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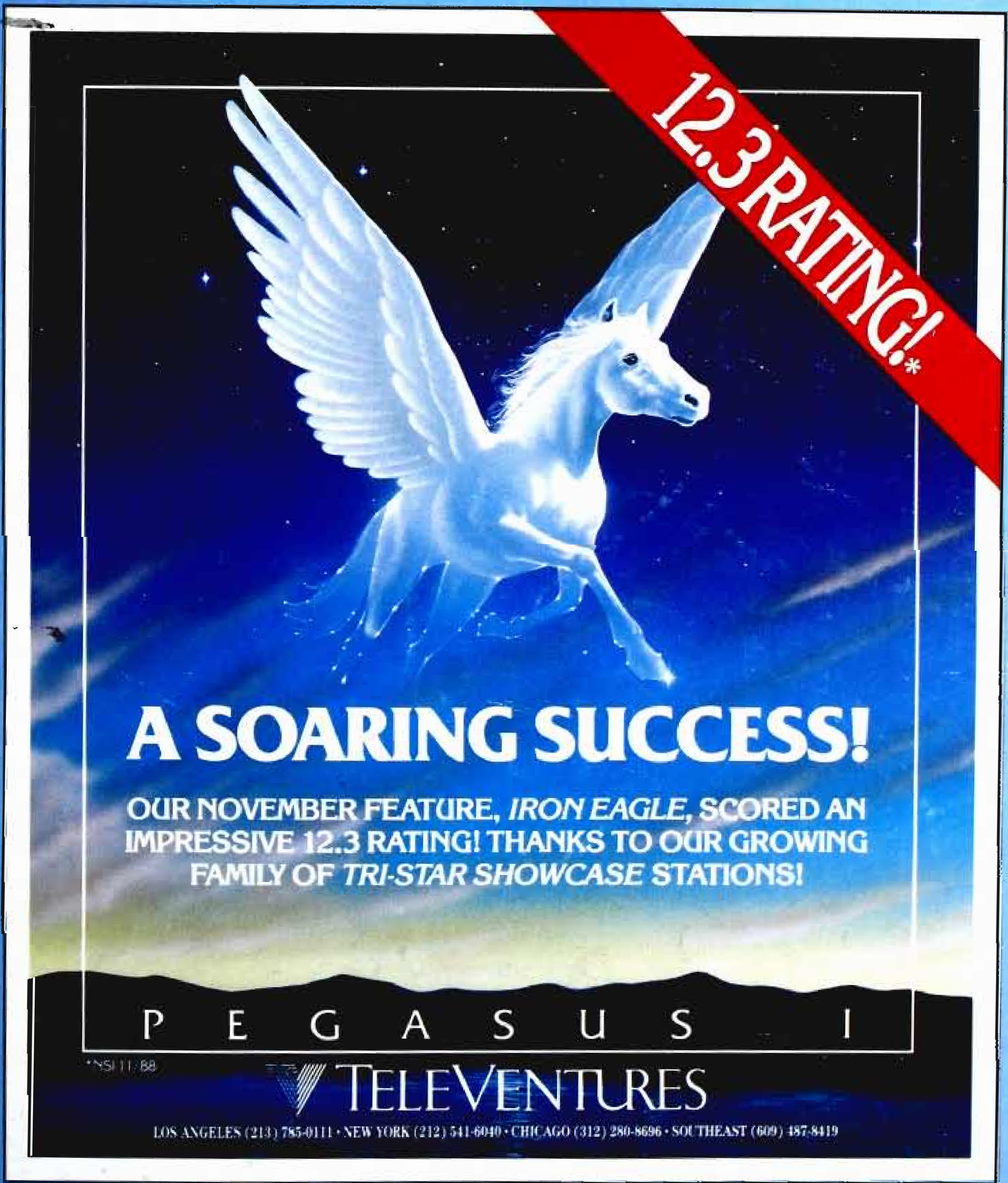
January 9, 1989 • $3.50



what makes

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Television/Radio Age

January 9, 1989 *Volume XXXVI, No. 12*

OUTLOOK '89

STATION REPORT

DEPARTMENTS

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TV Programmer's Worksheet

Section 1. Late Night

Match the program in column 'A' with its description in column 'B.'

A	B
Johnny Carson	talk
Ted Koppel	talk
HUNTER	talk
Arsenio Hall	talk
Pat Sajak	ACTION!

Section 2. Prime Access

Which is the true counter-programming alternative?

- ☐ Cosby
- ☐ Who's The Boss?
- ☐ Alf
- ☐ The Golden Girls
- ☐ News
- ☐ News
- ☑ **HUNTER**

Section 3. Afternoon

Which program is an alternative to the standard talk?

- Oprah Winfrey
- Phil Donahue
- Morton Downey Jr.
- Sally Jesse Raphael
- Geraldo Rivera
- **HUNTER**

Section 4. Prime Time

Where is each show available for syndication in 1989?

	ON CABLE	BROADCAST TV
HUNTER		✓
Murder She Wrote	✓	
Miami Vice	✓	
Cagney & Lacey	✓	

The Power Packed Alternative

HUNTER

A Stephen J. Cannell Production from

TELEVENTURES

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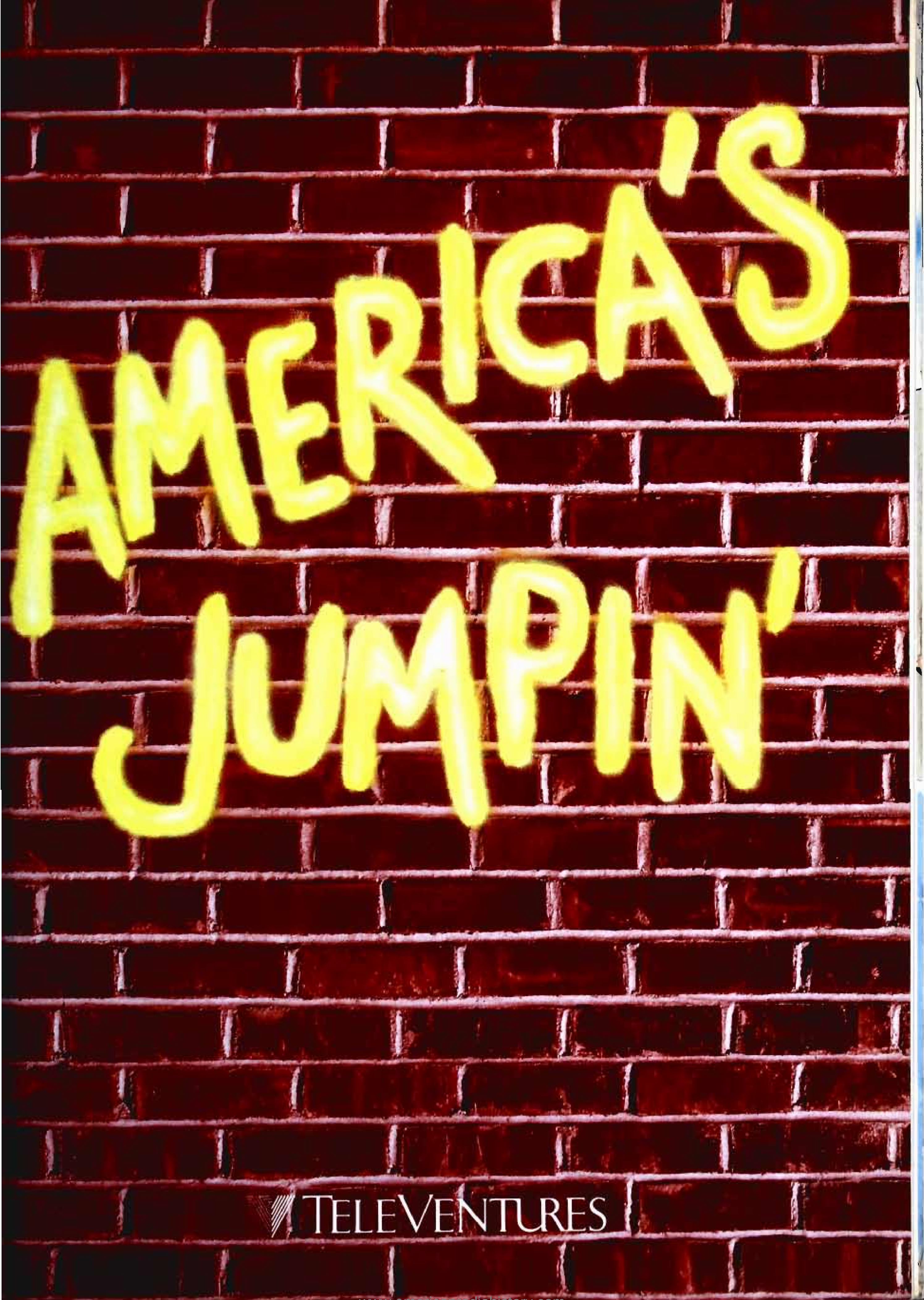
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Publisher's Letter

Our annual forecast for the coming year for TV and the economy: mixed

Our annual forecast by consultant Dick Gideon appears in this issue. He takes a look at TV station and network sales and also the economy. His predictions for the economy are close to those of last year, and he reflects the consensus of economic *gurus* that the expected recession is not yet on the horizon. He also includes a 25-year history of station sales and national economic statistics. In addition, for station business, he makes some forecasts looking ahead boldly to 1994, and he projects *TV Business Barometer* through the end of last year based on 10 months of data.

The picture he paints for this year is a mixture. The brightest part of the picture is that of local TV sales, which he sees rising by 9.0%, only slightly less than the increase shown by *Barometer* figures for last year. While they are not noted in the story, Gideon did some comparisons of local TV sales gains vs. gross national product over the past 27 years. He found that since 1962 local percentage gains have outstripped GNP 24 times. And the three exceptions are virtual ties. Those three years are 1967, 1981 and 1987. Gideon also forecasts that local TV business will outstrip GNP this year.

Most promising. Of course, local TV is one of the most promising facets of the television business, if only because of the potential that can be developed from local newspaper business. Local newspaper advertising was $27 million plum last year, and even if TV got 10% of that, it would be a substantial addition to the existing TV total.

Not so bright as local business is spot and network. Spot had a disappointing year last year, despite its being an Olympics and election year, and it looks to Gideon as though it will be a little worse this year. While Gideon's emphasis is on station sales, he also examines the network picture. His forecast for spot this year is an increase of 3.4% and his prediction for network is for a rise of 3.0%.

Some of the most interesting figures from Gideon are those forecast beyond this year. They predict, for example, that the five-year growth rate for spot during the 1989–94 period will be slightly better than the five-year period 1985–90. And they also predict that the five-year growth for local business in the next five years will only be slightly less than the last five years of the current decade. That sounds promising considering the long-term decline in growth of spot and local TV business during the past 15 years.

Sol J. Paul

SELECT MEDIA C

The

[illegible] Hosted by Ahmad Rashad with [illegible] Robin Swoboda. *InSport* is [illegible] totally new, totally fresh programming concept ready to help you score.

50 half-hours available Fall 1989

...And The

'Zap-Buster' Vignettes

SMC is No. 1 in vignettes– those entertaining and ingenious short form "Zap-Busters" that make sure commercials are seen and remembered! The wrap-around format captures viewer attention and creates greater impact. They're the perfect setting for your commercial.

A calendar of unforgettable :30 music memories, one for every day of the year.

The :30 movie trivia challenge that asks viewers how much they really know about the silver screen.

Legendary comedians and new talents provide big laughs. Fast–just :15. Perfect for late night!

Letters

Getting the credit

In your November 28 edition (page A50) your article *(Katz) Hispanic Division finds new approaches to market* refers to "a general market pitch." Stu Olds, Katz Radio Division, is quoted as saying "The other thing that we've done is not just to attack Hispanic-directed dollars, but to go after general market dollars to expand the base that our Hispanic stations do business in. So we are calling at agencies beyond those that spend in Spanish radio, etc".

In the next paragraph you list a group of general market advertisers who are already heavy into Spanish radio, giving the very false impression that those advertisers have come to Spanish radio as a result of that "general market pitch" of Katz. When the reality is that all of those advertisers were already using Spanish radio much before Katz even thought of starting its Hispanic division.

Credit should be given to those who worked very hard to attract those advertisers to the Hispanic market, and not to Katz. The specialized advertising agencies who helped long-established Spanish radio reps—like CSM—to convince those and other advertisers about Spanish radio are: Bermudez & Associates (AT&T), The Bravo Group/Y&R (American Home Products), Passante & Associates (Borden), Publicidad Siboney (Colgate-Palmolive), Hispania/JWT (Ford & Sears), Casanova & Pendrill (General Mills & Frito Lay), Uniworld (General Motors & Kodak), Conill Advertising (McDonalds) and Sosa & Associates (The U.S. Army).

We must also mention other agencies/clients who had been "heavy" in Spanish radio much before the Katz "general market pitch"!: Castor Spanish International (Anheuser-Busch), Font & Vaamonde (Sterling Products), Noble & Asociados (Procter & Gamble), Mendoza & Dillon (Johnson & Johnson), Asencio & Associates (Walgreen) and San Jose & Associates (S.C. Johnson).

Last, but not least, we have to recognize agencies like GSD&M and Vitt Media that, although not specializing in Spanish, have contributed in bringing some of their clients (Coors & J.C. Penney, respectively) into our medium before the Katz era.

There are two other points of that article to which I also have to take exception: If Katz represented 32 stations in the Continental U.S.A. (which they don't—and they don't claim to) they certainly could not cover "near 85% of the nations' Hispanic population". They are definitely overstating their position and falsely representing themselves. The other point is that Gene Bryan seems to be getting the wrong information from the Katz "backroom" which provides their Hispanic division with research, among other things. He is quoted as saying, "... this segment of the population has an earning power in excess of [only] $26 billion".

If this were true, I don't understand why we are all so excited about the Hispanic market. Our earning power will be only about $5,000 per household. What advertisers would be interested in us? The fortunate reality is that our earning power exceeds $150 billion.

Those statements about the "85% coverage" and the "$26 billion earning power" make me wonder if *anybody* should believe *any* numbers offered by the Katz Hispanic Division.

EDUARDO CABALLERO
President,
Caballero Spanish Media,
New York

Saying 'gracias'

I would like to congratulate you for putting together again another edition about the Hispanic market (Nov. 14). Always it is very helpful to read the advertising in this special edition: that way we get more information about the market and the Spanish Media in the United States. I was happy to see that you wrote an article about the expansion of the Spanish Information Service (SIS) and also published my photo. The only thing is since 1986, my title has been changed to SIS manager/affiliate director. For your information or if you plan to publish the photo again, I would appreciate it if you would make the correction.

JOSE LUIS MADRIGAL
Manager/affiliate relations
Spanish Information Service
Dallas

Double word score

You note in *Final Edition*, Nov. 28, that *Scrabble* has "clearance woes, reaching only 83% . . . of TV homes" in the 12:30 time slot on NBC. Alas, those woes are even worse than you point out, as we have never had better than a 73% clearance. However, that low number makes *Scrabble's* accomplishments in that time slot all the more impressive.

You note in the same article that *The Price Is Right* has garnered a rating of 5.3 so far in the fourth quarter, and that "its closest game show rival" is *Wheel of Fortune,* with a 4.1.

But close upon the heels of *Wheel* is *Scrabble*, with a 3.8, low clearance notwithstanding. In fact, as of the third quarter of '88, *Scrabble* has become the second-highest rated game show on NBC. On occasion, it has even beaten *Wheel*, despite *Wheel's* ability to reach an audience which is a third larger than *Scrabble's*.

GARY D. JOHNSON
Producer, Scrabble,
Reg Grundy Productions,
Los Angeles

Some good news

Many, many thanks for the wonderful coverage given to George Burns in the issue dated October 31 (*All news stations: Are they dispensing in smaller doses?*, page 45). Apart from George's own delight, his phone started ringing with calls from pals and others in the business who'd seen it and wanted to check in.

ROBERT S. LEVINSON
Levinson Associates
Los Angeles

Final Edition

Barter gets major workover in soon-to-be-released survey; station receptivity seen changing

A special survey developed by NATPE, the Broadcast Financial Management Association and Better Communications has come up with the conclusion that barter is no bargain and is costing the station community about $354 million in saleable inventory.

The findings are certain not only to spark controversy but may change the nature of the way stations do business with barter syndicators, according to observers.

> *"...the industry as a whole gives up approximately $354 million of its saleable inventory to barter."*

Although the results of the poll, taken of station business and financial managers, will not be revealed until a session at the upcoming NATPE, TV/RADIO AGE, via a phone interview with Leonard Marcus at BFM director and BC chief financial officer, has learned the following:

Many stations are using the straight-line method, while many others are employing accelerated amortization to pay off their debt for program rights. Heretofore, the popular impression was that most, if not all, stations use the stepped-up method to pay off their bills to syndicators, notes Marcus, as a means of lowering their tax rate.

Case of 'Cosby.' In the case of the off-network *The Cosby Show*, continues Marcus, 40% of the stations are accelerating the *Cosby* costs for amortization purposes. "Stations are paying for *Cosby* on a weekly basis," he explains, "but that's not good enough for some stations. They are accelerating, taking a higher cost early in the license term and later in the license term, not paying in cash, but paying in their amortization dollar.

"We call that our glutton-for-punishment statistic, in that although *Cosby* is costing so much, there are stations still accelerating, which could reflect in their earnings if they are a public company."

Another finding is that the industry values barter by revenue, also differing with the standard accounting thinking, he says, which indicates that barter is valued according to cost. "So the broadcast industry is really making up its own rules in the area of programming and barter," according to Marcus.

Stations were asked how much saleable inventory they give up in barter, which is different from how much total barter time is being taken off the station. We found the average independent station gives up about 15% of its inventory to barter, affiliates about 5%. The independent community gives up about $136 million of its saleable inventory to barter, while the affiliated community gives up about $218 million. "So the industry as whole gives up approximately $354 million of its saleable inventory to barter. This flies in the face of the barter syndication community, which says it doesn't cost the stations any money—that it's all coming out of the network pool. But stations, we find, are giving up a third of a billion dollars of inventory to barter syndication."

Changed attitude. Marcus says this finding is also a surprise. "Everybody felt they were giving up something but not to the extent of saleable inventory dollars that we have found. In theory, this could affect the balance of barter syndication. The stations will no longer give up their inventory so readily to the barter syndicators.

"Barter syndicators were suggesting they were getting all their money off the network pools—that it wasn't affecting the stations. Stations themselves will now have to say, 'Hey, wait a minute, it's costing us a third of a billion dollars.' "

Some 70% of the TV stations responding say they pay their bills to syndicators within 60 days.

—**Robert Sobel**

Potomac news service cuts back

Potomac Television Communications, Washington, has discontinued its Potomac Story Network because that feature "just wasn't cutting it."

Hendrix Niemann, president of Potomac, noting that "the news business is in sort of a recession the past two years," adds that stations are making still more news budget cutbacks into 1989.

The PSN feature service began five years ago, with twice weekly satellite feeds consisting of news material in a pool contributed by its station participants.

Despite that cutback (PSN's final feed was on Dec. 29), Niemann maintains that its move is not big news. The service "accounted for 6% of our annual revenues, hardly a major factor" in the company's overall financial health, he emphasizes. As an indication that Potomac itself is in good shape, Niemann points to a new production facility in Washington built at a cost of $1.1 million.

Potomac's other services, carried by more than 130 stations, continue as before, Niemann says. These include Potomac News Service, which the company has described as "Washington's largest independent newsgathering bureau"; One-on-One Exclusive, an "interactive" satellite interview service; and Shortcasts, U.S. news features distributed to foreign broadcasters. Potomac also acts as the Washington bureau for the Paramount-syndicated *Entertainment Tonight*. One-on-One generally has reporters from 10 to 15 stations interview a political figure.

Miniseries may not clash in Feb; agency execs say it's all for the better

The chances of a head-to-head miniseries clash in the February sweeps seem to have been reduced, now that NBC's *Brotherhood of the Rose* is due Jan. 22–23 and ABC's *The Kennedys of Massachusetts* apparently will not be ready for the first quarter.

That leaves CBS' $20 million *Lonesome Dove*—itself postponed from November because of ABC's *War and Remembrance*—so far alone in the sweeps, Feb. 5–8 (TV/RADIO AGE, Dec. 26).

Mel Conner, senior vice president at Saatchi & Saatchi DFS Compton, is among those who hope there won't be future head-on miniseries collisions since that strategy is counterproductive, deflating the ratings potential for both contenders and contributing to the notion that this is a genre whose time has past. "They should try to avoid each other, given the high costs."

When it comes to evaluating the four-part *Dove*'s chances for ratings success, there seems to be quite a difference of opinion in the agency community. "I'd guess it'll do very well," says Conner. "Even people who don't like westerns seem high on it, because they liked the book."

Previews strong. Some sources inside and outside CBS say preview footage looks strong. While some admen say they are banking on *Dove* reaching a 30 Nielsen share, others are not so sure its appeal is that broad.

Many agency buyers had been expecting ABC's *The Kennedys of Massachusetts* to go into the February sweeps as well. However, Tom Winner, executive vice president at Campbell-Mithun-Esty, is among ad execs who say that, when they expressed interest on behalf of clients, ABC told them "it apparently won't be done in time for February.

That raises speculation in agency circles that, with *War and Remembrance* already penciled into May, the three-part *Kennedys* may well become an April event.

As for NBC's surprise scheduling of *Brotherhood*'s opening installment on Jan. 22 at 9 p.m. (ET), following Super Bowl XXIII and its postgame special, Conner calls that "a good move. . . If the game should go on forever, however, that can't help," since a delay past its 9 p.m. start could mean tuneouts. But the game is due for a 5 p.m. kickoff and, as Conner notes, "Most Super Bowls have been decided early."

A year ago, ABC's Bowl began later. Rightly concerned that the late-ending Bowl would work against sampling of a two-hour *China Beach* pilot, ABC opted instead for the half-hour *The Wonder Years* pilot.

New approach. NBC's ploy represents a break from Super Bowl tradition, with it and ABC previously having introduced new series be-

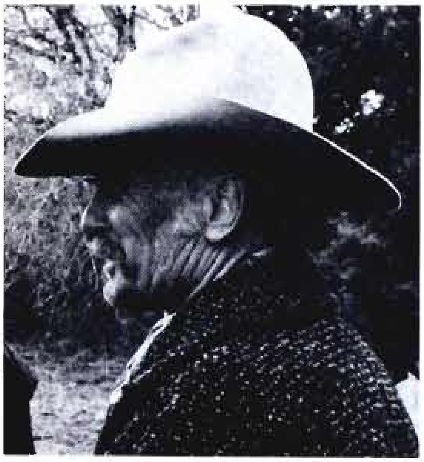
(Final Edition continued on page 18)

hind the blockbuster event. However, as some industry sources point out, only ABC's *Wonder Years* and NBC's *The A-Team* have been able to translate hefty post-Bowl sampling into longterm ratings strength.

Brotherhood, described by NBC as "an action spy thriller," "should get a good sampling," according to one adman—"but if it's not well done, the second part will collapse [on Jan. 23].

Meanwhile, as ABC studies how best to schedule the concluding 14 hours of *War and Remembrance* in May, some sources point out that the November portion was not as big a disappointment as its ratings might indicate.

True, it ranked No. 51 on the



A western epic, *"Lonesome Dove" is due on CBS in the February sweeps, while ABC's "War and Remembrance" finale is targeted for May. Among the minis due in between is ABC's "The Kennedys of Massachusetts."*

Nielsen list of alltime miniseries hits of three episodes or more. But it emerged with 43% of the three-network share for the fourth quarter, which was 68, says Steve Sternberg, Bozell, Jacobs, Kenyon & Eckhardt's vice president, manager of broadcast research. "In other words, relative to the total network share for the quarter, *W&R* performed as well as many of the high-rated miniseries of the past"—such as ABC's *Rich Man, Poor Man*, which accounted for 46% of the three-network share (93) in the 1976 first quarter. In those days, cable, independents and other viewing alternatives were not as competitive.

Minis still outperform the regular series they preempt. Since the 1984 final quarter, the BJK&E exec adds, original miniseries have averaged a 29 share, five points higher than the average weekly series. "But in today's budget-conscious network environment, a 29 share does not justify extensive miniseries production" in three installments or more.—**Jim Forkan**

Network TV revenues down in Oct.

After a jump of 60.4% in network TV revenues during September because of the Olympics on NBC, revenues in October fell 1.3%, according to BAR. Primetime was off 6.5%, while daytime was down 18.2%. Weekend daytime, however, rose 39.8%. The effect of the Olympics must be used with caution since NBC supplied BAR with only one rate for the Olympics spots, no matter what the daypart. That rate was $155,000 per 30-second spot.

For the 10 months, network TV revenues were $7,868,065,100, up 11.4%.

Network TV revenue estimates—October

Dayparts	*Estimated $ (000)*	*% charge*
Prime:	$529,398.6	−6.5%
Mon–Fri daytime	107,593.1	−18.2
Mon–Sun late night	45,686.8	+7.1
Sat/Sun daytime	183,305.6	+39.8
Mon–Fri early morning	21,838.0	−5.5
Mon–Fri early fringe	38,199.8	−8.0
Sat/Sun early fringe	7,808.0	−21.8
Subtotal early fringe	46,007.8	−10.7
Totals	$933,829.9	−1.3

Pepsico leads in spot TV

Pepsico led the spending in spot TV during the third quarter, BAR figures show, with expenditures of $76.3 million and widened its lead over Procter & Gamble for the year to date. Three clients spent more than $100 million for the nine months, the two leaders mentioned and General Mills.

Not shown among the top 10 spenders for the three quarters is Ford Auto Dealers Assn., which accounted for $57.7 million in spot.

