndicator, to lead the company into new arenas, and to work with creative persons."

Programming/Production

(continued)

During his tenure with Group W, Vane has directed the company in a major expansion.

Included has been the launching of *Hour Magazine*, now in its eighth season; the decision to produce first-run animated programming for syndication with *He-Man and the Masters of the Universe* and the growth of *PM Magazine*. Also he was responsible for Group W's entry into network production for primetime, most notably with *Mafia Princess*.

Under his leadership, Group W had a "go" on three new syndicated programs last year: *The Wil Shriner Show*, Filmation's *BraveStarr* and the *Life-Quest* health specials in association with Procter & Gamble and Group W Television.



Edwin T. Vane

Vane's new projects for 1988 include *Getaway*, half-hour daily magazine show; *Good Company*, daytime talk show; *Life's Most Embarrassing Moments*; and *Bugsburg*, for the following season. Vane, in addition, has directed Group W's activities for cable, international distribution and satellite transmission.

Before joining Group W in 1979, Vane had lengthy associations with ABC and NBC. ABC Theatre productions, launched under his supervision, won many awards.

Fox 'Dirty Dozen' to get Yugo shoot

Fox Broadcasting plans airing *The Dirty Dozen*, its World War II saga, next April. Based on the movie of the same name, *Dozen* will be shot in Zagreb, Yugoslavia by MGM/UA. The series, with a 13-week commitment, is slotted for 9-10 p.m.

Casting for the seven major parts began in Los Angeles recently. Why is the show being filmed in Yugoslavia? "You get more bang for your buck," answers FBC official Brad Turrell.

INTV survey shows older children high-tech dropouts; live-action "in"

There was a time when kids were supposed to be seen but not heard. Suddenly, all that's changed, with two extensive independent surveys just recently published, the INTV's and Lorimar Syndication's. (For LS's study, see separate story).

According to reps interviewed, there were few surprises. Basically, that the message is that older kids have gone softer and away from high-tech and appear to want live-action, game shows and otherwise.

A total of 502 mother and child pairs were interviewed, and mothers' responses played a significant role. Comments from mothers supported indications from children about sophistication; most mothers approve of afternoon TV viewing, but many mothers consider some action cartoons poorly made; some believe there is too much similarity in afternoon children's programs, and some were concerned about too many reruns and dated situations.

These are the key points made by Marvin Schoenwald, president of M/E Marketing and Research during his presentation about the children's market at the recent INTV, some part of the survey some not.

- Younger children six through eight accept the forms of kiddie shows being offered, including animation, while older kids, from nine-11 are maturing quicker and their tastes have shifted from action animation to more mature topics, including soap operas, and action drama shows which have young actor leads. Girls mature more quickly than boys and lead the move away from cartoons and into more adult-flavored shows, including programs which reflect lifestyles. Older kids also like game shows. Girls don't like shows with violence. Animation with unisexual characters is accepted by older kids.

- Kids nine-12 have better verbal skills and thus tend to watch shows where language rather than action is emphasized.

- The basic viewing period for kids is still 3-5 p.m., but half the sample didn't eat dinner until 6 p.m. so the viewing period has a broader potential.

- A high percentage of kids have their own TV sets in their rooms, and a high percentage have remote control switches, which affects channel switching. These percentages were not disclosed in detail.

- During the past two years, there has been a 17% decline in children's viewing during the after-school period.

- While this is reportedly the first study of its kind in the U.S., the company admitted it was geared toward com-

mercial TV, not public TV, and that the majority of the children and their mothers were white, but said there were some Hispanics and blacks. The emphasis was also on medium to large markets, so small cities were not tested.

- There are more alternatives for children today which are drawing them away from after-school viewing, including VCRs, home computers, cable TV and homework.

- Older kids are attracted to shows which feature contemporary lifestyles and topics, and peer pressure is a factor in steering older children toward viewing programs they feel put them in a different category from really young kids.

- The children's market has become a multipart field rather than one area in which all ages are lumped together. So stations have to take this into consideration in programming shows and not think that one program will appeal to all kids.

Research was conducted in 12 geographically dispersed markets.

Lorimar's family 'Thundercats'

Taking a hint from its own commissioned survey, Lorimar Television, will go soft on new episodes of *Thundercats* beginning next fall.

In a survey done for Lorimar by ASI to determine why the children's audience is eroding in early fringe time and what to do about it, the highlights include:

- Early-fringe viewing is extremely important to children, with almost two-thirds watching five afternoons per week while 79% are watching four to five days per week.

- the children ranked being funny and showing people doing things children would like to do as the most important characteristics of overall enjoyment of TV shows.

- Children's reactions to a list of potential program elements and activities that a new program for kids might offer were ranked as follows: children racing for prizes, teamwork between children, children competing in games of skills, and children answering questions.

The second phase of the research project consisted of a series of focus group discussions, with information in four areas: general attitudes about kids' home environment, general attitudes about their TV habits, specific news they watch and why, and attitudes on programming they would like to see.

The new Shriner show blends Wil's comedic talents with reality/info

Group W Productions is banking on that where there's a Wil there's a way. The ratings jury is still out, but *The Wil Shriner Show* has undergone dramatic changes since "Show Doctor" Bonnie Burns took charge of the strip in mid-November.

The talk/entertainment hour, launched last September by Group W on 105 stations, is today "an entertainment show with an information base." When it started out, there was comedy for comedy's sake and a host whose comedy was not blending with his guests.

Today that's all changed. Under executive producer Burns' direction, the Monday-Friday cash-barter show, which is taped at KTLA-TV Los Angeles, has developed a more comfortable niche, one that Burns believes produces its own distinct personality, and projects it far afield from *Oprah* and *Donahue*. "Oprah, Donahue and Geraldo show the stressful sides of life. We give the viewer an alternative during the daytime," says Burns.



Bonnie Burns

Burns started as a production assistant in 1968 in Los Angeles and has a nonexclusive pact with Group W. One of her main concerns, she notes, "is getting the audience back that may have seen the early shows and tuned out." Ratings in many markets have been disappointing, according to Shriner, and range from 2s to 8s.

While Burns says she feels happy with the progress, "my frustration is that we only chip away each week because when you do six shows a week, it's a killer schedule."

Shriner says he feels comfortable with the alterations. "The tendency in television is to cut and run," he says. "As a host I feel you improve with time," something Group W has provided for. Burns has worked with Shriner to "work with the form," as he calls the show, altering and introducing new concepts:

- The shows are now all thematic.

- There are remote segments.
- All the comedy is reality-based. Humor, which accounts for about 30% of the content, is geared to the themes and is not used just for comedy's sake.
- Shriner now wears sweaters for a more casual look. Suits and ties are out.
- The emphasis is on having guests who have a sense of humor when imparting information.
- Celebrities don't chat about their careers; the stress is on how they're living life.
- The set has been modified to introduce more colors and have a warmer, at-home-with-Wil feeling. Initially everything was white, producing what Burns calls a surreal mood.

Interaction. Shriner feels he's working better with his guests. "We want them to interact with the other guests, not just move down a seat. We found some great stuff was happening when the guests interacted.

"We're also using a lot more comedians. If you start out the show with someone offering serious information, it's kind of dull. We try to have at least one comic on each show" (among the six guests booked for every program). One show had three comics, with Dr. Joyce Brothers interpreting their comments while sitting on a boom platform.

"Before," continues Shriner, "I used to hold back. Group W said don't always go for the joke. Now, it's pretty much take chances, take risks. We had spots on the earlier shows in which you couldn't be funny. We want the show to be where you can say you learned something and also had a good time."

Burns has replaced the original executive producer and three of the original segment producers. Her staff now totals four segment producers, five writers, two talent coordinators, one supervising producer, one coordinating producer and a research supervisor. Although the show has been taped six weeks before airtime, Burns is working to cut the gap down to two weeks by February.

She's also hoping to have a band—if the show is renewed in March. A band "pulls the energy of the show up," continues Burns, whose background includes jazz and rock shows for commercial and cable television.

"There's a belief that music doesn't work in daytime. I believe good music will work anytime. That kind of attitude understates the intelligence of people watching TV in the daytime."

Although the show is designed for daytime and women viewers, it is aired

all over the schedule, from mornings on WNBC-TV New York to 10 p.m. on KHJ-TV Los Angeles to after *Nightline* on ABC affiliates, for example. All 105 of the stations which booked the show last September, are still carrying it, including WMAQ-TV Chicago, KYW-TV Philadelphia, KPIX San Francisco, WBZ-TV Boston, WXYZ-TV Detroit, WRC-TV Washington, WKYC-TV Cleveland and KDKA-TV Pittsburgh.

Burns feels the show as now constituted "is a lot more reflective of the pilot that was shown at NATPE." Why things didn't work out, she's not sure. "It's a lot easier to correct mistakes after they've been made," she admits. "A less solid syndicator wouldn't have stood behind this show."—**Eliot Tieg**

Syndication shorts

Blair Entertainment's *Divorce Court*, court drama, has added WMAQ-TV Chicago, NBC-owned station, and CBS affiliate WIVB-TV Buffalo to its lineup, currently airing in excess of 125 markets, representing more than 80% of the U.S. households. NBC affiliate WSLSTV Roanoke has picked up *Divorce Court* for a second run.

Orbis Communications reports second year renewals, beginning next season, for *Spiral Zoone*, *Kidsongs*, and *Headlines on Trial*. *Zone*, half-hour children's strip, is in 70% of the U.S.; *Kidsongs*, weekly half-hour children's live-action music series, is on 115 stations; and *Headlines on Trial*, weekly news/discussion series, is syndicated to 98 stations.

Multimedia Entertainment has cleared the one-hour *Sally Jessy Raphael* in nine markets. Stations extending their half-hour strip of the new format are KMBC-TV Kansas City, WMAR-TV Baltimore, WTNH-TV New Haven, WAND-TV Springfield, Ill., WTEN-TV Albany, WOKR-TV Rochester, KVVU-TV Las Vegas, WMMT-TV Grand Rapids, KETV(TV) Omaha.

Access Syndication will distribute a one-hour weekly program, *Don King's Only in America*, featuring the colorful promoter, beginning in the fall. A pilot special is being made available as early as March. The show will be a blend of talk and variety, and is geared to late-night viewing.

Also at Access, the company has acquired distribution rights to *Alphy's Hollywood Power Party*, weekly hour celebrity dance show, to be hosted by Alphy. *Party* will be targeted for the 6-16-year-old market, for September.

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The 52-episode show is offering via barter (six minutes for national, six for local) with an "out" clause after 26 episodes.

Tribune Entertainment and Grosso Jacobson Entertainment will launch *Cop Talk: Behind the Shield*, as an hour weekly series, to be hosted by Sonny Grosso. Two pilots will be taped for syndication. The shows are called *Serial Killers* and *Kill or Be Killed*. **Teletrib** will handle the syndication distribution.

