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ALL-NEWS/45

Television/Radio Age

MINIS THE MAX

Networks learn from past mistakes; rerun value low/37

TV DIARY

Major study tailored to shifts in household viewing/43

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Television/Radio Age

October 31, 1988

Volume XXXVI, No.

Past mistakes teach lessons in length, pacing;
few big winners in reruns, first-run syndication

Miniseries still ride tall at networks

Planned study described as biggest in two decades;
personal diary addressed to changing households

TV diary project underway

Consumer demand for bottom-line summaries
plus time, weather, traffic cited by consultant

All-news radio dispensing smaller doses?

Buena Vista employs 'innovative marketing';
station ante upped with 'Golden Girls'

Disney deals a new deck

WCAU-TV Philadelphia: 1948-1988

STATION REPORT

Computer co-op system a success

Boosting an independent in Little Rock

Indie uses 6 p.m. weekend news as test

DEPARTMENTS

6 Publisher's Letter	32 Radio Report	73 Spotlight On
8 Letters	34 Radio Barometer	75 Wall Street
12 Final Edition	59 Viewpoints	76 Feedback
18 News About News	60 Programming	80 In the Picture
22 Sidelights	67 Station Report	81 Washington
24 TV Barometer	71 Seller's Opinion	82 Media Bro
26 International		

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Publisher's Letter

Keeping the playing field level

Just how level is the playing field, anyway? That question was asked recently by two opposing coaches—CBS Inc. president Larry Tisch and Steve Herson of Telerep, who also serves as president of the Station Representatives Assn. Each looks at the playing field with his own interests in mind, of course; nothing wrong with that. Herson, in his address to the Television Bureau of Advertising convention, vigorously opposed the networks' attempt to change the rules of the game by entering the station rep business. Tisch, speaking before the International Radio and Television Society, complained about being forced to compete in a changing marketplace under the shackles of an "outmoded regulatory framework."

Certainly Tisch is correct in saying the marketplace has changed. There are more players, more choice, more dollars, and the networks themselves are no longer such an overwhelming force. But we think the game itself is basically the same, and the rules, far from tilting the playing field, actually do a pretty good job of keeping things even.

Still powerful. Indeed, the networks probably could make a good case for changing rules involving primetime access, affiliate relationships, ownership, financial interest and syndication and so forth if they could prove that the network business is in any real danger. But in his address to the IRTS, Tisch sounds quite bullish on the future of network television: "Today, the average household has 20 channels and the three networks represent only 15% of the viewing options; yet we still command 68% of primetime viewing. That demonstrates the remarkable ongoing appeal of the networks, despite the dramatic increase in viewing alternatives. . . I firmly believe that the three networks will nonetheless persist as the first choice of most viewers. We will still be the major provider of nighttime entertainment to the nation, the largest source of news to the American public and the greatest purchaser of programming from Hollywood. . . No new video venture in our lifetime will be the equal of this great network."

That's it, folks, you can turn your sets off right there! Tisch goes on to criticize the network rules for helping independent stations, providing some independence for affiliates, opening the market for independent programming development—in short, he attacks the very rules that created a level playing field in the first place.

Today the FCC seems hell-bent to change the rules of a game that Tisch says hasn't really changed that much at all in the past three decades. Under the guise of deregulation, the FCC seems to be opting for no regulation.

So Herson's concern is understandable. He looks at the networks' attempt to change the station rep rules as striking at the very heart of station programming and commercial independence—and wonders what's next.

"Whether you call it a domino effect or opening Pandora's box," says Herson, "elimination of the network repping rule would in all probability lead the commission to turn its deregulation guns on PTAR and the network financial interest and syndication rules. All three of these rules were designed to prevent the three networks from restraining competition in sales and programming. Network power would be radically increased if these rules were rescinded." We agree.

Arj. Paul

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Letters

Steal or give-away?

I noted with interest the story on Ted Koplar in your September 19 issue.

In the middle of the second page of the story, a reference is made to "another steal for Koplar." This refers to the statement that KRBK has just outbid KOVR-TV for the rights to televising the Sacramento Kings NBA basketball games during the coming seasons. The fact is, KOVR-TV opted not to renew its contract with the Kings, and therefore, never bid for the future rights. This is hardly a steal for Koplar.

I might add that, according to what I have heard here in Sacramento, no other station made a serious bid for the new Kings contract. If this is true and the amount Koplar has reported to have paid is correct (the amount \$700,000 per season), it would appear to me that the only party who has benefited from a "steal" in this matter is the Sacramento Kings organization, and they will obviously need the money to pay for the players necessary to bring a winner to our great city.

EDWIN W. PFEIFFER
*President/general manager,
KOV-TV Sacramento-Stockton*

Facts on child care

I am writing to thank TV/RADIO AGE for addressing child care and the entertainment industry in the Los Angeles area, but it is important that I correct numerous bits of misinformation that appear in the September 19, 1988, page 24, 25 *Sidelights* article. I know that telephone interviews are often misheard, but I didn't realize how dangerous they could be. I am sure that you did not intend to create hardship for my agency in our relationship with our clients or for me professionally, but I am afraid the article as written could!

■ Paramount has not been operating an on-site child care center for one year. The Paramount Child Care Center was opened in October of 1986 and is just completing two years of operation.

■ CFS is not developing child care centers for Fox or NBC. We have

provided technical assistance to these individual agencies including a child care needs assessment for Fox.

■ We have not assisted NBC with an assessment of child care needs for their employees. We have only met with staff to discuss a variety of child care options.

■ We are not working with ABC to develop a referral plan. We are working with CBS to coordinate the provision of child care resource and referral services for their employees.

■ The Maurice Chevalier Building at Paramount is not vacant. The child center is located in one downstairs wing of the building, and the rest of the building is made up of offices.

■ CFS is not the state-approved local child care agency dealing with child care programs. Paramount originally came to Child and Family Services because we are the state funded child care and referral agency serving the Hollywood community.

BEA GOLD
*Executive director
Child and Family Services,
Los Angeles*

More AM static

I do not ordinarily write letters to trade publications. However, the article "AM static clings to NAB laundry" in your September 5, 1988 issue compels me to break that policy. Here is a quote from the article: "It would allow the daytimers to broadcast in the new band, restricted to 10 KHz, while broadcasting in their existing daytime-only band. As receivers that can handle the expanded band become available and listenership on that band grows, stations there will have to drop their old signal and that band would no longer be available."

The word "band" was used to refer to both the entire AM spectrum and to individual station frequencies. As written, it's very confusing and shows a lack of mastery over the material. Also, the story states the new stations will be "restricted to 10 KHz." Accounts I've read elsewhere have said the new stations will be restricted to "10 kW."

Throughout the article, it refers to "multistick" radio stations,

when the accepted industry term for such stations is "directional" (and has been for about 50 years). Finally, there is this cryptic statement: "... he sees a steady increase in the number of AM stations going stereo, even if there are no receivers available. He estimates that as many as 14% listed as of July 31 are not broadcasting in stereo (there are 4,089 FM noneducational stations)."

I have read that line 10 times and still don't understand it. I *think* it has things reversed and that 14% of AM stations are in stereo, but there's no way to know for sure. Also, what does the number of FM non-educational radio stations have to do with the percentage of AM stations broadcasting in stereo?

KELLY CARLS
*Program director,
KMBZ(AM)
Shawnee Mission, Kansas*

Ed. note: The writer of the above letter apparently believes we should have referred to "spectrum" in the first part of the article where it refers to "band" in talking about the 1605-1705 KHz section of the spectrum the NAB wants reserved for AM radio. NAB filings, and FCC and NAB officials interviewed for the piece, use the term "band," or "expanded band," or "frequency band," and even "expanded spectrum" when referring to the idea.

The article did incorrectly state that the proposed new stations would be "restricted to 10 KHz." In any case, only 10 new frequencies would be involved in the "expanded band." The term "multistick" radio stations is not our term, but that of the persons interviewed, and is meant to convey that more than one antenna is used to give a signal the directional coverage the station wants.

His next complaint refers to a line that was dropped in the printed copy. The sentence should have read: "He estimates that as many as 14% of the 4,914 AM stations the FCC listed as of July 31 are now broadcasting in stereo (there are 4,089 FM noneducational stations)." We concede that the parenthetical phrase, meant only to show the contrasting number of AM and FM stations, was misplaced.

Putting It All Together

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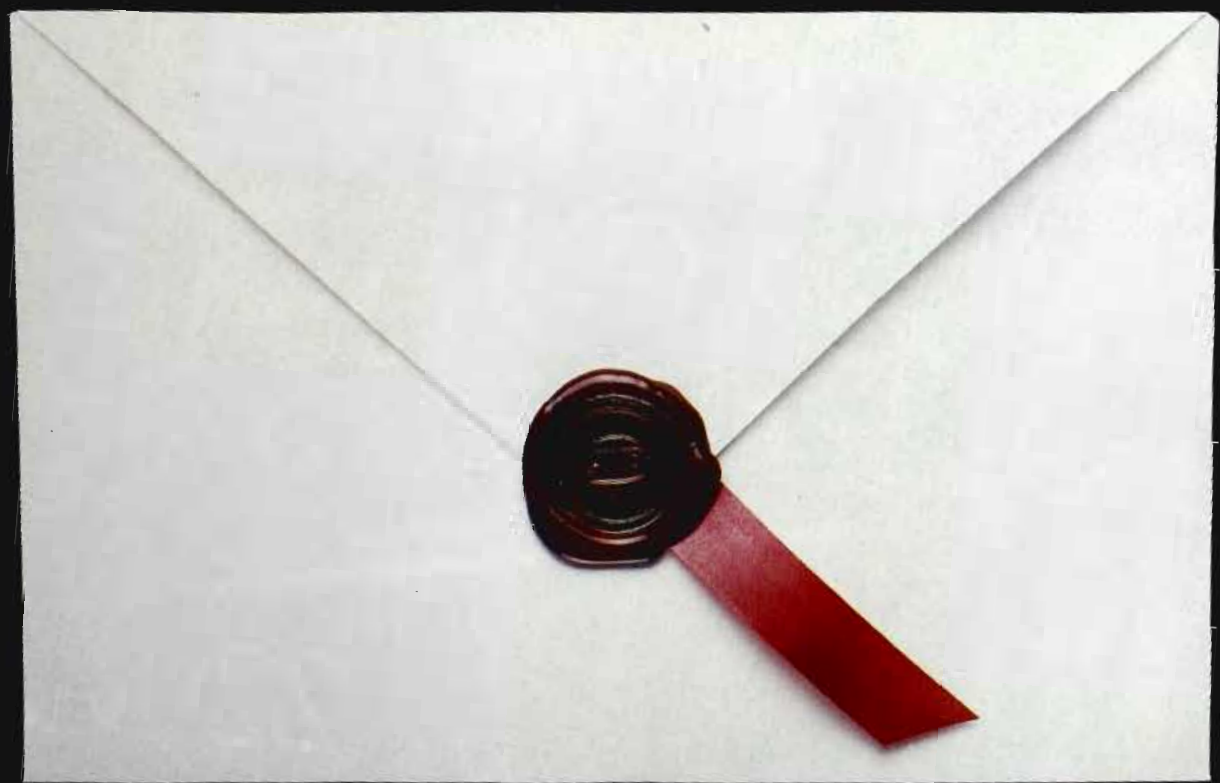
- Best Supporting Actress—Dianne Wiest

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NOMINATED
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ACADEMY
AWARDS...



Final Edition

U.S. Spanish TV networks team up for national people-meter service; Nielsen, Arbitron bid on \$25-mil. plan

The two major Spanish TV networks are teaming up and going for broke in their plans for a national ratings service. The plans encompass a coast-to-coast people meter service and a multiyear contract that one estimate puts at somewhere between \$25-30 million.

The two network companies—the Telemundo Group and Univision Holdings—together are examining specifications for the service supplied by Arbitron and Nielsen. A third contender before it folded was AGB Television Research.

The examination of the specs is being shepherded by a Spanish Television Research Committee, presided over by Norman Hecht, head of Norman Hecht Research Inc., a prominent researcher who was an Arbitron executive some years back and was a consultant to AGB during its early efforts to get a foothold in the U.S. ratings arena.

Hecht is an exclusive consultant to Univision in the Hispanic area but got a special dispensation to act as chairman of STVRC.

A decision on which of the two services will get the nod for the contract—which would run five to seven years—may come as early as the middle of November but will be preceded by a full-dress presentation of each service's proposal to the top executives of both networks.

The specs being examined call for samples of between 800 and

1,100 households. These were submitted as the minimum number (1) consistent with acceptable research for the general market—that is, NTI—(2) that would meet the requirements for accreditation by the Electronic Media Rating Council and (3) would be affordable.

The specs also call for gathering

The Hispanic universe to be sampled will be on a county-by-county basis.

information from every person in the sample household. The average Hispanic household has about 3.5 persons, according to Hecht.