Top 10 spot TV clients—3rd quarter

Parent company	*3rd qtr. Expenditures*	*Year-to-date expenditures*
Pepsico	$76,288,795	$206,514,695
Procter & Gamble	54,716,383	157,653,199
General Mills	36,298,183	102,728,658
McDonalds	35,562,644	93,675,133
Anheuser-Busch Cos.	33,513,143	79,406,671
Pillsbury	31,847,873	75,372,887
Philip Morris Cos.	30,792,330	76,217,915
Nissan Motor	22,700,366	40,307,621
Coca Cola	22,137,769	57,047,225
General Motors	21,223,342	92,922,180

As last Sacramento bureau closes, news service takes up the slack

One local TV news exec saw a problem—stations cutting costs by shuttering their Sacramento bureaus—and turned it into an opportunity—by forming the Northern California News Satellite service.

Steve Mallory, who established the NCNS service in summer 1987, now has 13 subscriber stations in the state that buy his daily satellite news feeds. Transmitted Monday through Friday, those feeds generally run 15 minutes—but can go longer if events warrant, he notes.

His subscribers range from KNBC-TV Los Angeles, for whom Mallory had been Sacramento bureau chief, and KHJ-TV Los Angeles to KIEM-TV Eureka, Calif. Others pick up the service's stories on a spot basis, such as KABC-TV and KCBS-TV in Los Angeles.

"More than half [our stories] are state government-related stories... What happens in northern California affects the whole state, "Mallory observes. The NCNS service, he adds, "helps those who can't afford to cover the [California] capital"—and nowadays that includes all the stations outside Sacramento.

Several weeks ago KRON-TV San Francisco, an NBC affiliate, became the last station located outside the capital to close down its Sacramento bureau, Mallory says.

Cost cutting has increasingly become a fact of life not just in the TV business generally but in stations' newsrooms. Larry Grossman, in a speech before the New York Ad Club shortly before his departure as NBC News president, predicted that station news operations would follow the network news division's lead in slashing costs.

Spreading the costs. California broadcasters have concluded that it is simply too costly to maintain a Sacramento news bureau when wire services and satellite feeds are available at a fraction of the cost. Running a bureau in the state's capital can cost between $100,000 and $250,000, depending on which TV source one talks to.

The costs for electronic gear and satellite time are high for a single station Mallory observes, "This way [with NCNS], we're spreading the costs over several clients."

Of course, some TV outlets still send a reporter and crew to the capital occasionally, if there is a controversial bill or other breaking news. And since there are seven stations based in Sacramento, coverage arrangements can be made; KNBC, for instance, uses NBC affiliate KCRA-TV Sacramento.

Among the recent stories NCNS has supplied to its subscriber stations, Mallory says, are the closing of U.S. military bases, including some in California; fires; a Cesar Chavez fast; and Dorothy Puente, "the woman who planted people in her garden" to collect their Social Security checks. The stories are "standard TV news length."

(Final Edition continued on page 20)

Make every opportunity count in '89 and wait for better times, reps say

Television reps aren't arguing too strenuously with broadcast consultants like Dick Gideon (see story, page 45) who forecast an even slower 1989 for spot television than the disappointing 1988 election and Olympic year.

As one rep puts it, "Political advertising was the only thing that saved spot last year. Without political money, we never would have seen even the 5% increase we wound up with. As for 1989, GNP last year was up only 3.9% and this year few economists are expecting it to do more than that. Some predict less. So our forecast for spot in 1989 will be quite modest."

At Petry Inc. executive vice president Harry Stecker estimates spot television "will probably finish 1988 only 6% to 7% ahead of '87. But this year is any man's guess. Never before have we ventured into such uncharted waters. That being the case, it's up to every sales executive in every office to stay on his toes every minute of every day and look at every potential piece of business as a possible opportunity. It's like basketball: If you lose concentration you can lose the game."

The long haul. Petry's Stecker says that while "I can't tell you yet that first quarter will do this and second quarter will do that, I can tell you the long-range outlook for television is good. It's a cyclical business. Yes, right now we continue to drag along with only single-digit increases. But today's cyclical ups and downs have far less to do with which year is an Olympic and election year and which years are not. Advertising's cycles today in all media are more dependent on the degree of popularity of promotions among so many brand managers. Today's preference for promotions is what's caused the slowdown in advertising in all media."

Stecker is confident that eventually companies are going to "tell their brand managers to go back to long-range, brand building through consistent advertising that generates repeat sales, which is the real return on advertising investment.

But when it does happen, Stecker is convinced, "Television will be back on the leading edge. The trade press keeps talking 'network erosion,' but the networks are still strong. And you see little if any erosion at the local stations, which still show excellent numbers for their news and for much of their syndicated product. They do this in the face of increased competition for viewers from more independents, more homes on cable and more homes with VCRs. This only confirms the underlying long-range strength of over-the-air television."—**George Swisshelm**

GM top network TV spender

General Motors laid out a hefty $65.4 million in network TV during September, making it the top spender in the medium through the third quarter and passing by Proctor & Gamble. During September '87, GM spent $10.4 million and sported a nine-month total of $156.7 million, compared with the latest total of $293.2 million. P&G, the top spender in September '87, placed sixth this year, though it's in second place for the nine months.

Top 10 network TV clients—September

Parent company	*September expenditures*	*Year-to-date expenditures*
General Motors	$65,432,900	$293,159,700
Philip Morris Cos.	44,965,800	235,063,000
McDonalds	42,685,600	182,910,300
Kellogg	36,014,300	228,424,100
Coca Cola	34,264,100	122,539,700
Procter & Gamble	33,022,700	267,898,700
Anheuser-Busch Cos.	32,699,400	152,539,900
Johnson & Johnson	22,078,200	124,954,100
Quaker Oats Co.	21,317,900	79,553,500
AT&T	18,547,300	137,222,700

P&G leads September cable spenders

Procter & Gamble continued to lead the cable network spenders in September, BAR figures show. The second biggest spender for the year to date—Philip Morris Cos.—was sixth, however, in September. Not shown among the top 10 for the year to date are the Clorox Co., which ranked 12th in September with expenditures of $685,063 and ranked ninth for the year to date with spending of $7,898,278, and American Home Products, which ranked 13th in September with $672,641 and 10th for the year to date with $6,182,332.

Top 10 cable web clients—September

Parent company	*September expenditures*	*Year-to-date expenditures*
Procter & Gamble	$2,943,515	$21,745,694
Anheuser-Busch Cos.	2,224,071	14,785,091
General Mills	1,875,395	13,817,684
Mars	1,191,543	7,949,364
Time Inc.	1,159,896	13,124,308
Philip Morris Cos.	1,080,543	15,836,959
Unilever	1,036,778	5,957,285
RJR Nabisco	996,384	9,577,911
Dow Chemical	898,040	4,406,631
Eastman Kodak	775,383	9,738,702

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Year after year, month after month, show after show, people know exactly what to expect from Donahue. Provocative, but knowledgeable guests. A vital and interested audience. And a host/ moderator who explores, with passion and balance, the most critical questions of the day.

DEPENDABILITY.

In market after market, you can look to Donahue to lead-in the time period, to out-rate the rest of the daypart...and to beat the sign-on to sign-off averages. In station after station Donahue stands proudly above the competition and stands out as a lead-in to key news programs. In the face of declining television shares his audiences remain loyal, actually growing in recent years.

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Donahue's subjects are foremost in people's minds. And they are explored in a responsible and balanced manner. They touch upon the times of our lives. Today's times.

Stop by the MultiMedia booth 719 at NATPE.

MULTIMEDIA ENTERTAINMENT
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NY News Corp. offers business news, features to TV here, abroad

Thomas Rose, president of NY News Corp., a satellite news service that produces custom-tailored coverage for U.S. and foreign TV clients, was so taken with covering the stranded whales in Alaska for Japan's Nippon Television that he now is putting together a syndicated special on their rescue for the U.S. market.

In addition, Rose, 26, says he is writing a book on the international cooperative effort to save the three gray whales—blocked from the ocean by ice off northern Alaska until early November, when two of the whales were saved. He hopes to be published around Sept 1.

For Nippon TV, he says, "We covered the coverage," meaning how the media around the world treated the story itself. Rose and his four-man crew shared equipment and footage with NBC, which has an agreement with Nippon that included the recent scaling of Mt. Everest. In another story for client Nippon TV, Rose reported on the way the U.S. media covered the Baltimore Orioles' long losing streak last spring.

The one-hour primetime syndication special on the Alaska project, from the sighting of the whales to their rescue, will be titled *Operation Breakout*, Rose notes. It should be ready for the May sweeps, he adds.

U.S. and foreign network broadcasters were not the only ones excited by the whale story. KSTP-TV Minneapolis-St. Paul was among the few local stations that sent crews north, Rose recalls.

Rose formed NY News Corp. in Orange, N.J. just over a year ago and has since carved out a niche as supplier of customized news footage chiefly for the foreign market, generally covering stories from a "human interest" angle.

Strong business focus. NYNC emphasizes the business and financial side simply because others already are supplying hefty amount of national news material from Washington. Until recently Rose had planned to offer 15-minute international news feeds on a five-days-a-week basis, but he scratched that venture as financially risky once he found his business-oriented coverage was "far more marketable."

Most of NYNC's clients are in Japan, such as Nippon TV, Fuji TV, Mediawave Inc., Mediagram Inc. and Medic Productions. Other customers, however, include the European Broadcasting Union and, in the U.S., Conus Communications, Minneapolis-St. Paul, and ESPN's *Nation's Business Today*.

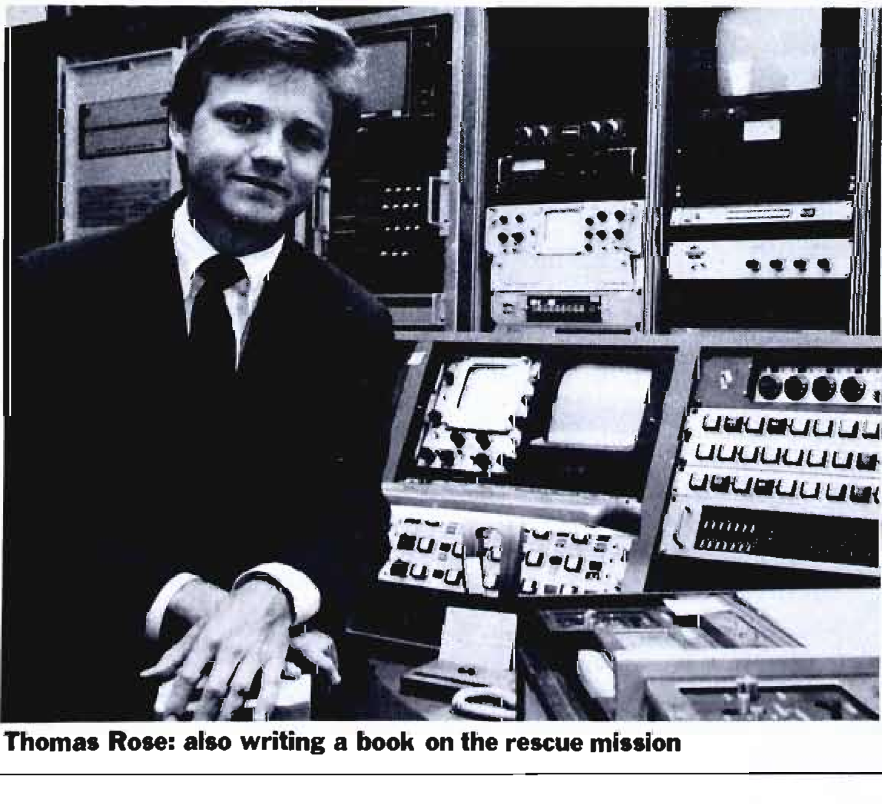
For the latter, an early morning cable series, NYNC acts as the New York bureau, Rose says. His operation will serve a similar role for The Executive Channel, a hotel programming service due in April.

NYNC's "constant venues" are Wall Street and the United Nations, including General Assembly meetings, Rose continues. Maurie Richardson, son of former Defense Secretary and Attorney General Eliot Richardson, reports on Wall Street for NYNC with the title of executive vice president.

Without going into specifics, Rose indicates NYNC's rates for clients are 25% or more below competitors' prices, partly due to low overhead. For instance, NYNC uses a network of crews nationally that are not employed fulltime by the company.

Proceeding cautiously. NYNC has several syndicated projects in the works, but Rose is being cautious about announcing start dates until firm station orders are in hand. *Wall Street to Main Street* and *Today's Times*, each 30- to 60-second featurettes to be syndicated by SPR News Source, Minneapolis, are awaiting station commitments, which Rose says will become clear after the NATPE convention.

Wall Street is designed as a live once-an-hour news brief to be broadcast directly from the New York Stock Exchange, while *Today's Times* is a commentary to be syndicated two or three times a week and geared for young adults.—**Jim Forkan**



Thomas Rose: also writing a book on the rescue mission

VALE TODO

A Novela of money and power struggling against righteousness.
A plot centering on how relationships change with social standing.
To become somebody, does everything go?
Written by Gilberto Braga and starring Regina Duarte, Antonio Fagundes, Glória Pires, Reginaldo Farias, Beatriz Segall and Cassio Gabus Mendes.
Directed by Denis Carvalho and Ricardo Waddington.

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Clearance-linked network comp to intensify, says broadcast analyst

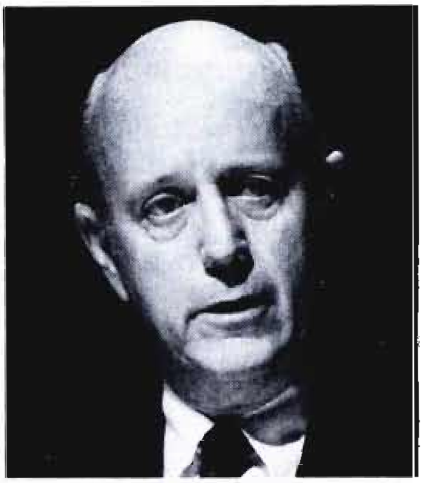
Heading into the new year, at least one financial analyst predicts that the Big 3 networks will increasingly link their compensation payments to affiliates' program clearances.

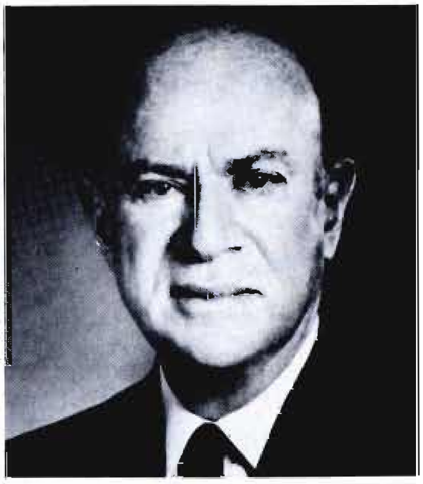
Raymond L. Katz, broadcasting analyst at Mabon, Nugent & Co., New York, says in a recent report that the networks' comp fees were likely to decrease "over the next few years as cutbacks are implemented in return for advertising inventory and also as penalty for reduced clearances."

As for "the nonprogramming of certain time periods," ABC and NBC execs already have indicated such possibilities are in the works. ABC is considering giving back an hour of primetime to its affiliates, specifically the heavily preempted Saturday 8 to 9 p.m. (ET) span, while NBC is believed about to return a half-hour of its low-rated daytime schedule to affiliates. Those same two networks also have said they are looking into affiliate "cost sharing," whereby the stations would assist the networks in paying for the costs of acquiring and producing major events like the Olympics or miniseries (TV/RADIO AGE Aug. 22).

Such alterations in the network/affiliate marriage could eventually "benefit the networks' strategic position as well as their bottom line," in Katz's view.

As the analyst pointed out, the likelihood of such changes "is nothing new; signals were being sent as early as 1986, when Tom Murphy [of Capital Cities/ABC] and Larry Tisch [of CBS Inc.] first started looking for cost savings on the affiliation compensation line."





Signals on changes *in the network/affiliate relationship were being sent "as early as 1986 when Tom Murphy, l., and Larry Tisch first started looking for cost savings on the affiliation compensation line," says a Mabon, Nugent & Co. report.*

A key factor that is speeding up the process, the analyst continues, is a growing inability by the network-owned outlets to offset their parents' problems. Lackluster ad sales for not only the owned stations but TV outlets generally, "coupled with the softness in station values," says Katz, have led the Big 3 to believe that "their leverage over affiliates has increased."

With ABC having proposed a 6% across the board comp reduction and NBC comp cuts in exchange for more commercial inventory for the stations, Katz notes, "CBS will not be far behind."

Making a sport of selecting a sportscaster

At the end of a heavily promoted eight-week search for a "homegrown sportscaster" to handle weekend sports reports on WJZ-TV Baltimore's *Eyewitness News*, Chris Ely emerged the winner.

Ely, 40, called the WJZ job—which he began, appropriately enough, on Christmas Eve—"a dream come true." Says Natalea Brown, the station's news director, "Chris had the qualities we wanted: He's a Baltimore native, knows and loves sports, plus he's a super nice guy." She added that Bob Turk "got his break at WJZ in a similar audition, over 15 years ago."

Although Ely is a program consultant with the Juvenile Services Department for Maryland, he is not without sportscasting experience. Among his various sports-oriented parttime jobs: public-relations staffer and public address announcer for the Baltimre Orioles and play-by-play announcer for Home Team Sports and ESPN.

Search begins. The Group W-owned ABC affiliate began its search on Nov. 3 when viewers of *Eyewitness News* were asked to submit postcards explaining why they "wanna do sports on WJZ," as part of the station's weekend sports team. Of more than 3,000 submissions, 106 were chosen to audition and 14 became finalists.

Each of the finalists then was given an on-air audition during WJZ's "Pro-Am Week" (Dec. 10–16). Ely took his turn on the early evening newscast of Dec. 11.

To climax its eight-week promotion, WJZ announced the winner on its Dec. 21 newscast and ran a half-hour tie-in special, *The Making of a Sportscaster*, in Dec. 23 primetime access.

Besides interviewing the winner, this special took a lighthearted look at the selection process. The station also got the public involved by asking viewers to send in their guesses for the WBZ-TV Pro-Am Rose Bowl Contest. One of those who had picked Ely as the winner won an expense-paid trip for two to the Rose Bowl.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TV Business Barometer

November spot increased 2.9%

November will not be a month to remember in the history of spot TV. The increase in business was small, though the dollars were sizeable, November being usually an active month for spot.

November was another one of those Standard Broadcast Month (SBM) situations when the number of weeks during the '88 month was different from the number of weeks during the '87 month. It was the sixth time this year that the Standard Broadcast Calendar came out this way.

November of this year was a four-week SBM, while November of last year was five weeks. Other things being equal, that means November was a lot better than it looks. However, most stations in the *Barometer* sample do not report on the basis of the SBM, as has been noted. Also, the smaller stations, among whom SBM reporting can be found, did not do as well as the larger stations in spot business. So the reported figure for spot would not be adjusted upward very much, anyway. However, the *Barometer* does not adjust the figures on an SBM basis, to avoid further complications.

The *Barometer* sample of stations reported a 2.9% increase in national/regional spot for November. This followed a 6.3% increase in October. There were three months last year which performed under that of November in percentage terms. They were May, up 0.9%; June, down 2.6%, and August, up 2.8%.

November billings almost hit $600 million, actually coming in at $592.7 million. This compares with $576.0 million in November '87.

Total spot billings for the 11 months stood at $5,594.2 million. Data in the next *Barometer* report will show local remains bigger than spot through November and, undoubtedly the year will end that way.

Needless to say, it has been a disappointing year for spot. But the reps are not sanguine about 1989. And it looks as if they'd be satisfied with an increase of about the same dimensions as last year. As of November, spot was up 5.1%.

1989 outlook

This year will not offer any Olympics/election opportunities, of course, so the odds are that an increase equal to last year's is not in the cards. Unless, of course, the ad environment changes.

TV/RADIO AGE's consultant/forecaster, Dick Gideon, predicts that spot will increase 3.4% this year. This doesn't make the reps happy but stations can take solace from the fact that Gideon predicts a 9.0 increase for local. With inflation levels remaining low, that represents real growth for the local business sector.

National spot +2.9%

(millions)

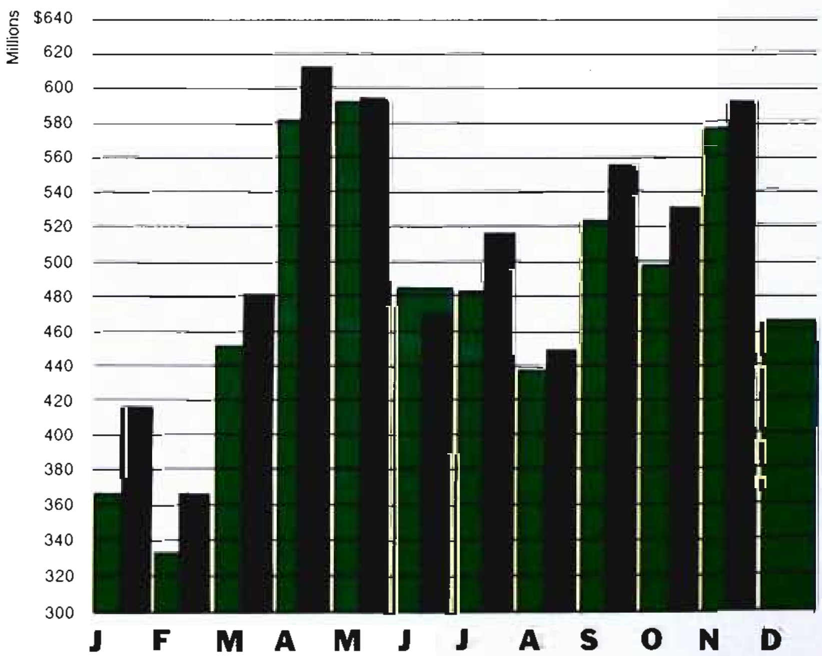
1987: $576.0 **1988: $592.7**

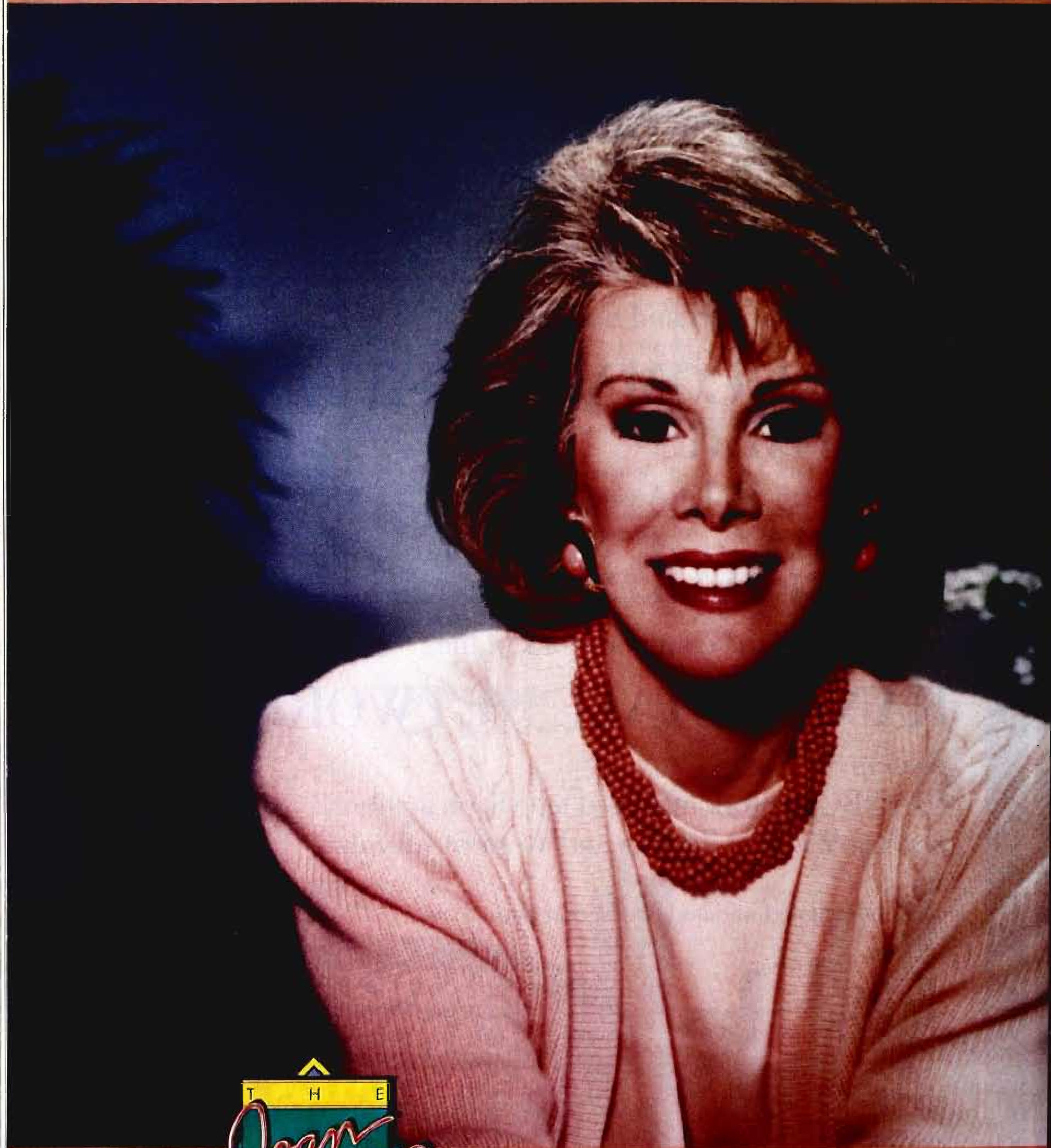
Changes by annual station revenue

Under $7 million	+2.0%
$7–15 million	+0.3%
$15 million up	+3.7%

November

Network (millions $)





THE Joan Rivers SHOW

Pop program distribution becomes major revenue source at Granada

Granada International executives are delighted with the sales success of their new pop programs, which have become major revenue earners for the British distributor. Chief executive Vivien Wallace says that two of the extravaganzas, the one featuring Prince, and *Smile Jamaica*, contributing money to hurricane relief efforts, are Granada's third and fourth biggest 1988 money makers.