Based on its successful performance, *Friday the 13th: The Series* has been renewed by **Paramount Domestic Television**. A full order of 26 hours will be filmed for the 1988-89 season.

The program is currently cleared on more than 200 stations representing more than 98% of the U.S. households. Barter sales are handled by **International Advertising Sales**, and has been sold out since the series' *Friday* premiere.

Sales exec retires; WB promotion

Edgar J. Donaldson, 40-year veteran of TV, will retire as WB-TV Distribution vice president, western sales, at the end of this month. He joined WB-TV Distribution in March 1965 as northeastern division manager and, throughout the years, has served in several sales



Edgar J. Donaldson

executive positions, including the last nine years as VP, western sales. Previous stints include serving as vice president of Ketchum, McLeod & Grove.

In an unrelated sales development, Gary Cozen, eastern sales director for the past four years, has been promoted to vice president. Prior to joining WB-TV Distribution, Cozen was local/retail sales manager at CBS-owned WCAU-TV Philadelphia. He also held account executive sales positions at WPVI-TV

and WPHL-TV, both in Philadelphia, among other stations.



Gary Cozen

Zooming in on people

Donna B. Landau has been appointed to the new post of director, promotion and advertising at **John Blair Communications**. Landau had been director of advertising and promotion at MGM/



Donna Landau

UA Television. She joined MGM/UA in 1983 as manager of advertising and sales promotion. Landau began her career as an account manager at Abraham & Straus, New York department store chain.

Gary G. Montanus has been appoint-



Gary Montanus

ed vice president, advertiser sales, at **Worldvision Enterprises**. He comes to Worldvision from SFM Entertain-

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ment, where he was vice president, director of program marketing. Before that, Montanus was director of advertiser sales at Columbia Pictures Television.

Don Golden has been named vice president of western sales at **Fries Distribution**. Prior to his appointment, Golden was western sales manager at Fries. Prior to joining Fries, he was in sales at All American Television.

Paramount Pictures Domestic Television division has made two major staff changes within the department of advertising and promotion. **Tom Connor**, manager, advertising and promotion, has been promoted to director, advertising and promotion, a newly created position. **Erika Swartz** has joined the division as manager. Before coming to Paramount, Swartz was an account executive at Lord, Geller, Federico, Einstein, ad agency in New York.

Aviva Bergman has been named vice president, business affairs, at **Dick Clark Productions**. She had been director, business affairs, since 1986 when she joined the company.

Robert A. Innes has been named sales rep for **Acama Films**. Innes comes to Acama from Silverbach-Lazrus and from 3-D Video in Denver. From 1974-1981, Innes was station manager at KWGN-TV Denver.

Gary Perchick and **Betsy Green** have been named director, northeast sales, and account executive, respectively, at **Samuel Goldwyn Television's** New York office.

Perchick joins Goldwyn from LBS Communications where he worked for five years in various sales capacities.

Green comes to Goldwyn from United States Lines, where she was an account executive.

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**SPOTLESS
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New Katz unit
out to convert
them to spot/87

**BUYER'S
OPINION**

Creative media
that goes beyond
the numbers/89

**MEDIA
PROS**

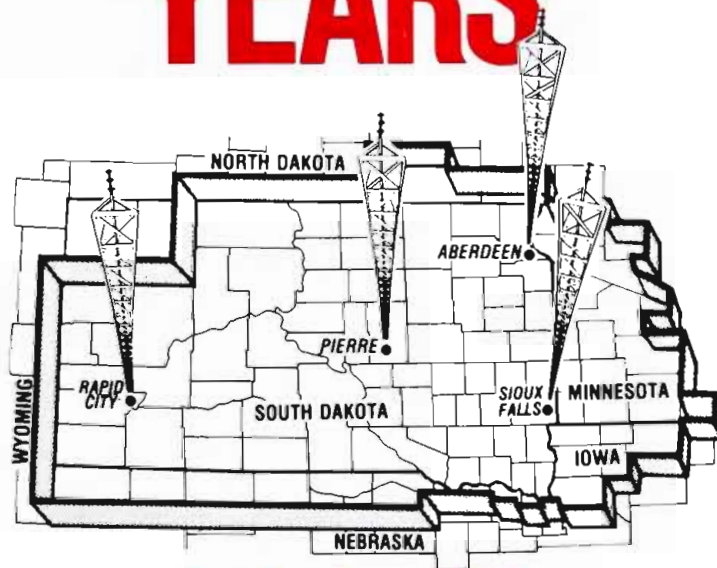
Network prestige
rubs off on
regional clients/91

TELEVISION/RADIO AGE

Spot Report

January 25, 1988

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FOR OVER 23
YEARS***



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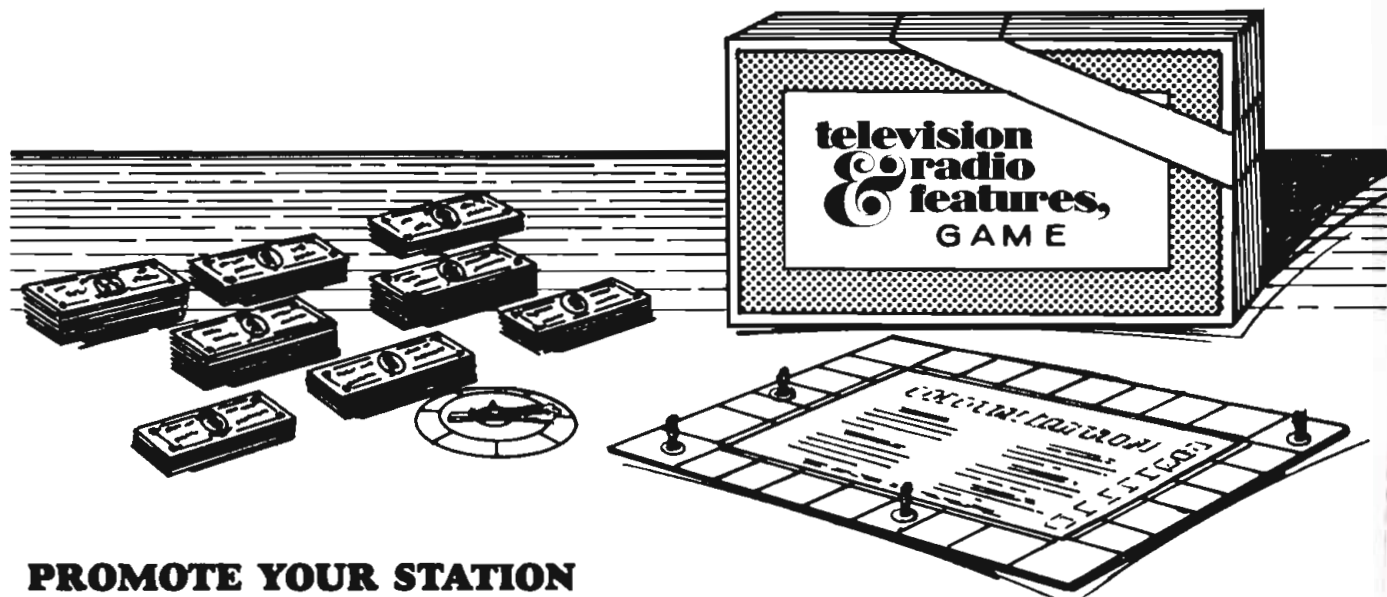
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- Carter Wallace, Inc. • General Electric
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Spot Report

January 25, 1988

New Katz spot unit goes after nonusers

Cathy Egan, who heads the new marketing department formed by Katz Television to promote spot advertising, says at this point she's still building her target prospect list and that "We'll be meeting with these companies to determine their marketing needs and find out why they're now using less or no spot and more of something else" (such as, for instance, more sales promotion or more syndication.)

Egan says she's not going in with any predetermined arguments against syndication or cable or sales promotion or anything else, "because the rationale will be different, depending on our prospect's product and marketing objectives."

Another reason, she says, is "I'm not a negative seller. Our experience has proved negative selling is just not effective. What does work is selling the positive strengths of spot television and molding it to meet the specialized needs of each target account, as Katz Independent is doing in its approach to this year's political candidates."

In her previous post as vice president, director of Katz Independent Marketing, Egan had been telling political campaign managers that independent stations can offer candidates availabilities longer than 60 seconds during primetime programs while the networks offer only adjacencies during primetime.

She also pointed out that independents offer candidates the ability to reach voters under 35, "since adults 18 to 49 form their core audience." She notes, "Candidates should be particularly interested in targeting the 25 to 34 age range because in the 1984 presidential elections, this group voted in greater numbers than any other. In the past, few candidates have targeted them. They are virtually an untapped goldmine."

She notes, "That's just a few of the strengths independents can offer to meet the particular needs of the political candidates running this year. Network affiliates have their own strengths to offer spot advertisers, again depending on category. It's these strengths of both affiliates and independents we'll be selling to our target advertisers."

Pete Goulazian, president, Katz Television Group, says, "Ten years ago we took double-digit growth for granted. But today our growth rate is declining. Advertisers have shifted dollars into promotion, cable, barter syndication and regional networks, all of which have taken larger slices of the advertising pie."

"If we're to continue to grow and prosper in the future, we must assume a more active role in controlling our own destiny."

The case for 65-74

In the May 25 issue of TV/RADIO AGE last year, Maurie Webster, executive director of radio's 35-64 Committee, predicted that 65-74 "is likely to become another reportable demographic not too far into the future," and added, "Too many agency people under 35 don't realize how active and affluent so many people over 65 continue to be."

That last idea got some strong backing from the television corner this month when Stephani Cook, director of retail advertising at the Television Bureau of Advertising, told the National Retail Merchant's Association that people 50-plus "watch a lot of television—almost five hours a day."

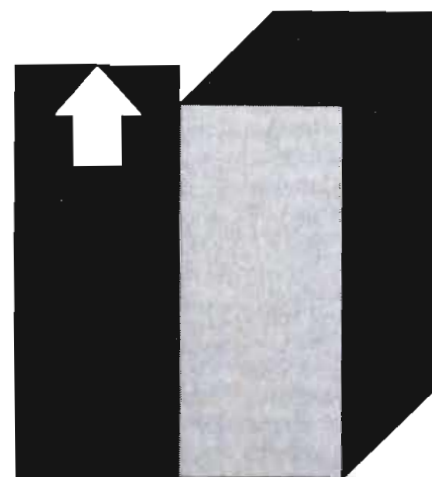
And she quoted Young & Rubicam's media department to the effect that, "Despite their comparatively solid financial condition, prime lifers are all too frequently overlooked by marketers. It's a mistake to characterize them as oldtimers, only interested in cruises and conservative investments. In fact, they are much more likely to own such contemporary upscale appliances as microwave ovens and food processors."