The Hispanic universe to be sampled will be constructed on a county-by-county basis, rather than a market-by-market basis, explains Hecht. This means, he says, that an ADI/DMA like New York, which is the second biggest Hispanic market in the U.S., covers counties that have too few Hispanics to be included in the Hispanic universe. On the other hand, some markets in Texas and California would have all or practically all their counties included.

The universe would include about 20 million Hispanics, representing approximately 8% of the U.S. population and 6.5% of the households.

L.A. launch. If a national service is okayed by the two networks, its launching would be preceded by a pilot test in Los Angeles, with the schedule calling for results from the test by the end of next year.

While both Arbitron and Nielsen have Hispanic households already included in their local metered samples (with Nielsen also having Hispanic households in its national

A decision on which service gets the project may come by mid-November.

people meter sample), there will be no doubling up in an effort to save costs. The STVRC examined Arbitron and Nielsen procedures in designating Hispanic households, says Hecht, and "found them wanting. Consequently, we'll have to start from scratch."

As massive as the national Hispanic service would be, that's not the windup of the networks' plans. They are also looking to the possibility of expanding the national sample selectively to permit local market people meter measurement of Hispanic viewing. That, however, will be up to individual stations and will be practical in only the bigger markets—like Los Angeles, New York and Miami, according to Hecht. Univision and Telemundo are the largest owners of Hispanic TV stations in the U.S.

COLTAM maps 4-step plan for personal diary

The Committee on Local Television Audience Measurement (COLTAM) has laid out a timetable for developing a personal diary that will take the research into 1990 (see feature on COLTAM and the personal diary in this issue).

Plans were agreed to at a meeting of COLTAM's diary subcommittee October 18 that encompassed four steps to develop and validate a diary that may take the place of the present household diary. It would measure viewing the way radio is measured—on an individual, rather than a TV set, basis, and including most, if not all, out-of-home viewing.

The first step envisions the development of a diary prototype by two NAB committee members, Rick Ducey, senior vice president, research and planning, and Ed Co-

Norman Hecht



(Final Edition continued on page 14)

SHOWCASE I

award Nominations
Best Picture.



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Babb sees 'a land of opportunity' in acquisitions, programming & computers

James G. Babb, executive vice president who has recently been promoted to president at Jefferson-Pilot Communications, is looking at his new post as "a land of opportunity" in three areas: acquisitions, computer services and event programming.

In acquisitions, Babb, who succeeds Wallace J. Jorgenson who retired on Nov. 1, says the company is "in good health and remains strong, and we will continue to look to buy radio stations, especially in the top 50 markets. Several are underachievers, and we think prices will moderate for stations generally, so we look for some good opportunities ahead in this area."

In computer services, Babb says the company's Media Services Group will not only continue its role as a major supplier of computer services, but he envisions the division as expanding in the development of product to "get us into the future."

In terms of programming, Babb sees its production division adding to its present shows, such as major college basketball and football games, expanding to a schedule of event programming. These would include festivals and perhaps concerts as well.

Besides being elected president,



James Babb

Babb was named to the board of directors. He also is chairman of the Television Bureau of Advertising. Babb joined Jefferson-Pilot in 1956 as a publicity supervisor and has since served in a variety of sales and managerial positions in Jefferson-Pilot radio and TV stations.

Jorgenson is beginning his second term as chairman of the joint board of the National Association of Broadcasters. He has served the broadcasting industry in many ca-

pacities. His career in broadcasting started with an announcer's job in Minnesota. Later, after a tour of duty as a marine, he returned to Minnesota as a radio station manager before joining Jefferson Standard Broadcasting (now Jefferson-Pilot) at WBT Charlotte, as a sales representative.

Grand plans for Arab-language satellite service

Qamarsat, the first Arabic language satellite channel, is set for a November 7 launch. Although the owners are planning to telecast only two hours a day until February, they have ambitious plans for future expansion. In addition to increasing the broadcasting hours, executive director Rissos Kyriakides said Qamarsat intends inaugurating a second service aimed at the 10 million Arabic-speaking expatriots he said are living in Europe.

Kyriakides also is trying to acquire French and Arabic rights to enable the channel to begin broadcasting to French-speaking West Africa next summer. Later, the organization hopes to establish subscriber based European pay-TV channels. Copyright, he acknowledged, will be a problem.

COLTAM maps four-step plan for personal TV diary

(Continued from page 12)

hen, director of audience measurement and policy research. The two would call on direct marketing experts as part of their task of developing the diary's design, graphics and instructions.

One of the decisions was to reduce the reading level for instructions from the eighth to the sixth grade. This phase of the timetable is targeted for completion by next March.

Paying attention. During this same period, attention would be given to methodological issues, a second step. This includes a definition of viewing, sample design, incentives and editing. "It makes a difference how viewing is defined," explains Ducey, "such as whether you only

have to be in the same room as the set or whether you have to be paying attention."

The third step would involve a market test and would occupy the period from April 1989 to November of that year, with the latter sweep month being a possible date for the test. This would also involve, it's hoped, cooperation from Arbitron and Nielsen, which would presumably suggest changes in the prototype diary and compare per-

The reading level for instructions would be reduced from the eighth to the sixth grade.

sonal diary results with those from the household diary and the meter.

The fourth step envisions a high-quality telephone coincidental test as a method of validating the personal diary results. Target date for the research is spring 1990. One of the questions to be decided is how to validate out-of-home viewing levels, since the coincidental is tied to in-home viewing. Ducey says that one proposal is to incorporate viewing recall questions into the coincidental interview. While this may scoop up some questionable data on behavior because of memory fading, it may be the most practical solution, the NAB executive holds.

(Final Edition continued on page 16)

Q. How do you out-talk

Johnny Carson

Arsenio Hall

Ted Koppel

Pat Sajak

Ross Shafer?

WNEV-TV broadens New England News Exchange

The New England News Exchange, which began five years ago as a suburban news group, now is looking to broaden its horizons.

The news cooperative, which WNEV-TV Boston began with four newspapers in 1983, has succeeded in getting more suburban Boston news reportage on the air regularly as well as improving coverage for its 38 present broadcast and print members in the region's six states.

Public affairs. Now Sy Yanoff, WNEV-TV's president general manager, would like to see the Exchange "take on a public affairs project, something generic to the region" that members could tackle simultaneously.

Jim Thistle, the Boston station's vice president and director of news, agrees. "The next logical step is production of specials and joint public service campaigns on one major issue or problem that affects everyone in New England like, say, acid rain."

Membership in this news consortium now encompasses not only the

New England Television Corp.'s WNEV-TV but eight other TV outlets, WHDH(AM) Boston and nine other radio stations as well as 19 suburban daily and weekly newspapers. There's also a "satellite group" of radio stations linked with WFSB-TV Hartford, Conn., and other members of the Connecticut News Exchange.

Yanoff boasts: "we've expanded dramatically."

The newest participants are WPRI-TV Providence and WGGB-TV Springfield, Mass. WPRI-TV, the Knight-Ridder-owned ABC affiliate, replaced WLNE-TV, a CBS affiliate which quit after five years.

Thistle said WLNE dropped out because its execs "thought we were competitive to some degree," since it also covers southeastern Massachusetts, and also because "they're contemplating going CONUS."

Two things in WPRI's favor, according to Thistle, are its strong live local news coverage and its having "the most sophisticated microwave system in Rhode Island."

WGGB-TV, an ABC affiliate owned by Guy Gannett Broadcast-

ing Co., is sister station to WGME-TV Portland, Me., already an NENE member.

It all began. About six years ago, Yanoff, then general manager of Group W's WBZ-TV Boston, and his news director Jeff Rosser attended a function in the Boston



Sy Yanoff, president of WNEV-TV, wants to see the Exchange "take on a public affairs project, something generic to the region."

suburbs. "Lots of people complained about the lack of WBZ coverage" of suburban news, Yanoff recalled. So he and Rosser began discussing ways to increase news coverage "beyond Route 128." But before they could propose the forerunner of the Exchange to Group W management, the two execs left for similar posts at cross-town rival WNEV.

Ed Bell, WNEV-TV's managing editor, also is coordinator of the New England News Exchange, which has a reporter and photographer at each of the largest dailies in the consortium. These staffers live and work in the area, so they are ready whenever local news breaks.

Bell is the point man for each news partner and draws up a daily budget of news events that might interest NENE members.



To go on the Exchange is an interview conducted by WNEV-TV's Mike Lawrence, c., and shot by Chet Urban.

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Television/Radio Age's exclusive program syndication coverage will continue through the **post-NATPE** period and throughout the year.

The "Road to NATPE" is a copyrighted feature of Television/Radio Age.

Each NENE bureau is equipped with microwave capabilities that allow WNEV to go live with breaking stories from newsrooms at the *Lawrence Eagle-Tribune* to the north, Quincy's *Patriot Ledger* to the south and the *Middlesex News* in Framingham and the *Worcester Telegram & Gazette* to the west.

Yanoff conceded that the good feedback from suburban viewers has not yet translated into ratings increases for the station. "We don't see [an increase] in share numbers yet" at WNEV, whose newscasts generally run third in the local Nielsen's.

Substantial cost. Yanoff declined to discuss annual expenses involved in operating the Exchange, other than saying, "It's been a substantial investment on our part."

"We handle the burden of being the coordinating outfit," said Thistle. "Not a lot of money passes hands." But since the Exchange's expenses are "part and parcel of the way we operate here [at WNEV]," they are "not broken out separately." The cost of microwave transmission equipment alone, however, has totaled "hundreds of thousands of dollars so far," he noted.

The Exchange does not directly generate revenues, though it saves on coverage costs for members, he added.

Some criticism. Although the NENE claims it has no influence over its members' editorial independence, some media rivals have criticized the news cooperative. In 1984, for instance, Philip Balboni, vice president and director of news at Boston rival WCVB-TV, said the arrangement might violate the FCC's media cross-ownership rules and might restrict diversity of news through the sharing of stories.

Yanoff dismisses such complaints as unfounded. "There's no FCC violation," he said. "And I find it interesting that Channel 5 [less than a year later] then turned around and did much the same thing" by forming a sharing arrangement with WEEI(AM), the all-news Boston station, and some other radio outlets. WEEI had been an NENE participant shortly before that.—**Jim Forkan**

Networks set sights on news mags; primetime and latenight slots eyed

ABC and NBC each have their sights on a primetime news magazine, while CBS—which already has three news magazines in primetime—is targeting a latenight broadcast.

Thus the Big 3, despite being hit with staff cutbacks in recent years, may have never been busier in terms of turning out news product.

ABC News is looking at a possible January start in a 10 p.m. timeslot. Still in the blueprint stage, the untitled program will not be "a magazine show in the normal sense," said Roone Arledge, president of ABC News and Sports. It will be mostly live, with some pre-taped segments a la *Nightline*, he said, and probably include elements from ABC's periodic latenight *Town Meeting* and *Capital to Capital* specials.

Arledge described the proposed news hour as similar to entertainment's old "variety" format as well as to the newsweeklies *Time* and *Newsweek* in approach.

Thursday at 10 p.m., *20/20*'s former spot, is "the hour most talked about," Arledge said. Because "there's a sameness" to much of TV, he said, there is an appetite for "anything that has to do with reality."

Likes Donaldson. Though no news people have been signed for the program, Arledge said of Sam Donaldson (who plans to quit the White House beat in late January), "I'd love to see him be part of the series... We'll find an important place for him."

Looking into the future, Arledge said, "I would love to see primetime news," which he felt would happen "some day." He no longer has any interest in a one-hour dinnertime newscast, he said, noting, "That's why we invented *Nightline*."

NBC plans. When NBC Entertainment president Brandon Tartikoff announced his longterm contract renewal and addition of the title of chairman of the new NBC Program Development Group, he said, "Maybe we can get a primetime news presence." However, James

Sefert, chairman of the NBC affiliates board and president of Cosmos Broadcasting, said later that there has been "no real [affiliate] pressure for a primetime news magazine."

One of the group's future projects is a reworking of last year's *90 Minutes*, under a new title. Although the pilot probably could not be shot until after the Super Bowl



Sam Donaldson

and the inauguration in late January, this live telecast likely would use such personalities as Tom Brokaw and Bryant Gumbel.

Initially NBC eyed Sunday at 6:30 p.m. as the target, but no time period lately has been mentioned.

NBC News also has looked into other dayparts. A daytime pilot was done, anchored by Deborah Norville, and aimed at "today's woman." That was just before Larry Grossman left. It is unclear how Michael Gartner, NBC News' current president, feels about it.

CBS late-night. At CBS News, president David Burke would like to mount a late-night news program. In primetime, he gave a vote of confidence to *48 Hours* but seemed lukewarm about *West 57th's* longterm chances. "*48 Hours*, I believe, is in stone," Burke said, whereas *West 57th* is "not in stone."

The latter is admittedly in a difficult time slot Saturday at 10—but CBS is unlikely to shift it elsewhere, he said.

Cable network for hearing-impaired to become a lot more visible

The Silent Network, cable service for hearing-impaired persons, will expand its program offerings with news, games, consumer affairs and sports fare next year.