Vivien Wallace

Commissioning executive, Greg Roselli became involved in Granada's music programming following several years in the company's legal and business affairs departments. Roselli's familiarity with the field and the artists helped Granada obtain the rights to one of Prince's European concerts. The two-hour concert has been reedited to one hour for U.S. distribution. In addition to the music specials, Granada also distributes the weekly pop show, *Wired*.

Other half of the team. Roselli, is just one half of Granada's recently formed acquisition and sponsorship team, however—the other member being commissioning editor, Susan Temple, is credited with negotiating the deal which led to the acquisition of LBS material for European distribution. Until the LBS agreement, Temple had maintained a rather low profile within the organization. She told TV/RADIO AGE that she was developing acquisitions slowly and carefully.

All the ITV companies basically are in similar positions, trying to formulate ways of ensuring their continuing foothold in television, even if they were to lose their TV franchises in the early 1990s. Temple proceeds with a philosophy which is not dissimilar to those of some of her counterparts at a number of the other ITV companies. She insists that her decision to acquire programs does not rest on whether Granada will air them. She foresees times when Granada International will distribute programs produced by an independent producer for one of the other network stations. Her efforts, however, have not been limited to the ITV companies. She also has been looking at a program which BBC Enterprises does not want to handle.

"There are," says Temple, "no hard and fast rules."

Worldwide sales fees from concert go to quake victims

RM Associates is donating all license fees earned from the worldwides sales of its recently held U.K. concert to the Red Cross fund for the aid of Armenian earthquake victims. The concert, which was performed in the presence of the Prince and Princess of Wales, featured a number of internationally well-known performers including flautist James Galway and pianists Andrei Gavrilov and Barry Douglas.

All those participating in the concert provided their services free of charge. Andre Previn conducted the English Chamber Orchestra.

In addition to the live performances, a number of musicians supplied prerecorded messages. Among them were Isaac Stern, Itzhak Perlman, Yehudi Menuhin, Vladimir Ashkenazy, Anne-Sophie Mutter, Zubin Mehta and Maxim Shostakovich.

RM Associates publicity/marketing head, Sally Fairhead, told TV/RADIO AGE that the organization was asking broadcasters to pay as much as they possibly could afford for the program. So far, she

Discovery Europe channel mulled

Prospective British and French investors are discussing the possibility of their contributing to a Discovery Europe channel, according to The Discovery Channel (U.S.) and United Cable Television Corp. officials. The two U.S. groups have formed a joint venture to launch a Discovery Europe satellite channel sometime this spring.

The partners say they initially will provide six hours of daily primetime programming, eventually expanding to 12 hours daily.

While no specific details of programming schedules are yet available, the owners say they will announce the specifics of the project as the launch date draws closer. They did say, however, that at the outset the service will concentrate on delivering programming to the U.K. and Scandinavian countries.

The operation will be managed by United Cable's London programming chief Adam Singer.

Although the inauguration of a Discovery Europe channel is likely to be enthusiastically welcomed by many British critics who frequently cite The Discovery Channel as an example of outstanding U.S. quality programming, the fact remains it will be a long time before many U.K. viewers will be capable of receiving the signal.

U.K. cable television penetration currently is quite small and there are relatively few satellite dish owners. On the other hand, in the Scandinavian countries, where there is a far greater cable penetration, Discovery Europe will have a much better chance of making a significant impact.

says, the 90-minute program has been purchased by the Arts Entertainment Network, BRT, ORF, AVRO (Netherlands), RTP (Portugal), RTE (Ireland), RTVE (Spain) and Bayerischer Rundfunk (Germany).

MTV Europe lease's Astra's 12th transponder

MTV Europe has leased the 12th transponder on the pan-European satellite, Astra. Officials of SES, owner of the satellite, which was successfully launched last month, say they are reserving the remaining four available transponders for German use. No specific deals, however, are expected to be concluded until at least March.

The agreement with MTV seems to have left a few of the smaller program services, such as the Arts Channel, Children's Channel and Landscape out in the cold. Although marketing director, Carlo Rock, wouldn't confirm that was the case, he did say that it had been necessary to sign up the fulltime channels first.

With tests proceeding on schedule at presstime, full programming was set to begin early next month, although not all the channels would become operational simultaneously. Rupert Murdoch's News International has taken six of the transponders for its Sky Channel, Sky News, Sky Movies, an arts channel, Eurosport (with a number of the European State broadcasters participating) and a Disney Channel (with Disney participation); W. H. Smith has taken two transponders for its Lifestyle and ScreenSport channels; ScanSat, the Scandinavian channel, has two transponders; and the Dutch movie channel, FilmNet, has leased one.

Carlo Rock of Astra

Grampian's got some extra energy

Grampian Television, Scotland, is following up on its highly successful series, *Oil*—which it coproduced with NRK, Norway—with another major energy series, *Energy, the Alternatives*. Grampian overseas sale coordinator Michael McLintock, says the series will look at what happens when oil and other fossil fuels run out. He calls the series a blueprint for the 21st century. Filming for the programs is scheduled to take place in the U.S. and Scandinavia. The series is being coproduced with InCa.

McLintock also is seeking development financing for another planned energy series, *Too Hot to Handle*, three one-hours dealing with nuclear energy. In the quest to expand its external sales, McLintock says, Grampian now has taken its first major step down the video road, bringing out another series, *The Blood is Strong*, on video. In addition to the video, the Scottish channel is producing a record album and book to accompany the TV episodes.

Globo to launch new telenovelas

Globo Television is planning a Monte Carlo launch for several new telenovelas. Sales executive, Maria Alvarez, boasts enormous European sales success for the shows which are already in the catalog. Both Danish channels, for instance, she says, are airing them.

Alvarez attributes part of the success of the telenovelas to the fact that buyers like the idea that the programs are planned from the beginning with definite termination dates.

According to Alvarez, while the Brazilians produce between 180–200 episodes of each series for domestic consumation, about 20 are cut out of those offered internationally. In addition to Denmark, telenovelas currently are airing on BRT (Belgium), ARD (Germany) and ERT 1 (Greece).

Channel 4 sets morning strategy

Britain's Channel 4 has announced its early morning counterprogramming schedule. Instead of the usual magazine type program, which has become the mainstay of most channels trying to attract a large morning adult audience, C4 will feature a series of programs between 6 and 9:30 am aimed at specific target groups. There will be news, supplied by ITN, the news organization owned jointly by the British independent TV companies, a daily consumer program, business news and an arts and entertainment program, among other segments.

The $20 million annual costs are being financed by one of the competing morning channels, TV-am, in exchange for the right to sell advertising for Channel 4's morning programming.

Radio Report

Strong fourth quarter spurs web optimism for '89

Network radio hung in there and went through a roller coaster year in 1988 that left it only 1.5% to 2% ahead of 1987. But that's not stifling the optimism of at least some of the medium's sales executives.

Lou Severine, senior vice president and director of sales for ABC Radio Networks, says, "While it's too early to make any firm predictions for 1989, the early upfront looks strong. We're writing a lot of business, particularly in the retailing and automotive categories. Both look extremely good at this point and quite promising for 1989. There are also early indications that the beers could join retailers and automotive as a strong category. ABC at this point is in good shape."

Steve Youlios, vice president sales, CBS Radio Networks, describes most of 1988 as "fairly inconsistent until we turned the corner after Labor Day and enjoyed a strong fourth quarter."

Severine

Youlios reports October a little over 8% ahead of October 1987 and November a bit more than 5% ahead. And he says, "December looks like it will probably finish 6% to 8% ahead of 1987. Add it up and it gives us a fourth quarter that showed some fairly respectable growth."

Youlios adds, "It looks like the vigorous upfront momentum will continue into a January that could again come in with a 6% to 8% increase."

And what accounted for the radio networks' fourth quarter turnaround? Youlios believes the uncertainty and "some of the jitters about the economy" before the election "faded away after the election. Confidence was restored and people started spending money again."

He adds, "While we saw no major attrition in our advertising accounts last year, we did see many accounts that did stay with us reduce their budgets and spend less money to stay with us. Network radio was affected by the uncertainty just as the other media were, with many budgets generally down.

"Now we're seeing many of these same accounts coming back for 1989, some of them with more products using network radio than ever before. For just one example, Hershey has five different products in network radio for '89. And Hershey is just one example that underlines advertisers' continued confidence in the radio networks."

Youlios says he's not predicting any double digit year for 1989 "the way we had in 1985 and '86." But he adds, "If the country doesn't run into any major economic slowdown this year, we should see a fairly stable year for network radio, and I think we could even see at least moderate growth. It's too early to say with certainty, but if things go reasonably well, the radio networks could come out next December 3% to 5% ahead for the year."

Youlios' estimate of a possible 3% to 5% increase for 1989 is in the ballpark with the forecast by the Radio Advertising Bureau. In his last radio revenue forecast as president of the RAB, Bill Stakelin said network radio could grow "as much as 4.5% to net $394 million in revenues by the end of the new year."

And 4.5% is also close to the 4.2% ad revenue pacing reported for network radio for the six months leading up to November (*Radio Business Barometer*, Dec. 26, 1988). In fact the Radio Network Association reported November as the sixth straight plus month in a row for the nine networks it reports.

Network billings for the first 11 months last year totaled $346,840,373, or just 1.6% ahead of 1987's first 11 months. And RNA adds that the outlook for both December and the current upfront market for the radio networks "continues strong."

Emmis signs with Birch

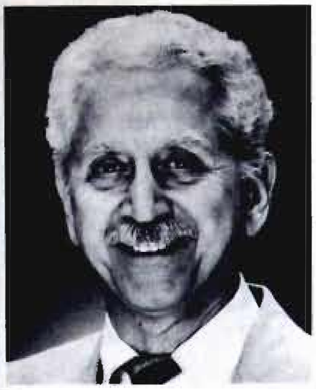
Emmis Broadcasting has signed with Birch/Scarborough Research for a five-year package including Birch Radio ratings and the Birch/Scarborough Multi-Media reports. It was described as the first major group to sign up for the full package.

Emmis has used Birch Radio ratings in the past, but this is the first time it's signed up to use the multimedia material. The latter cover qualitative data for consumers of newspapers, radio and TV, which include lifestyle information, shopping habits, product usage, income, education and spending on groceries. Even voting preferences are included. Birch/Scarborough is in the process of expanding its multimedia reports.

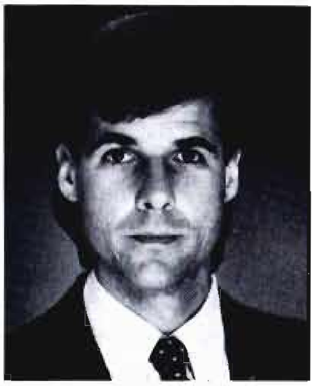
Emmis owns 11 radio stations in the New York, Los Angeles, Chicago, Boston, Houston, San Francisco, Washington, St. Louis, Minneapolis and Indianapolis markets.

Bustany, Biggs, Watermark vets, form new radio shop

Don Bustany and Johnny Biggs, two execs long associated with ABC Watermark's *American Top 40* and *American Country Countdown* shows, have formed Bustany Biggs & Co. as a radio program production and marketing company. They plan to announce a "new special programming concept" shortly. Meanwhile, Biggs is advising Events Marketing Inc., a company involved in radio promotion and corporate



Don Bustany



Johnny Biggs

events.

Bustany, who had been cocreator and coproducer with Casey Kasem on *AT40* since 1970 and the country show since 1973, remains a consultant to *AT40*, now hosted by Shadoe Stevens. (Kasem is about to start *Casey's Top 40* for Westwood One.) Earlier in his career, Bustany was associate director of CBS-TV's *Mary Tyler Moore Show* and the *Bob Newhart Show*. Biggs was senior management executive at ABC Watermark for 12 years, including eight years as coproducer of *American Country Countdown* with Bob Kingsley. Bustany Biggs & Co. is located at 3456 Ben Lomond Place, Los Angeles 90027.

Kasem program to feature public 'personals'

If one has a special message or special song for a special friend and doesn't care if whole armies of other people hear it too, coast to coast, he can send it to Casey Kasem, care of Casey's Top 40.

Kasem might read it and/or play the song on his new *Casey's Top 40 with Casey Kasem* when the weekly countdown show bows the weekend of Saturday, Jan. 21 via the Westwood One Radio Networks on over 400 stations across the country, including stations in 73 of the top 75 markets.

Kasem originated the top 40 countdown with his show, carried since the early '70s by the ABC Radio Networks until he switched to Westwood One and was replaced on ABC stations by Shadoe Stevens. Requests and Dedications will be a regular feature of Kasem's new four hour show on Westwood One.

Finder of lost persons finds more affiliates

A Green Beret whose best buddy died in his arms following a firefight in Vietnam in 1965 had spent the 23 years since looking for the man's daughter—a daughter he never lived to see because he was killed in action before she was born. Then last year the girl's brother heard Michael Gold, creator of radio's new Friendship Network, tell the story on the air. The brother told Gold, "For 23 years, everytime I saw a Green Beret, I asked if he'd seen my daddy. Now I've finally found out the whole story, thanks to your radio program."

The nationally syndicated program, now two months young, is currently carried by nine stations and Gold says he expects to be on a total of 24 stations by the end of January: "The Friendship Network thrives on listener participation. The more markets we're in, the more effective we'll be in finding people and bringing them together."

The three latest stations to sign up are KSTP Minneapolis-St. Paul, WOAI San Antonio and KTOK Oklahoma City. The program airs each Saturday from 9 to 11 p.m., EST offering listeners the opportunity to call toll free lines to describe old friends or family members they've lost touch with. The bartered program has seven minutes each for national and local.

More sponsor flexibility offered in syndication

Radio syndicator Lee Bailey Communications is kicking off the new year with an agency mailing announcing new geographic flexibility for sponsors of the programs it produces for urban contemporary stations. Marketing director Andrew Schreiber says advertisers will now have the choice of sponsoring programming on either a nationwide basis, in one or more of five regions, or via a market-by-market customized lineup, like a rep's unwired radio network.

Sears, GM lead web spenders

General Motors, which became the biggest network TV spender in September (see *Final Edition*) was the second biggest spender in network radio at the end of the third quarter, as well as for September alone. The BAR figures also showed Sears still strongly in first place and well ahead of its nine-month total last year, which was $37.4 million. GM's nine-month total last year was a relatively small $11.7 million.

Top 10 web radio clients—Sept.

Parent company	*September expenditures*	*Year-to-date expenditures*
Sears Roebuck	$5,059,300	$45,671,940
General Motors	3,428,800	28,933,950
Ford	2,637,530	9,467,895
Bayer	2,195,885	13,376,455
Procter & Gamble	2,061,465	14,430,962
Cotter & Co.	1,868,075	12,017,390
Campbell Soup	1,829,625	11,966,550
Anheuser-Busch Cos.	1,489,100	11,531,200
News Corp Ltd.	1,464,730	6,544,255
Warner-Lambert	1,449,750	12,868,620

Radio Business Barometer

November spot up 9.6% (adjusted)

After three months of double-digit increases, adjusted and otherwise, spot radio settled down to just a nice increase in November. Data for November are adjusted to account for differences in the Standard Broadcast Month (SBM) in '87 and '88.

According to Radio Expenditure Reports, spot radio billings commissionable to reps amounted to $87,280,100 in November. This compared with $99,572,800 in November of '87. But the latter month was five weeks long in accordance with the last-Sunday-of-the-month rule, i.e., the last Sunday of the month is the last day of the SBM. And November of '88 was four weeks in length.

Hence, the original November '87 figure was adjusted downward to $79,658,300. So, from a 12.3% decline, the percentage change was adjusted to a plus 9.6%.

The November increase follows a 15.3% increase (adjusted) in October, a 13.4% increase in September and an 18.1% increase (adjusted) in August. The previous month, spot was down 2.6% (adjusted).

The large number of adjustments reflect the way the weeks fall. For example, during the second quarter there were no adjustments needed. November, however, was the sixth month in '88 to require adjustments.

All of the November market group data are adjusted, of course, and they all went from minus to plus. The top 10 markets were up 9.9% to $34,363,900, compared with an adjusted $31,255,400 in '87. The initial figure for the top 10 markets was $39,069,300 in '87, which would have meant a 12.0% decrease in spot radio billings. Similar adjustments were required for the other three market groups.

The 11th-to-25th market group had billings of $20,105,200 in November. This compares with an adjusted $17,573,700, which means that billings increased 14.4%. The 26th-to-50th group showed billings of $12,901,500 last November, while the year before they amounted to an adjusted $12,070,200, representing a rise of 6.9%.

The 51-plus markets had the smallest increase of all, though they are a little ahead of the other three groups for the 11 months. The smaller markets took in $19,909,500 in November, compared with an adjusted $18,758,900 in November '87. The increase amounts to 6.1%.

Year-to-date

The year to date figures require no adjustments because both November of '87 and November of '88 ended, so far as the SBM was concerned, on the 48th week of the year.

Through November, spot radio was up 7.0% to $913,294,500. The top 10 markets were up 6.9%, the 11th-to-25th group was up 6.2%, the 26th-to-50th group was up 7.4% and the 51-plus markets were up 7.7%, showing a very even-handed distribution of spot radio ad expenditures.

Year to date billings for the various market groups: top 10, $348,922,900; 11–25, $201,778,300; 26–50, $139,759,300; 51-plus, $222,834,000.

November

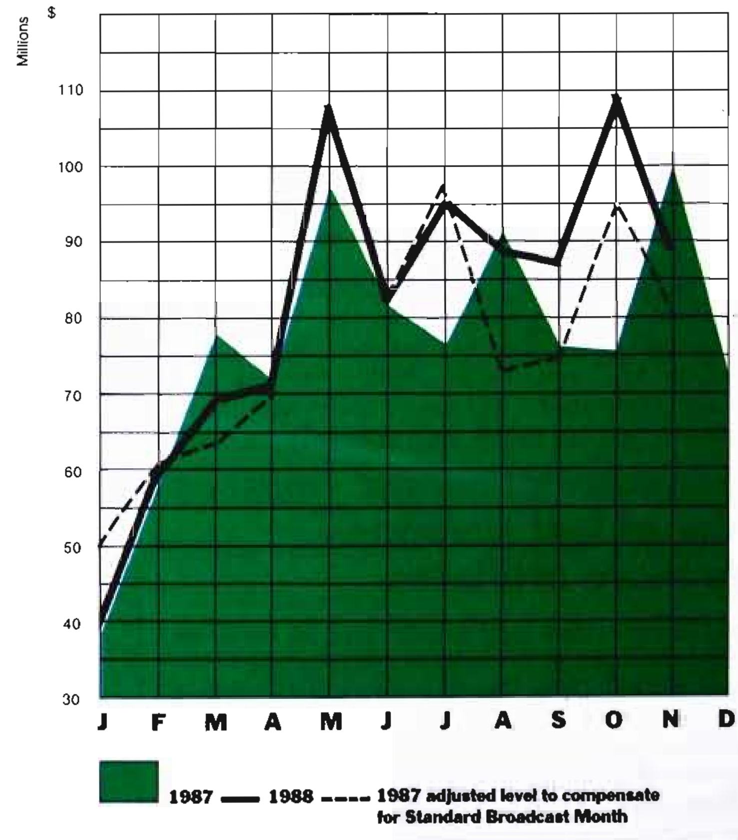
National spot **+9.6%***

(millions) **1987: $99.6** **1988: $87.3**
1987 adjusted $79.7

Changes by market group

Market group	Billings* (mils.)	% chg.* 88–87
1–10	$31.3	+ 9.9%
11–25	17.6	+14.4
26–50	12.1	+ 6.9
51+	18.8	+ 6.1

Source: Radio Expenditure Reports
* *Adjusted*



november 1988

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

Nov. 14—ROAD TO NATPE
Part I—(Daytime) Closes Oct. 31

Nov. 28—ROAD TO NATPE
Part II—(Late Night) Closes Nov. 14

december 1988

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

Dec. 12—PRE-INTV ISSUE
ROAD TO NATPE
Part III—(Early Fringe) Closes Nov. 28

Dec. 26—INTV ISSUE
(distributed Jan. 3–8 in Los Angeles)
ROAD TO NATPE
Part IV—(Primetime) Closes Dec. 12

january 1989

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Jan. 9—PRE-NATPE ISSUE
ROAD TO NATPE
Part V—(Prime Access) Closes Dec. 26

Jan. 23—NATPE ISSUE
(distributed in Houston Jan. 23–27)
A COMPLETE OVERVIEW OF ALL PRODUCT BEING INTRODUCED AT NATPE including a directory of all programmers, product and personnel
Closes Jan 9th

february 1989

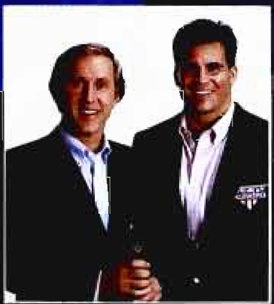
S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28				

FEB INTERNATIONAL ISSUE
(distributed in Monte Carlo, Feb 12–18)
The annual Monte Carlo Issue containing an update of international activity and a look at the new product being introduced at the market.
Closes Jan 23rd

Feb 20—POST-NATPE ISSUE
A recap of activity at NATPE including a rundown of "Go's and no Go's."
Closes Feb 6th

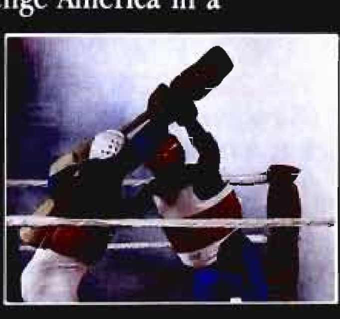
To place your space reservation now, please call Mort Miller in New York (212) 757-8400 or Jim Moore in Los Angeles (213) 464-3552.

American Gladiators. The competition will never have it so tough.



It's TV's ultimate arena of strength and strategy. AMERICAN GLADIATORS is the high-energy, high-impact "special event action series" that launches TV into the '90s.

Each week, six gladiators challenge America in a grueling elimination tournament, culminating in an explosive winner-take-all championship crowning **"The American Gladiator of the Year."**



Our hosts are American Gladiators in their own rig Hall of Fame quarterback Fran Tarkenton and ex-Chicago Bear Tim Wrightman. AMERICAN GLADIAT is a new tradition of competition for a new age. The Gladiators are ready for anything. Get ready to take them on. **Coming Fall 1989.**

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Part game. Part battle. All action.

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Four Point Entertainment

GROUP W PRODUCTIONS
Advertising Sales

Television/Radio Age

January 9, 1989

OUTLOOK '89

Consultant Gideon predicts 3.4% spot increase, 9.0% local rise in '89

TV forecast sees spot not so hot but local holding up

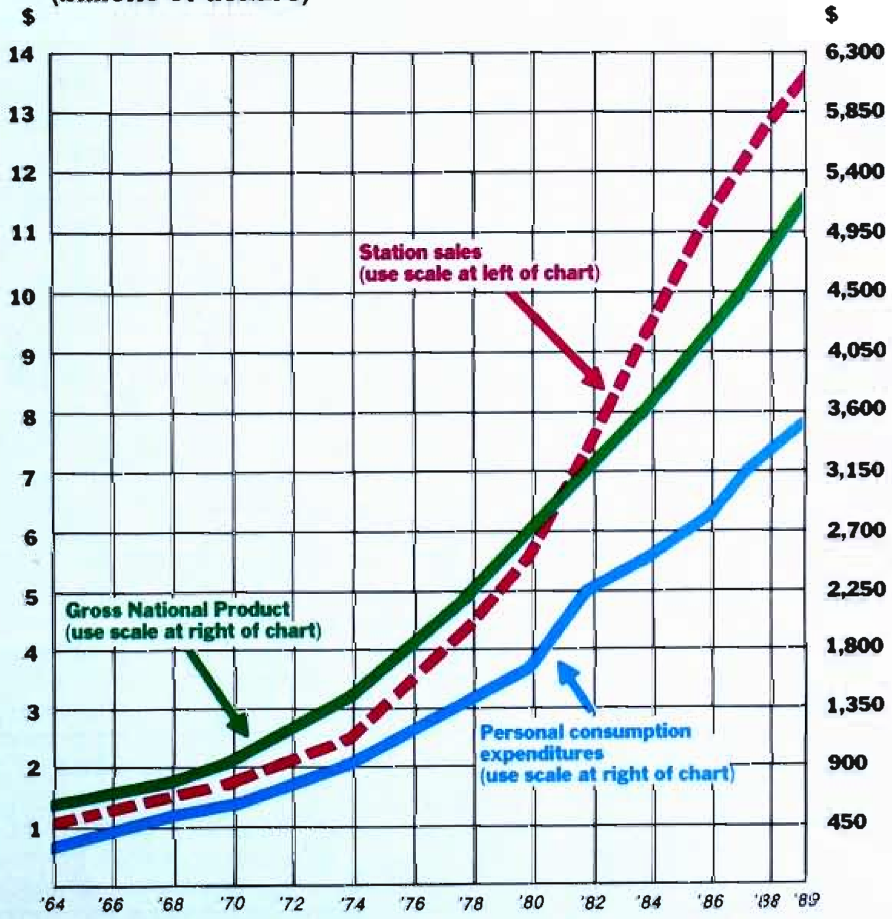
By ALFRED J. JAFFE

Predicting the course of TV revenues this year appears more cut-and-dried than last year. The stock market crash in October of '87 set people's teeth on edge, and while the prospect of Olympics and election ad money brightened the outlook a year ago, there were voices of caution.