Cook reminded her audience that how someone perceives herself or himself is "a major element of that all-important consumer insight" and can mean more than demographic breaks based on age. She pointed out that Simmons has surveyed consumers of all ages "and does a very interesting self-concept checklist of 22 personality descriptors for all respondents. Correlation between the self-concepts of 50-64 and 25-34 are very close. The two groups characterize themselves so nearly alike as to be indistinguishable from each other."

November

Local business (millions)

+9.8%



1987: \$543.8 1986: \$495.3

Complete TV Business Barometer details p. 44

Spot Report

Appointments

Agencies



Tom Bell, director of media at Ogilvy & Mather/Chicago, has been elected a senior vice president by the agency's U.S. board of directors. He joined Ogilvy in 1981 as a media supervisor.



Paul Kratz has joined Shimer von Cantz in Philadelphia as media director. He comes from Ketchum Communications where he had been an associate media director and before that was with Saatchi & Saatchi Compton before its merger with Dancer Fitzgerald Sample.

Ken Cills has been promoted to broadcast media buyer and **Linda Savidge**

First from BBDO

Spot television, spot radio and newspaper coupons, in ads placed for local Pizza Hut franchisees, are backing the new "Makin' it Great" commercials that broke on network TV in mid-January for Pizza Hut. It's the first broadcast advertising out of BBDO/New York since the agency won the \$25 million account last August. The 60-second spot alternates slices of life with mouth-watering slices of Pizza Hut pan pizza, accompanied by uptempo music and lyrics. The 30-second version also features the "Makin' it Great" theme and uses outdoor and indoor vignettes to spotlight the product's "two layers of cheese, lots of toppings and chewy crust" that make it "America's favorite."

has been appointed a planner at McAdams, Richman & Ong Advertising, Philadelphia. They report to **John DeSanto**, vice president for media services.



Loretta Volpe, senior vice president, group director, media planning and operation, has been elected director of media operations at Lintas:New York. Before joining Lintas in 1981 as an assistant media director she had been a media supervisor with Foote, Cone & Belding. She runs the Lintas media training program and on the outside is an adjunct professor in the marketing department of her alma mater, Bernard Baruch College.



Wendee Cardinal has been promoted to associate media director by HDM Dawson Johns & Black in Chicago. She had been a media supervisor and planner for HBM/Creamer in Pittsburgh before coming to HDM Dawson in 1984.

Joan Nealon is now vice president, director of local broadcast at Ammirati & Puris, New York. She had been a vice president and broadcast buying supervisor at Ogilvy & Mather, and before that she was with Benton & Bowles.

Alida Gaines has been elected a vice president of Lintas:New York. She came to the agency 15 months ago as a network supervisor on the Noxell, MasterCard, Heineken Beer and Vinters International accounts.

Raymond M. Goodrich has joined N W Ayer in New York as a network television specialist. He had been a sports writer for WCPX-TV Orlando.

Representatives



Ferraro



Zimmerman

Bob Ferraro has been named executive vice president/stations-western region and **Rosemary Zimmerman** becomes vice president/stations-eastern region for Banner Radio. Zimmerman has been sales manager of Banner's New York office and Ferraro was executive vice president, east coast manager in New York.

Ron Garfield, San Francisco manager for MMT Marketing Division, has transferred to Los Angeles as manager of the Division's sales office there. Before joining MMT Garfield had been manager of Blair's Independent Team in San Francisco.

John Shannon has been promoted to national sales manager of Katz American Television's Red Sales Team in New York. He joined Katz as a sales executive on the Red Team in 1983

Light bulb awareness

Daytime and early fringe spot broke in selected markets Jan. 11 and was followed by nationwide exposure on network television starting Jan. 18 for the new "Obsessed" campaign for Sylvania consumer lighting products produced by GTE Corp. The advertising, out of DDB Needham Worldwide/New York, promotes the "obsession" of GTE engineers with designing high quality lighting with benefits consumers want but without an increase in cost.

Craig Taylor, director of consumer marketing and sales for the U.S. Lighting Division of GTE Electrical Products, says the campaign supports a category that has seen industry ad investments "jump more than eightfold in only five years. In the past, consumers thought of light bulbs only as a commodity. Now, because of increased promotion, light bulbs are becoming a 'branded' product. Our advertising helps differentiate us from the market and generate substantial brand awareness for Sylvania among consumers."

and was later director of the division's Sports Sponsorship sales unit.

Stations



Jeffrey B. Hatch has been elected president of KUTV Inc. succeeding **George Hatch** who has been elected chairman of the Salt Lake City media company. The younger Hatch has been engaged in financial planning and management, corporate organizational development, acquisitions and employee benefits administration for the Hatch Family media enterprises.



Ralph M. Oakley has been named vice president and general manager of Quincy Broadcasting Co.'s WGEM-TV and WGEM AM-FM Quincy, Ill. He moves in from a post as assistant vice president, station manager of WVVA-TV Bluefield, W.Va. to succeed **Richard Herbst**. Herbst will become vice president, general manager of KGAN-TV Cedar Rapids, Iowa on Jan. 25 to succeed **Michael Bock** who has been promoted to director of broadcast operations for KGAN-TV parent company, Guy Gannett Publishing.

Jerry Danziger has been named president of Hubbard Broadcasting's KOB-TV Albuquerque, KOB-TV Farmington and KOBR-TV Roswell, all New Mexico. He joined KOB-TV in 1957 and was most recently its vice president and general manager.

Fred F. Fielding has been named president of Gilmore Broadcasting Corp. succeeding **James S. Gilmore III**. Fielding, previously a director and senior vice president for legal affairs of Gilmore, will continue as a partner in

One Buyer's Opinion



Creative media that 'goes beyond just numbers and CPM'

Faber

As we begin a new year, I've been reflecting back 10 years to the time I formed our media consultant firm, Neil Faber Media Inc. Most people thought at that time that a consultant was someone out of work and looking for a job. They also thought a consultant was hired to police an advertising agency or buying service.

But that was 10 years ago.

Through the last decade, as the proliferation of media grew, providing greater options for pinpointed effectiveness, so did the opportunities for advertisers. The industry, in general, has become more sophisticated but, when we started, it took a few years working with advertisers and advertising agencies before there was a true understanding of the role of a media consulting firm and how clients could benefit.

In my agency years I was fortunate to be involved with such "media classics" as the "clock concept" for Campbell Soup, the radio impact strategy for Blue Nun Wine, and creation of the 10-second TV spot for Beck's Beer. But as a consultant we're able to go even further and be truly creative. This is the cornerstone of our business and the critical ingredient of our clients' success.

"Creative media" means going beyond standard media planning, beyond the numbers, to produce a hard-hitting effective advertising program that extends an advertiser's visibility through impact. A consulting firm is free to test, refine and implement innovative media ideas and directions. We are free to be creative because we are removed from the day-to-day "political" influences.

An example of creative media is the integrated total team effort developed for our client, Digital Equipment Corporation. Digital previously spent all its money in print. But they seized the opportunity to reach a difficult target, the light TV viewer, via "dual broadcasting." This involved underwriting a series of 12 science-related TV programs aired first on PBS and, immediately thereafter, on commercial stations.

Another example was our ability to expand the market for Dearfoams slippers. The demographics showed slipper purchases primarily limited to older consumers. But with a strong commercial developed by Drossman, Lehmann, Marino Advertising, combined with "impact" media, we helped create strong demand among younger women. Subsequently we rolled out from test markets to a strong network television effort with substantial sales gains. And we've worked directly for radio, TV and cable networks to help create strong promotion visibility for minimum dollars.

As media consultants, we are not strapped to a corporate system or company politics. We are free to be truly creative. We can and do go beyond the standard media solutions of CPM and cost per point.

In the last 10 years we have seen a lot of change in the world of media. It's interesting that we are no longer questioned about why companies need a media consultant. They know consultant firms can insure that an advertiser can maximize his visibility by exploring all of the many media options available, a job so necessary for precise target pinpointing in today's world of media proliferation.—**Neil Faber**, president, Neil Faber Media Inc.

the Washington law firm of Wiley, Rein and Fielding.



Elliott Troshinsky has been appointed vice president, general manager of Koplars Communications' KRBK-TV Sacramento. He had been vice president, general manager of WCIX-TV Miami and before that he had been vice president, television sales/broadcast group for Taft Broadcasting Co.



Duane Kell has moved up to station manager of WKBD-TV Detroit. The former Campbell-Ewald media executive joined WKBD in 1985 as director of sales and operations.

Katz marketing unit



Regan



Williams

Dick Williams and Heather Regan have been named vice presidents of Katz Television's newly formed marketing department, set up to promote the value of spot TV and develop new ways for advertisers to use the medium. Regan was most recently vice president, marketing, affiliate relations for the CBS Television Network and Williams had been vice president, director of marketing for Katz American Television. He came to Katz in 1977 as director of special projects. At CBS Regan had held posts as district manager, affiliate relations and vice president, station services, affiliate relations.

Al Brady Law has been appointed vice president/general manager of KKBQ AM-FM Houston. The former vice president, programming for NBC Radio joined Gannett in 1986 as vice president, general manager of KOAI(FM), formerly KTKS(FM) Dallas-Fort Worth.

Phil Levine has been promoted to general manager of Jacor Communications' WMJI(FM) Cleveland to succeed **Connie Edelman** who has retired. Levine is replaced as general sales manager of the station by **Larry Gawthrop** who moves up from local sales manager.



Bob Hogan is now general sales manager of KJR/KLTX(FM) Seattle. He moves in from Houston where he had been general sales manager for KKHT.

Sheila O'Connor has been promoted to vice president, sales for WCLR(FM) Chicago. She began with the Bonneville station in 1981 as an account executive and now steps up from general sales manager.

Tom Kirby has been named vice president/assistant to the president at KARE-TV Minneapolis-St. Paul. Kirby joined the Gannett station in 1983 as vice president, news, a title he had previously held at Gannett's KUSA-TV Denver.

John Hayes has been promoted to general sales manager of WHIO-TV Dayton, Ohio. He joined the station in 1972 as an account manager and is now replaced as local sales manager by **Tim McVay** who had been national sales manager.

Edward L. Schaffer has been named general sales manager of WGBS-TV Philadelphia. He joined the station in 1985 from TeleRep and is now succeeded as local sales manager by **Rich Hammond**, who steps up from top-billing account executive at the station.

Dan Shanahan has been promoted to station manager of KRDO AM-FM Colorado Springs. He came to the Pikes Peak Broadcasting station four years ago and he's been program and news director for the two stations.