The four-year-old network, presently carried by 404 systems around the country with two hours of programming Saturdays from 9:30 to 11:30 a.m., ET, will also begin adding two hours on Thursdays in the same time block next July. "Every six months we will add another two-hour day until we hit

homes, center around children's, dog training, musical-variety, information and sign language topics. The company does its own in-house captioning as part of its half-million dollar annual budget. Satellite costs run \$5,000 a month.

Greater demand. Altfeld, 51, who was deaf for one year as a result of a freak accident while in the Navy in 1956, says consumer demand for more programming, plus a steady acceptance among national adver-



On the set of "Festival," half-hour children's series in sign language, are Sheldon Altfeld, l., and actress Dawn Jeffery-Nelson.

seven days of programming," explains Sheldon Altfeld, chairman and chief executive officer.

Altfeld, whose background includes producing religious programs for commercial broadcasting and stage plays, has been producing programs for the hearing impaired in L.A. since 1979 under the banner of The Silent Network. Having discovered an untapped market within the deaf community, Altfeld began offering shows to cable via Satcom IV, transponder 23 in February of 1984. Today, the company's programs which pass through an estimated 12 million

tisers is driving the company's increase in hours and programming.

"As an ad supported network we don't receive any grant funding," Altfeld explains, adding economics force him to expand slowly. The executive points to such blue-ribbon advertisers as Hallmark cards, Mattel toys, Campbell soup, AT&T, Kal Kan pet foods and Best Western hotels as among the network's prime customers, paying anywhere from \$45,000 to \$75,000 for 26-week packages of either 30- or 60-second spots. Initially, Altfeld concedes, there was some opposition from agencies to buying

time on the service, as they didn't believe there was a market. "It's been a building process," Altfeld admits, noting there are one million hearing-deprived persons in the L.A. area and nearly 30 million nationwide.

"While we're competing with the other cable networks for the same ad dollars, I equate ourselves with such ethnic networks as BET [Black Entertainment Television] and [Univision]."

Altfeld's programming concept is to develop and present shows which don't talk directly about deafness. Since there are also hearing people who view the programs with impaired members of their family, Altfeld holds, "You can only tell hearing people so much about deafness before they OD on this information."

Altfeld is planning to use programming from such disparate sources as Gallaudet University in Washington, and the National Technical Institute for the Deaf in Rochester, N.Y. He has already linked up with *Deaf USA*, the community newspaper for the hearing impaired, to produce a weekly news program bearing the title of the paper. The show is designed for a July '89 debut and will go twice a month in January 1990.

With ample time for planning, Altfeld is exploring game-show concepts and a dramatic anthology series with an all-deaf repertory company, which he says will be "a TV version of the National Theater for the Deaf." He has firmed plans for a half-hour, weekly series titled *Health Signs* and a musical-variety weekly half-hour featuring Sign City, sign-language singers, both for July '89.

Helpful inserts. "We're also looking at general information programming which deals with cooking and gardening, which would be used as insert segments for the news program." Altfeld estimates the news program will involve a staff of nine.

He will also hire three ad salespeople to augment the current small staff. All told, there are six fulltime people on the payroll, five of whom are hearing. All the hosts of programs are hearing-impaired. The technical crew is hired on a freelance basis and are usually

november 1988

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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

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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

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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

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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."
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TV Business Barometer

Spot rose 6.9% during September

The quadrennial Olympics/election years have usually been fruitful for TV. But the hump in time sales didn't happen this time around and TV stations have been bemoaning the fact—so much, indeed, that at the recent Television Bureau of Advertising meeting in Las Vegas members had to be told, "C'mon, cheer up, you've got a great medium."

There remains the question of the specific Olympics months and primary and preelection months, where the full story has not yet been told. So far the signs have been mixed. February was a great month for ABC affiliates, but not necessarily for the other affiliates and the indies. And the primaries were a disappointment, by and large, as so far as advertising goes.

September should have been a pickup month, with the Summer Olympics occupying the latter half of the month and the political races heating up. Unfortunately, spot

didn't reflect any great surge, though indications are that local did quite well.

The *TV Business Barometer* sample showed only modest growth in spot during September—a little better than August, but not much. The increase over last September was 6.9%, just about the growth level of July. September's rise compares with the 2.8% increase in August.

Estimated spot billings for September came to \$557.4 million, compared with \$521.4 million last year. The September figure compares with \$452.1 million in August.

Third quarter

The third quarter fell in between the first and second quarters in performance. The increase came to 5.9%. This compares to a hike of 10.0 for the first quarter, which boasted a very strong January, and a miniscule increase of 1.5% for the April-June period.

Billings for the third quarter came to \$1,527.0 million, compared

to \$1,442.6 million for the same period last year.

Third quarter billings also fell in between the first and second quarters. The first quarter total was \$1,267.1 million, while the figure for the second quarter was \$1,678.7 million, reflecting mostly, of course, seasonal patterns.

Bracket data

The smaller stations—those in the under-\$7 million annual revenue bracket—actually fell into the minus column during September, according to the latest *Barometer* sampling. But the other two brackets ran neck and neck in the high single digits, the estimates showed. Each of the three brackets has had the best growth performance during three different months this year, making it pretty hard to pick a trend.

The bigger stations were first in March, April and August and the medium-size outlets had the biggest growth percentage during May, July and September.

As for the Standard Broadcast Month situation, both September of this year and last were four-week SBMs, so the data are comparable.

National spot +6.9%

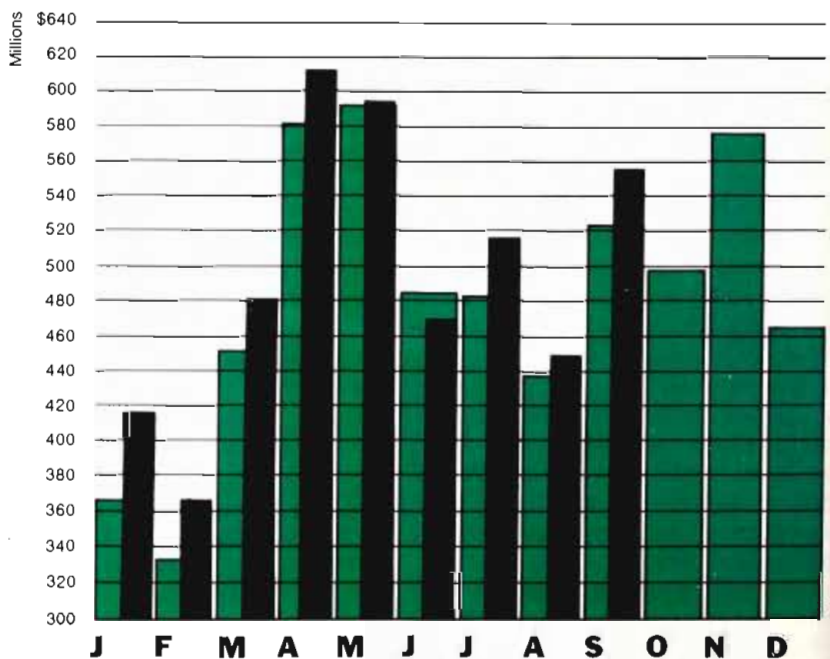
(millions)

1987: \$521.4 1988: \$557.4

Changes by annual station revenue

Under \$7 million	-0.7%
\$7-15 million	+8.0%
\$15 million up	+7.5%

September



hearing persons.

A good percentage of the current programs on the schedule involve location settings, with the remainder done on a leased Hollywood soundstage. Among the network's current programs are *Sound Off* with host Herb Larson, a spinoff version of the program Larson hosts on KHJ-TV Los Angeles Wednesdays from 6:30-7 a.m., called *Off-Hand; Hear Dog; It's a Dog's Life; Say it With Sign; It's Music to Your Eyes; Buckle Up For Life; and Festival II*, the latter featuring a repertory company of deaf actors exploring life in an entertaining fashion. *Off-Hand* has won two local Emmies and seven nominations during its eight-year run on KHJ.

Altfeld says there is no problem booking hearing-impaired personalities as show guests. "One of our most popular guests was Ray Bradbury, who talked about how he gets thus inspired to write."

"Deafness is . . . the only disability with its own language and culture."

While working in special services with the Navy in San Francisco and preparing a special effect for a variety show, a bottle of gunpowder was accidentally ignited in Altfeld's hand, causing deafness, loss of sight for a brief period and injury to his left hand. He has a 5% hearing loss now.

Start on KNBC-TV. It was after he had produced the hit play *Equus* with a troupe of deaf actors in L.A., which someone from KNBC-TV saw, that Altfeld was given an opportunity to produce his first show for commercial TV, *The Sign of Our Times*, with comic/host Norm Crosby, which the NBC-owned station aired at 10 p.m. on the last Friday in December 1979. The show drew a 13 Nielsen rating, according to Altfeld.

Then he began doing other deaf-related shows which ran on the NBC O&O series *Knowledge*,

which led to KHJ funding *Off-Hand* and KTTV(TV) airing a series of 30- and 60-second vignettes with deaf actress Julieanne Gold, aimed at children and titled *It's a Good Sign*.

Altfeld acknowledges running The Silent Network seems like a crusade. He is running a two-minute report from the National Assn. for the Deaf on the movement through Congress of a bill to provide funding for a national phone relay service, using printers, which

will make phone calling easier for the deaf. This is an example of the network's "providing a platform to inform the public about major issues and whom to write to," stresses Altfeld.

"Deafness," he continues, "is not just a malady. It's the only disability with its own language and culture. As a result, this has become a cultural network, and we are the only TV catalyst whereby deaf people can express themselves."

—Eliot Tiegol

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TA

The Reporter
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International Report

Worldvision sells 700 hours to Sky Ch.; makes exclusive pact with Australian web

Worldvision Enterprises—with one of the most extensive programming catalogues in the business (more than 10,000 hours) and a strong worldwide sales force, is beginning to take a more aggressive posture in the international marketplace. The company certainly is doing things differently.

For example, up until now Worldvision has resisted selling to the European satellite channels and making exclusive distribution deals in Australia. No more.

At the recently concluded MIPCOM market in Cannes, Worldvision signed an exclusive program supply deal with the Australian TEN network and agreed to sell more than 700 hours of programming to Sky Channel.

It's all part of a new way of doing business now that Jules Haimovitz is running the show.

Haimovitz left Viacom last year to become president of Aaron Spelling Productions (*Dynasty*, *Charlie's Angels*, *Starsky &*

"We want to talk with all the players. We want to broaden our horizons."

Hutch, *Fantasy Island* and a ton of made-for-TV movies.) Spelling in turn, is merging with Worldvision. Earlier, Spelling merged with Laurel Entertainment and in the process picked up *Tales from the Darkside* and *Monsters*. Worldvision's library includes all the Hanna-Barbera product.

Making deals. So now Haimovitz has turned his top international sales executive, Bert Cohen, loose on the world not only to sell but also make coproduction and joint venture deals as well.

"We want to talk to all the players," said Haimovitz. "We want to broaden our horizons," he added, by cashing in on the well-known

reputations of Spelling and Worldvision.

Also at MIPCOM was John I. Ryan, president and chief executive officer of Worldvision. Cohen in addition to being head of sales also is executive vice president and chief operating officer of the company. Cohen reports to Ryan, and Ryan reports to Haimovitz.

After the Spelling-Worldvision merger is complete, Spelling Productions, Worldvision, Laurel Entertainment and Hanna-Barbera Productions all will be divisions of Spelling Inc.

Sky Channel. Worldvision's deal with Sky Channel is indicative of what's happening in the U.K. not that more players are stepping up to the table. That's forcing the BBC and the ITV to buy more, pay slightly higher prices and make decisions a lot quicker. And even though not all the product is premium stuff, it's programming the U.S. distributors couldn't get placed in the market any other way.

Cohen said the deal with Sky involves more than 700 hours of programs, including some Hanna-Barbera material, and will run for four years. Sky will have exclusive English-language for the U.K., Scandinavia, Holland and Belgium.

The package includes *Eight Is Enough*, *Love Boat*, *Streets of Sa-*

"We had to make a move in order to stay competitive in the market."

Francisco and the miniseries *Home Fires*.

Cohen's also talking to British Satellite Broadcasting, so another satellite deal could be just around the corner.

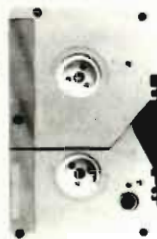
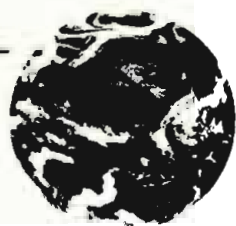
Aussie sale. As for Worldvision's new five-year pact with the Australian TEN Network, Cohen said it involves only new product, not the Worldvision library. First show shipped under the agreement are *Starting from Scratch* and *On Life To Live*.