As it turned out, '88 was a disappointment, but it had nothing to do with Wall Street. The wake of the crash was nontraumatic but the marketing environment was something else again. It was a combination of many factors, but the gist of

Warning: If stations start selling 15-second commercials at 50% of the 30 rate, this will open the floodgates to excessive inventory and lower rates.

Broadcast sales of U.S. television stations related to national economic statistics, 1964–1989 (billions of dollars)



Sources: FCC television financial data (1964–1980); TV/RADIO AGE "TV Business Barometer" (1981–1987); U.S. Department of Commerce News, Bureau of Economic Analysis, Oct. 26, 1988; Dick Gideon Enterprises (1988 & 1989).

it was that there was lots of TV inventory around and the advertiser was not in a spending mood.

There's little to indicate any basic change in the marketing environment. There won't be any Olympics and election money, however, and while the quadrennial year was a disappointment, it was better than it would have been without Olympics/election coin. In short, '89 is not as likely to be as good for TV as '88.

This is reflected in the latest annual forecast for TV/RADIO AGE by Dick Gideon of Dick Gideon Enterprises, Medford, N.J. He sees a low level of increase for national TV spending, excluding barter and cable networks, and a respectable rise for local TV business. His *bete noir* is the 15-second commercial, and he fears that stations may start selling them at 50% of the 30-second rate. This would open the floodgates to excessive inventory and lower rates, he warns.

Gideon expected '88 to turn out a little better than it did, but he had lots of company. Even so, he said last year (see TV/RADIO AGE, January 11, 1988) that the quadrennial-year increase for station revenues would be the smallest in recent history—meaning in about 25 years. And he was right on the button in his prediction of gross national product and pretty close in his forecast of personal consumption expenditures.

Projecting from estimates of national/regional spot and local time sales and network compensation, as developed by *TV Business Barometer*'s sample of stations, Gideon forecasts a low 3.4% increase for spot this year and a 9.0% rise for local. Network compensation is seen actually declining by 3.1%. As for total network billings, the forecast is for a very modest 3.0% increase.

The spot increase would bring total time sales to $6,315 million, up from an estimated $6,110 million last year. Local is projected to $6,720 million, up from $6,165 million. The '88 totals are projected from 10 months of available *Barometer* data last year.

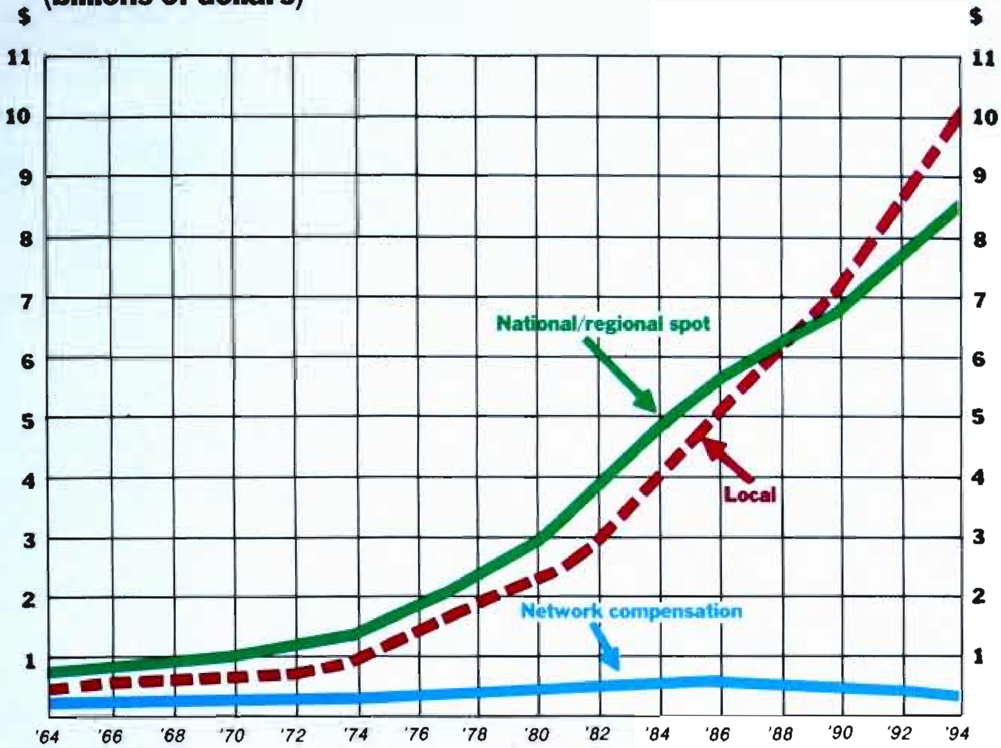
It will be noted that local time sales are seen as bigger than spot in both '88 and '89. In fact, '88 was the

U.S. TV station sales related to national economic statistics, 1964–1989

Year	Total station time sales		Gross National/ Product (In billions of dollars)		Personal Consumption Expenditures	
	Amount	% change	Amount	% change	Amount	% change
1964	$ 1.20	13.3%	$ 649.8	7.1%	$ 409.3	7.2%
1965	1.32	9.8	705.1	8.5	440.7	7.7
1966	1.46	10.8	772.0	9.5	477.3	8.3
1967	1.48	1.4	816.4	5.8	503.6	5.5
1968	1.70	14.6	892.7	9.3	552.5	9.7
1969	1.88	10.7	963.9	8.0	597.9	8.2
1970	1.90	0.7	1,015.5	5.4	640.0	7.0
1971	1.88	−0.8	1,102.7	8.6	691.6	8.1
1972	2.17	15.4	1,212.8	10.0	757.6	9.5
1973	2.35	8.3	1,359.3	12.1	837.2	10.5
1974	2.56	8.8	1,472.8	8.3	916.5	9.5
1975	2.78	8.7	1,598.4	8.5	1,012.8	10.5
1976	3.58	28.8	1,782.8	11.5	1,129.3	11.5
1977	3.83	7.1	1,990.5	11.7	1,257.2	11.3
1978	4.63	20.7	2,249.7	13.0	1,403.5	11.6
1979	5.15	11.3	2,508.2	11.5	1,566.8	11.6
1980	5.77	12.0	2,732.0	8.9	1,732.6	10.6
1981	6.46	11.9	3,052.0	11.7	1,915.1	10.5
1982	7.34	13.6	3,166.0	3.7	2,050.7	7.1
1983	8.24	12.2	3,405.7	7.6	2,234.5	9.0
1984	9.36	13.6	3,772.2	10.8	2,430.5	8.8
1985	10.19	8.9	4,010.3	6.3	2,629.4	8.2
1986	11.30	10.9	4,240.3	5.7	2,807.5	6.8
1987	11.86	5.0	4,526.7	6.8	3,012.1	7.3
1988	12.73	7.4	4,853.7	7.2	3,225.5	7.1
1989	13.48	5.9	5,170.0	6.5	3,445.0	6.8

Sources: FCC television financial data (1964–1980); TELEVISION/RADIO AGE "TV Business Barometer" (1981–1987); U.S. Department of Commerce News, Bureau of Economic Analysis, Oct. 26, 1988; Dick Gideon Enterprises (1988 & 1989)

Broadcast sales of U.S. television stations by advertising category, 1964–1994 (billions of dollars)



Sources: FCC television financial data (1964–1980); TV/RADIO AGE "TV Business Barometer" (1981–1987); Dick Gideon Enterprises (1988–1994).

first year for this to happen, with local moving into the lead during October.

Gideon had predicted a year ago that local billings would pass spot for the first time this year and it would come within a sliver of passing it in '88. His estimates for last year put spot at $6,350 million and local just a bit under that at $6,325 million. But they represented respective increases of 9.6% for spot and 12.7% for local. These were expectations well within the range of other industry forecasters, such as the Television Bureau of Advertising.

Gideon's estimates last year for '89 show local passing by spot by a small amount--with local coming in at $6,900 million and spot billings rising to only $6,825 million. These estimates were based on a predicted increase of 9.1% for local time sales and a 7.5% rise for spot.

Gideon's current estimates for '88, projected, as noted, from 10 months of *Barometer* data, call for a 5.6% rise for spot and a 9.8% rise for local, well below the usual quadrennial patterns in recent TV history.

In fact, a review of the past 25 years shows double digit increases in every one of the quadrennial years for both spot and local time sales. This is based on Federal Communications Commission data through 1980 and since then on *Barometer* returns.

A 'peak' figure

Moreover, in almost every case, the quadrennial increase was a "peak" figure, that is, it was higher than the year-to-year changes for the preceding and the following years. Some of the peaks were dramatic. In 1976 spot time sales rose a stunning 33.2%, compared to an increase of 8.4% the year before and a 2.1% climb the year after. Local business during '76 also rocketed upward at a record pace. That hike came to 28.7%, while local time sales went up 10.3% the year before and 14.1% the following year.

There were two exceptions to the peaking phenomenon. Both involved local billings and both occurred in the '80s. In 1980, local business, though up by a double-digit amount—10.6%—rose less than both the preceding and following years, which climbed, respectively, 13.0% and 11.4%. In '84, the 16.8% increase in local time sales was just slightly under that of the year before—16.9%—but still greater than the following year, which rose 10.6%.

The story of network compensation has been one of small increases during the past 25 years. There was not one double-digit increase during that entire period. Nor was there any evidence of peaking during the Olympics/election years. In fact, during most quadrennial years, network comp's performance was worse than either the preceding or following year—or both.

During three consecutive years of the early '70s, network comp actually declined, partly because of the loss of cigarette billings and the introduction of the primetime access rule. Spot was also down during two of those years, so the network comp downslide was considered a temporary aberration.

However, last year there was an absolute drop in network comp for the first time since the early '70s, and Gideon is forecasting an even bigger drop this year.

The '88 decline is seen as small—

a mere 0.4%, representing a dip from $461 million in '87 to $459 million in '88. However, with the networks seeking cuts in network comp, Gideon foresees a 3.1% drop to $445 million this year.

The total network picture over the past 25 years shows a "hump" in the quadrennial years in most cases, according to estimates by McCann-Erickson through '88. In all cases, the figures show at least the quadrennial year beating either the preceding or following year—or both.

The McCann figures, developed by Robert Coen, senior vice president and director of forecasting,

Sales of U.S. TV stations by advertising category, 1964–1994

Year	Network compensation		National/ regional spot (In millions)		Local	
	Amount	% change	Amount	% change	Amount	% change
1964	$214	5.4	$ 711	15.4	$ 276	14.5
1965	230	7.5	786	10.5	303	9.8
1966	244	6.1	872	10.9	346	14.2
1967	246	0.8	872	0.0	365	5.5
1968	248	0.8	998	14.4	453	24.1
1969	254	2.4	1,108	11.0	519	14.6
1970	240	−5.5	1,092	−1.4	563	8.5
1971	230	−4.2	1,013	−7.2	637	13.1
1972	224	−2.6	1,167	15.2	778	22.1
1973	233	4.0	1,221	4.6	896	15.2
1974	248	6.4	1,329	8.8	979	9.3
1975	258	4.0	1,441	8.4	1,080	10.3
1976	270	4.7	1,920	33.2	1,390	28.7
1977	288	6.7	1,960	2.1	1,586	14.1
1978	315	9.4	2,326	18.7	1,987	25.3
1979	344	9.2	2,564	10.2	2,245	13.0
1980	369	7.3	2,920	13.9	2,484	10.6
1981	393	6.5	3,302	13.1	2,767	11.4
1982	406	3.3	3,846	16.5	3,088	11.6
1983	416	2.5	4,211	9.5	3,611	16.9
1984	424	1.9	4,715	12.0	4,216	16.8
1985	446	5.2	5,077	7.7	4,665	10.6
1986	454	1.8	5,574	9.8	5,275	13.1
1987	461	1.5	5,784	3.8	5,616	6.5
1988	459	−0.4	6,110	5.6	6,165	9.8
1989	445	−3.1	6,315	3.4	6,720	9.0
1990	441	−0.9	6,660	5.5	7,400	10.1
1991	437	−0.9	6,980	4.8	7,975	7.8
1992	424	−3.0	7,575	8.5	8,800	10.3
1993	421	−0.7	8,045	6.2	9,520	8.2
1994	418	−0.7	8,480	5.4	10,450	9.8
5-year growth rates:						
(1975–1980)		7.4%		15.2%		18.1%
(1980–1985)		3.9		11.7		13.4
(1985–1990)		−0.2		5.6		9.7
10-year growth rate:						
(1975–1985)		5.6%		13.4%		15.8%
(1980–1990)		1.8		8.6		11.5
5-year growth rate:						
(1989–1994)		−1.2%		6.1%		9.2%

Sources: FCC television financial data (1964–1980); TELEVISION/RADIO AGE "TV Business Barometer" (1981–1987); Dick Gideon Enterprises (1988–1994)

National/regional spot TV time sales, 1979–88

(Millions of dollars)

	1988	1987	1986	1985	1984	1983	1982	1981	1980	1979
Jan.	$419.0	$364.7	$345.0	$296.4	$296.7	$271.7	$237.3	$189.4	$174.2	$149.2
Feb.	367.6	335.7	327.5	295.3	283.7	254.9	242.3	203.6	180.5	158.8
Mar.	480.5	452.0	441.0	406.8	361.6	340.2	319.1	275.3	234.3	200.5
April	612.9	580.4	539.4	507.0	485.6	417.5	403.0	341.8	299.6	267.2
May	594.8	589.5	548.4	512.0	478.5	427.6	373.8	338.3	290.6	254.8
June	471.0	483.6	477.4	451.2	391.3	354.4	296.6	265.5	239.6	218.6
July	517.5	481.4	476.2	459.7	422.1	370.3	328.3	270.9	238.7	218.9
Aug.	452.1	439.8	429.5	373.5	329.4	298.4	271.0	236.9	213.0	186.2
Sept.	557.4	521.4	505.2	463.9	417.3	358.5	318.4	284.8	258.4	215.3
Oct.	528.7	497.4	491.0	425.5	406.0	360.9	342.7	281.6	250.5	227.3
Nov.	—	576.0	541.9	469.2	445.6	408.8	390.8	344.9	292.8	257.5
Dec.	—	462.4	451.1	416.5	396.7	347.1	322.9	269.3	248.0	210.1

Local TV time sales, 1979–88

(Millions of dollars)

	1988	1987	1986	1985	1984	1983	1982	1981	1980	1979
Jan.	$361.8	$320.5	$302.1	$265.7	$236.0	$201.5	$185.7	$168.7	$144.7	$130.6
Feb.	347.5	308.3	291.7	264.0	251.4	208.3	178.5	168.4	160.5	136.8
Mar.	532.0	500.9	464.2	424.3	358.4	305.8	267.8	242.1	230.6	193.2
April	535.1	493.2	461.4	430.0	386.7	313.4	275.6	246.7	232.5	206.0
May	591.2	554.6	532.8	450.0	407.6	346.0	274.6	244.1	214.9	205.3
June	435.9	397.7	387.6	337.9	299.0	253.6	202.7	187.5	165.8	154.4
July	436.2	408.0	383.5	356.7	317.9	277.4	222.3	198.5	176.0	168.5
Aug.	504.6	474.7	452.1	383.8	343.0	278.9	243.4	221.7	192.6	173.6
Sept.	597.6	516.1	468.8	415.2	370.7	327.2	275.4	242.0	209.5	198.6
Oct.	711.6	630.3	590.2	504.9	455.7	395.9	366.2	293.7	270.2	242.6
Nov.	—	543.8	495.3	431.8	414.4	372.3	306.4	281.9	241.6	220.8
Dec.	—	467.9	444.8	400.7	374.8	330.2	288.9	271.3	244.9	214.4

Source: TV/RADIO AGE "TV Business Barometer"

show a 10.5% increase in '88, the best year since '84. The latter was the year before the "slump," when network billings suddenly fell off, to be followed by two years of increases in the low single digits. Gideon sees network ad volume rising from $9395 million in '88 to $9675 million in '89, an increase of only 3.0%.

What about the future of station business? Gideon's forecasting for spot and local time sales and network compensation covers five years beyond 1989.

For national/regional spot, he sees an annual growth rate of 6.1% from 1989 to 1994.

During that same five-year period, Gideon forecasts for local business an annual growth rate of 9.2%, with a 10.3% increase in '92 and a 10.1% rise in '90. By '94, the forecast puts local time sales at $10,450 million compared with $8,480 million for spot, a spread of almost $2 billion. □

Lobbyists plan their attack

Fairness doctrine seen as legislative linchpin

By HOWARD FIELDS

When the board of directors of the National Association of Broadcasters meets in Washington in mid-January, knowingly or not it may be deciding much of the congressional broadcast agenda for the next two years.

Matters are in as much a state of flux in the other two branches of government. The executive branch may appoint as many as four new members of the Federal Communications Comission by June, and the courts are likely to be busy deciding issues already determined and those yet to be considered.

There is now in Washington what could be called the "fifth estate" of government, the lobbying arm. If there ever was proof that lobbyists sometimes drive government, it could be represented this year by the NAB.

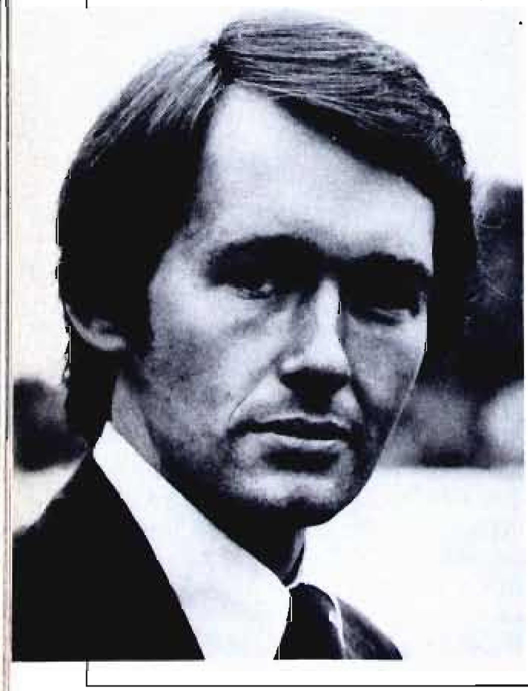
"The fairness doctrine is No. 1" this year, says an aide to the House Telecommunications Subcommittee headed by Rep. Edward Markey (D-Mass.). It's expected to have the same priority in the Senate.

And, as it did for the past year, Congress intends to hold hostage other broadcast legislation until codification of the fairness doctrine becomes law. That puts the NAB on the spot. Jim May, chief congressional lobbyist, and Jeff Baumann, who oversees FCC lobbying, say they will receive their marching orders on the fairness doctrine when the board meets Jan. 16–19.

The NAB already is on record in opposition to codification of the doctrine, but much depends on how hard broadcasters want to fight it, especially given the possibility that if they fight too hard, they will lose a chance to get some of their own initiatives considered by Congress.

As May notes, "We recognize that we have a membership that has different points of view on the fairness doctrine. Some are very much opposed to codification; others are philosophically opposed, but tend to take a more practical approach when trying to determine whether we should fight it all out. Some actually advocate codification, and there's a fourth camp that could be characterized as not really caring one way or the other. They figure they are going to comply with the spirit of the doctrine whether it's in place or not."

Rep. Edward Markey (D-Mass.)



"If fairness isn't resolved this year, Mr. Markey has said unequivocally that it is extremely unlikely that any other broadcasting legislation is going to move in the House."

On the last go-around on the issue, the NAB lost May's predecessor, John Summers, when it chose to take a hard line against codification and sacrifice all its other legislative initiatives. It won on the fairness doctrine issue, but lost on just about everything else that Congress had a hand in. May says he is keeping his advice to himself until the board meeting.

Less controversial, so far as broadcasters are concerned, is the other high agenda item, which also must be passed before Congress turns to other broadcast matters.

Last fall, President Reagan pocket-vetoed a measure that contained an amendment restricting the number of commercials on children's programs. The NAB had accepted the measure as a compromise in the face of more onerous alternatives.

So far as Congress is concerned, those are two easy issues. A large majority exists for both measures. Larry Irving, Markey's subcommittee aide on broadcast issues, warns, "If fairness isn't resolved this year, Mr. Markey has said unequivocally that it is extremely unlikely that any other broadcasting legislation is going to move in the House."

FCC and the Hill

More complex is the outlook for improved relations between Capitol Hill and the FCC. Irving says, "We've got something of a communications policy gridlock because of the relationship between FCC and Congress at a time when it would be useful to have a commission that is functioning as a source of information for the Congress."

He adds, "There's almost no trust. Members of Congress, Re-

Sen. Ernest F. Hollings (D-S.C.)

Expected to put on another push to have a transfer fee levied on station sales, an idea that will look very attractive to a Congress faced with burdensome budget considerations.

publican or Democrat, House or Senate, only take at face value information developed by the commission." The president-elect could change all that. Capitol Hill sources say he won't be changing much unless he ousts Dennis Patrick as chairman. Relations with individual commission members aren't at issue; it's the FCC leadership.

President-elect Bush has at least two appointments to make, holdovers from the dispute between Congress and the administration and its ideological representatives at the head of the FCC. If Patricia Diaz Dennis moves to a cabinet post and Bush names one of his appointees as the next chairman, Patrick is likely to step down as a commissioner, giving Bush a total of four possible appointees.

There is expectation on Capitol Hill that he will want to take the opportunity to improve relations with the Hill, thus improving the chances of his own initiatives. Although his beat is the FCC, Baumann, a former FCC official himself, feels good FCC-congressional relations are the key to whatever the broadcasters get, even from the commission.

At the top of the NAB agenda this year, and something the board will have to consider in setting its priorities, is the question of reform of the comparative renewal process, or at least doing something to curb the abuses of the process.

"I think the problem they are having," Baumann says of the FCC and its deliberation over the matter, "is how do they resolve the issue. They can only go so far" under the law in changing the process. "The chairman doesn't want to take the abuse part alone. He is concerned about how far he can go without running directly into an angry Congress."

The FCC fear is that of micromanagement by Congress. Irving, reflecting Markey's opinion, doesn't feel anything has happened to warrant a change in that intense oversight. "Congress has never felt the need to look at a commission so closely before because no commission has had this kind of record before." He says the panel will be watching closely for any "contradiction of the Communications Act," and that "they don't go over the line." That includes anything the FCC does on the renewal reform or abuse issues, he adds.

For that and other reasons, Baumann feels the appointments Bush makes to the FCC are critical. Although he feels broadcasters have benefited greatly from deregulation fever at the FCC, he also fears the agency may be going too far.

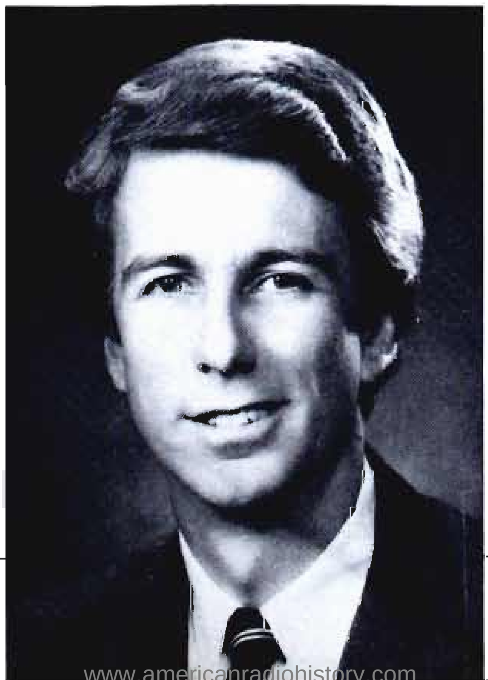
Of particular concern to the association is what it feels is the FCC's "rushed" consideration of telephone company/cable cross-ownership rules. As May says, "It really is much more than that. It is really the issue of telephone company entry into information delivery," and that is likely to have an impact on broadcasting.

Baumann adds, "If the commission is going to play a role in this, then it's going to have to have a lot more answers and ask a lot more questions, particularly about free, over-the-air broadcasting and the impact of the telephone delivery of video services on over-the-air broadcasters."

NAB also is unhappy with the FCC's recent actions headed toward relaxing the rules governing the installation of FM translators. The fear is that the FCC is heading down the road to "AMization" of the FM band.

Alex Felker, chief of the FCC's Mass Media Bureau, hopes that many of the priority broadcast is-

FCC Chairman Dennis Patrick



Congressional relations with individual FCC members aren't at issue; it's the FCC leadership.

Alex Felker, Mass Media Bureau

Feels the comparative renewal-abuse question "is an extremely difficult issue to deal with."

sues on its list this year will be resolved before the spring, when the commission is expected to be in place and the two congressional priorities are out of the way.

He feels the comparative renewal-abuse question "is an extremely difficult issue to deal with. The idea is to try to craft a set of criteria that provide a reasonable degree of certainty to the majority of broadcasters that are doing a good job out there, while at the same time provide a more than theoretical kind of opportunity for challengers to be compared fairly with incumbents."

And FCC has to do all that while making sure it does not "tromp the First Amendment to death," he adds. He acknowledges that many previous commissions have dealt unsuccessfully with the issue, but he says some very creative suggestions have been made this time around. Felker also acknowledges that the agency is paying close attention to congressional suggestions in the matter.