Louis Wall has been promoted to general sales manager at WRDW-TV August, Ga. Wall has been with the station for 12 years and now advances from local sales manager.

Lorraine McConnell has been named manager, marketing and promotion for the CBS Radio Networks, where she reports to **Suzanne Sack**, director, marketing and promotion. McConnell was formerly manager, promotion and publicity for the ABC Radio Networks.

One stop shopping



Jonathan L. Adams, senior executive vice president of FCB/Leber Katz Partners, has been tapped as president of TCG, the new Targeted Communications Group formed by the agency to specialize in direct response advertising, direct mail, sales promotion and data-based marketing. As Adams describes it, TCG will offer "one-stop shopping for clients who want a single focus, multi-disciplined communications resource, and a la carte direct marketing and sales promotion services for others."

FCB/LKP chairman Stanley H. Katz sees TCG as "unique in today's large agency structure where direct response and sales promotion are usually set up as independent companies which have difficulty providing efficient and effectively coordinated multi-discipline communications for clients."

Media Professionals

Network prestige can rub off on regional clients



Leslie Marshall

Senior vice president,
Director of Media services
Fisher Jackson Levy Flaxman
New York

Leslie Marshall, media chief of Fisher Jackson Levy Flaxman, describes the marketing goal of Xerox's Crum & Forster Insurance division as "backing independent agents selling several lines of insurance along with our client's and to encourage these agents to recommend the Crum & Forster line of auto and home owner's insurance to an audience upscale enough to be likely to also own a boat and maybe a second home we can also insure. At the same time, the advertising also has to impress the Crum & Forster name on the prospects, so when the agents recommend our client, the prospect recognizes the name. After all, we are going up against familiar names like Allstate and Met Life with a relatively limited budget."

Marshall explains, "Most of the client's 1986-'87 budget was in regional editions of magazines, supporting the regional agents. And we found that while the agents considered Crum & Forster an excellent company, too many consumers had never heard of it. So for the 1987-'88 year we're adding our *Championship Season* program of select broadcast sponsorships to our base of regional magazines. This includes sponsorship participation in such championship events as The U.S. Open, French Open and Wimbledon. And while the budget doesn't permit Olympic sponsorship, Crum & Forster is in the Olympic trials that generate high viewer interest because they select the cream of the U.S. contestants who will represent this country in the actual Olympic Games."

Marshall adds that the TV networks "rate a plug, because although we don't have an Allstate or Prudential-sized budget to work with, as part of Crum & Forster's sponsorship of these championship events, the networks work with us to extend the impact of the client's advertising dollars by helping us wrap our promotion of Crum & Forster's *Championship Season* around our tie in with the client's independent insurance agents.

"And even though our regional network sponsorships don't include full national coverage, just having a network's name attached to sponsorship of international sports events carries a lot of prestige in the eyes of both our client's independent agents and the prospects they approach to demonstrate the kind of insurance protection Crum & Forster provides. There are many regional brands that could benefit from the kind of prestige and impact regional network buys carry with them, but so far, most of them have failed to take advantage of their potential."

John R. Bennett has been named station manager of Pegasus Broadcasting's KSCH-TV Sacramento. He had been vice president, operations and station manager-controller of sister station WJBF-TV Augusta, Ga.

president, research for King Broadcasting and before that worked for Greater Media and for Frank Magid & Associates.

Gil Buettner has been named station manager of WWMT(TV) Kalamazoo-Grand Rapids—Battle Creek. He joined the Busse Broadcasting station from WOKR-TV Rochester, N.Y. where he had been an award-winning news director.

Bob Christopher, operations manager of KTAR Phoenix, has been appointed interim general manager of KTAR/KKLT(FM) following the resignation of **Paul C. Danitz** as vice president and general manager.

Paul Goldstein has been promoted to vice president, director of program operations of Satellite Music Network's *The Wave*, and **Christine Brodie** steps up to vice president and music director of the format. Both are based at Metropolitan Broadcasting Corp.'s KTWV(FM) Los Angeles where they

were members of the original team that developed the format, now in nine major markets.



Joel M. Friedman is now station manager of WSEN AM-FM Syracuse, N.Y. He had been general sales manager for the Buckley Broadcasting station and was instrumental in changing its format to solid gold.

Kevin Metheny has joined WFBC AM-FM, Multimedia's stations in Greenville-Spartanburg S.C., as station manager. The former programmer for WNBC New York has most recently been program and production vice president for MTV.



Arthur Gordon has been promoted to general sales manager of Spanish-language with KDM New York. He's worked in Hispanic media sales for over 30 years, joined with KDM last year, and now moves up from sales development manager.

Doug Jones has joined DKM as director of research for all DKM broadcast properties. He was previously vice

New Stations

Under Construction

WPGX-TV Panama City, FL.; Channel 28; ADI Panama City. Licensee, Family Group Broadcasting, 5401 West Kennedy Blvd., Suite 1031 Tampa, Fla., 33609. Telephone (813) 875-0006. Patrick J. McNamara, general manager. Target air date is late March 1988.

Buyer's Checklist

New Representatives

Banner Radio is the new sales representative for KORQ AM-FM Abilene, Texas. KORQ programs an oldies/sports format and its FM sister offers an adult contemporary sound.

Eastman Radio has added KZEU(FM) Victoria, Texas and WSUB/WQGN(FM) Groton, Conn. to its list of client stations. Both Groton stations offer an adult contemporary format and KZEU is a country music station.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of KTOZ AM-FM Springfield,

Morcomb heads RTV



Roger S. Morcomb has been named president of Radio TV Reports, a broadcast monitoring division of Arbitron that supplies storyboards to the advertising industry. RTV was founded in 1936 to provide reports on radio advertising, news and opinion programs and later included video monitoring with the advent of television. It became part of Arbitron with acquisition of Broadcast Advertisers Reports, of which RTV was a subsidiary, in January 1987.

Morcomb has been with Arbitron since 1980, and its parent company, Control Data Corp., since 1970. At Arbitron he had been vice president, finance and planning.

Mo. The duo simulcasts a soft rock format.

Independent Television Sales has been selected as national sales representative for KADN-TV Lafayette, La., WMCC-TV Indianapolis, which bowed Oct. 19, and KIDY-TV San Angelo, Texas. Sage Broadcasting owns KIDY, WMCC is owned by Kenko Corp. and KADN is the only independent in the Lafayette ADI.

Katz Radio now represents KRZY/KRST(FM) Albuquerque, N.M. and WVLK AM-FM Lexington, Kentucky. WVLK-FM and KRZY carry country music, KRST features a modern country sound, and WVLK programs a middle of the road format.

Katz Independent Television has been named national sales representative for KPTV(TV) Portland, Ore. KPTV is owned by Oregon Broadcasting, Inc. and broadcasts via Channel 12.

Landin Media Sales has been signed to act as agent for WIYE-TV Orlando and to arrange sponsorships with television ministries for KAZQ-TV Albuquerque. KAZQ carries a mix of religious and educational programs and WIYE offers predominantly religious programming.

MMT Sales Division has been selected by Act III Broadcasting to represent WNRW-TV Greensboro-High Point-Winston Salem, N.C. The station bowed as the first independent in the market in 1979.

Regional Reps Corp. has been signed to represent WBHF Cartersville and WSGC/WWRK(FM) Elberton, both Georgia. WBHF features an adult contemporary format and the Elberton combination offers country hits.

Republic Radio has been appointed national sales representative for WNJY(FM) West Palm Beach, Fla. and KWJJ AM-FM Portland, Ore. Both Portland stations air country music and WNJY programs Music of Your Life.

Roslin Radio Sales has assumed national representation of KSRV/KXBO(FM) Ontario and KAST AM-FM Astoria, both Oregon. The Astoria duo features adult contemporary music and KSRV serves up modern coun-

try. KXBO is a contemporary music station.

Sattel has been selected to represent five more Media Central stations. They are WZDX-TV Huntsville, Ala.; WDBD-TV Jackson, Miss.; WKCH-TV Knoxville, Tenn.; KBSI-TV Cape Girardeau-Paducah, and WOAC-TV Canton-Cleveland-Akron.

New Call Letters

Capital Cities/ABC's WPLJ New York has changed its call designation to WWPR to reflect the "Power 95" logo of the contemporary hit station.

New Affiliates

CBS Television Network will add new affiliate WNHT(TV) Concord, N.H. effective Feb. 1. The Flatley Co. station will be CSB's first TV affiliate in New Hampshire.

Satellite Music Network has added WVAE(FM) Detroit (formerly WNTM) and WXDJ(FM) Miami to its list of affiliates for The Wave. These additions bring the format to eight major markets as of mid-January.

Transactions

Outlet Communications, Inc. of Providence has closed acquisition of WASH(FM) Washington, D.C. from **Metropolitan Broadcasting Co.** for \$29.25 million.

Liberman Broadcasting, Inc. has agreed to acquire KWIZ AM-FM Santa Ana, Calif. from **KWIZ L.P.** for \$6.25 million, subject to FCC approval. Broker in the transaction is Chapman Associates, Washington, D.C.

TVX Broadcast Group has agreed to sell KJTM-TV Pine Bluff-Little Rock, Ark. to **Don H. Barden** for \$6 million plus other considerations. TVX is represented by Salomon Brothers and the principals anticipate closing this month following FCC approval.

Americus Communications Corp. has agreed to purchase WJJK/WBIZ(FM) Eau Claire and WXYQ/WSPT(FM) Stevens Point, both Wisconsin, from **Sage Broadcasting Corp.** for \$5 million. Americom Radio Brokers handled the transaction.

Wall Street Report

Gulf + Western strong, but film & TV performance tough act to follow in '88

Continuation of its share repurchase program and a recent U.S. Justice Department clearance of the proposed sale of a 50% interest in its U.S. movie theater chain to Warner Communications have strengthened Gulf + Western in the eyes of Wall Street analysts. But also noted is that the unusually strong performance of the Paramount motion picture and TV operations in recently ended fiscal year 1987 will be an almost impossible act to improve on for the next couple of years.

Nearly identical, bullish projections for future performance come from two brokerage firms—Mabon, Nugent & Co. and Oppenheimer & Co. With G+W finishing its fiscal year ended Oct. 31, 1987 with an earnings per share increase of 35% to \$5.76, Oppenheimer is projecting \$6.40–6.50 for '88. Mabon, Nugent says \$6.35 for '88 and \$7.25 for '89. The company's stock, recently in the low 70s, has a 52-week range of 59½ to 93½, and both investment firms see it finishing the coming year above the 90 level.

Net earnings for the fiscal year rose 33% to \$356.1 million, compared with \$267.4 million a year earlier. The fiscal '86 earnings included an extraordinary gain of \$38.7 million, or 62 cents per share, from the sale of real estate. Revenues for the year were \$4.7 billion compared with \$3.8 billion.