According to officials at TEN generally prices for half-hour and



Worldvision gala in Cannes, included l. to r.: Jules Haimovitz, president of Aaron Spelling Productions; Laure Bornstein, programming executive of Metropole TV (M6) in France; Michael Kiwe, European operations vice president for Worldvision; and Bert Cohen, executive vice president and chief operating officer of Worldvision.

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hour shows are fixed at the beginning of the years, so prices for each new show are not negotiated separately. This is typical of how exclusive deals are made in Australia.

With so many other American distributors making exclusive deals in Australia, "we had to make a move in order to stay competitive in the market," said Cohen.

TEN also has exclusive pacts with MCA/Universal and New World.—**Jack Loftus**

ITC keeps up production slate despite sale talk

Top ITC officials could be forgiven for heading toward television markets with some trepidation.

At MIP-TV last April they were confronted with the task of allaying any fears that Alan Bond's purchase of the group would be detrimental to ITC's progress. Nonsense, they said at the time, ITC fits neatly into Bond's other holdings; he surely would not want to disrupt the operation of a profitable organization.

Six months later at MIPCOM, Bond says he doesn't want ITC any more and has put the company up for sale.

Lew Grade, still smarting from being outmaneuvered by Robert Holmes a Court before Bond grabbed ITC, wants to regain control of the company.

ITC executives attending MIPCOM, probably still smarting from their MIP-TV endorsement of Bond, are trying to engineer a management buyout.

Meanwhile, it was business as usual. Group president Jerry Leider announced a series of coproductions organized by ITC productions, the group's European production arm. They included *Captains Courageous*, an \$8 million four-hour miniseries to be coproduced with RAI and Hovts Productions (Australia) and presold to Disney in the U.S.; *The Trial of Mata Hari*, another four-hour miniseries for the BBC with some French and Dutch involvement; and *The Lost Prince*, a two-hour movie of the week being coproduced with Disney.

Disney's ambitious plans for Europe include a channel in every country

Buena Vista is close to an agreement with one of three British-based satellite channels—Rupert Murdoch's, Sky Channel, one of Robert Maxwell's channels or British Satellite Broadcasting—for a major Walt Disney/Touchstone film and programming package.

Although Buena Vista international president Etienne De Villiers acknowledged he is talking with representatives of the three, he would not discuss details, other than saying, "At some point we will make a deal with one of them for all or some parts of the product."

At the same time De Villiers emphasized that Disney believes the direct-to-home market will work and outlined Disney's plans for European expansion. He is working for the creation of Disney Channels throughout the continent, mirrored on the U.S. Disney Channel. "In five years time," said De Villiers, "you should be able to turn on a Disney channel in every European country." Emphasizing the distinctive characteristics of each country, he added, "We don't know what we want to do, but we know what we don't want to do. We do not want one video channel with five audio channels."

Some original. While under David Simon, recently appointed vice president of programming for Europe, there would be a certain amount of original production and coproduction activity, De Villiers pointed out that Disney acquires 40% of the programming it plays on its channel in the U.S. He also noted that 35% of subscribers to the Disney Channel in the U.S. do not

A 'Great' mini

Discussions are underway in the Soviet Union for a miniseries dealing with the life of Alexander the Great.

Harmony Gold president Frank Agrama is trying to arrange the deal involving Silvio Berlusconi's ReteEuropa, the U.S.S.R. firm Videofilms and Harmony Gold. The series would be shot in the Soviet Union and Italy.



Etienne De Villiers

"In five years you should be able to turn on a Disney Channel in every country."

have children. In addition to overseeing production, Simon also is responsible for acquiring family related shows which might fit comfortably into blocks of programming Disney hopes to establish on European national networks.

De Villiers cites ScanSat as setting a pattern for the future. He calls the Scandinavian channel, which currently plays five hours of Disney-supplied programming each day, "a mini-Disney channel," adding, "we would like to think we may make a difference in helping the channel attract a viewership."

According to De Villiers, Disney helped ScanSat because it wanted to see a monopolistic system in Scandinavia broken. Similarly, it has taken all its programming from TVNZ and given it to the new New Zealand channel, TV3. "We believe," he reiterated, "it will make a difference."

Disney's targets in Europe, De Villiers said, reflect the company's longterm approach to success. It may necessitate a slight repositioning of the organization, he said, but in five years he hopes Disney will

(International Report continued on page 30)

Will a global-village report sell? 'World Monitor' aims to find that out

Orbis Communications is now selling *World Monitor* in the international market. *World Monitor* is the daily half-hour news program from The Christian Science Monitor Publishing. The show, which runs on The Discovery Channel in the U.S., premiered Sept. 12.

Just what the market needs—another half-hour newscast, right? "The market doesn't need just another half-hour news, but there is a market for a global news program," says Herb Victor, executive director of *World Monitor*. Victor, who is a partner in the San Francisco consulting company Curran/Victor, was asked last summer by Christian Science Monitor if the kind of show it had in mind was feasible. Feasible, yes, Victor replied, but in no way did he see it as a crackerjack syndication property that U.S. stations just had to have.

Big bucks. But the people at CSM are serious and according to Victor have committed \$100 million to the show for the next five years. Today, less than two months after its launch, *World Monitor* has a staff of about 130 people. Executive-producing the show is Daniel Wilson, a veteran who produced the six-hour miniseries *Hemingway* and before that had a batch of *Afterschool Specials* for ABC to his credit. Wilson brought in Sandy Socolow—the longtime CBS News producer—as managing editor of the show, which is anchored by

"There is a market for a global news program."

John Hart, a former NBC correspondent.

The program has its own bureaus in Washington, Tokyo and London, is produced in Boston and relies on CSM's extensive bureau organization elsewhere around the globe.

Think global. "What we offer is a more global broadcast than the New York and Washington news oriented shows," said Wilson. "We are not selling the newspaper," he insists, an obvious reference to *USA Today* (both shows premiered on the same day). "We are a global village now," says Wilson. "And the people in one country are interested in what's going on in another country. Our challenge is to be distinctive, unique and varied."

"There is a news glut in the U.S., agreed Victor, "but not in relationship to the rest of the world. What we focus on is how events going on in the rest of the world shape our lives." He refers to the series of reports *World Monitor* aired on the destruction of the Brazilian rainforest and the subsequent effect on the global climate.

According to John Ranck, execu-

tive vice president of Orbis, the program will be fed from Boston to the overseas customer by satellite. Subscribers also will have excerpt rights.

McNamara upped at New World

James McNamara has been promoted to executive vice president in charge of international TV distribution for New World. He continues to report to William A. Shields, president and chief oper-



James McNamara

ating officer, who heads all New World operations outside the U.S.

McNamara joined New World in 1985 from Highgate Pictures.

Thea Diserio has been promoted to director, international TV distribution, reporting to McNamara.

Disney's ambitious plans for Europe: A channel in every country

(Continued from page 27)

be looked upon in Europe as a "European company."

During that five years, De Villiers and Simon envision placing three hours of Disney-supplied programming on a major broadcaster in each country, providing four specials each year in every major territory and being involved in the regular weekly production of a family show which will take on a different form or structure in every country.

In his approach De Villiers is not wedded to the traditionally conservative European forms of distribu-

tion. He is prepared to be in the vanguard of those trying to introduce American ways of doing business.

In France, for example, he is looking at both sponsorship and barter possibilities. In the U.K. he is involved in a program to be aired

Disney hopes to be in the vanguard of those trying to introduce U.S. ways of doing business into European TV.

on the BBC at Christmas in which Disney will pick up the production costs and contribute close to \$200,000 to charity.

Both De Villiers and Simon believe Disney is uniquely prepared to take on the challenge. Disney, they say, "only puts out quality programs." In helping broadcasters schedule a compatible block of family-oriented programs which might include Disney-produced and coproduced shows, Simon says, "We're not trying to tell the broadcaster how to do business, but we are trying to protect the integrity of the product."—Irv Margolis



INFLUENCE

Radio Report

Secret of success for radio credit cards: a large & loyal audience

Why does the radio credit card work so well for some stations but not others?

The first principle of credit card success, warns Reg Johns, president, Fairwest Promotions, is, "You gotta have it before you flaunt it. 'It' is a large and loyal listening audience."

Johns' company brings stations and banks together to set up station credit card programs, so he's all for them. But he warns they're not for every station. He notes, for instance, that credit cards "are no quick fix for an AM that's hurting. To turn its affinity card into a success, the chief qualification a station needs is a very loyal audience. Strong loyalty to the station, to its music, or to at least some of its personalities or to the local charities the station promotes through its card is what creates the affinity."

Also, he says, a station needs "a track record of strong and sustained promotions. The station has to



Radio credit card represents a tie-in between KLSI(FM) and First Financial Bank in Kansas City.

get behind the card if it's going to do the participating advertisers any good. These merchants have to see a benefit for themselves if they're going to grant discounts to the card holders and allow the station to hang up its call-letter streamers all over their stores."

Fairwest has negotiated several deals with different banks for a variety of outcomes, says Johns. "The banks we've tied in with are aggressive. They are compensating the stations with the largest deals available."

A yardstick. Banks have a yardstick. "They've seen what American Airlines has done with credit cards. American's done great. They call it 'Power Marketing.' But American starts with its frequent flyers, who build up points by continuing to book American. And all the cooperating companies American's persuaded to participate and offer discounts to card holders know these

frequent flyers are prime prospects for their services—companies like Avis, Hertz, hotels, restaurants and cruise ship lines."

He says one way stations who know how to promote build loyalty is by donating a percentage of the profit each time a card is used to a local charity. "In Indianapolis the cause is their new zoo. In Kansas City one station is helping a hometown fund for kids. In Norfolk a station uses card-generated profits to back one charity for four months, then switches to another for the next four months and keeps changing to spread the good works around. These charities can be promoted on the air and on bumper stickers and on T-shirts, along with the station call letters. They can be promoted in the station mailers and credit card invoices, just as the call letters and the participating retailers are. This way the program taps listeners' charitable instincts along with their greed for discounts and bargains, all at the same time."

Thus, KLSI(FM)'s MasterCard offers its Kansas City listeners a frequent user program including prizes, travel and no annual fee for the first year. It also includes a contribution to the Kansas City children's home town fund.

Johns says the bank pays for the introductory mailing piece, pays for all the take-ones, "and they pay the station a percentage on all purchases—not balances like the other guys. Based on average credit card spending, when the station has 10,000 card holders, it will earn \$180,000 in the first year. If it does 50,000 card holders over three years, it will do \$3.6 million."

Radio lands on frequent flyers

Since 1974 the number of air travelers in the U.S. has more than doubled. Interep Marketing research director Frank O'Neill has pulled from Mediamark Research (MRI) and other sources the vital statistics including media habits of this growing group, and reports 70% of all business air round trips are made by frequent business air travelers.

The data show, as expected, the upscale occupational, educational and income stats of frequent flying



Frequent flyers are heavy radio listeners, so airlines are spending big bucks on radio ads.

Frank O'Neill

male business travelers. They show that 35% are heavy radio listeners, 26% are heavy TV viewers, 18% are heavy cable viewers, 43% watch television in prime-

ITEL boasts lotsa money, more deals

When ITEL executives retreat to the country in the next couple of weeks for their annual several days of contemplation, they will, says chief executive Tim Buxton, be dealing with plans for the next 36 months. In the past they have tended not to think that far ahead.

"During the summer everything started to jell at once, says Buxton. ITEL just negotiated a deal for the worldwide distribution of British Satellite Broadcasting programming, although it is unclear the extent to which BSB will have material to sell.

In addition ITEL has announced new program development deals and programming plans as well as a restructuring of corporate responsibilities. "There is a new perception of ITEL," says Buxton. "Our discussions with people have changed. We now have access to more money. We've been able to largely insure a revolving credit line. We are willing to put in real money in an operation."

Lady Bird. Buxton cites ITEL's three-year deal with Lady Bird Productions as an example. Although Buxton says that Lady Bird is a successful company with wide-ranging production ideas, he has insisted that it concentrate on only three projects, making them pay off before moving on to other items.

To help suspport Lady Bird during the development period ITEL is paying approximately 50% of the company's overhead. "We are not, however," Buxton emphasizes, "an investor in the company. We are doing it to allow Lady Bird to function without overhead worries."

Buxton contends that ITEL is a far more complex company now than it was a year ago. "Then we were a relatively simple 100-piece jigsaw puzzle. Today we are a complicated 250-piece jigsaw puzzle."

While Buxton dismisses the notion that Yorkshire Television's departure from ITEL cost the company a great deal of money, "it was expected and the financial loss was not as large as people seem to think."

Ripper tale carves up British buyers; ITV purchase leaves the Beeb hypeless

Will they or won't they? From an industry standpoint the story is almost as fascinating as the programs about which the question centers.

Thames Television International is not having any trouble selling the four-hour miniseries *Jack the Ripper*, starring Michael Caine. It has been overwhelmingly successful, clocking good ratings in its October premier on ITV in the U.K. and on CBS in the U.S. The series also was sold in France, Italy, Spain, Scandinavia and Australia.

The program purports to solve the riddle of the mystery, unmasking the Queen's personal physician as the infamous killer.