Diplomatically, he says, "I'm not sure the previous attempts in this area have benefited to the same degree from the legislative process and the wide range of ideas and concepts that we enjoy right now." He says the FCC also feels the need to move quickly on the abuse portion of the issue, even to the point of separating it from renewal reform, because of the spate of radio license renewals coming due after a three-year hiatus.

The FCC role in limiting the payoffs that can be made by an incumbent broadcaster to another party to get it to drop its license challenge also is a subject of hot dispute among commission lawyers, Felker says. "That's one of the things we're going to have to sort out." He adds, "My hope is that we can do it all in one big package. If that doesn't prove possible, clearly we'll spin the abuse piece out."

Not so obvious is when the commission will be able to lift the freeze on the UHF spectrum, placed on it because of questions concerning the possible need for additional bandwidths to accommodate high definition television systems that would be compatible with terrestrial broadcasting.

"That is something that I will be putting a lot of pressure on, to get those issues resolved in the next year or so," he says. Congress will be watching the HDTV progress, too. Although Irving doesn't expect any legislative moves on HDTV in the foreseeable future, if ever, the subcommittee is scheduled to receive reports on the various proposals by Feb. 1, with a hearing on the reports to follow soon after.

On the Senate side, Sens. Ernest F. "Fritz" Hollings (D-S.C.), chairman of the Senate Commerce Committee, and Daniel Inouye (D-Hawaii), chairman of its Communications Subcommittee, were still awaiting staff reports on a possible agenda as the new Congress took its seats.

One of the unspoken questions this year is how active a role Inouye would be taking in the communications arena this year. He left matters pretty much up to Hollings in the last Congress, while Inouye chaired the Iran-Contra hearings and waged his unsuccessful campaign for Senate Democratic leader.

But however the two men resolve their roles, Hollings is expected to put on another push to have a transfer fee levied on station sales, an idea that will look very attractive to a Congress faced with ever-burdensome budget considerations. That, though, would be an issue to be considered by other committees, and the broadcast lobby is facing a spate of non-Commerce Committee items this year.

May says, "I think the 101st Congress is going to be one of the most active that broadcasters have ever faced."

He makes the prediction in the face of a relatively light schedule on the communications subcommittees, dominated as it will be by fairness and kidvid issues. Much of the defensive activity to be taken by broadcasters will be in the House ways and Means Committee and in Senate Finance.

Beer, wine attack

In addition to working to fend off Hollings' proposal, broadcasters face efforts either to curb beer and wine commercials themselves or at least to make them less attractive to breweries and wineries by eliminating their tax deductibility.

May also expects efforts to deal with the relationship that campaigns have with the broadcast industry and its rules on commercials and treatment of candidates.

It all means the NAB lobbying effort is going to be spread thin this year. May says he is getting some additional staff help, but the organization is going to have to rely heavily on outside consultants with expertise in particular areas, on coalition-building, and on NAB's own grassroots effort.

And on the minds of all four, or five, of the estates is the must-carry issue, back again for another year and just as far from resolution as it was the first time around. Congress is likely to wait again for the affected industries to come up with a suggested solution. Baumann thinks industry can do it.

Another uncertainty is jurisdiction over copyright matters affecting communications. Rep. John Dingell (D-Mich.) chairman of House Commerce, and Rep. Jack Brooks (D-Tex.) new Judiciary chairman, are expected to wage a strong jurisdictional war, perhaps delaying activity in that area. □

ROAD TO NATPE

Off-network sitcoms, game shows, reality, magazines make bids

Stations struggle to put prime access houses in order

By ROBERT SOBEL

This year's NATPE convention may very well be what the station program doctors have ordered when it comes to solidifying programming plans for next season's access.

This season the time period has apparently fallen in disarray, especially among affiliates in the top three markets that don't have *Wheel of Fortune* or *Jeopardy*, making NATPE a welcome period for putting their access programming house in order. Much of the unrest and uncertainty at this point comes from *USA Today* stations and from stations which have bought *Inside Edition*. Stations that have bought both or even just one of the programs will have to wait and see how they perform.

USA Today has gotten off to a rocky start in September but is getting a "new and improved" look in its "relaunch" this month. *Inside Edition*, King World's news magazine show, makes its debut around the same time. But question marks remain as well for some of the present crop of first-run half-hour strips, such as *Family Feud* and *Win, Lose Or Draw*, so these pose decision dilemmas as well.

Contributing, too, to the overall climate of stations putting access programming decisions on hold until close to or at NATPE is how buyers will judge Columbia Pictures Television's *Windfall*, the new Merv Griffin Productions game show, planned for the fall. A pilot has recently been shot and will be shown in the next few weeks. As to first-run fall prospects for access, the cupboard is again bare when it comes to new first-run sitcoms, while several reality-based shows, plus a generous amount of game shows, will be looking for access for next season. The first-run sitcom development shortage is again primarily the result of producers getting their investment wings clipped by the mounting costs of deficit financing and the inability of most of these shows to have enough legs to make it into strip syndication.

Catalytic programs

Highlights of other reports from station programmers and other sources indicate:

- The value of the off-network *The Cosby Show* in access is still up in the air and may not be determined for some time. While there's no argument that it handily beats programming it replaced in the time period, its worth—being able to build up the time period around it, as touted—depends on the market.
- The success of *A Current Affair* is seen as the catalyst for the new wave of prospective access reality shows.
- Two of the major off-network half-hour shows being triggered next season, *Who's the Boss?* and *Growing Pains*, are getting high potential marks from reps.
- The off-network *Night Court*, which debuts this season, is getting both heavy clearances and is scoring well in ratings.

Of the 15–18 principal half-hour first-run strips being offered for the upcoming NATPE that will be looking for an access berth primarily, the genres can be divided into two areas: game shows and magazine and or reality-based series. In the latter category, *Tabloid*, from Paramount Television; *Crimewatch Tonight*, from Orion Television; and MCA TV's *Rewards* are considered frontrunners by the reps interviewed. Also in the mix are Group W's *Can This Marriage Be Saved?* a talk show.

Among the game shows, besides *Windfall*, there's *Couch Potatoes* from Group W Productions; Lorimar Telepictures' *Third Degree*; MCA TV's *Star Play*; *Talkabout* via D.L. Taffner; Viacom's *Betcha; Make Your Move*, from Worldvision Enterprises; and MGM/UA's *Straight to the Heart*, which all appear to have better-than-average chances to make a fall access or early fringe start, the consensus of reps predict. Palladium's *Jackpot*, too, appears to be getting some station interest, it's reported.

Another game show strip that may get attention, it's speculated,

Lorimar's "Third Degree"

King World's "Inside Edition" with David Frost

is the MGM/UA interactive game show, *Hotline*, to be hosted by Jim Peck.

Both news magazine shows, *Inside Edition* and *Tabloid*, have substantial clearance strength. *Edition* has 65 markets, representing 71% of the U.S., locked up, while *Tabloid* has 45% of the U.S. nailed down in the short time since the project was announced, even without a pilot.

In the Los Angeles market, *Tabloid* was purchased for a next fall start by KNBC-TV, NBC-owned station, while KCBS-TV, the CBS-owned station, has acquired *Inside Edition* for its January launch. The market itself is in a state of upheaval in access, and a bitter fight for ratings supremecy is expected among several of the stations. First off, a heavyweight preliminary bout is expected to begin this month between the two network-owned stations because of the new purchases and because *USA Today* has been dropped by KCBS and picked up by KNBC.

A second opinion

John Rohrbeck, vice president and general manager at KNBC, believes he can make a better showing with *USA Today* than did KCBS. He says that *USA's* problem was not only a shaky start, as was experienced by most other stations carrying the show, but that it suffered from a lackluster news lead-in on KCBS.

A recent ratings report from Arbitron, he points out, shows that *CBS Evening News* did a 2.8 rating, while *USA Today* at both 7 and 7:15 p.m. garnered a 3.4 in each quarter hour. "Our *NBC Nightly News*, which is up against CBS' news, did a 9.0 rating in each quarter hour, while our 7 o'clock show, *Entertainment Tonight*, also did a 9.0 rating in each quarter-hour." KNBC's 7:30 present program, *Family Feud*, has been registering numbers below the news lead-in, so it will be replaced by *USA Today* until the fall.

Also, continues Rohrbeck, the notion of using *USA Today* in access was spurred by the belief that it would be more compatible with *Entertainment Tonight* than with *Family Feud*. Further, it's Rohrbeck's opinion that *Tabloid*, will be likewise with *ET*, "so with either *USA Today* or *Tabloid*, I would expect to do better at 7:30 than we have done."

Even if *USA Today* works well in access, Rohrbeck will have to remove the show from the time period because *Tabloid* is committed to the 7:30 time slot in the fall. Just when on the schedule *USA Today* will play, should it do good numbers, has not yet been decided, according to Rohrbeck. However, he says, a half-hour will be available in daytime next fall because the network will open the noon–12:30 p.m. (ETZ) slot to affiliates.

Rohrbeck says, "I can juggle things around and could put *USA Today* in an early-fringe slot. I just don't know at this time."

In the case of KCBS, which bought *Inside Edition* for the January start, the station is expected to air the show at 7 p.m. until the fall, at which time it most likely will be moved to make room for *Wheel of Fortune* and *Jeopardy*. Both shows have been bought from King World and are being carried this season on KCOP-TV. Most likely they will occupy the 7–8 p.m. slot on KCBS. The 7:30 show at this point is *The Gong Show*, which probably will be dropped. KCBS program exectuives were unavailable for comment.

Also making the access time period volatile in Los Angeles is whether KHJ-TV, indie purchased by The Disney Co., will continue to air *Win, Lose or Draw*, which it owns and distributes via its subsidiary, Buena Vista Television, if the numbers continue to downtrend. Conjecture is that if the producers give it a third season, the game

Worldvision's "Make Your Move"

show will continue in access because of its "parent's" investment.

Just what KCOP will run in the 7–8 p.m. time period as replacements for *Wheel* and *Jeopardy* could not be determined as of presstime. However, one scenario could see *The Cosby Show* moved into the 7 p.m. slot from its present 6 p.m. berth, while *Night Court* is triggered for the access lot.

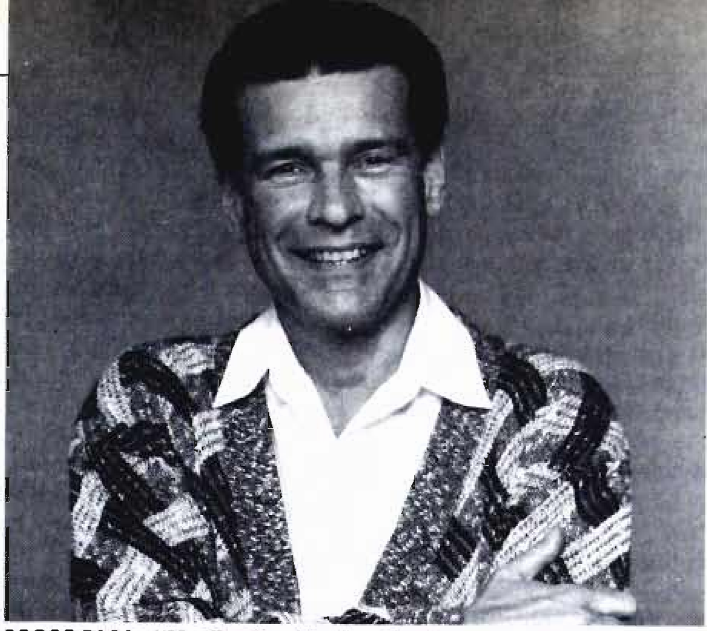
Regarding some of the other stations in the market, both KABC-TV and KTTV(TV), Fox Broadcasting station, are likely to stand pat for the 7–8 p.m. time period. The ABC-owned station has, respectively, national news and *Eye on L.A.*, local program, while KTTV(TV) carries *A Current Affair* in access, where it is leading the pack in terms of ratings.

Checkerboard continued

KTLA-TV, Los Angeles indie, will continue to use a checkerboard lineup next fall in access, preceded by the strong-running *Charles in Charge*, in strip form. At KTLA, Michael Eigner, vice president, station manager, says the checkerboard programs have been "successful" over the past year when the station ran *Charles in Charge* as a weekly show, plus *New Gidget*, *What's Happening Now*, *Bustin' Loose* and *Punky Brewster*. Hal Roach Studios' half-hour comedy *T&T* was used in access as an experiment toward the end of last season.

As of September, the only show that was returned in access was *Punky Brewster*, notes Eigner. Added this season is *Out of This World*, from MCA, which was the most successful of the first-run access sitcoms on the NBC-owned stations, according to Eigner, plus two other MCA shows, *My Secret Identity* and *The Munsters Today*. Rounding out the checkerboard slate is *Starting From Scratch*, from Worldvision Enterprises.

The stripped *Charles in Charge* has been averaging an 8.4 rating, says Eigner. *Out of This World* is getting an Arbitron 9 and a Nielsen 10, *Identity* racks up a 10; *Brewster*, an 8; *Scratch* a 7; and *Munsters*, 6. All told, KTLA is third in the market in access in Nielsen ratings, according to Eigner, behind *Current Affair* and *Jeopardy*. Because of the checkerboard success, Eigner says he's looking for the station to continue checkerboarding next season with a number of the present occupants.



MGM/UA's "Hotline" with Jim Peck

The only other major station doing checkerboarding in access last season had been KPLR-TV St. Louis. But, although the programs, *Bosom Buddies*, *We Got it Made*, *Out of This World*, *She's the Sheriff* and *Bustin' Loose*, did better than the former access show, the numbers "weren't good enough," says Howard Stevens, program manager.

The station now airs *Family Ties* in the access slot, where it has been averaging an 8/14, according to Stevens. The checkerboard shows were averaging a 6/10. *Ties*, he says, had been airing at 6 p.m. (CT), and is double run, with a 5 p.m. showing.

Eigner, however, continues to be a strong advocate of checkerboarding—given, of course, its success on KTLA—at other stations. "I believe it can work elsewhere around the country if stations had the right shows and if the competitive environment was the right one."

Major market shifts

John von Soosten, vice president, director of programming at the Katz Television Group, notes that access is also undergoing a metamorphosis in New York and Chicago as well. "NBC-owned stations there and in other markets are still searching for a firm direction, having tried checkerboarding, then *Family Feud* for a shortlived period, replacing it with *Inside Edition* this month. So they have gone from before checkerboarding to sitcoms to game shows and to reality, and next year they will change again.

"The story in New York, Los Angeles and in Chicago is very unsettling, certainly among NBC stations. In Los Angeles, KCBS is finally going to get some shows that could make them competitive, after many years of trying there. In New York, eventually *Wheel* will move over to WABC, and WCBS will have to do something different. So for 1990, there's a lot of unsettlement for the owned stations.

Also, the Fox stations are making access changes. In New York, he points out, WNYW-TV put in the Fox news at 7 p.m., while moving *A Current Affair* into access, a move that von Soosten says is being followed by some other Fox stations. "I would expect to see that, as New York seems to be solidified with *Affair* and with the news beginning to establish itself, Fox will do that in other markets, taking one traditional programming indie out of the mix and changing the game plan of the other indies in the market."

The current trend in producing news magazine shows such as *A Current Affair* is viewed by Katz's von Soosten as an extension primarily of *PM Magazine* and *Entertainment Tonight*, but with a difference. "They are not of the same focus as *A Current Affair* or some of the other newer shows. "*A Current Affair*, he continues, comes from the same genre as *PM* and

ET, but with different content.

Jim Curtin, Harrington, Righter & Parsons assistant director of programming, says *A Current Affair* is basically the reason for the spawning of interest in the newer magazine shows.

The numbers on *Affair* are impressive and the station clearances have increased dramatically. Airing in 129 markets—including 51 in access—the show began with 11 clearances last year. Also, *Affair* increased its Nielsen November 1987 ratings from 1988's by an average of 105%, jumping 4 points and 6 share points from last season's 3.8/7 to 7.8/13, respectively.

On KSTP-TV Minneapolis, the access strip's ratings were up 160% in the Nielsen November book over last season's 5/9, to a current 13/23.

Meanwhile, when it comes to *The Cosby Show* in access, the value of the sitcom is still a question mark, according to most of the sources. At KVVU-TV, Rusty Durante, general manager/program director, says that the station airs *Cheers* at 7:30 against *Cosby* on KVBC-TV, NBC affiliate. And although *Cosby* outperformed *Cheers* in household ratings, according to the November Arbitron, *Cheers* fares better in important demos such as women 18–34 and women 18–49. Granted, he adds, *Cosby* also does well with teens and kids, but "we do better in the bread-and-butter demos."

No sure winner

In access, *Cheers* on KVVU did an Arbitron of 14 with women 18–34 while *Cosby* did an 11, according to Durante. In women 18–49, *Cheers* had a 14 and *Cosby* a 12 rating. *Cheers* is used by the station as double-run fare, opening at 7 p.m., when it comes in second in ratings. Giving *Cheers* a double run was an idea expanded from the station successfully double-running *MASH* in the 7–8 slot for many years, notes Durante. Also, *Cheers* was placed at 7:30 as protection against *Cosby*.

Notes Durante, "We broke our schedule early, so we didn't know whether *Cosby* would be put in access. But that was our gut feeling."

Although the *Cosby* numbers have generally been "good," says Petry Television's director of programming, Jack Fentress, there are not as many runaway races as originally believed. "In fact, although it has probably improved the time period in most instances, it's not a given that it is a winner in every time period. If it's not more than a winner by more than a couple of points than something else, than it might be best to have had that 'something else.' "

Jansen Bjork, Seltel programming director, states, "There's been some incredible stories regarding *Cosby* and some disappointing ones, depending on the market and what was played ahead of it. *USA Today* as the lead-in was a disaster, for example, at WTVX-TV, West Palm Beach-Ft. Pierce-Vero Beach." Curtin at HRP calls *Cosby* a success in access, "although I can't be fine-tuned because I haven't seen all the books in the smaller markets. But again, much like we saw in October and often what we see in early fringe, it all depends on whether it is a financial success. "In some cases it didn't make the tremendous dent anticipated financially by the buyers, but in other cases it did very well. If you took price out of the consideration, you would be very happy, but you can't take that out in all cases. But I don't have all the data on performance as yet."

Another major off-network sitcom triggered this season is *Night Court*, which is getting a decent station lineup in access. By itself, *Night Court* is called "a very good performer" by HRP's Curtain, and when it is teamed with *The Cosby Show*, "it does exceptionally well." The Warner Bros. sitcom has been sold in 136 markets, including all of the top 25 and 48 of the top 50 markets. Recent station signings are WPTF-TV Raleigh-Durham, WDRB-TV Louisville, KGBT-TV Brownsville-Harlingen-McAllen-Weslaco, WTWC-TV Tallahassee, KDOB-TV Bakersfield and WLBZ-TV Bangor.

Fentress at Petry says that *Night Court* is getting both late-night and access play and is successful in both cases. "It's getting very respectable numbers in both instances and good demos too. There may be only an odd station or two where that's not happening, but that's really the exception."

Off-network sitcoms

The prognosis for off-network sitcoms being introduced for next season is bullish, note the reps. At HRP, Curtain says the 1989–90 season holds promise for the new off-network sitcoms in general, especially because the first-run sitcoms are getting older. "The new shows, such as *Who's the Boss?* and *Growing Pains*, should do very nice numbers. *Growing Pains* has been a sleeper hit for ABC, especially with young kids and teens. Clearly, it will play very well in a sitcom block in access. Coming out of *Who's the Boss?* or *Cosby*, there might be an excellent number from *Growing Pains*. "Some people say that *Pains* has enough strength by itself in access, but it needs a good sitcom environment."

Von Soosten at Katz says both off-network sitcoms are "strong shows, which will play well in access or otherwise in the top 50 markets on indies, plus, of course, on affiliates below the top 50 markets in access. *Growing Pains* was kind of a sleeper on the network and will be very good performing off-network shows. It has very good potential, as does *Who's the Boss?*"

Other off-network sitcoms that could wind up being kicked off for next fall that could wind up with some access clearances are *Small Wonder*, *Mr. Belevedere* and *Mama's Family*, which includes 35 off-network episodes plus 125 in first-run. □

D. L. Taffner's "Talkabout"

Fox's Lambert looks ahead

Credits Murdoch with making his world bigger

By ROBERT MARICH

Michael Lambert will never forget his first meeting with globe-trotting media tycoon Rupert Murdoch, who is his boss. Shortly after Murdoch purchased Twentieth Century Fox Film Corp. in 1985, Lambert, currently president of domestic distribution of the studio's television division, made a presentation to Murdoch. Eager to impress, Lambert carefully rehearsed a comprehensive review of the broadcasting business, the studio's recent program sales and prospects for the future.

"I started to talk, but Murdoch interrupted," recalls Lambert. It was apparent Murdoch was already intimately familiar with Lambert's division after carefully surveying the entire studio prior to buying it. Instead, "He began to ask me lots of questions about the business of independent television stations. He asked about individual markets—places like Dallas, Houston and Boston."

Mystery solved

Though surprised and not quite sure why Murdoch was more curious about independent stations than the studio's programming, Lambert answered obligingly. Months later, the mystery was solved when Murdoch purchased the Metromedia group of independents in early 1986—a $2 billion transaction in which Murdoch again called upon Lambert's expertise.

The barrage of questions in their first meeting "is very much Mr. Murdoch's style," says Lambert. "When you meet him, he absorbs everything you tell him. He's like a sponge. He asks incisive and focused questions about business. It's as if he's collecting pieces of a jigsaw puzzle, although you don't always know where he's going."

Trim and youthful-looking at age 36, Lambert joint Twentieth Century Fox four years ago, initially as its top syndication executive. A year ago, he was promoted to president, where he oversees all syndication, barter advertising and cable television sales of the studio's extensive library of movies and TV programs.

Thriving division

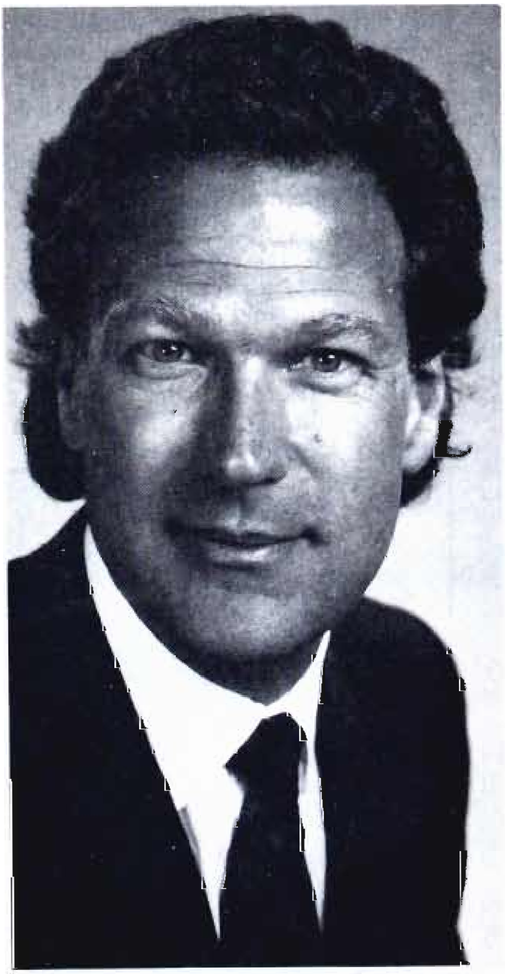
The Fox syndication division is thriving. It distributes three comedy series and is in the midst of renewing first-run hit *A Current Affair*. Over half of the 130 stations carrying *A Current Affair* have inked contract extensions through the 1989–90 season.

Two of Fox's packages of sitcom re-runs will begin strip—or five-day-a-week telecast—effective next September. They are *Mr. Belvedere*, the popular ABC sitcom, and *Small Wonder*, the once-weekly first-run syndication comedy about a precocious lifelike girl robot.

Regarding *Small Wonder*, Lambert said that it "was the first of the big first-run syndication comedies and, though a raft of competitors came in later, it remained No. 1. We think it stayed there because we were smart not to double-run every episode." A second telecast might have garnered another three rating points or so that would have bolstered barter advertising sales, says Lambert. "But we wanted to build a long-term asset," he explained.

Actually, *Small Wonder* has begun strip telecast already, but in just one market, Los Angeles,

Michael Lambert



A major goal is to get the Hollywood creative community more involved in developing programming for the syndication market.

"The Tracey Ullman Show"

where the Fox outlet KTTV launched it October 31 at 5 p.m. During the November sweeps, *Small Wonder* averaged a 7 rating/14 share, according to Nielsen, consistently beating off-network fare on three other independents and matching affiliate news. Lambert says he's ecstatic about the ratings performance. The one-market run could have backfired had *Small Wonder* not lived up to expectations because a poor showing could dampen syndication sales elsewhere, he said.

The third strip comedy Fox eventually will offer is *The Tracey Ullman Show*, which currently airs on the Fox Network on Sundays. Though praised by critics, it got off to a slow start in the ratings. However, its viewership is steadily growing, with good young adult and female demographics, according to ratings supplied by Fox Network.

Lambert compares Ullman, the English-born master of dialects and slice-of-life vignettes, to Carol Burnett, whose shows are perennials in syndication. He said the date *Tracey Ullman* goes into syndication has not yet been determined. Since other Fox Network entertainment series are produced elsewhere, such as Paramount Television, Columbia Pictures Television and Stephen Cannell Productions, their reruns will not be syndicated through the Fox studio.

The Fox television stations also provide another type of launching pad for Lambert. The seven Fox-owned stations are developing series that, after proving themselves in telecasts on the group, can be distributed in first-run syndication nationally via Lambert's studio distribution division. "We don't want to be testing our productions on our customers' air," explains Lambert.