With Justice Department clearance, G+W is expected to close the theater deal with Warner for about \$150 million in the first quarter of the calendar

year. The sale is in line with the company's stated policy of reducing its investment in hard assets and concentrating on developing software products, such as motion pictures and books.

According to a Mabon, Nugent analysis, the decline in the Entertainment Group share of operating earnings from 38% in '87 to 33% in '88 that it projects is based on an unusually strong '87, where the group's operating profits increased 132% to \$299 million from \$129 million.

The projection for '88 is \$266 million. With motion pictures accounting for estimated revenues of \$560 million in '87, the firm's estimate for each of the next two years is \$460 million. It says the operating income picture will be more like the \$15 million loss of '86 than the plus \$18 million of '87—estimated at a loss of \$8 million for each of the next two years.

TV operations revenues, up to \$670 million in '87 from \$353 million in '86, are expected to decline to \$635 million in '88 and \$595 million in '89. Operating income in this category is reported up to \$181 million in '87 vs. \$76 million in '86 and is expected to decline to \$170 million in '88 and \$159 million in '89. In the filmed entertainment sector, only home video is seen improving. For the four years beginning in '86: \$226 million, \$350 million, \$365 million and \$370 million in revenues. Operating income: \$57 million, \$88 million, \$95 million and \$99 million.

The coming year, says Mabon, Nugent, will see Paramount's off-network syndication sales decline from \$395 million to \$360 million and a theatrical release schedule more comparable to 1986 than 1987. Pay-cable sales should stay strong, it says, considering a contract with HBO for \$500 million over five years. It notes first-run syndication will continue as a profit producer with estimated profits increasing from \$3 million in 1987 to \$8 million in '88 and \$16 million in '89.

Summary of earnings information, Gulf + Western Inc.

(In millions, except per share)

	Three months ended October 31		Year ended October 31	
	1987	1986	1987	1986
Revenues	\$1,453.4	\$1,010.8	\$4,681.1	\$3,781.1
Less revenues of unconsolidated finance subsidiary	460.6	434.9	1,777.5	1,687.3
Net Revenues	992.8	575.9	2,903.6	2,093.8
Earnings before extraordinary items —after provision for income taxes of \$90.0 and \$252.6 for 1987 and \$47.8 and \$157.6 for 1986	131.5	66.7	356.1	228.7
Extraordinary Items—Net*		38.7		38.7
Net earnings	131.5	105.4	356.1	267.4
Average common and common equivalent shares outstanding			61.7	62.3
Earnings per share				
before extraordinary items	\$2.13	\$1.07	\$5.76	\$3.66
Net earnings	2.13	1.69	5.76	4.28

* Includes a gain of \$58.9 million, net of applicable taxes of \$30.6 million resulting from the sale of real estate, and a loss of \$20.2 million, net of income tax benefits of \$17.2 million, on certain debt refinancing transactions.

Kidvid oldies

(from page 63)

lumbia Television's *Karate Kid*, and *Small Wonder* from Twentieth Century Fox. Also, there's Claster Television's *Cops*; New World's *Marvel Universe*; *Children's Animated Classics*, one-hour program, two-per-month, beginning this month, from ABR Entertainment; *Solar Man*, from Orbis Communications; Buena Vista's *Chip & Dale*; SFM Entertainment's *Care Bears* (new plus ABC episodes); and for 1989, Group W's *Bugsburg*.

Another half-hour children's animation show, *Denver, the Last Dinosaur*, from World Events, a one-hour special to debut in the spring, will go into production as a weekly series for the fall. Worldvision Enterprises has two fall animation strips, *Snorks* and *The Yogi Bear Show*, which previously was in syndication and on ABC and NBC a number of years ago, had a clearance lineup prior to the INTV convention of markets representing 40-50% of the country. These include WPIX(TV) New York, KCOP-TV Los Angeles, WGN-TV Chicago and WTAJ-TV Philadelphia.

Snorks' licensees represent about 50% of U.S. households, including WWOR-TV New York, WPHL-TV Philadelphia, KCOP Los Angeles, KBHK-TV San Francisco and WDCA-TV Washington.

In the live-action arena, there are at least a half-dozen aiming for a fall start, including Lorimar's *Fun House*, one of two game shows for kids, and *Kids Court*; *Flip*, from Hal Roach; and *Trick or Treat*, from Colbert Television; and another game show, *The Dr. Fad Show*, from Fox-Lorber Associates, a weekly series, which starts in February.

Double Dare, game show for children from Viacom International, is one of the hot ticket items at this point so far as station lineup is concerned. The show, which debuts in February, has a current lineup of 57 markets, including all the top 20. What's making the show so attractive, according to Lonnie Burstein, Seltel's associate program director, is that the series has "done great numbers on Nickelodeon. It's new, fresh and innovative, which is what I think stations should be trying to do. Also, it's a transitional piece, from kids to teens to adults."

Buyers of *Double Dare* include WFXI-TV Boston, WPHL-TV Philadelphia, WNYW New York, WFLD Chicago and KTTV Los Angeles. Actually, at WFXI, a Fox-owned station, *Dare* will run out of the kids' general time period, according to Fred Bierman, program director, at 5 p.m. Bier-

Three-way race for kids in N.Y.

With *Duck Tales* leading the way, WNYW-TV still heavily dominates the children's scene in New York, despite the fact that there is a new children's indie in the morning in the market. *Tales*, in the 4:30 p.m. slot, registered an Arbitron children's rating of 6 in November, according to Peter Temple, station manager, about double over its competitors. Overall, the station has been outperforming both WPIX(TV) and the new competitor in this programming, WWOR-TV, by about two-to-one in the daytime, says Temple.

WWOR became a children's player last fall, making the New York market a three-horse race—at least in the morning—for children viewers and business. At this point WWOR's 6-9 a.m. lineup, which replaces paid religion during the week, consists of *Romper Room*, *Zoobilee Zoo*, *Beverly Hills Teens*, *The Jetsons*, *Bugs & Daffy* and *Dinosaucers*, followed by the traditional indie schedule of oldie sitcoms interspersed with local news.

Robert Kunath, WWOR general manager, explains the move toward kids as "a decision to get out of the paid religion business while simultaneously getting into the kid business, although they were not connected, because the kid business had been restricted to only two indies in the marketplace, offering an opportunity not only for an audience but for revenue.

"The only place we felt we could go for kids was in the morning because we have other commitments in the afternoon, and that's why it's being done Monday through Friday. Once in it, there's no reason to expand our kid schedule on the weekends. And we have no intention of going to kids in the afternoons. We aren't really interested in programming to the two-to-five-year-olds. We are looking for a little older audience."

While WWOR is not expected to expand its children's schedule on the weekend, it will attempt to bolster its lineup via a locally-produced one-hour block on Sundays. To be launched "sometime soon," according to an authoritative source, will be *Steampipe Alley*, beginning at 10 a.m., to be interspersed with purchased cartoons. The major thrust of the show will be taped the day before, and it will be geared to move from a young demographic to an older demo. "It will be innovative. It will have a computer on the set, a lot of live-action, with children doing skits," says the source.

At WPIX, Julie Nunnari, program manager, admits "it hasn't had a great year for kids," which is no different from what other stations in children have been experiencing. She notes that the station is now neck-and-neck with WWOR in the Nielsen November ratings in the morning. "We averaged about a 6 or 7 share, as did WWOR. WNYW continued to lead the morning." In the afternoon, "we are a sorry third as far as indies are concerned. They are averaging a 13, 14 and 15, while we are doing 6s and 7s in shares in the 3-5 time period with kids.

"But our movies, at 12:30, beats WNYW for the most part, and *Sanford and Son* did rather well at 10:30." Even since September, WPIX has rearranged some of its cartoons in the hope of increasing its children's shares, according to Nunnari. Also, it plans to run *Eight Is Enough* at 4 p.m., beginning in mid-January, cutting the children's block down by a half-hour, to be followed by *Little House on the Prairie*, which was rested for a few years. For next fall, WPIX has committed to *Cops* as well as to *Yogi Bear*.

man figures that *Dare* is the best transition show he's seen. "It not only has appeal for the six-11 year olds but teen appeal as well and has the best shot for capturing the audience for my early fringe." *Double Dare* will run at 4:30 on the other Fox stations.

Charles Edwards, vice president and general manager of Gaylord Broadcasting's KTVT, Dallas-Ft. Worth indie, is not particularly high on children's game shows. "While the syndicators are trying to come up with new forms to try to stop the kid viewing erosion, I

don't think that game shows are necessarily the answer. I think they may be designed for a very narrow window of viewers. Syndicators may find they don't attract quite enough kids, and there is no market necessarily for teens. The young adults the shows may attract may not be substantial enough to get good ratings."

Furthermore, he believes, soft shows such as *Duck Tales*, *Yogi Bear* and the *Real Ghostbusters* will do well against the game shows. KTVT doesn't carry *Duck Tales* or *Real Ghostbusters*, but

will run *Yogi Bear* next fall. Some of the other Gaylord stations carry either *Tales* or *Real Ghostbusters*, or both, points out Edwards.

Dare is a barter show (four minutes for local sale and two for national, per half-hour), as are most of the other new children's programs, a marketing method perceived by many stations as unsatisfactory at this time. At WLVI, Gregorian says one of the reasons for the station renewing or acquiring the golden oldie children's product is that they are offered for cash, thus allowing flexibility in programming. "You can rest the show, run it when you wish, or even double-run it if you wish."

On the other hand, she continues, in barter, a station is locked to the time period as agreed with the syndicator. At WWOR-TV, Robert Kunath, general manager, calls barter a dilemma. "If you purchase a barter show, you have a fairly significant commitment to it. And even if you don't run the show, you have to run the spots, and if there are a lot of failures, you pretty soon have more spots to run than you have shows. You find yourself chasing your tail."

Edwards at KTVT notes that stations have to be realistic in dealing with children's barter programs as with anything else. "You have to sober up that there are so many shows that didn't work. But you still have the contract to run all the barter time, and you're out of time, so you just have to quit taking those shows."

Along with the basic dilemma posed to stations on barter shows are the longterm conditions that are placed on the programs by syndicators. "Group W had been trying for a four-year commitment from stations, but I understand that some of the major station groups turned the terms down," notes Katz's von Soosten. "When you ask for two- or three-year commitments, the syndicator, obviously, has spent a lot of money on animation, which is fairly costly. They have to get a return on their investment, so you can understand why they need to get 12 plays over three years."

"But from the station's perspective, if they are tied into something that bombs and want to get out after the first year, they have a barter commit-

ment for a critical time period. That's the Catch 22. You can move the show, although the syndicator may not like it, but you have to run the barter spots. So stations have to be very careful in buying barter shows."