Along with this Ripper miniseries, comes a Harmony Gold special, *The Secret Identity of Jack the Ripper*, hosted by Peter Ustinov. The live satellite feed was scheduled to go out in the U.S. on Oct. 26, and just to confuse things even more, the HG production offers yet another variation of the Ripper's identity.

Package deal. Several months ago, ITV buyer Don Gale concluded a deal with HG for the purchase of several miniseries, including the Ripper program.

But will the HG special ever air on ITV, or did Gale buy the program to prevent the BBC from getting it, thus avoiding the possibility of the Beeb cashing in on the huge hype surrounding the Thames miniseries?

Certainly not, insisted Gale, adding that it ties in with the Caine miniseries.

Nevertheless, Thames' head of purchased programs, Patrick Mahoney, told TV/RADIO AGE that the purchase was agreed to by the

"It never occurred to me that they wouldn't play it."

members of the ITV purchasing group because "We wouldn't want the BBC to benefit from the publicity surrounding the Michael Caine miniseries. It could ruin our second running."

ITV Association director of program planning Paul Bonner agrees that the decision to purchase the Harmony Gold program was a collective one. "It was bought as an alternative view to the Ripper story," he said. Although Bonner acknowledged that it has not yet been scheduled, he maintained ITV plans to transmit it. Although he wouldn't say when, it probably will not air before next spring, if then.

Not play it!? "It never occurred to me they wouldn't play it," said a surprised David La Follette, Harmony Gold's international president. "This is all news to me." He said the question of an air date was not mentioned during his discussions with Gale.

Harmony Gold president and CEO Frank Agrama was more sanguine that his program would eventually get a British airing. He believed that once ITV executives see it, they will air it. He said Harmony Gold was trying to market both Ripper programs hand in hand.

The whole affair is a departure from the recognized, normal gentlemanly British approach to programming, that if one network doesn't want something, the other one gets a shot at it.

London Weekend sells S-L

London Weekend Television International has sold the U.S. distribution company, Silverbach-Lazarus back to its original owners.

LWT chairman Christopher Bland said that LWT believed that to become profitable, S-L would have to go into the business of acquiring programs, and "that's not our business."

Bland said LWT bought Silverbach-Lazarus "at a bad time. Our view of the U.S. syndication business was different then. Since the original purchase the U.S. syndication business has gone flat. It is understood that S-L will seek additional funding.

Radio Business Barometer

September web revenues up 1.1%

Radio network revenues in September were up for the fourth month in a row, though it has to be noted that they weren't up by much. However, it should be also noted that the four up months followed four down months.

The September revenues for network radio, according to figures released by the Radio Network Assn., came to \$31,298,000, as against \$30,958,826 for the same period last year. That's equivalent to an increase of 1.1%.

The increase followed rises of 3.8% in August, 5.0% in July and 1.0% in June. This, in turn, followed dips of 5.0% in May, 1.5% in April, 10.9% in March and 0.1% in February. The year started with a fluke and unexpected 11.1% increase in January.

Peter Moore, RNA president, stated: "Though September is a modest 1.1% increase, it should be

noted that our figures exclude any revenues from the Seoul Olympics, as is our continued practice. We all know how well Olympics media sales were. So a net increase of 1.1% demonstrates how strong the month actually was for network radio were we to include those dollars."

The performance looks even better when it is considered that the RNA figures don't include political advertising, either.

Results for September from the four sales territories were a mixed bag. One was up slightly; one was down slightly. There was a double-digit increase and a double-digit decrease.

New York, which accounts for about 60% of network radio sales was up 1.2% to \$18,794,607. But it was up 4.0% for the third quarter, due primarily to the 13.0% increase in July. New York's performance, RNA pointed out, "was in spite of the move from New York to Chicago of buying responsibilities for several key accounts."

But Chicago showed a slight decrease in September, dipping 0.8% to \$8,096,197. The Windy City was off 5.7% for the quarter.

The best September performance was turned in by Los Angeles, which climbed a strong 30.9% to \$2,408,819. This followed a stunning 59.9% hike in August and though July was down, the quarter ended up 25.1%.

Detroit had the worst revenue record in September, dropping 16.5% to \$1,998,377. But because of two strong months in July and August the quarter was up a nice 16.0%.

Overall revenues

Overall, network radio revenues for the third quarter were up 3.3% and for the nine months total revenues inched up 0.3% to \$273,785,206.

Nine-month totals for the four sales territories were as follows: New York was down 4.6% to \$162,945,466; Chicago showed a modest gain of 6.3% to \$75,340,271; Detroit was up a vigorous 29.4% to \$19,113,346 despite the September showing, and Los Angeles was off 1.0% to \$16,386,143.

Network **+1.1%**

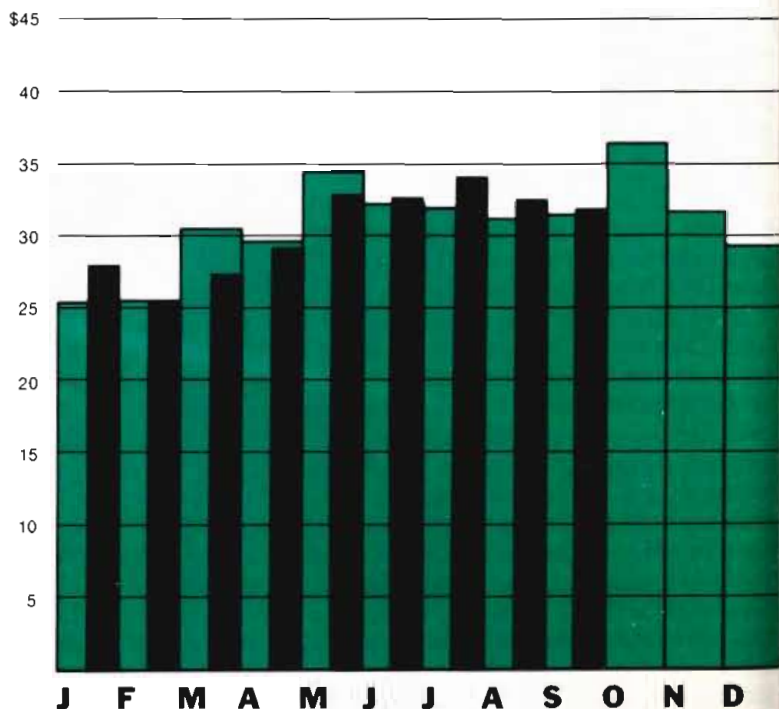
(millions) **1987: \$31.0** **1988: \$31.3**

Changes by territories

Territory	Billings (000)	% chg. 88-87
New York	\$18,794,607	+1.2%
Chicago	8,096,197	-0.8
Detroit	1,998,377	-16.5
Los Angeles	2,408,819	+30.9

Source: Radio Network Association

September



time and 72% listen to radio during morning drive.

Also as expected, easy listening, classical music and news formats index well among this group. The surprise is the performance of some of the other formats. Some 34% of male frequent business flyers listen to adult contemporary stations, 21% listen to CHR/rock and 20% like the country sound.

The other surprise is that these figures compare to 15% who read *Business Week*, 15% for *Money* magazine, 14% who read *The Wall Street Journal* and 13% who read *Fortune*.

O'Neill put it all together in *Flying to Succeed*, available from Interop "to tell other advertisers what the airlines already know—which is why the airlines invested \$100 million in radio advertising last year, with \$59 million of that spent by the top five airline radio advertisers."

Sample sizes soar in Birch radio reports

Dramatic increases in sample sizes will be put into effect in Birch Scarborough radio reports, starting this fall. All size markets will be affected, but the increases will be particularly sweeping on the weekends in markets below the top 10, where the average sample will be doubled.

Specifically, in markets 11 to 50, the Saturday and Sunday samples will go up 85%. In markets 51-plus, the weekend samples will zoom up 123%. In both cases, the increases go into effect this fall.

In the top 10 markets, weekend samples have already been increased 70%, with winter '88 quarterly reports the first to be affected. Monday-Sunday sample sizes in the top 10 markets will be increased in three steps: The fall '88 quarterly reports will show a 35% increase, the winter '89 reports will show another 15%, and the spring '89 reports still another 20%.

ABC's concert tour unit: It's a traveling circus

Everybody involved not only gets into the act but benefits from it too, the way concert tours will be organized for advertisers by the ABC Radio Network's new Tour Marketing and Merchandising Division.

Irene Minett, named director of the first new ABC Radio Network Division created in six years, says every situation is different, and "Exactly what happens in different markets, even on the same tour by the same artist, can be different, depending on varying affiliate and retail situations in each market."

She starts a regional, national or world tour by matching the demographics of those who use the sponsor's product to the demos of the artist's fans. "From there, everyone from our national headquarters operation to the artist's handlers, each local affiliate along the tour route, and the sponsor's dealers and retail outlets in the tour markets, all cross-promote so it's like the circus is coming to town. With 2,200 affiliates,



ABC's new banner is called the *Tour Marketing & Merchandising* division of ABC Radio Network. Pictured, l to r: Aaron Daniels, president, ABC Radio Network; Irene Minett, new director of tour marketing & merchandising; and Tom Cuddy, vice president, entertainment programming.

we can build some very, very big events for our advertisers."

Minett says her unit will be working with radio network advertisers who have requested tie-in tours, and each tour will be set up to fit the sponsor's marketing goals. She says most will be built around top-40 artists who are currently featured on the network's *American Top 40 with Shadoe Stevens*, or the major country artists who are stars of *American Country Countdown*.

From the sponsor's point of view, it's much like sponsoring a one-hour TV special: "He gets commercials within his radio special and opening and closing billboard mentions. It's the sponsor presenting the artist. So the sponsor's name is on the concert tickets, on the signs and banners in the concert hall or auditoriums along the way, on the T-shirts, in the radio and TV spots promoting the event and in the print ads."

If a charity is involved and the concert is to raise money for the cause, the charity can be included in the promotion. This was the case with a previous event that Minett arranged—a Barry Manilow concert for McDonald's and the Ronald McDonald children's hospital program.

ABC affiliates along the tour route can do exclusive interviews with the visiting artist. Or as Minett puts it, "Each tour is one giant music marketing program with all the hoopla and advertising cross-promoting each of the other elements, to get the public and the trade excited in a way that allows a long life for the sponsor's marketing plan the tour is supporting. A tour may last anywhere from three months to a year."



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The hereafter not so heavenly for off-network minis in syndication

Off-network miniseries have always faced a rather bleak afterlife, and now first-run minis seem to be losing some ratings clout as well.

The next big test for off-network miniseries will come in February, when Paramount's *The Winds of War* gets its first non-network outing in a condensed 10-hour version, eight hours shorter than ABC's.

Paramount, which touted the mini in NATPE advertising as "one of the biggest guns in TV history," was unreachable at press-time on the outlook for *Winds*. However, even in their repeat outings on network primetime, miniseries generally tend to repeat poorly two or three years after their first showings, various industry sources agreed.

Even first-run minis have been posting relatively so-so Nielsens in syndication, such as Curran-Victor Co.'s *Hemingway*, Harmony Gold's *King of the Olympics* and Operation Prime Time's *Emma: Queen of the South Seas* last spring and summer.

No theories. Phil Flanagan, president-general manager at TeleTrib, claims not to have been monitoring the various first-run minis' performance in recent months and thus was unable to offer theories on their lackluster performances. Looking ahead, he says OPT will not offer a fall project for the first time and is unsure when in 1989 it will be ready with new product. That, however, is due not to 1988 ratings but to the 22-week writers' strike, Flanagan emphasizes.

Harmony Gold, whose *King of the Olympics* paled compared to the fall '87 showing by its 10-hour \$24 million *Shaka Zulu*, has as its next project *The Man Who Lived at the Ritz*, due with an Oct. 22-Dec. 10 window.

The lack of aftermarket appeal is one reason why the major TV studios have gradually cut back or dropped out of miniseries production, whether for network or first-run syndication. Columbia Pictures Television, which reportedly planned to exit miniseries and TV movie production and syndication, has *Pursuit*, a future NBC project,

as its sole network miniseries. Warner Bros. TV has only *The Frank Sinatra Story* due (on CBS), and Harmony Gold has *Around the World in 80 Days* on (NBC).

Because minis repeat poorly, the networks "can't sell them for a [good] price the second time," says Richard Kostyra, executive vice president, J. Walter Thompson USA, "so the networks are hit with a double whammy." Because they can't rerun them effectively, "they can't amortize their costs," adds Paul Schulman of the Paul Schulman Co., and the Big 3 are being "closely monitored" in that regard these days.

Less effort. One reason even the networks can't generate big numbers on the second go-around, adds Tom Winner, executive vice president, Campbell-Mithun-Esty, is that miniseries are typically repeated in the warmer spring-summer months, when "people are less anxious to commit large blocks of time. Viewing patterns are different then." In addition, the nets usually "hype miniseries heavily the first time around. The second time they don't put that much effort behind them."