Already going that route, of course, was *A Current Affair*, the hit tabloid news show whose success has spawned a gaggle of imitators. It began locally on WNYW-TV, the Fox-owned station in New York. Lambert notes his syndication division wants series suitable for daily strip telecast from the Fox stations. Meanwhile, promising programs appropriate for only once-weekly telecast more likely would go to the Fox network.

He identifies three series currently aired on one or more Fox-owned statios that have potential for national syndication as a strip:

■ *City Under Siege*, which delves into drug-related problems, is a daily half-hour news magazine that airs weekdays at 11 p.m. on WTTG, the Fox-owned station in Washington, D.C. Its various segments include: late-breaking news such as drug busts, information about fugitives, requests for anonymous tips via a telephone hotline and drug rehabilitation success stories. Newsman Ron Gardner serves as host. A WTTG spokesperson reports *City Under Siege*, after premiering Oct. 3, averaged a 6 rating/14 share in Arbitron and 5 rating/11 share in Nielsen during the November sweeps, which is slightly higher than *A Current Affair* in the same time period a year earlier.

■ *Comic Strip Live*, which airs Saturday nights, presents standup comedians performing live at a Los Angeles nightclub. The Fox group began airing the once-weekly hour series effective Oct. 8, after it started out on KTTV, the Fox outlet in Los Angeles, during the summer.

■ *The D. J. Kat Show*, a one-hour weekly children's show aired by the Fox station group, revolves around the interplay between a brassy but loveable Fonzie-like puppet and real-life girl. It is adapted from a series on Sky Channel, Murdoch's cable network based in England. *D. J. Kat*, which made its Fox debut in November 1987, also contains cartoon segments featuring *Woody Woodpecker*, *Popeye* and others. On WNYW-TV New York, where it originates, *D. J. Kat* averaged a

"Mr. Belevedere"

4.3 rating/13 share in Arbitron and a 2.8 rating/10 share in Nielsen during the November sweeps.

Lambert says one of the joys of his job is that, in meshing with other parts of Murdoch's empire, its scope is much broader than comparable slots at other studios. Another benefit, he asserts: "There is a lack of bureaucracy here. We are very thinly staffed at the top. The tradeoff is everyone is working two or three jobs, which means long hours."

For example, Murdoch, after picking Lambert's brain in their first meeting, called upon him several months later just prior to making a formal bid for what are now the Fox-owned stations. Lambert joined a handful of senior executives in appraising the value of the Metromedia stations for Murdoch.

In that group was Jonathan Dolgen, president of the studio's television division and president of Fox, Inc., to whom Lambert reports. Dolgen is "a tough supervisor but brilliant as a strategist. He is a great guy to brainstorm with," holds Lambert.

The high-echelon work is heavy stuff for a kid raised in New York by immigrant parents from Austria. After living at 66th street and Central Park West prior to moving west, Lambert now is ensconced in a home in the exclusive Bel Air district of Los Angeles. A Bel Air neighbor is Anthony Cassara, who as a station executive reaped a small fortune from the sale of KTLA, the city's leading independent station.

In the secluded canyons of Bel Air, Lambert notes, a new hobby is tending to a Japanese garden in his backyard. "I'm a confirmed Californian now," he said. A longstanding personal interest is a fascination with gadgets of all kinds. He is adept at using a portable personal computer at work, whether it is on the desk in his office or on his lap when on the road.

"Small Wonder"

"If one is serious about [using ratings] research, you've got to have a computer to access data," he says. He has his own desk-type personal computer at home, which he sometimes uses in the morning to access overnight ratings via a telephone modum.

A graduate of Rochester Institute of Technology with a degree in communications and business, Lambert began his career in various jobs at radio and television stations. He broke into the television programming business in 1974 as a trainee in the research department at Viacom Enterprises, where he spent much of his career. He also held top programming posts at Petry Television and Home Box Office.

Lambert notes working as vice president—programming at rep firm Petry Television from 1977 to 1979 rounded out his background by providing him a buyer's perspective to deal-making. "I always wondered what happened after I left a station manager following a presentation. I found out. He picks up the phone and calls his rep," Lambert says with a touch of deadpan humor.

The Petry work "allowed me to listen to the presentations [of what later would be] our competitors," he continues. At that time, he was impressed by the savvy of a handful of distributors that included persuasive ratings and demographic data in sales pitches, notably Telepictures and Paramount Television.

"The studios at the time took the attitude, 'Of course you know all about our programming. It's just a matter of price,' " Lambert recalls. "The business was not as sophisticated. That has changed. Back then, there were fewer shows. Now everyone is in the game."

Another change in the program sales business followed the recent flurry of defaults and bankruptcies of stations. "Millions of dollars used to change hands without contracts," he notes. "They were handshake deals. But no more. As a community of distributors, we didn't do our homework" as new station owners appeared in the 1980s. "We were so accustomed to doing business for years with rock-solid [station] operators who were licensed by the government and pillars of the community."

As for what is on the horizon, Lambert says a major goal is to get the Hollywood creative community more involved in developing programming for the syndication market. "We are still just barely scratching the surface in bringing these two communities together," he concludes. □

"A Current Affair"

Now part of Maxwell's Pergamon, it's free at least of external pressures

AGB licks wounds, looks to solidifying its major assets

By IRWIN MARGOLIS

"You will not open the papers and find that AGB has launched into a dramatic new area," reflects Ann Burdus, AGB Research director, when asked whither AGB now.

Although there may be a few people who possibly might take issue with the point, those rendering an objective analysis of the past year would almost certainly agree that AGB, or Pergamon AGB, as the company now is called since media tycoon Robert Maxwell put his claim on it, enters 1989 bloodied and scathed. According to Burdus, however, the experiences of the past year have placed AGB officials in a position to say honestly they have a clear idea of the direction the business should take:

"We see ourselves concentrating on taking advantage of opportunities in continuous audience measurement, continuous market measurement and custom-made research, Burdus elaborates, adding that the company now is measuring media expenditures in 11 markets.

AGB's extensive activities are well known in a number of countries by officials participating in serious market research. Yet, in spite of the fact that the company has been active in the U.S. for some years, Americans in the business generally became familiar with the organization when in 1983 it challenged Nielsen for supremacy in the ratings game.

From the outset AGB maintained that the two companies could exist side by side. In fact, though, one can only ponder whether AGB would have succeeded if Dun & Bradstreet had not entered the picture by acquiring Nielsen a year later.

"Before the Dun & Bradstreet takeover," recalls Burdus, Nielsen didn't show any signs of responding." There indeed seems precious little evidence to suggest that Nielsen management before the D & B purchase considered AGB's onslaught any more than a minor irritant. Nielsen was extremely critical of the whole concept of people meters. On the other hand, many Nielsen clients were openly unhappy about Nielsen's performance and seemed to be willing to embrace the efforts of AGB.

"After Dun & Bradstreet got involved, the whole attitude at Nielsen changed," says Burdus. "There was a shift in the ground rules. We were playing in a whole new ballpark."

Burdus and others at AGB have since acknowledged that the company made a serious commercial miscalculation believing that it really had an opportunity to unseat Nielsen in the U.S. While it is relatively easy to see why AGB executives may have misunderstood the intentions of U.S. television people, it still is puzzling why in the end they allowed themselves to be misled for as long as they did. It is known that as late as the beginning of 1988, AGB executives still were being told that there was reason for optimism. All available evidence, however, suggests there really was not.

The continuing financial drain, with AGB losing about $90 million, gradually placed the company in an extremely vulnerable and quite untenable position, ripe for takeover and loss of the independence it had enjoyed since its founding 26 years ago.

Although some AGB executives

Ann Burdus

"We see ourselves concentrating on taking advantage of opportunities in continuous audience measurement, continuous market measurement and custom-made research."

at the time monotonously disputed the severity of company's financial plight, the resultant sale of the company underlined the weaknesses of their argument. Looking back six months later, Burdus reflects, "We genuinely thought we might make it. When you have invested that amount of money and time, it's very difficult to pull out. It frequently takes more courage to stop an operation than start it."

Pyrrhic victory

There are a number of reasons for failure in America, but company executives sum it concisely: commercial miscalculation. To this day almost everyone at AGB involved in the project insists that the company won the technical battle, although many observers point out that shareholders are unlikely to be impressed by pyrrhic victories, even if there was one in this case.

In spite of the setback, Burdus and others are adamant that it was all worth the effort. "I can't imagine not to have tried," she volunteers. "One-half of all the market research in the world is done in the U.S. Entering the U.S. market in this way [AGB already had a market there] is making a comment about our longterm potential as a company. We tried and failed," she agrees. "It makes us a different company, but although we had to be rescued, we can continue. Of course, we are disappointed," she says. "Of course it was a setback. As a result, however, we are company with much better resources."

While Burdus makes it clear that AGB currently does not have any particular plans to do anything else in the U.S. other than the research projects currently underway by its U.S. affiliate, she does not rule out another try in the future. "We are not sitting licking our wounds and saying we will never go back," she warns.

Whether CBS' failure to renew its deal with AGB actually precipitated the inevitable, many London observers believe it did. Trading in AGB shares on the London Stock Exchange were suspended while talks about AGB's future advanced with one of the company's principal shareholders, the advertising and investment group, MAI. It was a natural affiliation and one which had been anticipated for some time. Sir Bernard Audley, AGB chairman, also was on MAI's board, and MAI's U.S. market research division, Mediamark Research, offered an opportunity for AGB to retain a meaningful foothold in the U.S.

Following lengthy negotations a deal was struck which included the termination of the U.S. people meter operation, the sale of AGB's exhibition business and some of AGB's publications and, most importantly, a virtual takeover of AGB by MAI, which was to own approximately 30% of AGB.

His $260 million bid for AGB satisfied stockholders and propelled stock prices back to the pre-MAI savior days.

Robert Maxwell

Stiff upper lip

Audley acknowledged his disappointment in abandoning the U.S. audience measurement business to Nielsen but declared his optimism for the future of the company: "I believe that the strengthening of the financial position of the AGB group and the closer association with MAI will enable the enlarged group to develop its existing businesses more effectively and to take advantage of development opportunity to ensure that the AGB Group remains an international leader in market research and business information.

While one must assume that Audley meant what he said, there hardly seemed any other options at the time. Neverthless, although the diminition of the company's net worth seemed to go relatively unnoticed in the British press, media analysis and shareholders seemed underwhelmed by the developments. The immediate impact of AGB's reconstitution and U.S. withdrawal were felt on the London Stock Exchange. AGB shares plummeted.

Robert Maxwell constantly is dabbling in companies, either investing in them or buying them. AGB seemed like a good idea. He believed it would fit neatly into his Pergamon Professional and Financial Services, a group which serves a variety of functions in the legal, employment and educational field. His $260 million bid for the company satisfied shareholders and propelled stock market prices back to its pre-MAI-savior days. Although the U.S. people meter operation remained buried, Maxwell retained the exhibition business and the magazines.

Today, the same analysts who were questioning the wisdom of the MAI bailout, seem about ready to begin recommending Pergamon AGB to their clients. Since the Maxwell purchase, AGB shareholders have been given approximately three Pergamon shares for every one of the AGB shares they held.

The immediate effect of the change has been to take AGB out of the glare of the constant publicity and market analysis. "We are now in a group with more than 20 other companies," points out Burdus. "We must make a profit, but becoming part of Pergamon has taken the external pressure off." AGB also has shifted its financial year to a calendar year from one which ended in April. This also is likely to help AGB in the short term. "Part-of-year figures also further confuse analysts," laughs Burdus.

More seriously, Burdus says that budgets and plans were being drawn for a more rationalized AGB, which would make sense as the company headed into the '90s and other challenges. "I really do think everybody is looking to the future," she comments. "The company has changed a great deal from the time I first joined. During the early '80s we bought a series of companies throughout the world run by strong individualists. They now have all retired or passed from the scene." Pointing out that AGB presently is run by professional managers who behave the way managers of multinational companies should, she says, "It's what I'm used to." There is at least another immediate positive benefit of the Maxwell purchase: AGB is getting involved in Maxwell's plans to launch a pan-European newspaper, *The European*, in May. According to Burdus, Maxwell was impressed by the market research AGB did for *The Independent*, a serious newspaper successfully launched in the U.K. several years ago.

Burdus says that Maxwell takes an "intelligent interest" in his newly acquired company but pretty much continues to allow AGB top management to carry on as it had in the past. Nonetheless, in the end, she says, AGB will have access to resources. "That's Maxwell's most important contribution," she believes.

"Research is an expensive proposition," she adds. "There are great demands for sophisticated software. It's no longer just ladies on corners with clipboards." On the negative side, Burdus recognizes that Maxwell's ownership could cause problems for AGB as it tries to retain its contract to provide British television ratings (BARB), alluding to Maxwell's own TV interests. "There may be an emotional element in the marketplace, but when they consider the situation," she explains, "they will clearly see you don't kill the golden goose."

She believes that Maxwell knows a research company survives on integrity and therefore wouldn't even contemplate trying to influence the organization's work. She forecasts the contract decision will be rational and that AGB will not be excluded because of the Robert Maxwell factor.

Data problems

Burdus accepts that AGB has had some data problems during the current contract period. She says, however, that those problems now have been corrected and blames some of the companies which received the BARB data for seeking to publicize the errors out of proportion to the problems they created. She also believes that during the life of the contracts, which frequently run from five to seven years, people tend to forget that the terms and elements were perfectly sensible at the beginning of the span.

Nevertheless, Burdus cannot be unaware that some of the contractors are presently not giving AGB much of a chance of regaining the contract. She says that if AGB doesn't get the BARB contract, of course, executives will be very disappointed because they feel AGB is best placed to do the job. "It is not, however, like the U.S. situation," she emphasizes, "AGB has a great deal of other business in the U.K."

Whither AGB during 1989, one asks again? "We must continue to look after the clients we have had for years to ensure that their requirements are being met," answered Burdus. "We also must try to anticipate what the TV scene will be in the '90s and plan accordingly," but she sighs happily, "it's been a quiet few months." □

Disappointed in abandonment of U.S. audience measurement business but believes company positioned to develop existing businesses now.

Sir Bernard Audley

Viewpoints

Ron Stitt

Administrator, sales research and marketing, WRC-TV Washington

Reports of broadcast television's death greatly exaggerated

It's becoming an all-too-common litany: Share erosion...fragmentation...cable...VCRs...narrowcasting...targeted marketing...you get the picture. The marketing and advertising trades are full of stories which outline in excruciating detail the many forces conspiring to reduce the role of broadcast television in the overall media mix.

Lately, and perhaps self-servingly, the general circulation print media, including national magazines and local newspapers, have been gleefully piling on the bandwagon. There's a certain morbid fascination in watching the demise of a once-proud titan.

Unfortunately, the television industry itself is partly to blame for this unnecessary scenario. Read this magazine. Note the generally negative fortress mentality exhibited in terms of content, tone and quotations from TV executives. We think of ourselves as "hanging on," tacitly accepting the premise that the best is behind us. In doing so, we are participating in the making of the myth propagated by our eager new competitors—the myth of the demise of broadcast television.

As a constructive step, we must confront the tough issues head-on. They're not going to go away, so let's finally put them in their proper perspective and stop letting the competition define the problem. In other words, take charge! What has happened to date is that a perception has arisen whereby the advertising community imagines the cumulative effect of television's problems to be greater than the sum of the parts. In order to mitigate a psychological problem such as this, it is helpful to take stock of the overall state of the art.

What's your universe?

You may have heard, courtesy of the Cabletelevision Advertising Bureau by way of everybody from the local newspaper to the client you call on, of the phenomenal amounts of time viewers spend with cable. Remember, most of that time is spent watching over-the-air local television stations. And when someone mentions a cable rating (miniscule enough to begin with), ask what the universe is. It's probably limited to subscribers, which immediately cuts the "rating" 's real size at least in half.

On the local level, have you ever seen a commercial aired by a local cable system? Chances are probably better than 50/50 it was clipped, or there was no audio or the audio was deafening, or the same commercial ran four times in the same pod, etc. Ask your local advertisers this question. The fact is that in most cases money spent locally on cable, if it has any effect at all, may be doing more harm than good.

The main reason cable was supposed to be such a fantastic advertising tool was that it would be a "narrowcast" medium, allowing advertisers to zero in on their best prospects. That was the theory. What they've gotten, with a few exceptions, is simply more channels with the same broadcast programming, recycled for the 50th time.

If you believe that's going to change, go to NATPE and try to convince yourself that there will ever be enough creative talent to fill all those channels with fresh programming. Broadcasters are still in the driver's seat, and will be for the foreseeable future.

Concern over VCRs

Time-shifting is still the primary use of the home VCR. By far the most-recorded programming is—you guessed it—over-the air television. One way or another, broadcast television is still the overwhelming favorite of viewers. On the video rental front, recent figures from A. C. Nielsen show VCR households renting an average of only 2.8 tapes per month. Hardly the giant-killer often implied.

The darling of marketing circles is the notion that a mass medium such as television is a dinosaur because the message is too "wasteful" when you can zero in directly on your customer through more direct means. "Clusters," for instance, enable a marketer to isolate their best prospects geographically and/or psychographically. Since broadcasting, by definition, blankets a market in its entirety, it is deemed inefficient.

Again, try to maintain a sense of perspective. There are all types of people living in all types of areas. Moreover, not all customers, real and prospective, fit a mold. An advertiser will ignore the broader market at his peril, because a large portion, if not the majority, of his market will still fall outside a narrow target.

Many of the arguments against getting too carried away with all the limited target media are similar to those used against point-of-purchase promotion and couponing. Namely, it can make for a good, quick fix, but in terms of building consumer recognition and market share over the long haul, the mass media remain the only viable choice.

From the marketing perspective, the proper use of targeted advertising is as a supplement to the mass media. It can never fully supplant the value of television—the most powerful medium known to man.

The point is that there are answers to the challenges facing the television industry.

NATPE/BFM survey highlights show barter failings and station ignorance

A special survey taken of business and financial managers at television stations has revealed some rather startling and controversial findings that could have a far-reaching effect on the barter syndication industry. (See *Final Edition*, for details of survey's findings.)

The results of the 69-question survey will not be officially unveiled until the upcoming NATPE convention, but highlights of the survey's findings have been revealed to TV/RADIO AGE by Leonard Marcus, director of the Broadcast Financial Management Association and CFO of Better Communications Inc.:

The full results of the poll will be included during a panel focusing on the business side of TV programming decisions, "Barter Is No Bargain, and Other Survey Results," to be held Jan. 26, from 10–11:30 a.m. Marcus will be moderator. The survey was developed by NATPE and BFM's TV prgramming committee.

■ Stations are giving up some $354 million in saleable inventory to barter. Barter syndicators have long suggested they were getting all their money from network pools.

■ Indies give up 15% of their inventory to barter, affiliates 5%.

■ Stations are not paying detailed attention to barter when it comes to how it affects them financially.

■ Some 45% of station respondents say that barter programming has worsened their profitability, although many say giving up spots is part of the business.

■ More local news and other forms of local programming are on the agenda at both indies and affiliates, with game shows falling in favor.

■ Stations overwhelmingly would endorse a standard industry program contract, developed in conjunction with the syndicators.

■ The station community values barter by revenue, not cost, as believed.

■ General managers overwhelmingly say they expect to do more preempting in primetime in 1989 than they did in 1988.

■ Many *Cosby Show* stations, by using an accelerated payment method, may be ill-advised.

Viacom's "Cosby Show"

NATPE exhibitors now are 220

How does NATPE '89 compare to last year in terms of exhibitors? As of presstime, according to NATPE aides, 220 will sell their wares at the upcoming convention in Houston, Jan. 23–27. That's about the same number that the convention finally would up with last year, making it likely that this year's convention will top the 1988 figure.

As to a breakdown on the exhibitors, 40 of the 220 represent international exhibitors, somewhat less than last year's final total. On the other hand, there are 40 new companies, representing more than 1988's figures.

Also on the upside, there are three cable companies among the exhibitors—ESPN, The Home Shopping Network, and MTV, against last year's void.

Attendance last year totaled 7,538. This season's attendance is running as projected, and it's likely the number will wind up about the same for the 1989 parley.

Admen see status as quo at 3 webs despite midseason program overhaul

It wasn't much of a fall season but the Big 3 TV networks now are well into their "second season" overhauls. Despite a batch of primetime alterations, made or about to be made, ad agency execs doubt there will be any major turnarounds coming in the first quarter.

At the end of the fourth quarter, NBC, as expected, was the frontrunner, while ABC widened the gap over CBS, thanks chiefly to *War and Remembrance* and to some regular series strength.

When asked if the second season fixes known so far would have much impact on the ratings race on the affected nights and overall, Mel Conner, Saatchi & Saatchi DFS Compton' senior vice president and director of network operations, says, "I don't think so, I really don't."

Tom Winner, executive vice president and media director at Campbell-Mithun-Esty, says it is difficult to assess how the newcomers will score since he and others are "not yet that familiar with those coming on."

At CBS Broadcast Group, David Poltrack, senior vice president, planning and research, marketing, recently admitted that the lengthy writers' strike provided "devastating to us" in the ratings race. With fall already disrupted by NBC's Seoul Summer Olympics and postseason baseball on ABC and NBC, the strike forced series' premieres to be staggered throughout October, November, December—and even into January and February.

The shakeout begins. Eight ad agency media execs polled last summer about the likely "hits and misses" in the new for-fall crop agreed on the top three hits—NBC's *Empty Nest* and *Dear John* and ABC's *Roseanne* (TV/RADIO AGE, July 11). They also proved correct about *Murphy Brown* becoming CBS' biggest new hit.

So far, five series most admen had regarded as "misses" have since been killed or put on hiatus. So have two "maybes," NBC's *Baby Boom* and *Tattinger's*. Another "maybe," NBC's *Unsolved Mysteries*, rates as the No. 4 newcomer, ahead of *Murphy Brown*.

This fall also saw ABC adding Friday to its win column, topping CBS there for the first time in nine years, an event that took most admen by surprise.

With *Monday Night Football* over, CBS was banking on ABC reverting to its usual Monday movie, a package that Poltrack labeled "a downgrade" for ABC in rating terms. Instead, ABC programming boss Brandon Stoddard changed signals and set the *ABC Mystery Movie*, consisting of three rotating series, for Monday rather than Saturday.

That, says S&S' Conner, is "a good programming move. Obviously, they think it's much more powerful than they originally thought."

The S&S exec adds, "The mystery format is a good one, especially when there are so many reality shows and comedies around. . . . Even if it doesn't work, it's easy as hell to stick movies back in there."

"Columbo," *one of three series due under the "ABC Mystery Movie" umbrella.*

CME's Winner agrees. The Monday time period should be "a boon to *Mystery Movie*," he feels. "It makes sense to me."

Numerous backups. On the other hand, Winner notes, "ABC seems to be giving up on Saturday night." ABC, which has yet to indicate its 8 to 10 p.m. plans, is moving *Murphy's Law*, an 8 p.m. weakling, to 10 p.m. in mid-January, clearly hoping to beat CBS' *West 57th*.

ABC earlier set *A Fine Romance* and *HeartBeat* for unenviable Thursday duty. Still other ABC '89 projects include: *Have Faith* and *Anything But Love*, two sitcoms now believed headed for March airdates; *Hawk*, a *Spenser: For Hire* spinoff; and an ABC News hour, probably due in *20/20*'s old Thursday 10 p.m. berth.

At CBS, where entertainment division president Kim LeMasters must fend off rumors about his fate even as he programs for the future, replacement candidates include returnees *Jake and the Fatman* and *High Mountain Rangers*.

"Father Dowling Mysteries," *an NBC midseason entrant.*

At NBC, programming boss Brandon Tartikoff is giving priority to bolstering his Wednesday and Friday problem areas. *My Two Dads* is targeted for *Baby Boom*'s Wednesday 9:30 p.m. home, while *Nightingales* will inherit *Tattinger's* 10 p.m. slot. The latter opened well, then faded to leave ABC's *China Beach* and CBS' *Wiseguy* in a close battle for the time period.

S&S' Conner is among those not overly impressed with NBC's plan to convert *Tattinger's* into a half-hour comedy, for a spring return. "That doesn't do anything for me. From the start, I felt there was nothing there. It's too New Yorky." Still, he adds, "NBC obviously has faith in it."

NBC's Friday repairs center on 8 to 10 p.m., with *Father Dowling*

"Jake and the Fatman," *one of CBS' backup series waiting in the wings.*

Mysteries and *UnSub* (for *Unknown Subject*) replacing the dismal *Something Is Out There* and *Sonny Spoon*.

NBC's *Jim Henson Hour*, initially aimed at 8 p.m. Friday, could run there later on, or, some say, could go into either Sunday at 7 or 8 p.m. "Sunday 7 to 8 is not working well for NBC—or ABC for that matter," says Winner. "ABC's gotta get rid of *Incredible Sunday*."—**Jim Forkan**

WB, Orion deal with Sky Movies

Warner Bros. and Orion Pictures have signed separate deals with Sky Movies. The WB deal also includes product from Lorimar Pictures and Television and represents a five-year exclusive output arrangement on all future films plus substantial access to their library.

In the Orion deal, films such as *Platoon*, *No Way Out*, *Mississippi Burning* and *Dirty Rotten Scoundrels* are included. In all, the agreement also covers pay and basic rights to 167 additional films in the Orion catalog for a period of four years.

Other previous pacts are with Twentieth Century Fox and Touchstone Films. Sky Movies is a joint venture of News International and The Walt Disney Co. to provide a film channel for viewers in the U.K. and Ireland.

Launching on the Astra satellite next February, the network is part of the Sky Television package of channels that will be available to both cable TV subscribers and home satellite dish owners.

'Roseanne' proves to be heftier than expected; 'Dear John's weaker

ABC-TV's *Roseanne* has emerged in the fall ratings as much stronger than projected last summer by experts at major ad agencies.