In some cases, however, stations are trying to renegotiate the terms with syndicators, continues von Soosten, if the show is not working. "The syndicator wants to keep on good terms with them in most cases and will bend to allow the show to go into a lesser time period and to move the commercials with it."

Edwards at KTVT believes that syndicators have relaxed their stand on longterm deals. "Syndicators are asking for longterm commitments less and less in children's shows, depending on the deal. You can get some one or two-year deals now. A couple of years ago, there were a number of three-year deals. There aren't any of those any more. I think the situation has changed just like program pricing in primetime and for off-network sitcoms. There is a lot of product to pick from in both cases." □

Several animated programs have been committed for September as far back as a year or two ago. Group W's "Bugsburg" is set for 1989.

"Bugsburg"



Is the future of AM radio dependent on talk radio?



"Absolutely not. Talk continues to be popular primarily in major markets, but in smaller markets, many AM stations still program music, country and adult contemporary . . . Even though there has been some slippage nationwide, AM is still doing well in the smaller markets. It seems that's where its [growth] is."

*David E. Parnigoni
Senior vice president, radio
NAB*



"AM can be successful by doing a lot of different things. It all boils down to putting something on the air that people want to hear. WINS has the largest audience of any other radio station in the country and it's an AM station with an all-news format. KYW in Philadelphia draws the largest audience in Philadelphia, and it's an AM—and I think there's a big difference between all news and all talk. Many FMs do all talk and many of them are only marginally successful. Basically it's all a question of programming."

*Warren Maurer
Vice president, Group W Radio
Vice president, WINS Radio
N.Y.*



"The future of AM radio is in programming, which includes a lot more than just talk. Stations are successful in various formats depending on the effort they put into their programming. AM is on the verge of vast technical improvements, and that will open the door to more music programming."

*Art Suberbielle
President/general manager
KANE-AM New Iberia, La.*



"Well there are about 4,000 AM radio stations out there, so it's a complex issue . . . Certainly it's important that the FCC set a standard so we can have stereo. But sound is not the real problem. You still have to give the audience something they want."

*Bob Hosking
President
CBS Radio*



"At this point, the one music format that's working well for AM is Music of Your Life for older listeners. But to me the term 'talk radio' seems far too limited, since it makes people think of standard talk shows. I prefer 'spoken word radio,' which can take in almost endless possibilities. Yes, the networks can certainly help. But to be successful, AM operators have to follow the lead of innovative companies like Group W who take risks, invest money in AM, and make sure the network programs are backed by solid and creative local input."

*Craig Simon
Vice President, general manager
NBC Radio Network and
TalkNet*



"At least for the near term it is. I think right now, unless we're talking about a nostalgia format like Music of Your Life for people 50 and up, the successful AMs will be those concentrating on news and information. We have all kinds of research showing that people under 40, brought up on FM, perceive a great difference between high fidelity sound and anything less. People under 40 listen to AM for news and information. But people over 50 who grew up with AM don't mind the imperfections of reception of the older tunes on AM that weren't originally recorded in hi fi anyway."

*Jeffrey Smulyan
President
Emmis Broadcasting*



"At the moment, the only thing that seems to be working is talk, news or heavily service-oriented programming. To save AM, youth will have to rediscover it. If programmers will accept the challenge, I believe there's enough creativity out there to meet that challenge and increase the audience of AM radio. The stimulus for youth to listen to FM used to be that mommy and daddy didn't. Now we have a whole generation that's grown up with FM, and we can go after their kids."

*Robert Mounty
President
Mounty Communications
and former executive vice
president,
NBC Radio Division*



Donn Bernstein of ABC says, "Sure there's too much out there. But there's still an overwhelming appetite for it. And there's so much good stuff it's mind-boggling."

College basketball

(from page 66)

1987, even though its ratings decreased from the previous year. And it was just about sold out for the first quarter at press time.

"The marketplace is pretty tight," says a network sales executive who requested anonymity. "But there are still a lot of people who want college basketball. It's still a bargain from a cost standpoint, because there aren't many first quarter live events that deliver good adult men demos. Cutting back on regionalization has meant no glut of inventory to worry about. As long as the basic categories—autos and beer—stay healthy, we'll be in the chips."

So will ABC, which supports its claims of modesty with lower rates than either of its competitors. Sales weren't complete at press time, but projections are good.

"Our package isn't doing well in the ratings," Bernstein admits. "But we're making money and we have presence. So it's not too bad as long as we can make a quarter."

Those quarters may have a difficult time becoming dollars, though. Just as the syndicators or "regional networks," as they prefer to be known, claim to be gaining ratings points at the networks' expense, so are they asserting that muscle when it comes to advertising.

Oh, what a lovely little war this has become. Raycom, for example, claims it delivered last year 68% more homes than NBC, 68% more homes than CBS and 153% more homes than ABC. It also says that its regionalization concept was responsible for last February's (1987) ratings increase of 11 a.m. Memphis State games from a barely visible 1.5 to an astonishing 21.

"We end up beating them in their own markets," claims Raycom president Rick Ray. "We cover 50% of the U.S. and we can deliver more homes than the networks do. It's all because we show a local product in its local market. We want to build a local identity. So we localize within our regional package."

"We've got more freedom than the networks do. They don't allow signs or banners. We do anything good taste will allow. I think we're the precursor for a major movement in television. The networks are declining in other areas besides sports. Affiliates are going to do their own programming to survive. They'll need non-network programming, and we'll be there for them."

Regional trends notwithstanding, college basketball isn't about to disappear from the networks. They have



Rich Hussey of NBC admits, "We know we've got some problems. One of them is clearances. We average about 92-93% while CBS is at 98-99%. So we're 7% behind CBS when they toss the ball up. But we think we've solved part of the problem by not being all things to all people..."



Rick Ray of Raycom: "We've got more freedom than the networks do. They don't allow signs or banners. We do anything good taste will allow. I think we're the precursor to a major movement in television."

more presence and more money than any possible syndication or cable combination. They also can afford the rights fees, which have stayed relatively flat this year but for choice games are still too exorbitant for any other telecaster.

And it's going to be a very long time before the NCAA lets the championship tournament go anywhere else but to a network.

"As a single sports event, the [NCAA] tournament is the most watched one on television," DeLuca says. "Its culmination is one of the three healthiest and most sought after in the country. It compares with the Olympics and the World Series. That's the reason we were able to increase our rights fee payment by so much. It's also why we added the two live primetime telecasts this year."

"Everything points to the tournament. Every time (ABC's) Dick Vitale or (NBC's) Al McGuire says 'I think this team can make the Final Four,' I say thank you. Yes, there are too many games on. But we'll know college basketball is in trouble if the tournament (which has gotten a 9.2 rating the last two years) isn't successful. But we think it's going the other way."

So don't wait for too much to become enough. □

Independents find news niches (from page 71)

"In addition to covering fires and murders, we do a lot of business-oriented stories because business news is so undercovered everywhere. We do mostly hard news and some features. We have a nuclear plant at Shoreham which has constant problems, which requires coverage as do stories about the water tables."

Premium product

The news crew numbers between 12-15 and it competes at 10 p.m. against New York's other independents, WWOR-TV, WPIX and WNYW-TV. Bee says there is ample national news coverage in the tristate area (New York, New Jersey, Connecticut), "so national news is not a focus of our attention. News is singularly the most attractive vehicle, and we almost never sell it separately. It's our *Bill Cosby*, and it is profitable."

Lynne and Gary Hardesty, new husband-wife owners of KVHP-TV Lake Charles, La., are hoping their new news format this spring will also be profitable. Currently airing CNN reports, the duo will launch a newscast from 5:30 to 6:03 p.m., using people from the broadcasting department of nearby

McNeese University to augment their own staff.

The newscast will go past 6 p.m. to avoid people switching to rival KPLC-TV, an NBC affiliate whose news airs from 5-6:30. "We will emphasize local news and high school and college sports," says Mrs. Hardesty.

Former NBC newsman Bob Brown, who teaches at the university, will assist with the broadcast. "We will hit hard issues, but we don't want to be depressing and 'awfulizing,' as the network news is," says Mrs. Hardesty, chuckling about the word she has created. Husband Gary says the station will work with KBIU-AM in covering events.

"If they go out on a story, we'll send along a camera crew and use their audio." The station currently runs five minutes of *Headline News* at noon and CNN's feed from 6-7 p.m.

In farway Anchorage, Alaska, four-year-old KTBV-TV is the only independent in the market. Owner Rod Bradley airs half-hour CNN news at noon and 5:30 p.m. while the three affiliates air local and national news from 6-7 p.m. Bradley says he's not ready to invest in a news operation. "We use CNN because there are ad buyers who

have clients who request news blocks, so we're filling a request by advertisers."

When there is no demand by the public for news coverage, independents tend to avoid the hefty costs of maintaining a news operation. WTTE-TV Columbus, Ohio, runs 60-second newsbreaks at 5:28 p.m., 7:58 p.m. and 10:58 p.m. "We felt it would be a good image builder to have news briefs," says Steve Marks, general sales manager of the four-year-old outlet.

Two on-air people read the UPI reports. The three news briefs are strategically positioned, Marks points out, before an affiliate's 5:30 news—at 7:58 before WTTE's 8 p.m. movie and at 10:58 before another affiliate's 11 p.m. news.

With Columbus a growing market, Marks says his station might launch a half-hour news at 10 p.m. sometime in the future.

What to do if you have only been on the air 20 months, and you don't have any kind of regular news? Go to a headline service is the answer at KPTM-TV, Omaha, which will begin offering a headline service "in the near future," says Bob Ramsey, the station's program director.

"We're a baby in the market," he says, noting "full service news is a cou-

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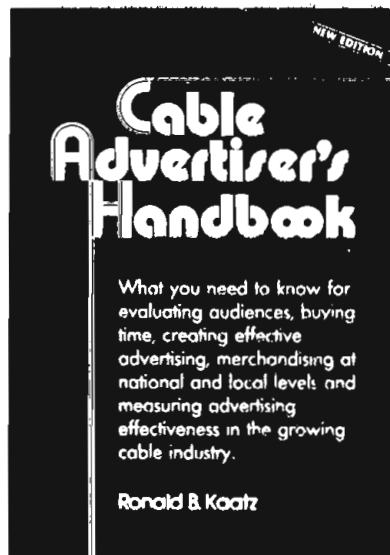
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ple of years away. We're the first commercial UHF in the market, so our first need was to develop quality counter-programming."

One station which started with five-minute daytime news spots before the hour in September 1984 is KTTY-TV, San Diego. After one year, the capsules were dropped. "We had a problem selling them," admits Jim Harmon, president/general manager.