CBS' yanking of *If Tomorrow Comes*, which was to air in mid-October partly against ABC's repeat of *North and South* and NBC's World Series, was due to minis' lack of repeatability, Kostyra contends. "No one needs more makegoods this fall."

Perhaps the Big 3 should wait longer than the usual two or three years before repeating minis, Schulman suggests.

On the other hand, minis have occasionally returned with respectable viewership. ABC's rerun of *Thorn Birds* in 1984-85, while far below its original 42.1 rating average in March '83, did rank fifth that season with an 18.3/27, beating originals like CBS' *Mistral's Daughter* and *Space*.

Last summer, when NBC brought back *Deliberate Stranger*, it notched a 16.2/29, which NBC said was the highest share for any NBC two-parter repeated since *V* in August '84.



"The Thorn Birds"

Roots, another ABC "novel for television." Fred Silverman, then head of ABC programming, decided on the risky weeklong scheduling of *Roots*—a move that proved a master stroke when a nationwide blast of severe cold weather kept Americans indoors.

Because of their uniqueness, strong storylines and production values, minis in the late 1970s posted dramatic boxcar Nielsen ratings. It should be noted, however, that in the *Roots* era the combined Big 3 network share was 85, versus about 72 today. Though some minis still score big, draw upscale demographics and serve as formidable promo vehicles, the novelty is gone and the viewing options are far greater now.

The longform minis' fortunes also may have been hurt by too many lumbering epics like ABC's *Amerika* and NBC's *Peter the Great* and by too many glitzy, steamy stories like ABC's *Lace* and *Harem*, CBS' *Sins* and NBC's *Princess Daisy*, some critical industry execs complained.

As N W Ayer's fall report puts it,

The wartime epic is expected to get a 30-38 share and solidify ABC in second place.

Tough lessons from past mistakes teach webs about length and pacing

Miniseries still ride tall in the saddle at three networks

By JAMES P. FORKAN

No matter how well the lengthy *War and Remembrance* and *Lonesome Dove* score on ABC and CBS respectively in 1988-89, the TV networks will continue to emphasize two- and three-part miniseries for the foreseeable future.

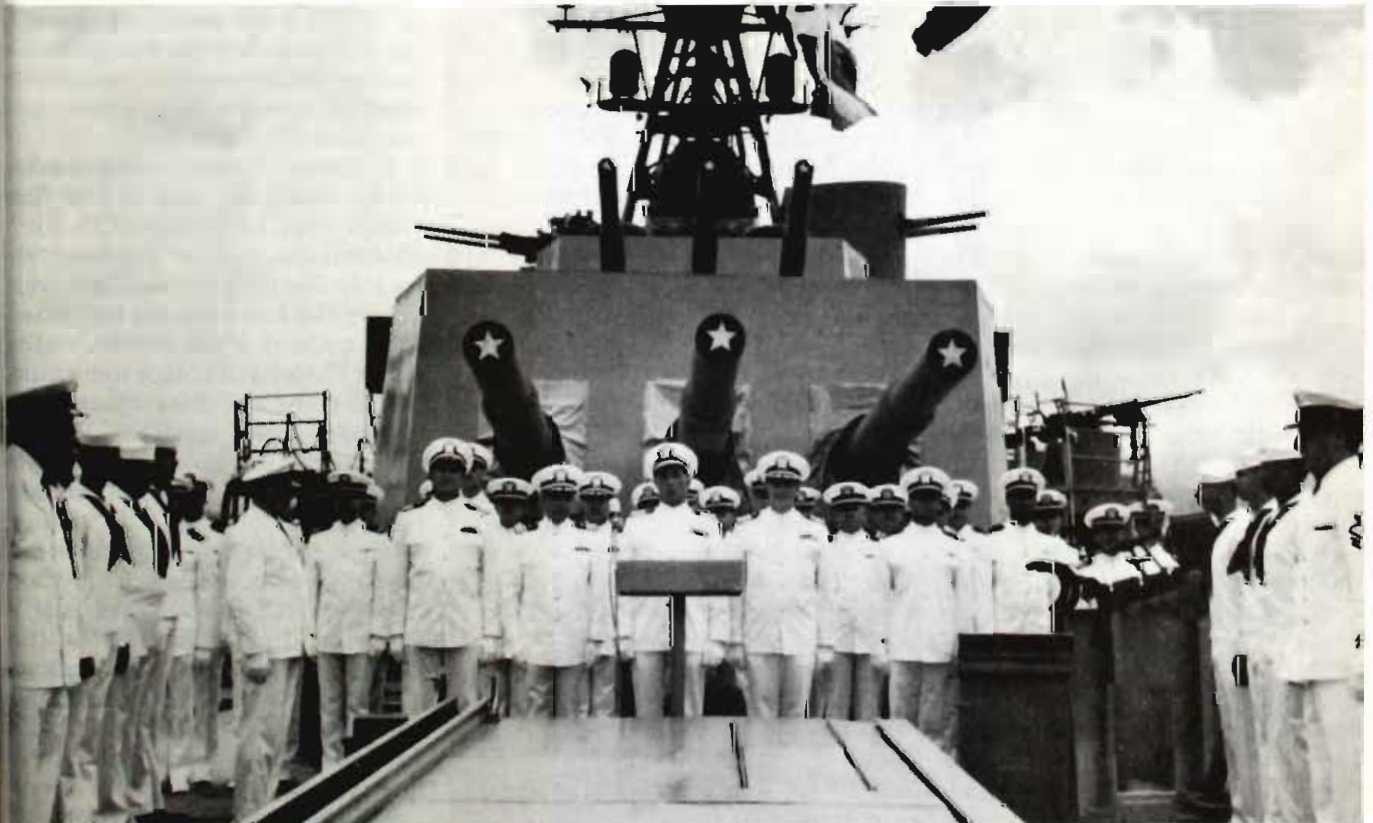
That is the consensus of opinion among TV and ad agency executives as the fall season gets underway with eight multiparters already scheduled through November. Frontloading those dramas gives the network programmers more breathing space to stockpile weekly series episodes, delayed by

the 22-week writers' strike.

There is some confusion within the industry as to what constitutes a miniseries. Some like NBC promote and sell two-parters as miniseries. CBS, on the other hand, promotes only stories spanning three or more installments as bona fide miniseries. Two-parters are sold by CBS as movies and usually air during movie time slots. Most ad agencies, meanwhile, lump all multiparters under the heading of miniseries when analyzing the TV season.

A genre that began with ABC's *QB VII* and *Rich Man, Poor Man*, the miniseries skyrocketed to prominence in January 1977 with

Robert Mitchum takes command for 32 hours of ABC's "War and Remembrance."



America, *Charlie Brown*, whose four hours are being split into four half-hours for fall and four more in 1989.

Brandon Stoddard, ABC Entertainment's president, will have *War and Remembrance* dominate seven nights between Nov. 13 and 23, excluding two Mondays due to *Monday Night Football* and Friday and Saturday nights as strong nights for the competition, which could derail that ratings juggernaut.

"Will it rivet viewers to their chairs? That's the big question," says Tom Winner, executive vice president and media director at Campbell Mithun Esty. "It'll probably do Olympic-type ratings—an 18 or 19 rating and around a 30 share—but I could be way off."

Though none of his clients bought in because of the hefty ad rates and because of its shift from 1989 into November, Winner feels, "*War and Remembrance* will have an impact on the ratings race and solidify ABC's hold on second place," ahead of CBS. The rest of the 1988-89 minis will not affect that race much, he adds, since minis in general "don't generate the dramatic ratings they once did."

Paul Schulman, president of the Paul Schulman Co. network TV buying arm of Advanswers Media Programming, agrees that "it should put ABC over the top for second place. It could average as high as a 38 share. I'd be really

Top 15 miniseries, 1987-88

Rank	Miniseries	Net.	Rating	Share
1.	Elvis and Me	ABC	24.4	36
2.	Billionaire Boys Club	NBC	21.4	34
3.	Echoes in the Darkness	CBS	21.2	33
4.	The Murder of Mary Phagan	NBC	19.9	31
5.	Poor Little Rich Girl	NBC	19.6	31
6.	Something is Out There (X)	NBC	19.3	30
7.	The Gambler III	CBS	19.2	31
8.	The Bourne Identity (X)	ABC	18.5	30
9.	Windmills of the Gods	CBS	18.2	28
10.	Blue Grass	CBS	18.0	28
11.	The Deliberate Stranger (R)	NBC	16.5	29
12.	Noble House*	NBC	16.3	25
13.	Baby M (X) (tie)	ABC	16.3	26
14.	Napoleon and Josephine*	ABC	16.0	26
15.	Lincoln	NBC	15.8	25

* Three parts or more. (R) summer repeat. (X) May sweeps. Source: A.C. Nielsen Co.

amazed if it doesn't do well."

Mel Conner, senior vice president and director of network operations at Saatchi & Saatchi DFS Compton, feels ABC will edge CBS in the season ratings with its regular schedule but notes that its \$105 million saga can widen the gap over CBS.

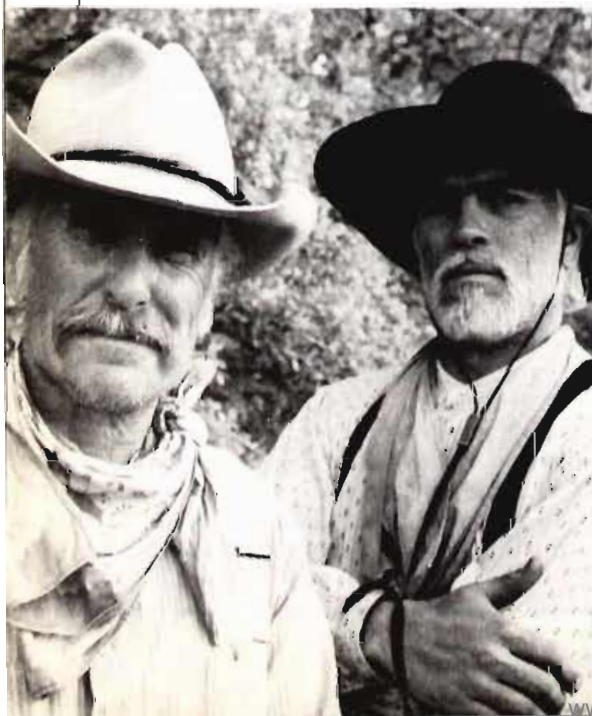
Richard Kostyra, executive vice president and U.S. director of media services, J. Walter Thompson USA, doubts that *War and Remembrance* will affect the ultimate outcome. "I don't think it'll come down to that," he says. "Series will make the difference."

Still, as Joel Segal, executive vice president and director of national

broadcast, says in his McCann-Erickson season analysis, "1988-89 will be a particularly difficult season for CBS," given NBC's major sports events and the fact that "ABC undoubtedly will benefit from... *War and Remembrance*."

The Robert Mitchum vehicle already has made a difference in ABC's revenues. By August, H. Weller "Jake" Keever, ABC's executive vice president of sales, had sold more than half the avails, totaling well over \$30 million despite the hefty price (about \$250,000 per 30), some concern about placing spots near intense holocaust segments and various restrictions on acceptable ad categories as stipu-

CBS' "Lonesome Dove"



"Internal Affairs"



Poor repeatability

Minis tend not to repeat well, even on network TV. A sampling of some multiparters' summer 1988 Niensens, versus their original numbers:

	Repeat	Original
Blood & Orchids (CBS)	14.2/24	24.3/37 (1986)
Dress Gray (NBC)	10.1/18	18.5/29 (1986)
Alice in Wonderland (CBS)	10.1/10	19.0/28 (1985)
Lace II (ABC)	9.3/18	15.9/25 (1985)
Kane & Abel (CBS)	8.2/17	22.7/33 (1985)



Harmony Gold's "Shaka Zulu"

the nets have "come to terms with the fact that viewers will not sit through ponderous, plodding miniseries," and they have learned to "create compelling productions whose stories can be told in two nights."

Since 1987 only CBS' *I'll Take Manhattan* has cracked the Nielsen all-time top 40 minis chart. Only three other sagas have done so since 1986, including ABC's *North and South, Book II*.

Miniseries also have declined in recent seasons due to head-on collisions with other minis. NBC's Procter & Gamble-sponsored *Marcia Polo*, in May 1983, was the first mini to be slated during a highly competitive sweeps period, some industry sources recall.

Last year, although their finales were on different nights, the openers of ABC's *Elvis and Me* and CBS' *Windmills of the Gods* ran head to head, and *Elvis* won out by nearly four rating points. Similarly, CBS' glitzy Joan Collins vehicle *Sins* deflated NBC's somber *Peter the Great* in another clash of the miniseries titans.

Last May, NBC's *Something Is Out There* and ABC's *The Bourne Identity* met in hand-to-hand combat, and NBC won narrowly. Last February, NBC slated *Noble House* against ABC's Calgary Winter Olympics and had to settle for the silver ratings medal.