The media mavens at eight ad agencies had predicted *Roseanne* at a 28 Nielsen share in TV/RADIO AGE's annual "Hits & Misses" feature last July, putting it behind NBC's *Dear John* and *Empty Nest*—due to not only Roseanne Barr's acid tongue but the other sitcoms' comfortable "hammock" positions in the Thursday and Saturday lineups.

Instead, *Roseanne* posted a 32 share in its eight outings through the week ending Dec. 25, second only to *Nest*, which scored a 34 with 10 episodes. *Roseanne* was preempted for election night and a *War and Remembrance* installment.

Dear John weighed in with a 28 share for its eight episodes through Dec. 25. It was preempted by *Night Court* in the week ending Dec. 11.

ABC's "Roseanne"

Although some individual buyers had guesstimated that the two NBC freshmen sitcoms could go as high as the mid-30s in Nielsen share, virtually all expected *Roseanne* to lose audience from its *Who's the Boss*? lead-in. However, *Roseanne* is the only one of the three new hits to build on its lead-in. *Dear John*, on the other hand, has been losing more of its *Cheers* lead-in than has *Nest* behind *Golden Girls*.

During the November sweeps, the ABC hit rated No. 6 among regular series, with *Nest* No. 7 and *Dear John* 16th. The latter lost some momentum against a *War and Remembrance* episode, but its lowest rating was tallied opposite ABC's *Mary Poppins*.

CBS' top fall entry, as expected by the agencies, is *Murphy Brown*, though its 21 share after six Monday episodes is behind their projected 25-share fall pace. This comedy was especially hard-hit in its second outing, which could only muster an 18 share against a *Monday Night Football* game on ABC and NBC's movie *Take My Daughters, Please*. Still, it's been renewed for the rest of the season.

Based on household ratings, *Roseanne* leads in the season to date through Dec. 25, its 23.4 average well ahead of *Nest*'s 18.7 and *Dear John*'s 17.6.

Chrysler flies with 'Dove'

CBS-TV has confirmed that *Lonesome Dove* will air Feb. 5–8 (TV/RADIO AGE, Dec. 26)—with Chrysler Corp. the major sponsor.

Besides Chrysler, which bought via Campbell-Mithun-Esty, other sponsors in the $20 million CBS miniseries will be General Foods (via D'Arcy Masius Benton & Bowles) and McDonald's Corp. (through Leo Burnett U.S.A.).

McDonald's also will be among the major sponsors on CBS' live Grammy Awards telecast on Feb. 22. The others include Anheuser-Busch (via Busch Media Group); BMW of North America (Ammirati & Puris); Lincoln-Mercury (Young & Rubicam); North American Phillips (Backer Spielvogel Bates); and Pepsi-Cola Co. (via BBDO).

Yet another project said by various industry sources to be headed for the February sweeps is *Terror at Sea*, NBC's fact-based made-for-TV drama about the Achille Lauro, a cruiseship hijacked by terrorists.

NATAS trustees award to Charren

Peggy Charren, founder and president of Action for Children's Television, has been named recipient of the National Television Academy of Television Arts and Sciences Trustees Award.

The award will be presented to Charren at a dinner to be held Feb. 16 in New York. Making the announcement, John Cannon, president of NATAS, notes that "Charren is eminently qualified to receive this singular honor, which is given only to those who have made an extraordinary contribution to the advancement of television.

"She has successfully carried on continuing dialogue with broadcasters, organized national conferences, distributed publications, instituted public educational campaigns, and made petitions to federal regulatory agencies—all to achieve excellence in television and the worthy goals of ACT."

Other trustees award recipients have included David Sarnoff, Edward R. Murrow, John F. Kennedy, Walter Cronkite, William S. Paley and Dr. Frank Stanton.

Also, Bob Hope, Leonard Goldenson, and Dr. William F. Baker.

Telefilm Canada NATPE seminar

Canada's role as a leader in the field of international coproductions (with 16 countries worldwide), will be the focus of a NATPE seminar in Houston this year. The seminar, Co-Productions—Canada Brings You the World, will feature six of Canada's top producers in a discussion of their years of experience in negotiating coproductions and coventures.

The seminar is expected to show how these producers, with their international partners, have met the escalating challenges of production financing.

The panel will feature Nicolas Clermont, Filmline International; Susan Cavan, Alliance Entertainment Corp.; Pat Ferns, Primedia/Comedia Productions; Michael MacMillan, Atlantis Films Ltd.; Andrew Lamy, Cine-Groupe J.P. Inc.; and Claude Heroux, Communications Claude Heroux.

Louise St. Louis, manager of Telefilm Canada's coproduction department, will attend. Sam Wendel, director of Telefilm Canada's Los Angeles office, will moderate the seminar, which will be held on the morning of Jan. 26, in Room 306 of the convention center.

Syndication shorts

Warner Bros. Television Distribution's *Night Court* has been sold in 136 markets, including all of the top 25 and 48 of the top 50 markets. Most recent signings are WPTF-TV Raleigh-Durham, WDRB-TV Louisville, KGBT-TV Brownsville-Harlingen-McAllen-Weslaco, WTWC-TV Tallahassee, KDOB-TV Bakersfield and WLBZ-TV Bangor. It's now in its sixth season on NBC.

The NBC Television Stations have acquired *Raising Good Kids in Bad Times*, series of four specials distributed by **Orbis Communications.** The seven stations will air the celebrity-hosted specials from April 1989 through May 1990. Current lineup total is 91 markets, covering 65% of the U.S.

Gary Collins' Hour Magazine ends its syndication run Jan. 20 and will be replaced by half-hour strip, *Can Your Marriage Be Saved?* if all goes well in clearances.

Phil Donahue has renewed his contract on *Donahue* with Multimedia Entertainment. The show will continue to be produced for the additional calendar years of 1991 and 1992. The contract also includes an option thrugh 1994 if both parties agree on extension.

Muller Media Inc. has released its new theatrical feature package, *Lethal Weapons*. The mini-package of six titles includes *The Final Terror*, *A Boy and His Dog* and *The Being*. Actors include Jason Robards, Daryl Hanna, Don Johnson and Martin Landau.

Penegrine Film Distribution has set two series for 1989: *That's Wild*, weekly half-hour animal/nature show available for fall, and **Healthy Lifestyles,** seven half-hours offered for summer as a test. Both programs are available on a barter split of 2½ for national and 4 minutes local sales.

Palladium Entertainment is offering a package of *Lassie* and *Lone Ranger* movies. *Lassie* has 17 titles; *Ranger*, 15, for a total of 32. It's sold under The American Legends umbrella.

King World has added 11 stations to its *Inside Edition* lineup. These include WKYC-TV Cleveland, KTTK-TV Phoenix, WWMT-TV Grand Rapids, WIVB-TV Buffalo, WHTM-TV Harrisburg, WNYT-TV Albany and WOWT-TV Omaha.

Paramount Domestic Television has sold *The Joan Rivers Show*, hour syndicated talk-show strip, in 33 markets covering 47% of the U.S. Major market clearances include WCBS-TV New York, KCBS-TV Los Angeles, WGN-TV Chicago, KYW-TV Philadelphia, KRON-TV San Francisco, WDIV-TV Detroit, WJLA-TV Washington and KDFW-TV Dallas. Other markets include WXIA-TV Atlanta and KSTP-TV Minneapolis.

TVRC Corp. will launch two TV specials at NATPE: *Changemakers* and *Countdown to 2000*. *Changemakers* premieres in April and *Countdown* later this month. *Changemakers* will be hosted by Richie Havens, and Kevin Sanders will do likewise with *Countdown*.

World Sports Syndication has cleared 25% of its targeted southeastern distribution of four car racing events. Clearances include WSOC-TV Charlotte, WAVY-TV Portsmouth-Norfolk and WXEX-TV Richmond-Petersburg.

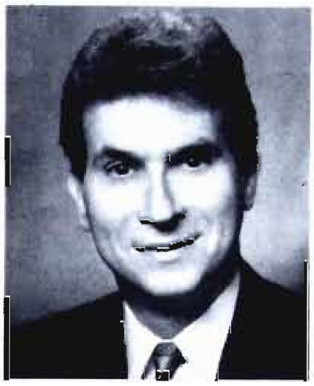
Action Media Group and **Casablanca IV** have a go on *Crimes of the Century*, when it premieres on Jan 23 on 71 stations. Also, the joint venture is releasing *Champagne Charlie*, four-hour miniseries for April/May. It's available via a 21/21 barter split. Delivery of two two-hour segments, geared for primetime double-run, will be via satellite or tape. And AMG/Casablanca has added two stations to *Learning the Ropes*: KTVD-TV Denver and WKCF-TV Orlando.

Divorce Court will be back for a sixth syndication season next fall, according to **Blair Entertainment.** The show is sold on a cash-plus-barter basis. One minute goes for national sale.

M&M Syndication will produce a weekly one-hour boxing show, *Action Boxing*, for the fall.

Zooming in on people

Jeffrey Manoff has been named director, advertiser sales, east, at **MCA TV Enterprises.** His 20 years of experience include senior management positions in TV sales as well as at major national advertising agencies.



Jeffrey Manoff

Michael L. Weisbarth has been appointed president of the partnership formed by **King World Productions** and **MCA Inc.** Weisbarth, an industry veteran, for the past five years, has produced and developed programs for Motown Productions.

Worldvision Enterprises has made three appointments. **Patrick Falco** has been named research manager; **Linda Burrelli** becomes advertising sales coordinator; and **Ed O'Brien** is account executive for the Western division office at Evergreen Programs, a division of Worldvision. Falco comes to

Patrick Falco

Worldvision after a stint as senior research analyst at Paramount Pictures. Burrelli has been network coordinator at The Network Group/New York; and O'Brien was vice president of sales at Medallion TV.

David M. Ozer has been named sales executive, eastern division, television syndication at **Twentieth Century Fox Film Corp.** Prior to joining Fox, Ozer was an account executive at WZOU-FM Boston, where he handled both agency and retail sales.

Julie Amon has joined **Harmony Gold** as regional sales manager. Most recently, Amon was with USTV as the rep for Ohio, Texas and other areas.

Michael Rhodes has been appointed vice president, development at **Qintex Entertainment.** He joins the company from Phoenix Entertainment Group, where he produced *Mariah*, one-hour series for NBC. Before that, he was vice president, creative affairs at Disney and Viacom.

Robert D. Morin has been named chairman and CEO of **CST Entertainment** and senior vice president of the parent company, Color Systems Technology. Morin is a longtime veteran in the industry. At one time he was president of Lorimar Television and executive vice president of worldwide sales and

Robert Morin

acquisitions at Twentieth Century Fox Television.

Julian Levin has been named senior vice president, **Vestron Television.** He was formerly vice president and general manager, worldwide sales and distribution at Vestron TV.

Jack Swindell, a veteran of more than 15 years in TV sales and distribution, has been named regional manager of the central division at **Four Star International.** Prior to joining Four Star, Swindell was southern division sales manager at Peregrine Entertainment.

Cable programming

USA Network's *Thanks for Giving*, a six-hour Juvenile Diabetes Foundation International telethon that ran Nov. 27, raised nearly $4 million in pledges from viewers, up about 30% from last year's $3 million. USA, which reaches 46 million homes via 10,100 cable systems, ran the event without commercial interruptions (TV/RADIO AGE, Nov. 14).

Arts & Entertainment Cable Network, New York, will in January start a daytime block of educational programming for teachers and students, titled *A&E Classroom.* Due Mondays through Fridays from 8 to 10 a.m. (ET), the package will consist of dramas, documentaries and performing arts shows. Programs will be packaged into monthly themes, with February, for instance, featuring "Music and Dance." In other A&E programming news, effective in January, *Stages*, shown Thursdays at 9 p.m., will offer performing arts specials hosted by actor Stacy Keach, while *Shortstories*, Mondays at 10 p.m., will present fiction films with actor Mandy Patinkin as host.

TNN will carry five half-hour specials hosted by talk show veteran Virginia Graham in the first quarter. Titled *Virginia Graham: Never a Dull Moment*, the shows will run at 12:30 p.m. daily from Jan. 23 through Jan. 27. The pilot for a daytime talk show, the programs will be rerun Jan. 30 through Feb. 3. Graham, whose shows will be produced by Sandra Carter Productions, has had two syndicated TV talk series, in the '60s and '70s. TNN began six years ago as The Nashville Network.

Lifetime, Astoria, N.Y., has named **Mary D. Silverman** vice president, program acquisitions. As its director of programming since May 1986, she bought *Cagney & Lacey*. Earlier she was USA Network's manager, program acquisition.

Showtime has committed to its third series developed by actress/producer Shelley Duvall, *Nightmare Classics*. The latest series, to begin production this month, will bow "in early summer" via Think Entertainment, which Duvall formed early this year with Tele-Communications Inc., United Cable TV, United Artists Communications and Newhouse Broadcasting. Duvall's other Showtime series *Faerie Tale Theatre* and *Tall Tales*. Also due: a one-hour *Motown on Showtime* special featuring Smokey Robinson, in the spring.

American Medical Television, Chicago, began a two-hour Sunday morning programming block on The Discovery Channel as of Jan. 8 at 10 a.m. (ET). Produced by the American Medical Assn. and carrying continued medical education credits, this block has been sold to eight charter sponsors, among them Burroughs Wellcome Co., Ciba-Geigy Corp., Merck Sharp & Dohme and Upjohn Co.

Binder Entertainment, Los Angeles will produce *At the Television* as a weekly comedy half-hour series for Nickelodeon's Nick at Nite. Production begins in February.

Videotape and Film Post Production Services

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1989

January 24–27	NATPE International Convention, George Brown Convention Center, Houston January 23 Issue
February 2–5	Radio Advertising Bureau Managing Sales Conference, Loew's Anatole, Dallas
February 13–18	29th International Television Film & Video Programme Market, Monte Carlo February International Issue
April 9–12	Broadcast Financial Management Association, Loew's Anatole, Dallas April 3 Issue
April 21–26	MIP-TV, Cannes April International Issue
April 27–29	Broadcast Education Association, Las Vegas Convention Center
April 29–May 2	National Association of Broadcasters, Las Vegas Convention Center April 17 Issue
May 7–13	Golden Rose of Montreux Festival, Montreux
May 21–23	NBC Affiliates Meeting, San Francisco
May 21–24	National Cable Association, Dallas Convention Center May 15 Issue
June 3–6	CBS Affiliates Meeting, Los Angeles
June 5–8	ABC Affiliates Meeting, Los Angeles
June 17–23	International Television Symposium, Montreux
June 21–25	BPME/BDA Association, Renaissance Center, Detroit June 12 Issue

TEAM EFFORT
KHOU-TV Houston, Burger King take toys apart/73

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Commitment, training keys to co-op success/75

SPOTLIGHT ON . . .
Assessing the value of network TV/77

TELEVISION/RADIO AGE

Station Report

January 9, 1989

Putting It All Together

Understanding today's TV audience is like trying to solve a puzzle. It takes many pieces to create the whole picture. Only Nielsen can "put it all together."

Nielsen Media Research combines technology, knowledge, experience and resources to provide high-quality, value-added information to its customers. It's this combination that allowed us to deliver the first national sample of 4,000 Nielsen People Meter households. On time. As promised.

With Nielsen Media Research, there are no missing pieces.

Nielsen
Information with Integrity

Nielsen Media Research

D&B a company of The Dun & Bradstreet Corporation

KHOU-TV teams up with advertisers to create 'results-oriented' projects

It was Burger King which teamed up with KHOU-TV Houston this Christmas to produce and distribute the station's third annual parent's toy guide. Selection of the recommended toys was based on testing, by 588 children in six United Way neighborhood day care centers, 161 infant child-parent programs and 10 registered family day homes.

"We featured companies playing a key role in the comeback of Houston's local economy."

The kids "tested" the toys by playing with them while professional child development specialists watched. Toy manufacturers across the country donated some $26,000 worth of toys for the experiment, and the toys remain with the children at the testing sites. Toys were judged on the basis of immediate attraction, long term interest, ease of assembly, durability and play value. They were then listed in a brochure made available to parents at Burger King restaurants throughout Houston.

At the same time, KHOU ran its on-air campaign to tell parents about the project and let them know they could pick up the recommended toy list at their nearest Burger King.

Higher visibility. Rick Keilty, KHOU director of sales and marketing, says the campaign "helped create higher visibility for both Burger King and KHOU. It added to the image of both of us as companies that are active in service projects that benefit the public, in this case by offering a solution to a problem of general concern to almost all parents of young children. And for Burger King it also helped build increased customer traffic at their restaurants around Houston. It's one of the projects we initiate to create partnerships with clients that achieve goals of both the client and our station."

Keilty calls it "one more example of the kind of results-oriented projects we do that both contribute to our advertisers' marketing strategies and give us results we can show to other advertising prospects." And he says the toys project with Burger King follows the Houston Renaissance campaign KHOU aired during September and plans to repeat in 1989.

This, he explains, was based on the idea that "Houston's back from the economic downturn that came with the worldwide dip in oil prices."

"Keilty described it as a three-tier campaign: The first element was a series of commercials featuring the chief executive officers of companies or organizations that are playing a key role in Houston's economic turnaround.

Company pride. In each spot the executive described his pride in the part his company played in the resurgence of the local economy. Keilty says these participating sponsors were companies in such categories as energy, banking, real estate, food retailing, and such organizations as the Houston Chamber of Commerce and the Houston Economic Development Council.

The second "tier" was a series of infomercials featuring KHOU's own news staff and called "Houston Moments." Keilty says these were "vignettes of Houston's past, present and future that revolved around this market's diversification from a one-industry economy based on oil, to a multi-industry economy that includes petrochemicals, a wide variety of plastics, our prominent role in medical research and health care, and a resurgent space effort that's come back from the Challenger disaster. Houston also now has a growing service-based economy that includes everything from retailing to high-tech computer companies like Compac.

Rick Keilty

And we have a growing tourist industry built around Galveston's development of its Gulf beaches as 'America's third coast.' There's also the growing importance of the Port of Houston. Each of these parts of the whole keep adding jobs to our economy."

The third element of the Houston Renaissance campaign was a KHOU-produced primetime special based on this growth and "on the entrepreneurial and optimistic spirit that's making it all happen."

Keilty says KHOU is planning a similar followup campaign this year "to offer still more companies the opportunity to tell the people of Houston about their role in our comeback."

CBS Radio Reps signs Texas Nets

CBS Radio Representatives' new three-year contract to represent KRLD Dallas and the four Texas State Networks involves what CBS says is the oldest and largest state radio network in the U.S. KRLD is the all-news flagship station of the Dallas Cowboys. The network group includes the Texas State News Network with 139 affiliates; the Dallas Cowboys Network with 147 affiliates that carry the football games in English and 13 affiliates carrying the Spanish language simulcast; the Texas Agribusiness Network with 67 affiliates, and the Spanish Information Service, carried by 41 affiliates.

Patience pays off for WKXT-TV, new Knoxville VHF CBS affiliate

It ain't easy. But if you're in the rare right market and you're patient enough to wait around for seven years like the people at Tennessee Telecorp and South Central Communications did, maybe you, too, can turn your UHF station in for a V the way they did in Knoxville.

The result is WKXT-TV, the CBS affiliate now on Channel 8, and conversion of Knoxville from a two VHF-two UHF market to one with three Vs and one U.

Earl R. Taylor, WKXT sales manager and program director, explains that Knoxville is one of only four VHF drop-in markets the FCC authorized back in 1981, "and the situation has been in litigation ever since," sorting things out from among 13 applicants for the then newly available Channel 8.

One of the 13 applicants was South Central Communications, owner of WTVK-TV Channel 26, which had been Knoxville's CBS carrier. Another was Taylor's group, Tennessee Telecorp.

After six years, Tennessee Telecorp finally got the nod, based on such FCC criteria as diversification (Tennessee owned no other TV, radio station or newspapers in the market), integration of ownership and management (Taylor and his colleagues are working full time for WKXT), a commitment to local broadcast news, and a letter of credit showing sufficient financial backing to operate the station.

But even the initial decision by an administrative law judge awarding Channel 8 to Tennessee Telecorp wasn't the end of it—only the beginning of the end.

Merger and payoff. South Central appealed. Then, says Taylor, almost two years was spent arranging a settlement. This involved the merger of Tennessee Telecorp with South Central and paying off the other remaining applicants "to compensate them for out-of-pocket expenses" incurred in contesting the winning applicants.

Finally, in early December, Channel 8 hit the air, Channel 26 bowed out, and its license was turned back to the FCC for another round of grinding litigation concerned with regranting of the license.

Sales manager *Earl Taylor and news director Don Bagwell finally trade in their UHF station in Knoxville for a VHF model.*

Now Taylor says, "Our new Channel 8 signal will be second to none in our service area. Our new VHF signal, combined with 316,000 vertical watts and 316,000 horizontal watts of transmission power means more homes than ever before will get clear, sharp reception."

News staff. News director Don Bagwell promises WKXT will "present the best in news coverage" and has assembled "an extremely experienced news staff" to do the job.

Taylor adds that WKXT's partners "are already involved in civic activities and community affairs. You'll find us coaching Little League baseball, teaching Sunday School, helping with the United Way, or maybe leading a group of cub scouts on their first camping trip.

"Next year we'll be sponsoring the 1989 Boy Scouts of America Golf Tournament, we'll be part of the American Cancer Association telethon, the Lion's Club auction, the Adopt-a-School program, and we'll be involved in programs to combat illiteracy."

Appointments

Stations

Hank Price, general manager of Gannett owned WFMY-TV Greensboro, N.C., has been appointed president of the station. He had been vice president/programming and marketing for WUSA-TV Washington, D.C. before becoming general manager of WFMY-TV a year ago, and he now moves up from vice president.

Thomas G. Kennedy III has been appointed regional vice president for New Market Media Corp. He has been vice president, general manager of KXXY AM-FM Oklahoma City and now he will also oversee NewMarket's WSJS/WTQR(FM) Greensboro-Winston-Salem.

John E. Hayes has been appointed president and general manager of Providence Journal Co.'s WPCQ-TV Charlotte, N.C. He was formerly general manager of WIVB-TV Buffalo, and before that was vice president, general manager of KLAS-TV Las Vegas.

Gerry Fenske has been appointed president and general manager of Heritage Media's KEVN-TV Rapid City, S. Dak. He has been with KEVN for 12 years and is now promoted from general sales manager.

Dale Bennett has been named interim general manager of KSAS-TV Wichita, Kans., taking over from **Harlan Reams,** who had been vice president, general manager of the independent since its sign-on three and a half years ago. Reams is resigning to pursue other broadcast interests.

Allen Shaklan has been named vice president and general manager of CBS' recently acquired WCIX-TV Miami. He is succeeded as vice president, programming, CBS Television Stations, by **Eugene Lothery,** who has been vice president, station manager of WCBS-TV New York.

Fran Sharp has joined Chase Broadcasting's KGLD/WKBQ(FM) St. Louis as vice president and general manager. She had been vice president of sales for Houston-based Sconnix Broadcasting and before that had been general sales manager for KTRH/KLOL(FM) in Houston.

Robert W. Fulstone has been named vice president, general manager of Koplar's KPLR-TV St. Louis. He had previously been general sales manager and operations manager for CBS Radio's KMOX and station manager for KHTR(FM), both St. Louis.

Richard Williams has been named vice president, general manager of TVX Broadcast Group's WDCA-TV Washington, D.C. He moves in from WCAY-TV Nashville, also a TVX station, and before that he had been vice president, general manager at KPDX-TV Portland.

Sue Swenson has joined CBS Radio Networks as Northwest sales manager, working out of the Los Angeles office and reporting to Western sales manager **Alan Fuller.**

One Seller's Opinion

Commitment and training are keys to co-op success

Maki

Several years ago, co-op advertising became quite a fashionable area to work in at many radio and television stations, and particularly in radio. Many stations hired co-op directors or co-op coordinators.

I think it's great that a good many radio stations made commitments to these programs, and I'm sure a good deal of additional revenue was developed. But it seems that some confusion has developed among sales and management people. As I talk with people in broadcasting, sometimes I hardly dare say the word "co-op" because it has acquired a negative connotation in media sales.

How can the broadcasting industry change this? First, by education. Let's think in terms of manufacturer funded programs. We need to remember that whether we're going after co-op dollars or market development funds, vendor support dollars or sales promotion funds, they are all manufacturer funded programs.

Some are retail-driven and some are manufacturer (vendor) driven. But they are all funded by manufacturers. Understanding this clarifies some of the confusion and should take a little of the sting out of the term "co-op."

A second requirement is commitment. Broadcasters who make a long-term commitment to the development of manufacturer funded programs will win. Their sales staffs will be better trained and better prepared to develop business creatively.

With experienced help to build their vendor departments and with a commitment from management, stations should make money within the first six months of establishing a new vendor operation. However, the real payoff comes only with longevity. Manufacturer funds are available and those stations that do make a long term commitment to the program will be there to pick up those dollars.

In dealing with manufacturer-driven programs, we all need to understand what the manufacturer's goals are and we need to know his chain of distribution. Do whatever you can on the air, *and* behind the scenes to help the manufacturer sell more product, and help them be a hit with *their* retail accounts.

And as part of station sales force education, when you're dealing with retail-driven programs, everyone will need to know the retailer's business and jargon. With better retail education and problem-solving skills, you can avoid many competitive cost-per-point battles. Knowing "co-op" and "vendor support" *is* knowing retail. In summary:

- Make sure your sales staff knows retail and manufacturer terminology.
- Make a long-term commitment to development of manufacturer funded revenue.
- Hire experienced help, preferably a full-time manufacturer specialist who can advise the rest of the station sales team.
- Know the difference between co-op, vendor support, and so on. If you say, "We're going to hire a co-op director," decide ahead of time what your station's interpretation of "co-op" is and what your expectations are.—**Val Maki,** *vice president, corporate sales development director, Emmis Broadcasting Corp.*

Representatives

David J. Pleger has been appointed vice president, director of operations for Group W Television Sales. He moves in from sales management at TeleRep where he worked for 14 years.