"It's the cost and competitiveness of the market that's kept us out of having our own news," explains Dean Woodring, general manager of KTZZ-TV Seattle. "USA Tonight" is placed against the network 11 p.m. newscasts.

"Perhaps we should have run 90 second news capsules as opposed to five-minute break out of the hour. We are basically a movie station, and that's our niche." The affiliates all have strong news operations, Harmon points out. "But there's an awful lot of repeated information during their news blocks, and that helps us draw viewers to our syndicated shows and movies."

In Seattle, KTZZ-TV has found that INN's *USA Tonight* fills its needs from 11-11:30 p.m. against the 11 p.m. affiliate newscasts. It also airs 30-second voiceover headline briefs and weather at 6, 7 and 8 p.m. "It's the cost and competitiveness of the market that's kept us out of having our own news," explains Dean Woodring, KTZZ's general manager. *USA Tonight* garners a 2 rating, which Woodring says "is decent for us." With the station on the air since June 1985, Woodring is hopeful of having his own news department and estimates it will cost around \$1 million.

Select Media

(from page 73)

alliances as well. His link with Billy Miller and Goeff Minte of Man in the Moon Productions for *Today in Music History*—which is getting network-like clearances at 90% of the country—got him off and running.

Intermission teamed him up with Ray Volpe and Edd Griles, whom Gutkowski had first met while he was at BBDO.

"We came up with the concept for *Intermission* and farmed it out to them, and they've done one hell of a show," says Gutkowski of the Maltese Productions duo.

As it turns out, Maltese had a relationship with Donald Kushner and Peter Locke of Atlantic/Kushner-Locke. This Los Angeles based outfit produces *First and 10* for HBO and the animated *Teen Wolf* series and is in production for *The Pound Puppies* and the *Legend of Big Paw*, an animated theatrical to be distributed by Tri-Star.

Kushner, Locke and Volpe came to Gutkowski with the idea for *Relatively Speaking* and the joint venture was born for the game-show strip.

"We started out very small and have grown to a medium sized company," says Gutkowski. "We are not the size of an LBS or King World, but we certainly have the capability of bringing in the multi-million dollar deals just like anyone else."

And the future? Gutkowski's got more options than he knows what to do with. He's had offers to buy him out and merge with other companies, "but I'm just not ready right now . . . But it's going to happen in the near future, there's no question about that. There are conversations going on all the time."

A nice niche, indeed. □



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Merrill Lynch quickly pulled "Your world knows no boundaries," substituting straight talk from three top execs.

Brokerage TV ads go for broke (from page 69)

The introduction of the new campaign last fall, says Connor, was slowed by the football strike, but it went back on the air after the strike was concluded and is still running. CBS has been getting the action, following football playoffs with golf in the first quarter.

Connor reports 90% of the company's annual budget for years has gone to TV—and only network TV: "It's more efficient when you have nearly 100 offices across the country and do business in every state. We're only after

awareness. Television has delivered it very quickly to us." He notes some of the branches do radio commercials—mostly small towns where the newspaper has no financial page. He says the advertising budget has been fairly level since 1979, when the company started its broadcast advertising.

It appears that TV will get a bit of its revenues from Dean Witter Financial Services Group skimmed off the top in '88. Bill Walsh, first vice president and advertising director, indicates his com-

pany might spend a little more on print this year and do more 15s on TV to free up print dollars. He says that, although the budgets for the full year are not finalized, this may mean less dollarwise for TV—although the major portion of the budget will still be in that medium.

In 1987, Walsh reports, about 70% of media expenditures went into TV and 30% into newspapers and magazines. TV expenditures have been almost exclusively in network: "We have offices around the country, so we don't need any regional skew." Some radio has been used by local offices out of their own budgets, he adds.

Witter continues with its campaign involving siblings of famous people. Among those featured are Dick Carson, brother of Johnny Carson; Arthur Newman, Paul Newman's brother; Jack Garner, James Garner's brother; and Eddie Payton, brother of the Chicago Bears' Walter Payton. In the campaign the siblings imply that they're not as famous or as handsome as their brothers but conclude that "Everybody's somebody at Dean Witter."

The company does very little product-specific advertising but spends "vast amounts of dollars for corporate awareness." Product-specific advertising has revolved only around new product, such as a dual-value gold trust fund, but Walsh says that so far these campaigns have just been for short durations and in print only.

"TV is a very difficult medium to get very specific with in terms of product," Walsh explains. "It's a highly regulated business, and you'd have to have so many disclaimers and supers that it would look like you were trying to hide something."

Meanwhile The Dreyfus Corp., the leading mutual fund advertiser, continues to let the Dreyfus lion roam throughout TV commercials—many of them product-specific. Tax-exempt funds and strategic funds have been emphasized recently. Although the company will not comment on its TV advertising, it has been observed that various flights throughout the year have involved all three networks, CNN and Financial News Network. □

More action seen from mutual funds

Less fettered by regulation than in the past, mutual funds are expected to become more aggressive TV advertisers.

Stephanie Brown, marketing director of the Securities Industry Association, a trade association for mutual funds, reports that a recent straw poll of members indicates that many expect to shed their bearish attitudes about TV advertising "in order to capitalize on the changing marketplace." She reports she is working on a more formal survey that will go into greater detail on advertising expenditures.


"This hasn't traditionally been a broadcast-oriented industry," Brown says. "The companies that do the most have a wide range of services, and their advertising has been directed toward giving the image of a full-service company. But many of these companies are learning that it's hard to live by a marketing plan created 11 months ago."

What has changed the environment has been the adoption of Securities and Exchange Commission rule 434D in 1979, amended in '82 at rule 482. Before then, mutual funds could only do tombstone advertising with very limited information. Now any information that would go into a prospectus, including fund performance, is allowed.

Brown says mutual funds have been slow in taking advantage of this liberalized climate, but this is likely to change. "It's a complex product that's hard to describe in 30 seconds," she points out, adding that mutual funds are still among the most regulated services—under both the SEC and the self-regulatory eye of the National Association of Securities Dealers.

A few months ago, Ronald H. Smithies, vice president of the National Advertising Division of the Council of Better Business Bureaus, told TV/RADIO AGE that financial services would likely be getting a lot of attention from his self-regulatory organization. He says now, "Our hopes to get into cases involving investment counseling were not realized. The cases just didn't come to us."

The closest NAD has come in the past year involved two credit card campaigns—one direct mail and the other in print. "The monitoring that investment firms have in their own industry probably relieves the need for us to get involved," Smithies notes. "The boiler-room operations that we might be concerned with are probably handled by the states or the local Better Business Bureaus."



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"Second tier" indies today (from page 76)

ating basis) after eight months on the air.

He laid out quite a bit for programming also: *Family Ties*, *Gimme a Break*, *MASH*, *Facts of Life*, *Different Strokes*, *Silver Spoons*, *Taxi*, *Happy Days*, plus a host of "B" type programs.

Promotion was a critical factor in launching the station. Carrying the banner, "We're Your Station," KPTM spent \$1 million on promotion the first year. That included mailing out to every home in the market a loop antenna (the station is the first commercial U,

though there's a PBS U in the market), a program schedule, a sweepstakes entry form and a movie ballot. Pappas says that more than 75,000 entry forms were returned.

One indication of the quality of the station's promotion is the fact that KPTM won four of the six small market awards in the recent annual promotion competition conducted by the INTV at its Los Angeles convention. The four awards were for print, outdoor, radio and specialized promotion. (Of the other two small market catego-

ries, one was won by another Pappas station, KMPH(TV) Fresno-Visalia.)

Pappas puts a lot of stress on "marketing" aspect of sales and reports that one-third of the station's total staff is devoted to that effort. "We're not selling spots," says Pappas, "we're helping advertisers use TV."

Another indie that reached an audience quickly was KBVO-TV Austin, in which both Cannan Communications and McKinnon Broadcasting have an interest. Steve Beard, general manager, who also has a financial stake in the station, remembers vividly that the outlet reached a double digit share during the first sweep following its debut.

The station went on the air in December, 1983, the first and still the only indie in the market. Since that sensational February book, says Beard, KBVO-TV has consistently gotten 10s and 11s in the Arbitron and Nielsen sweeps.

But Beard doesn't under-estimate the affiliate competition, which consists of Times Mirror, Lin and Gannett stations. "We recognize their competence and counter-program against them." By doing so, says the station boss, KBVO-TV has achieved the image of a family-cum-movie TV station.

The station's strongest dayparts, however, are the kid blocks—6:30-9 a.m. and 3-5 p.m., where management schedules the likes of *Woody Woodpecker*, *The Jetsons*, *Dennis the Menace*, *Scooby Doo* and *Duck Tales*.

The inventory of kid shows is sizeable, notes Beard, and this enables the station to rest the programs frequently. They usually run in 13-week cycles. Beard also points out that as the only indie in the market, the station can negotiate low program prices. What helps the distributor swallow the prices, explains the station manager, are the ratings. "We do well with kid shows and that helps the distributor sell the shows to others."

Austin is in between San Antonio and Waco and that covers a span of 190 miles. KBVO-TV is on channel 42 (the CBS affiliate, Times Mirror's KTBC-TV, is the only V in the market) and management readily recognized the importance of cable carriage. Beard reports that the station is on 70 cable systems, which represents about 99% carriage.

While Beard and his partners didn't go for maximum power, they did lay out money for a "state-of-the-art building and studio." Beard explained that they wanted a "quality image. It helped us immensely."

But, withal, there was careful financial planning (station manager Ray McEachern is a CPA) and the station was armed with enough resources to



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In the Picture

Ron Townsend



Gannett's manager of the year says key to success is "being fortunate enough to be surrounded by the best people" as he works to maintain his station's programming tradition in news and public affairs.

Gutsy programs can be risky, but for Townsend bring ratings and kudos

Except for his news crews, "out chasing down information from them all the time," Ron Townsend, president and general manager of Gannett's WUSA-TV Washington, says, "We don't even think about the members of Congress who can just switch their sets to Channel 9 and watch us anytime they feel like it. I've been with this station 14 years and can't remember anyone from the government calling to complain.

"What we always do keep in mind is the obligation to keep living up to this station's long and rich tradition of doing the best job we can of news and public affairs programming."

The ratings confirm Washington's viewers think the station's been doing a pretty good job of living up to that tradition, and Townsend's bosses at Gannett must think so too. They selected him as Gannett manager of 1987. It's the highest honor available to a Gannett employee. It recognizes Townsend's accomplishments and contributions to Gannett, and Gannett Broadcasting president Cecil Walker says that under Townsend's leadership and management style, WUSA-TV "continues to dominate the Washington television market."