In any case, by the end of the 1985-86 season, NBC Entertainment president Brandon Tartikoff was among those predicting a trend

toward more two- or three-part miniseries and fewer projects in the longer configurations.

Of the miniseries scheduled or definitely expected this season, only three are six hours or more: the 32-hour *War and Remembrance*, the eight-hour *Lonesome Dove* on CBS and the three-part *Around the World in 80 Days* on NBC. Then, too, there is the first animated miniseries, CBS' *This Is*

VCRs play heavy role in viewing

Made-for-TV movies and miniseries are among primetime programs most often recorded by VCR owners, according to A. C. Nielsen Co.

Last season, 13 miniseries installments were among the shows "with the highest VCR contribution" to their ratings, the researcher found. These episodes boosted their Niensens by anywhere from 1 to 1.8 rating points.

In the big head-to-head battle of 1987-88, NBC's *Something Is Out There* added 1.1 points to its total household rating figure in May, while ABC's *The Bourne Identity* gained 1.2 points when VCR viewing was added to its normal over-the-air ratings.

NBC's *Noble House*, which last February opposed ABC's Winter Olympics, was one of the most recorded minis of 1987-88. It increased its Nielsen household rating by 1.6 points all told.

CBS' *Windmills of the Gods* also gained by 1.6 points, followed by NBC's *Poor Little Rich Girl*, which hiked its performance by 1.4 points.

The Top 20 Miniseries of all time

(three parts or more)

Title	Network	Rating/share	Length (hours)	Year
1. Roots	ABC	44.9/66	12	1977
2. Thorn Birds	ABC	41.9/59	10	1983
3. Winds of War	ABC	38.6/53	18	1983
4. Shogun	NBC	32.6/51	12	1980
5. How the West Was Won	ABC	32.5/50	6	1977
6. Holocaust	NBC	31.1/49	9½	1978
7. Roots II	ABC	30.2/45	14	1979
8. Pearl	ABC	28.6/45	6	1978
9. Rich Man, Poor Man	ABC	27.0/43	12	1976
10. Master of the Game	CBS	26.7/39	9	1984
10. 79 Park Avenue (tie)	NBC	26.7/40	6	1977
12. Masada	ABC	26.5/41	8	1981
13. Scruples	CBS	26.3/40	6	1980
14. North and South	ABC	26.0/38	12	1985
15. Blue and the Grey	CBS	25.9/39	8	1982
16. East of Eden	ABC	25.7/37	8	1981
17. V: The Final Battle	NBC	25.1/37	6	1984
18. Backstairs at the White House	NBC	25.0/37	9	1979
18. Wheels (tie)	NBC	25.0/40	10	1978
20. Ike	ABC	24.7/40	6	1979

holds tuned in, a figure that plunged by 5 million by its finale four nights later. There also were steep declines among men 18 to 49 and all the key female demos, according to Arbitron.

With all its faults, the miniseries format still generates solid numbers "for the most part," says Schulman. Moreover, these productions attract upscale viewers plus "hard to reach light TV viewers. And they help bring share points back to the networks." As one-shot events, they must be watched or taped when telecast, unlike pay cable services like HBO whose events are repeated often, the adman notes.

Minis also draw accounts like financial services and automobiles, others note. Automakers that have long supported the genre include General Motors, Lincoln Mercury, Ford and Volkswagen. GM, in fact, was to sponsor NBC's *Jesus of Nazareth* until it dropped out due to religious groups protesting alleged inaccuracies. GM subsequently backed *George Washington* (No. 31 on the all-time miniseries hits list) and its lesser sequel.

GM's pullout led to P&G's entry. TV's No. 1 spender became so enamored of the format that it later

backed several other multiparters on CBS and NBC.

"All [the scheduled minis] are in good shape" in terms of ad sales, says Schulman, though he and others agree none comes close to *War and Remembrance's* ad rate, which was determined by its huge production costs. "That's the last biggie we'll ever see," he feels. "I think that [trend] is done."

The closest challenger is CBS' *Lonesome Dove*, an eight-hour, \$20 million western-themed saga that originally was aiming for November. Winner and Kostyra are among those anticipating *Dove* will fly in February.

However, being a western about two ex-Texas Rangers who undertake a cattle drive from Texas to

Montana in the 1800s, *Dove* probably has "lesser appeal" than most other miniseries, in Kostyra's view.

The three-part family-appeal *Around the World in 80 Days*, starring Pierce Brosnan in a remake of the Jules Verne novel, is said to be targeted for an NBC telecast in the spring, possibly near Easter.

No fewer than 15 other miniseries are in the development pipeline for 1989 or beyond, of which only four will be three-parters, the rest two-parters. ABC's and CBS' are "largely based on actuality," says BBDO Worldwide's fall report, while NBC's are mainly fictional.

It is unclear when these projects will be ready for primetime, however. Last spring, ABC had planned the six-hour *Underground Empire*, about drug trafficking, and *Small Sacrifices*, about a mother accused of slaying her children, for November until it advanced its World War II epic. Several admen feel they now could be bumped into February, but ABC sources sound iffy about when they will be made.

Also in the works at ABC: *The Fatal Shore*, a three-part about the colonization of Australia; *The Kennedys of Massachusetts*, a three-part that climaxes with President Kennedy's inauguration; and the two-part *The Spy Wore Red*, about a female spy in WWII.

CBS has *Till We Meet Again*, a three-part TV version of yet another Judith Krantz romance/adventure novel, and the two-part *Frank Sinatra Story*.

NBC, meanwhile, has eight future projects, all of them two-parters. These include *Brotherhood of the Rose*, about CIA intrigue, and *Pursuit*, about a Nazi war criminal who escapes by pretending to be a concentration camp victim. □

Strong 'Roots' grows blossoms

Eleven years after making ratings history, *Roots* has inspired a two-hour movie *Roots: The Gift*, to air on ABC as an AT&T Presents special.

The two-hour movie, due on Dec. 4 at 9 p.m. (ET), will reunite Louis Gossett, Jr. and LeVar Burton in their Fiddler and Kunta Kinte roles. The drama will tell of a planned Christmas Eve escape by runaway slaves.

AT&T made the buy through N W Ayer, New York.

Roots, the highest rated miniseries since its 1977 telecast, also spawned a sequel miniseries, *Roots: The Next Generation*, No. 7 in Nielsen ratings on the all-time miniseries list.

Lots of action makes 'War' mini good ratings bet

War may be hell but ABC is banking on *War and Remembrance* delivering heavenly ratings this season.

The \$105 million World War II saga promises to be more action-packed than the \$40 million *Winds of War*, which concluded with the Japanese attack on Pearl Harbor.

At least five major characters will be killed off during the 32 hours due in November and May on ABC.

The opening installment, according to Dan Curtis, the miniseries' exec producer and director, will include a major submarine battle, while part two will be dominated by a 45-minute concentration camp sequence and part three will focus on the Battle of Midway.

Due to the intensity of the concentration camp segments in various installments, ABC plans some introductory advisories. ABC also will cluster commercials away from those scenes so as not to interrupt the mood and jar viewers.

Creative freedom. Curtis said ABC had agreed going in not to censor his work, including several holocaust scenes described as "gruesome" by some who have previewed episodes. ABC also gave Curtis leeway to decide how long each night's installment would run, he said.

Although *Winds* and its sequel became lengthy miniseries, Curtis agrees with those who believe that "every story doesn't deserve to be a miniseries... The miniseries form is great as long as it's not abused."

The cliffhanging conclusion of *War and Remembrance* on Nov. 23 is, Curtis says, "the natural breaking place." It will end with Natalie and Aaron Jastrow (Jane Seymour and John Gielgud) arriving at a Czech concentration camp.

The exec producer shot down speculation that *War and Remembrance's* 14-hour continuation could air sooner than springtime. "We would not be ready for February."



NBC's "Noble House"



"Favorite Son"

lated in author Herman Wouk's ABC contract. As Kever noted, ABC operated under similar ground rules in selling the \$40 million *Winds of War* in 1983, though Wouk's ban on 15s is a new wrinkle with the sequel).

In September, when the saga was at the 80% sold mark, ABC raised *War and Remembrance* rates by about 15%. Even so, the network hit 92% by mid-September, says Kever, with 80% of the May installment also accounted for.

Counts for a lot

According to Dennis McAlpine, TV analyst at Oppenheimer & Co., *War and Remembrance's* ad volume will top \$50 million for November alone. Oppenheimer, which foresees ABC beating CBS for the season ahead, adds that that mini will represent "one quarter of the total programming offered during the sweeps." Winner adds that the full 32-hour saga amounts to "almost a series and a half."

Even with its healthy sales volume, ABC execs still expect to post a \$20 million loss on the \$105 million project.

The last so-called "maxiseries" to score highly was the 12-hour *North and South* three years ago, which tallied a 26.0/38 for ABC. The only other mini to be split into two hefty chunks for separate sweeps, *North and South's Book II* in May '86, scored nearly five rating points lower than *Book I*.

More often the longest minis have posted lackluster numbers lately, including ABC's *Napoleon and Josephine* and *Amerika* and NBC's *Noble House*. Still, ABC pointed out that *Napoleon*—whose odd scheduling put it on Tuesday through Thursday instead of starting on a Sunday—outperformed CBS by 30% and NBC by 2%, beating all comers except CBS' *Knots Landing* and NBC's Thursday roster.

Even a disappointment like *Amerika*—which cost \$40 million to make but generated only \$25 million in ad sales—opened big, indicating there was viewer interest that evaporated because of its slow pace. "That one just wasn't good television," says Schulman. According to Arbitron data, *Amerika* opened with 22.6 million house-

compared with the household diary. Two sample designs were tested—all-persons-per-household and one-person-per-household. The latter resulted in a poor sample distribution with a marked skew toward the older demographics. The former was comparable in sex-age distribution to the household diary, which included the usual disproportionately low percentage of adults 18-24.

In the meantime, Arbitron, like Nielsen, is awaiting further word from COLTAM about its specific plans.

The issue of capturing all TV viewing with the personal diary, including out-of-home, is basically a question of learning how much of it there is, and deciding if it is worth measuring. But there is also the question of whether it should be

(visitor viewing), as shown in the household control diary, was just about as high as out-of-home viewing in the all-persons-per-household sample. The 1984 telephone study sought to answer two questions: How much viewing occurs in locations other than conventional households? What's the incidence of small battery-powered "personal TVs" and what does that incidence imply for both meter and diary services?

The study found that the average 12-plus respondent did 96% of his or her daily viewing at home. Away-from-home viewing was heaviest on the weekend—9 to 10% for the dayparts examined and with men 18-34 doing the most out-of-home viewing—slightly over 5% of their viewing.

But much of this out-of-home

TVs included them in their response to Arbitron's question on the number of sets in the home. But, said the Arbitron report, "Despite their easy portability, most viewing on battery-powered sets occurs in the home. Away-from-residence viewing represents less than 5% of all personal TV viewing."

Viewing on the road

There have been studies over the years by the networks to measure out-of-home audiences to specific programs. NBC has been particularly active in this area. Twenty-five years ago, it checked 500 business executive travelers in 10 cities and found that four out of 10 viewed *Today with Hugh Downs* while traveling.

More recently, NBC put a yardstick to the out-of-home audience to post-season baseball and, later, to the college campus audience to its late night programs. The former project, conducted in 1980 as an experimental study, showed that the "definitely not measured audience" added about 10% to the in-home audience and that total out-of-home, including visitors to homes, which NBC called "the theoretically measured audience," added about 20%. The "definitely not measured audience" was calculated to be four million persons for the playoffs and six million for the World Series.

The campus study last year resulted in the industry's first probability study of college viewing. It found that out of 12 million college students in the U.S. five million were not in the Nielsen head count.

In measuring their viewing, the research company, Survey Design and Analysis, Ann Arbor, Mich., estimated that they added a bonus of 33% to the measured 18-34 audience of *Late Night with David Letterman*, a bonus of 10% to *Saturday Night Live* 18-34s and a bonus of 8% to *Friday Night Videos'* young adult audience.

CBS recently conducted a study of viewing on vacation, and while it may provide evidence of a bonus for network programs, it presents problems in local measurement when vacationers travel from one market to another. □

Estimated cost of diary project is \$500,000, of which more than half has been pledged by a dozen station groups and the NAB so far.

measured separately, since a personal diary cannot be integrated into an in-home metered system if the diary also seeks to capture out-of-home.

Sam Satiriou, senior vice president for media research at Saatchi & Saatchi DFS Compton and chairman of the 4As Media Research Council, has some doubts about whether there is much out-of-home viewing. "A personal diary recording out-of-home viewing may not be practical. It may be idealistic."