Larry Lustig, sales manager of Katz Radio's Seattle office, has been elected a vice president. He joined Katz Radio in 1985 as an account executive in Dallas and transferred to Seattle the following year.

Linda Scutari has been named sales manager of the ABC Green Team at Blair Television, New York. She joined Blair in 1983 and now steps up from assistant manager of the rep's NBC Blue Team.

Ronald Martzolf has joined Petry as director of programming. He had been program director at WKBW-TV Buffalo and at Petry will work with programming vice presidents **Dick Kurlander** and **Jack Fentress** at Petry Television and Petry National Television.

William F. Tyler III is now data processing manager at Eastman Radio in New York. He had run computer operations for Jordan, McGrath, Case & Taylor.

Frank Stoltmann has joined Seltel in Chicago as an account executive for the White sales team. He was formerly an account executive with Blair Television.

Dan Harker is now an account executive in the Dallas sales office of Christal Radio. He had been a sales rep for Howell Electronic Cash Register, also Dallas.

Donna Schimmenti has been promoted to senior research analyst at Petry National Television. She came to Petry in 1987 from the CBS Affiliate Relations Department and before CBS had worked for WOR New York.

Mary Beth Bogatto has joined Harrington, Righter & Parsons as an account executive for the Green Team in Los Angeles. She moves in from the Los Angeles sales staff of Katz Continental Television.

Lisa Tolley has been named an account executive at McGavren Guild Radio in Los Angeles. She joined the company two and a half years ago from McCann Erickson and is now promoted from sales assistant.

Agencies

Emily Swartzentruber has been elected a senior vice president at J. Walter Thompson/USA. She joined JWT in 1979, was promoted to media supervisor in 1981, and stepped up to vice president and associate media director in 1984.

Donald Morrison has been promoted to senior vice president at Saatchi & Saatchi Advertising. He joined the agency in 1978 as an assistant planner and is now an associate media director on the agency's Northwest Airlines, PaineWebber and Con Edison business.

Madeline Rose has joined Lintas: New York as vice president, manager of a local market specialist group. She had been spot broadcast manager with DDB Needham Worldwide and before that was a senior broadcast buyer at Benton & Bowles.

Kay Holmen and **Laurie Irwin** have been elected vice presidents at Bozell, Jacobs, Kenyon & Eckhardt/Chicago. Irwin is a senior producer in the Radio/TV Production Department and Holmen is director of the Chicago regional buying office. She joined the agency in August following a period as an independent consultant to major agencies after leaving CBS Radio.

Julie Friedlander, a vice president at Ogilvy & Mather, has been promoted to director of national television negotiation. She came to the agency in 1981 and now moves up from broadcast account supervisor.

Media Services

Marge Navolio has been promoted to the new post of senior vice president and general manager at CPM, Inc. in Chicago. She is succeeded as vice president/account management by **John McGuigan,** formerly vice president/media director at HDM Chicago.

Gerard F. Broussard has joined Vitt Media International as vice president and media research director. He comes from similar responsibilities with Jordan, McGrath, Case & Taylor and is a member of both the Children's Research and Radio Steering Committees of the Advertising Research Foundation and of the Radio and Television Research Council.

Spotlight On...

Allen Banks

Executive vice president
Media director
Saatchi & Saatchi DFS Compton

Allen Banks says the good news following the disappointing audience performance of even major network efforts like the Olympics and *War and Remembrance* "is that all three television networks realize they have a problem and are starting to think about ways of doing something about it."

Banks says all three are now working hard to sell the value of network television. "They're doing presentations indicating that there's more than doom and gloom in their future. They're even talking about 'added value'—something magazines have been offering for some time. On television this can take the form of placing the product in a prominent position on the set, with a main character, for instance, patronizing a soft drink machine featuring a sponsor's product. This is a kind of reinforcement that adds visibility to the product and gives the advertiser an additional reason for program sponsorship beyond the appearance of his commercial. Other forms of added value might be program cast members appearing at sales meetings, being part of the commercial."

On the other hand, adds Banks, "There are a couple of annoying situations that still hamstring advertisers and make them look twice at the alternatives." One, he says, is the network integration charge, "that, like magazine bleed charges, continue to be more like an extra sales tax than a cost that makes real sense."

Then, he says, "There's the network talk about adding premiums for use of 15s. All this would do would be to erode the advantage of 15s at 50% the price of a 30, that has successfully encouraged smaller advertisers who could not otherwise afford to be on the networks."

But "worst of all," says Banks, "is the confusion over commercial standards since the NAB Code was dropped. Today, instead of one standard, we have three different sets of judges, each with its own ideas of what is commercially acceptable and what is not. The result is often a situation in which one network thinks your commercial is fine but the other two say it's not; or two okay it and one turns thumbs down. The resulting confusion tells me this is one area where it would be in everyone's interest for the three networks to get together and agree on one common set of standards that everyone in the business could understand and follow."

Buyer's Checklist

New Representatives

Banner Radio is now the national sales representative for KBPI AM-FM Denver and KAMJ AM-FM Phoenix. Both Phoenix stations program an adult contemporary sound and the Denver duo offers album oriented rock.

Eastman Radio has been appointed national sales representative for KVOO AM-FM Tulsa. Both stations broadcast country music.

New Affiliates

Sheridan Broadcasting Network has added WLIB New York to its affiliate lineup. WLIB broadcasts news and talk Monday through Friday for New York's black community and features Caribbean music on weekends.

Telemundo's newest affiliate is K22BG on Channel 22 in Lubbock, Texas. That gives the Spanish language television network its 15th affiliate in the continental United States and coverage of over two thirds of U.S. Hispanic households.

New Formats

KLOU is the new call designation of CBS owned KHTR(FM) St. Louis as it switches formats from contemporary hits to oldies. The new sound is geared to the 25–54 audience.

WBMW(FM) Buffalo is the newest station to adopt Satellite Music Network's The WAVE adult contemporary format. The format is now featured in 10 other U.S. markets plus Tortola in the British Virgin Islands.

KOY Phoenix has switched to Transtar Radio Network's AM Only format. The Edens Broadcasting station had carried a full service adult contemporary sound.

Transactions

GenCorp's RKO General subsidiary has transferred KHJ-TV Los Angeles to **The Walt Disney Co.** for approximately $217 million, plus about $103 million that goes to shareholders of the competing applicant, Fidelity Television, Inc.

King World Productions has completed purchase of WIVB-TV Buffalo from **Howard Publications, Inc.** for $100 million. King World provided a $20 million equity investment to establish its broadcasting subsidiary and the balance of the funds were secured on a project financing basis.

CBS Inc. has agreed to acquire WWJ/WJOI(FM) Detroit from the **Federal Broadcasting Co.** for $58 million, subject to FCC approval. The deal would give CBS 20 owned radio stations, and give the company owned stations in every one of the top 10 markets. The Mahlman Company is the broker in the transaction.

Wall Street Report

Crystal ball into 1992 sees outlook rosy at stations, thorny at nets

The Big 3 TV networks will continue to lose share in both audience and advertising revenues through 1992, according to Veronis, Suhler & Associates, and "network advertising growth will lag behind the rest of the broadcast industry."

Despite that gloomy outlook, the networks will maintain "a respectable 8.5% growth rate," aided by the Olympics and presidential election years in 1988 and 1992, says Veronis, Suhler's second annual *Five-Year Communications Industry Forecast.*

During that span, cable and independent stations will continue to chip away at network audience levels, with the increase in affiliates' program preemptions also contributing to network erosion.

Affiliate losses

The investment banking firm adds that intensifying competition has caused network affiliates to lose "substantial audience share," plummeting from 79% of total 1980 viewing to 61.4% in 1987. In primetime alone, the Big 3 networks' audience share had fallen to 71% in fall 1987, a 22-point drop in 10 years, "due to an increased viewing of basic cable, pay cable and independent stations," VS notes.

McCann-Erickson, meanwhile, projects that the ABC, CBS and NBC networks' combined primetime audience share, which was 76% in fall 1986, should continue declining, then "plateau" at 62%" in a decade or so."

As audience levels slip, "advertising revenues will drop as well" on the networks, VS continues. The Big 3's share of national TV ad spending dropped from 60.1% (or nearly $5.7 billion) in 1977 to 51.2% (or $17.3 billion) in 1987, says VS. Come 1992, the investment bankers say, their share should slide still further, to 46% of the $29.1 billion spent in national television, or $13.3 billion. "Most of this reduction [will be] picked up by cable TV and barter syndication," VS notes.

"If the networks were able to maintain their historical national TV advertising share," Veronis, Suhler points out, "ad spending would be expected to grow 11.4% per year, and advertisers would be expected to spend an additional $4.2 billion on network advertising in 1992. That will not happen, however."

On the station end, VS notes that affiliates increasingly bump low-rated network primetimers for more promising syndicated fare, like Paramount's *Star Trek: The Next Generation*, while also collecting more direct ad revenues than with network fare. In 1987 affiliates preempted 3% of the Big 3's primetime slate, versus "well under 1%" three years earlier, VS observes.

"Overall television ad spending is predicted to grow at a compound annual rate of 11.5% over the next five years," with Veronis, Suhler forecasting that total will reach $40.4 billion in 1992, up from $23.4 billion in 1987. "Local advertising will continue to outpace spot advertising" during that same five-year stretch.

Barter syndication, VS notes, should rise "substantially," by 17.7% to $2 billion in 1992 from $850 million in 1987.

VS is bullish on the outlook for stations, predicting that by 1992 they will "garner almost $2 for every dollar spent in network advertising." In 1987, stations for the first time received more revenue from local advertisers than from national spot. Total station volume should "almost double" by 1992, to $25 billion for a 12.8% average compound annual growth rate from 1987 through '92. The stations' growth, moreover, is "unlikely to be hurt by redirection of advertising" into cable and barter, which VS sees as more damaging.

Five-year TV industry forecast

Industry segment	*1982 gross expenditures ($bil)*	*1982†–87 compound annual growth (%)*	*1987 gross expenditures ($bil)*	*1987†–92 compound annual growth (%)*	*1992 gross expenditures ($bil)*
Broadcast ad spending	$19.0	9.3%	$30.6	10.9%	$52.1
TV Total	14.3	10.4	23.4	11.5	40.4
TV Networks	6.2	7.3	8.8	8.5	13.3
TV Stations	8.1	11.1	13.7	12.8	25.1
Barter Syndication	—	—	0.9	17.7	2.0
Radio Total	4.7	9.2	7.2	10.0	11.7
Radio Networks	0.3	9.7	0.4	9.9	0.7
Radio Stations	4.4	9.1	6.8	10.0	11.0
Cable television	5.0	15.5	10.3	9.2	16.0
Advertising	0.2	36.0	1.1	17.8	2.5
Basic subscriptions	3.2	11.8	5.6	10.4	9.2
Pay cable subscriptions	1.6	17.6	3.6	3.6	4.3

† *Base year only, for subsequent five-year period Source: Veronis, Suhler & Associates Communications Industry Forecast*

FEEDBACK

Do you expect such developments as high-definition TV, 3-D and interactive TV to have a significant impact on broadcast television in the next decade?

"All three are exciting technologies that can make viewing a far more textural, rewarding experience—if you can incorporate them into shows people would want to watch in the first place. 3-D has a big future in broadcast TV since, like stereo, it's another dimension—again, if the program is interesting. HDTV definitely will have an impact, but it will have a negative effect on broadcast TV since HDTV is more cable friendly. As for interactive TV, I think perhaps it will have an impact in the latter half of the decade. It implies a lot of preplanning by the viewers. They must make a substantial personal and financial commitment."

Peter Keefe
Senior vice president, production and operations
World Events Productions

"The impact of these advanced technologies on broadcast television may be less in the 1990s than currently expected. Each requires such massive change in the production-transmission-reception chain that the marketplace could have trouble adapting. We will, however, see components of these advanced technologies introduced in parallel delivery chains. For example, HDTV on cassette or laser; interactive television in home 'entertainment centers'; 3-D television perhaps in HDTV projection systems for theaters. I still feel that in the year 2000 however, the majority of Americans will be viewing television on high quality NTSC receivers."

Sturges Dorrance
Vice president, general manager
KING-TV Seattle-Tacoma

"The use of 3-D will depend on cost, and I think the cost will be astronomical. The capacity to carry HDTV may rule out broadcast carriage. You need a certain number of channels, and that gives cable the edge. I think it will develop throughout Europe long before it does here."

Gerri Donini
Senior vice president, manager, network broadcast
Young & Rubicam New York

"Of the three, the most interesting and closest to fruition is HDTV. That has the potential of having the most impact on viewers. Three-D is too gimmicky at this point. Regarding interactive, any time a viewer has to do something, it's less than perfect."

Jack Fentress
Vice president, programming director
Petry Television

"It [HDTV] will have an impact once standards are approved by the FCC and as hardware becomes available and sufficient penetration is achieved, much like what happened to color television. As to 3-D, at this moment it is a gimmick. But it won't have an impact alone. The quality of the program is what's important. Regarding interactive, unless a truly workable delivery system is developed, I don't see it as having a major impact."

John von Soosten
Vice president, program director
Katz Television Group

"My personal opinion is that as technical problems are solved and standards established, high-definition TV will become a reality in 10 to 12 years. It will result in superior service to the viewer, providing a picture of greater clarity. But there are a lot of hurdles to overcome. Still, once standards are set, HDTV will be like VCRs, stereo and color TV: You'll see consumer acceptance once it's affordable."

Bill Jenkins
Executive vice president & general manager
WXIX-TV Cincinnati

"I think eventually they will. Not in the foreseeable future, maybe by the year 2000 . . . 3-D will have as much effect as it had in the cinema: once in a while."

William Saunders
President
Twentieth Century Fox Television International

"High-definition is an exciting new tool that promises to enhance our product just as stereo and compact discs have enhanced audio quality. Interactive television offers a great many possibilities for viewer participation in game shows, and particularly in educational games for children who will be able to play along and learn."

Robert W. Fulstone
Vice president, general manager
KPLR-TV St. Louis

"I'm sure HDTV will have an impact, and I believe interactive TV will also have an impact. I'm not so sure about 3-D. As for HDTV it could be available to the consumer in the next five years, but that doesn't mean it would catch on right away."

M. J. "Bob" Groothand
President & general manager
WOTV Grand Rapids

In the Picture

Paul Schulman

Commercial production chief, now an executive vice president at Wells, Rich, Greene, describes how he also does everything for the agency's creative talent from helping manage their time to "being their father and mother when they need it."

Two-job man heads TV commercial production and manages creative talent

Paul Schulman earned his promotion to executive vice president at Wells, Rich, Greene the hard way: he's been holding down two jobs simultaneously for the past 10 years—head of TV commercial production and manager of the agency's creative department.

Schulman explains that he was hired by Wells, Rich in 1978 to run TV production. At that time, he recalls, "They had a person managing the creative department, and when he left, the agency conducted a long search for a replacement. But they didn't manage to find what they were looking for."

Meanwhile, he says "Management realized that as head of commercial production, I was already deeply involved with the creative process. I was always there at the startup of every new project. And on top of presenting the storyboard to clients, and the creative goals and strategy behind it, we also wanted to tell clients how we were going to turn that storyboard into a finished commercial, how long it would take us to produce it, what was involved, and how much it would cost. I was there to explain to clients how every step in the production process was worked out in advance to make sure, first, it was producible, and, second, there wouldn't be any surprise cost overruns in the end."

So since agency management saw Schulman was already so close to the total process, he says they realized that "With a few people to help me with the details, I could become more involved in hiring and in the management of our creative people's time, and in our new business activity. I could, in fact, do both jobs: managing our creative department as well as our commercial production operation."

More than an accountant

He says the people he has helping him are an assistant manager for TV production and a cost controller from Business Affairs. But he adds, his cost controller "is more than an accountant who works up quarterly budget estimates. He's a man who can review our production bids not just on the basis of what item should cost how much, but he has to be someone who's worked as an agency producer or as a production house director. He has to have the hands-on experience to suggest alternative ways to handle a scene. He can sit in on a creative meeting and contribute ideas that can add to the sales impact of the finished commercial."

Schulman describes himself as "a great believer in everyone sitting down and putting every possible idea on the table upfront, before we start drawing the story board, so we have more alternatives to choose from. At this agency we set our own goals, standards and cost limitations. We know what things are worth—whether they're over priced or under priced. But we also keep an open mind. We recognize there are times when a director's suggestion to do something that may cost a little more, may be well worth it in terms of the quality and impact of the finished commercial."

Better print ads

Schulman says one thing Wells, Rich has been doing "that I've seen some other agencies starting to follow is to create a greater sense of realism in our print ads by using a frame from our television commercials. Instead of a still that looks artificially posed because it *is* artificially posed, we use a split second in time of the actual motion in a filmed commercial directed by the stars of this business like Bob Giraldi, who did our Benson & Hedges commercial, Bill Nason, Jeremiah Checcik, Dennis Piel, and Paco Maugeia, who directs some of our commercials for Hispanic audiences."

This way, says Schulman, "We can capture a moment from real action, and lose the unrealistic frozen look we see in so much print photography, as good as it may be from a technical standpoint. You can see the difference in the work we've done for Canada Dry, Oil of Olay and Benson & Hedges."

He says he, Charlies Moss, vice chairman, corporate creative director, and Mary Moore, vice chairman, chief creative officer, are all involved in hiring new creative talent. And once they're at Wells, Rich, Schulman says, "I can help them manage their time better, because I know what the schedule and the deadlines are on each of our projects. I hold their hands. I give them moral support when they're having a dry spell. When they need it, I'm their father and their mother. I listen to them."

But he adds, "They also understand they need to listen to us because we've had so much experience with so many different top directors. In today's world the client's dollars are more important than ever, and you need to know what approach the director plans to take and the reasons behind his choice. Sometimes we even bring the directors here to talk to them and explain why they can do A but they can't do B without incurring a horrendous cost overrun."

Schulman also says the agency expects its creative talent "to listen to what the research people in their account groups tell them about the kinds of people they're selling to; the kinds of people who use the category and the kinds of people who are most likely to be persuaded to use the product if it's a new product, or if it's an existing brand and they're currently using a competitor's brand."

WASHINGTON ROUNDUP

NAB, NCTA have more to say as must-carry issue continues

A new year has begun, and along with it a round of increases in basic rates charged by local cable systems and a new round of "cable bashing" and concomitant must-carry complaints by broadcasters. Although comments and reply comments in the FCC's Mass Media docket on complaints about the availability of broadcast signals on cable were completed last summer, the cable industry failed to get its own survey of carriage filed before the September deadline.

The FCC then reopened the docket so interested parties could comment on the survey made by the National Cable Television Association. In its comments on the cable filing, which predictably showed cable activities in a favorable light, the NAB says the FCC should focus as much on why cable systems drop or reposition broadcast signals as it does on whether changes are made.

NAB's filing says the issue is as much as or more important "than past or current statistics regarding the extent to which cable has or is engaging in such conduct. The cable operators tended in the NCTA survey to reposition broadcast signals for marketing considerations, and that proves, the NAB says, "that it is local broadcasters' com-

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petitive position versus the local cable operator that more often than not determines if and where they are carried, and that, absent regulation, there is every reason to believe that the number of instances in which local stations are dropped, not carried, repositioned, or are required to pay for carriage or channel position will continue to escalate."

At any rate, the NAB filing takes issue with NCTA's contention that operators "acted in a responsible manner" in making their carriage decisions.

FCC considers renewal changes

The FCC doesn't meet again until Jan. 31, but the Mass Media Bureau staff is working feverishly on what broadcasters consider a bread-and-butter item for 1989. The agency is contemplating changes in the comparative renewal process and, either together with that action or in a separate proceeding, closing loopholes that allow abuses of the system.

Mass Media chief Alex Felker says he believes the current commission can resolve the matter, within constraints imposed by Congress and courts, even though previous commissions have failed. "We've laid out millions of options in the notice, but clearly one of the things we were contemplating was whether it would be possible to craft a set of comparative criteria that did not involve the commission as much in the editorial discretion of broadcasters," he says.

Among the options he singles out is the concept of "the compliance-based renewal standard."

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Washington Report

Broadcasters take aim at telco cable entry, but cable's not an ally

The industry, Congress and the FCC may argue about such things as the fairness doctrine, comparative renewal reform, and children's television, but a major question that will face the telecommunications industry as a whole is expected to begin receiving an airing this year and well into the following years.

The issue is whether to let the telephone companies into the video delivery service. Scratch any surface and a different opinion will emerge. But the first official act was completed Dec. 16 when the deadline was reached on comments on its notice of inquiry into the matter.

All the major organizations met the mid-December deadline for commenting on the FCC's inquiry into what it should recommend to Congress. No one asked the FCC to make any recommendations, but Chairman Dennis Patrick has let it be known several times in the past that such a relaxation of the rules would fit in with his deregulation ideology.

Broadcasters, represented by the NAB and the Association of Independent Television Stations (INTV), aren't quite sure whether it is in their best interest to have the telephone companies in the video delivery business.

Thus, the thrust of their filings is that the FCC is moving too quickly in considering the matter. The NAB, partially concerned because of an earlier lengthy report on the issue that devoted only three paragraphs to broadcasters, urged the agency to give full considerations to broadcasters and all the ancillary issues they face in dealing with cable and new technologies.

'Threatened diversity'

"NAB objects to the trivialization of the interests of broadcasters," the organization said. Telco entry into the cable business could have a profound impact on broadcasters, it said, especially when such a move might threaten the diversity of programming distribution.

It asked the FCC not to make any recommendations "until adequate safeguards have been proven to be effective."

Any action Congress takes would have to, in effect, take the matter out of the hands of the courts that broke up AT&T several years ago. The court still bans telcos from providing video delivery service. In addition, Congress also has banned cross-ownership of telcos and cable companies.

INTV also said the agency must thoroughly consider "the implications of the advent of broadband fiber networks for the entire system of video program delivery in the United States." Neither the NAB nor INTV have been friends in the past with cable, and they are not out to protect cable's interests in this issue.

INTV, in fact, added in its brief that it would like to see some remedies to "cable's unregulated local monopoly," and suggests two—reregulate cable or allow cable systems to compete for the same customers. Taking a diplomatic position, INTV said, "Accordingly, INTV has attempted to avoid reflexive opposition to the telco provision of video service, and is open-minded toward the prospect of a form of telco entry that would open up the cable television industry too much-needed competition."

Predictably, the National Cable Television Association doesn't quite see the situation that way. Its brief flat-out opposes allowing telcos to compete with its members, saying such action would "transform what is currently a highly competitive video marketplace into a television industry dominated by telephone companies."

Strange bedfellows

The FCC docket has led to strange bedfellows. In another part of the NCTA's brief, it makes a case for the broadcasters' position.

Under the FCC proposal that all the parties are commenting on, the NCTA said, telcos could provide video programming themselves while at the same time serving as a common carrier to broadcasters and others. "Requiring broadcasters to pay for carriage on cable systems would undermine longstanding public policy goals of the Congress and the commission."

The NCTA brief added that "even if broadcasters were to survive as programmers, broadcasting as a unique medium, with the unique benefits and responsibilities that accompany use of the spectrum, would disappear. Astonishingly, the commission seems utterly oblivious to these obvious implications of the course it is proposing."

The position of the telcos, big and little, is obvious: They want in. As the Organization for the Protection and Advancement of Small Telephone Companies (Optastco) put it in its filing, lifting the ban "will help ensure that more cable services are available to the public on a widespread basis."

In fact, the phone companies would go farther than the FCC suggested and would allow a greater range of flexibility. Optastco, too, took a swipe at cable, referring to the "anticompetitiveness of the cable industry."

Timing may be everything in the issue. It now looks as though Commissioner Patricia Diaz Dennis will not be elevated to a Cabinet post and probably will remain on the FCC. She has strong questions about lifting any cross-ownership rules.

Chairman Dennis Patrick, considered too closely allied with his predecessor, Mark Fowler, is not popular among the communications-oriented leadership on Capitol Hill and may be the wrong chairman to make such a recommendation to Congress.

Alex Felker, chief of the FCC's Mass Media Bureau, reads Congress as "a sort of a mixed mind." He explains that the FCC is interested in the "benefits of competition," and all its considerations are derived from that basic philosophy.—**Howard Fields**

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WTOC-TV SAVANNAH
WYOU SCRANTON
KIRO-TV SEATTLE
WAKA-TV SELMA-MONTGOMERY
KMEG-TV SIOUX CITY
KELO-TV SIOUX FALLS
KTNL-TV SITKA
WSBT-TV SOUTH BEND
KREM-TV SPOKANE
KOLR SPRINGFIELD, MO
KMOV-TV ST. LOUIS
WBNB-TV ST. THOMAS
WTVH SYRACUSE
WCTV TALLAHASSEE
WTHI-TV TERRE HAUTE
WIBW-TV TOPEKA
KOLD-TV TUCSON
WCFT-TV TUSCALOOSA
KMVT-TV TWIN FALLS
KWTX-TV WACO
WUSA-TV WASHINGTON
WWNY-TV WATERTOWN
WSAW-TV WAUSAU
WDTV WESTON
WPEC-TV WEST PALM BEACH
WTRF-TV WHEELING
KAUZ-TV WICHITA FALLS
KWCH-TV WICHITA
KXMD-TV WILLISTON
WJKA WILMINGTON
KIMA-TV YAKIMA
WKBN-TV YOUNGSTOWN

THE PAT SAJAK SHOW PREMIERES LATE NIGHT JANUARY 9.

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