A company spokesman adds, "On top of his ratings success Mr. Townsend has been an active participant in such industry and community organizations as the NAB, Urban League, National Conference of Christians and Jews, Big Brothers, Howard University and Clark College." And while there's no mention of it in Gannett's releases on Townsend's award, some of those ratings were earned by some exceptional and sometimes rather controversial programs.

Best series

WUSA, for instance, won a Best of Gannett 1987 award in the best series category for *It Takes Courage*. This was a series on the psychological impact of

cancer on its victims and their families, told through intimate conversations with cancer sufferers and those helping them fight. The judges called it "very, very good, terrific impact . . . one of the best we've seen . . . the series had the exact, right tone."

Then, in December, in an exclusive series of four interviews with columnist Carl T. Rowan, Supreme Court Justice Thurgood Marshall gave some very blunt opinions about this country. His subjects included the sanctity of the home, lingering racism, women's rights and the inner workings of the Supreme Court itself.

Townsend describes the program's production as "an evolution that stretched out a bit at a time over maybe six to nine months. But it was well worth it. We got fantastic ratings and reviews and even made a couple bucks on it."

Townsend agrees that Thurgood Marshall is a controversial justice, but adds, "When we were looking around for a way to celebrate the Bicentennial of the Constitution we didn't want to have to do it in a bland way. And Carl Rowan has had a long personal relationship with Justice Marshall, so we made the most of it. Sure it was a little gutsy in light of some of the things the justice has to say about the Administration. But the bottom line was a 16 or 17 rating against the premiere of *Family Ties* and a lot more accolades than criticism.

One more link

As Townsend sees it, *Thurgood Marshall the Man* is one more link in WUSA's tradition of producing high quality public affairs programs—"which some people like to call 'network quality,' putting them in high visibility time periods, and promoting them well. And when people say 'network quality' I know they mean it as a compliment, but sometimes I think of it as implying it's something a local station can't do. But we can and do, and so do some others."

He admits freely, for instance, that WTTG(TV) is a "tough competitor that gets good ratings and it's one of the best independents in the country." But that said, Townsend can also add with satisfaction that WTTG's general manager, Betty Endicott, was WUSA's news director five years ago.

Townsend first joined WUSA in 1974 as business manager when it was known as WTOP-TV. But he notes, "Although I may be quick with numbers, I never considered myself an accountant. My primary experience has been business affairs and programming and news. I've been at CBS news, working with the likes of Bill Leonard and Dick Salant."

He agrees it's true that a frequent path to the general manager's job has been sales, "because people in sales are accustomed to taking risk and to being well rewarded when successful. Running a station does carry risks with it. But the nature of the beast has changed in terms of the variety of people skills needed and the constant emphasis on regulation and de-regulation. This means people in this business can reach the top through a variety of career paths. But whatever the path, the success comes from being fortunate enough to be surrounded by the best people."

withstand five years of losses, Beard points out. As it happened, KBVO-TV showed an operational profit in its fourth month.

Other factors in the station's success include a strong movie library, according to Beard. The station uses mostly action hours from 7-8 p.m. to lead into the two-hour movie. Bears says the movie ratings generally fall into the 5-7 range. On weekends, there's the Fox Broadcasting schedule. The station is also sports oriented and carries, among other things, Southwest Conference football and basketball.

Providence Journal Broadcasting took over KMSB-TV Tucson-Nogales (it was KZAZ(TV) under its former owners) on Jan 1, 1985. At just about the same time, two other commercial

indies signed on—KDTU-TV, owned by the Roman Catholic Diocese, and KPOL(TV), owned by Julius Polan. That made Tucson, according to KMSB-TV sales manager Frank X. Tuoti, the smallest market with six commercial stations. (It's the 83rd ADI.) In the last Arbitron sweep, KMSB-TV had a 6 share, KDTU, a 5, and KPOL, though it had a 2 share the previous May, had a goose egg in November.

The Providence Journal acquisition was a boost for KMSB-TV, says Tuoti, since the previous operation (a limited partnership led by the late Gene Adelstein and Ed Berger) was underfinanced. Tuoti points out the new parent put "millions" into the plant and also laid out money for some of the

better sitcoms.

But Tuoti puts a lot of stress on the station's carriage of the Fox Broadcasting schedule. Sunday primetime is the station's highest-rated night, he notes. As for Saturday, the sales manager is confident Fox will fix whatever's wrong.

Revenues from the Fox time periods are 200% ahead of the previous programming. Tuoti was particularly happy about Fox carrying the Emmy awards, since he was selling spots for \$1,000, "unheard of in Tucson." He also notes that all station IDs are tied to Fox. In this connection, he points out that a lot of attention is given to on-air graphics with the station employing Calico Productions of Los Angeles.

While the Journal's resources per-

the marketplace

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mitted KMSB-TV to acquire such sitcoms as *Who's the Boss?* and *Night Court*, it also added additional morning time for religious programming. When the station was acquired, it was already running *The PTL Club* and *The 700 Club*. To this was added Jerry Fallwell and another religious program.

Tuoti explains that Fox programming and local sports are what position KMSB-TV as different.

Coming back to Fox, Tuoti states, "We believe that Fox is the future of independent TV. They match our promotion dollars. When we buy a show and it dies, we're stuck with it. When a Fox show dies, it replaces it. And we don't have to scramble for off-network programs."

Lubbock is the smallest market (149th ADI) with four commercial stations, notes Brad Moran, vice president and general manager of KJTV(TV), the only indie in the market. On the air for six years, the station pulled down an 8 share in the November Arbitrons.

There are a number of reasons why the station is able to keep its head above water. (It has about 16% of a \$16 million market, which is about what it takes to run a TV station, according to Moran.) First, and not necessarily in order of importance, Moran's father, Ray, who owns the station, has had experience in radio. (The elder Moran still has an AMer in Roswell, N.M.) Second, his rep, Seltel, has done an excellent job. Moran recalls that when Seltel took over from another rep in

July, '83, it doubled national billings "right away."

Third, KJTV often gets ad rates just about as high as the affiliates. According to Moran, this is because the affiliates in a small market are just not as aggressive as those in larger markets. Fourth, the station has become a major factor in commercial production. Fifth, "Everybody in the station has to have a sales focus." Sixth, the market has not been hit by the oil slump, not being dependent on oil. Seventh, it gets some pretty high shares on certain weekend dayparts and gets a 10 share in primetime. Eighth, it puts a lot of emphasis on promotion. Ninth, the terrain in the market is flat, so there's no major disadvantage in being a U (channel 34) with 3.7 Megawatts of ERP. □

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Washington Report

It's 'patently offensive,' but broadcasters still can't find the patent number

More than a month after its public vote on the matter, the FCC has released the text of its decision limiting "indecent" on the airwaves. The agency took the time to answer many of the questions broadcasters had shortly after the decision.

But some issues remain vague. Broadcasters wanted more concise guidance to just what the commission meant when it referred to "patently offensive" material in ruling last April against three radio stations accused of airing indecent material. But the text says:

"'Patently offensive' is a phrase that must, of necessity, be construed with reference to specific facts. We cannot and will not attempt to provide petitioners with a comprehensive index or thesaurus of indecent words of pictorial depictions that will be considered patently offensive. There is no way to construct a definitive list that would be both comprehensive and not overinclusive in the abstract without reference to the specific context. All we hold here, therefore, is that in the three cases before us, we properly found the material identified as indecent to be patently offensive."

The FCC adds, "Broadcasters, when judging whether certain material is legally indecent, must exercise the same kind of judgment that they are obligated to exercise when judging whether certain material is legally obscene. They must apply a generic definition with reference to the guidance provided by existing case law on the matter. Broadcasters may not reasonably expect to relieve themselves of this legal obligation by demanding that we exercise their editorial judgment for them."

The commission also provides little solace to broadcasters who wanted clarification of the commission's phrase, "contemporary community standards for the broadcast medium," which it used in the April rulings against Infinity Broadcasting Corp. of Pennsylvania (WYSP[FM] Philadelphia), Pacifica Foundation, Inc., of Los Angeles (KPFK[FM]), and Regents of the University of California, Santa Barbara, Calif. (KCSB[FM]).

In an attempt to clarify, the commission refers to a 1974 U.S. Supreme Court ruling, *Hamling vs. United States*, in which it says the court "explained the purpose of 'contemporary community standards' was to ensure that material is judged neither on the basis of a decisionmaker's personal opinion nor by its effect on a particularly sensitive or insensitive person or group. Rather, decisionmakers are to draw on their views of the average person in the community."

The text of the commission's decision adds that in another case, the court "did not intend to require, as a constitutional matter, the use of any precise geographic area in evaluating material. Hence, in a com-

mission proceeding for indecency, in which the commission applies a concept of 'contemporary community standards for the broadcast medium,' indecency will be judged by the standard of an average broadcast viewer or listener."

In answer to previous pleas from broadcasters that stations be allowed a defense that they had acted reasonably in airing allegedly offending material, so that they would not be inhibited from making programming decisions, the commission says, "Although we acknowledge that the statute requires a broadcaster to make judgments as to whether certain material would violate the statute, the fact that the decision may not always be an easy one cannot excuse the broadcaster from having to exercise its judgment, any more than it can excuse the commission from exercising its enforcement responsibilities.

"We note, however, that it is standard procedure for the commission in deciding whether to impose a sanction for violation of the law and, if so, what those sanctions should be, to give weight to the reasonable determinations of licensees endeavoring to comply with the law."

Pushing the window back

In explaining its decision to push back the window during which questionable adult programming would be allowed, the commission notes that it was setting a time only at the request of broadcasters themselves. It refused to be specific when it declared the window, but says in the text, "We note . . . that the commission's holding in adjudicatory matters can resolve only the issues before it."

"In two of these proceedings, we have found that there remains a reasonable risk that children may be in the audience at 10 p.m. and, therefore, that 10 p.m. can no longer be considered the hour after which indecent programming may be aired. Nonetheless, we will avail ourselves of this opportunity to express more generally our current intention with respect to this issue based upon information currently available to the commission."

The text concludes, ". . . whereas previously we indicated that 10 p.m. was a reasonable delineation point, we now indicate that 12 midnight is our current thinking as to when it is reasonable to expect that it is late enough to ensure that the risk of children in the audience is minimized and to rely on parents to exercise increased supervision over whatever children remain in the viewing and listening audience. Indeed, parents will be on notice that their supervision of any children still awake must be increased after midnight."

The text of the commission's late-November decision says it believes it has accommodated the competing interests of the government, parents, broadcasters and adult listeners, emphasizing that though indecent programming may now be allowed during certain hours, obscene material is never permitted.

No sanctions were taken against any of the stations involved. The commission adds that "in cases where we do not impose a sanction . . . the conduct at issue cannot be a basis for adverse action at renewal time."

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