Lapovsky points out that Arbitron measured out-of-home viewing in its 1980 personal diary study and also in a telephone recall study four years ago. The 1980 study found that viewing away from the home accounted for 4.1% of all viewing in the all-persons-per-household sample and 1.8% in the one-person-per-household sample. Arbitron researchers didn't have any faith in the latter figure, but Lapovsky said that it was significant that viewing in other homes

viewing was visitor viewing, which is measured under the present household diary system. In examining "away-from-residence" viewing, which was Arbitron's shorthand for viewing which does not occur within a home—either the diarykeeper's or someone else's—Arbitron's researchers discovered that the average respondent "did less than 0.2 quarter hours viewing per day away-from-residence. This represented about 1% of all viewing and one-third of all away-from-home viewing."

The study report also noted, "The office/place of work was twice as likely to be where away-from-residence viewing took place as anywhere else, accounting for over 40% of away-from-residence viewing." Live sports, movies and game shows were the top away-from-residence program choices.

As for personal TVs, the penetration at the time of the survey was 11%. Arbitron found, presumably to its satisfaction, that over 90% of households with personal

TV diary project underway

Planned study described as the biggest in two decades

By ALFRED J. JAFFE

Gary Chapman calls it the biggest project in local audience measurement in two decades. He's referring to the project to design a *personal* diary to measure TV viewing—like radio does—and to replace the *household* diary now in common use.

Chapman, who is director of broadcasting for Freedom Newspapers (five affiliates), is also chairman of the Committee on Local Television Audience Measurement (COLTAM) and head of its diary subcommittee. It is COLTAM, a child of the National Association of Broadcasters' Research Committee, which is riding herd on the personal diary project. Right now Chapman is trying to dig up \$500,000 for research to design and validate a personal diary for TV.

Why so personal?

Why a personal diary? Explains Chapman: "The household has changed. The family doesn't always watch TV together like it used to. There's more sets per household, and a growing percentage of households have portable sets. There's more viewing in the office and other out-of-home locations. On weekends as many as one-third of men 18-34 are viewing out-of-home in the afternoon."

The present household diary doesn't allow measurement outside the home, except for household guests, Chapman points out. "We want to pick up all out-of-home viewing." And that includes viewing while traveling and on vacation.

The basic outlines of the project tentatively call for Arbitron and Nielsen to help design and test COLTAM-developed diaries in a few markets while comparing the numbers against a telephone coincidental and the conventional diary.

Chapman has more than half the money needed for the project, which includes, in addition, spend-

ing by Arbitron and Nielsen for the personal diaries each service would be developing for itself. The group station chief counts total commitments over a two-year period of \$228,000 from a dozen broadcast groups, plus a contribution from the NAB.

The original estimate for the cost of the personal diary project was \$300,000, but a pilot study was later factored into the price, and it was decided that COLTAM should be more involved in the design of the diary itself.

The pilot study—or series of studies—was suggested by a subcommittee of the 4As Research Committee which met with members of the COLTAM diary subcommittee on July 15. It was also suggested by the 4As group that the research services each run the test diary through its own editing rules and that cable should be involved in the test.

Many aspects of the personal diary project remain to be decided, not the least of which is the question of whether a personal diary is desirable. The rating services

themselves are not sure.

Roy Anderson, executive vice president and director of marketing, local services, Nielsen Media Research, says, "We don't know if a personal TV diary is a better measure. It may be quite a bit more expensive, depending on whether all persons in the household must return a diary or whether the sample consists of one person per household." But Anderson acknowledges that whether a personal diary system is installed "depends on what the marketplace wants," though he adds that that hasn't been decided yet.

At Arbitron, David Lapovsky, vice president of research and data collection, noted that Arbitron tested a personal diary back in 1980 and concluded that "it didn't offer any advantages." But he also acknowledged that viewing habits are changing and that "given COLTAM's interest in the personal diary, Arbitron is willing to reevaluate it."

In the 1980 study, Lapovsky explains, there was no improvement in personal diary sample response

Gary Chapman



The chairman of COLTAM, which is running the diary project, says viewing habits are changing and so must the diary.



Ted Dorf

current gang rape trial to what's happening in Austin when the legislature is in session. Tradup adds, "What the legislature does is reported with the background that leads up to the bills that come out, including the whys behind the way both sides voted. We're doing more depth analysis today than we've ever done. This is our specialty."

Chris Witting, Jr., director of news and programming at CBS-owned WBBM Chicago reports, "This is our 20th anniversary as an all-news station. And it's true we've accelerated our pace somewhat in the past few years. But though we're much more than just a headline service, we've always tried to give our listeners a fast rundown on what's going on in Chicago and in the rest of the world."

Keeping listeners tuned

Witting explains, "We're not here to compete with the newspapers. That's not our job. Our job is to give our three groups of listeners the news." He says the biggest segment is made up of listeners who tune in for short periods, one, two or three times a day for a quick update. "A second, and growing group spends an average of an hour or more with us, including some who stay with us longer. We want to build this group, because though all-news stations like ours already have the first or second largest cume audiences in the market, we can increase total share by persuading still more listeners to stay tuned longer."

He says WBBM does this by reducing repetition: "We'll use the same story again, but it will be a

Where the facts don't count for much

Researcher and consultant George A. Burns believes those who listen to radio talk hosts who use the more controversial news stories only as a hook to inflame emotions, the way Morton Downey, Jr. does on television, "are another type of listener. Most are more interested in opinion than in the straight, unvarnished facts."

Another radio executive thinks that what devotees of such "opinion radio" are really listening for is "assurance that there are a lot of other people out there whose prejudices match their own. They're looking for other people who agree with them no matter how extreme, left or right. It's the many people in this category who push the presidential candidates into concentrating on emotional nonissues like the pledge of allegiance instead of explaining what they're going to do about the real issues, like making American industry competitive with the rest of the world again."

In any event, Burns' research indicates that "opinion radio," as exemplified by Capital Cities/ABC's KABC Los Angeles, WABC New York and KGO San Francisco, is a format "that's stabilized in major markets. It's not currently in a growth mode the way all-news and news/information are."

But not all news/talk stations are strictly either/or. Some serve up a balanced diet of straight news and sports and segments of serious advice along with segments devoted to opinionating. Here's how vice president, general manager Ted Dorf describes the way it's done by WWRC Washington, D.C.:

Between newscasts, weather, traffic and time checks, with news every hour and half hour, WWRC features a widely mixed bag. The morning team, says Dorf, runs "what on television would be called a talk magazine." Topics and guests on a recent day, for instance, included a Congressman discussing whether the new federal antidrug legislation is constitutional, a new book on parental problems with adolescents, erotic dial-a-phone "services," Dr. Carl Sagan on why Johnny isn't learning much about science, and a European woman who became a Buddhist lama.

At 9 a.m. Joel A. Spivak interviews guests and fields listener calls. On a recent morning his guest was Washington Mayor Marion Barry discussing where the Redskins' new stadium should be located.

Spivak is followed by Bev Smith, who digs into such subjects as "How safe is our blood supply?" and the link between drug abuse and child abuse. Following Smith, says Dorf, is Bob Kwesell, "our answer to Morton Downey. Bob is an excitable conservative whose job is to bait his callers and get them as heated up about the day's most controversial topics as he is."

Next up at WWRC is Dr. Gabe Merkin who takes calls and answers questions on health and fitness. Then, at 7 p.m., TalkNet takes over.

Dorf calls weekends "advice time—on personal finance, investment and how-to: how to fix your house, how to fix your car, and how to grow your garden."

rewrite, often with a different sound bite from the same source or sources. We update each story throughout the day. And we encourage listeners to leave us on by asking them to 'Listen all day, every day.'

Witting calls WBBM's third listener group his "crisis fringe": "People who hear a headline on their music station about some sudden disaster, or last week's big shooting rampage; then they turn to us to fill in the details."

At Group W's WINS New York, executive editor Steven Swenson reports very few changes in the past three years, adding, "But it is possible that more stations may be starting to do what we've done all along. We've always told our listeners we don't waste their time. In fact our slogan, that we keep repeating, is 'Give us 22 minutes, and we'll give you the world.' And that does include time checks, traffic and weather reports.

"We know our listeners are busy.

Futurist says time, weather, traffic, bottom-line summaries are radio's key

All-news stations: Are they dispensing in smaller doses?

By GEORGE SWISSELM

George A. Burns, who interviews listeners for clients of his Burns Media Consultants, Inc., prides himself on his predictions on radio format trends. One of them concerns news radio.

He says 1988 is the year more all-news stations are being reduced to "briefing services," concentrating more and more on the "big three" of weather, traffic and time checks. He says his one-on-one interviews with listeners find more citizens pressed for time, preferring quickie headlines and "bottom-line summaries" to tell them what's happening fast.

Are news stations molding their product in the image Burns' research indicates, sticking to their traditional guns of just the facts, adding more call-in segments of listener opinion, or taking some other course? Station responses are mixed.

All directions

Some stations agree they've picked up the pace of their reports, some say this is what they've always done, others have added call-in advice or opinion segments, and some are going the other way, providing more background and analysis than ever.

One of the latter is KIRO Seattle. Managing editor Lynn Olson reports KIRO has "gone back to doing more depth, more news features and more single-subject multipart series that we strip through the week." She says KIRO went this route based on listener research and that the feedback has been "very positive."

Recent KIRO series topics have included learning disabilities and

how they can lead to juvenile crime, combined police and citizen efforts to fight drugs, adoption, black role models, the effect of religious activists on election year politics, white collar crime and helping small children recover from sex abuse.

And during the past 12 months KIRO has added call-in segments with guest experts to field caller questions in such areas as health and medicine, consumer concerns, personal finance and pet care. Olson adds that in this election year, KIRO has had more officeholders and candidates among its guest experts.

Consultant George A. Burns



At KRLD Dallas-Fort Worth, Tom Tradup, news and programming director, says that while the station has "made some concessions to our listeners' fast-paced lifestyles, we certainly haven't degenerated into just another headline service. We believe listeners want to know the whys behind what happens, so our reports include a good deal of background and analysis."

KRLD, for instance, carried the first Presidential debate live and followed up with briefings from the network anchors, opinions of political science professors from nearby universities and colleges, and phoned-in listener reaction.

Tradup says KRLD's morning drive reports often include "debriefings, as long as five minutes, by our police reporter. He'll discuss either an important case currently under investigation or activities within the police department itself."

And last month KRLD began a regular *Statewide Update* by Rick Wais of the Texas State News Network. Wais' reports range from a

He reports his interviews with listeners find them more pressed for time and wanting to know what's happening fast.

Disney deals a new deck

Buena Vista employs 'innovative marketing techniques'

By ELIOT TIEGEL

Buena Vista Television, the Disney studio's syndication arm, continues to expand its program horizons and to employ what new president Bob Jacquemin says are "innovative marketing techniques which are on the cutting edge."

The availability of *The Golden Girls* for either 1990 or '91, the simultaneous launch of *Win, Lose or Draw* for network and syndication, and the distribution of *Live With Regis and Kathie Lee* in syndication are three hallmarks of the three-year-old division's efforts. Game and chat shows? What happened to children's programs? They're all now part of the Disney empire.

Jacquemin and his small staff are pleased with the way business is going, noting a parallel between the TV and film division, which has greatly broadened the image of Disney product through its Touchstone operation with gritty adult-

themed movies. These films are slowly trickling into Buena Vista's two film packages, *Magic II* and *Treasure I*.

Notes Jacquemin, "We're the only branded company. When you say Disney product, there's a built-in image." "One aspect of our heritage we have to protect," continues Bruno Cohen, programming vice president, "is our quality image."

Golden option

The option for a station to choose whether to buy *Golden Girls* for 1990 or '91, seems to be finding favor with buyers, who have laid out the large amounts of cash for the program, currently one of NBC's top-rated Saturday shows.

"We have gone to 69 markets and closed 59," says Jacquemin in his office in the Animation Building off Dopey Drive and Mickey Ave. "We think we will top out with 150 markets for 90% of the country," Jacquemin says. Although there

have been published reports about the asking price per episode ranging from \$90,000 to \$165,000, Jacquemin parries he won't reveal what stations are paying, nor in which markets his sales force has signed contacts. "I don't want to handicap my sales force and let the competition know where we haven't been," he explains. Three stations reported buying the series are WNYW(TV) New York, KPIX(TV) San Francisco and WCAU-TV Philadelphia.

Still, he admits *Golden Girls* was the "second highest priced show in 31 markets, the highest priced in three markets and the third highest everywhere else."

The company has been taking its sales pitch "very slowly" to markets, but the efforts are still waiting to go into a higher gear, Jacquemin acknowledges. "A number of stations have waited until they saw the numbers for *Cosby*. They've paid an extraordinary amount for *Cosby*."

Different time periods

Stations purchasing *Golden Girls* are buying it for different time periods. "Major market affiliates are buying it as an early news lead-in or late fringe out of the late news," Jacquemin notes. "Independents account for about 10% of the sales and are planning to run it as a 7 p.m. show." Points out Jacquemin, "Affiliates below the top 50 markets are buying for prime access."

The option release plan "allows a buyer to better schedule his station." Jamie Bennett, Buena Vista Productions senior vice president, interjects the option program "allows a station to not announce its plans to the competition."

Jacquemin believes the off-network marketplace has become two-tiered, with "A" product and "all others." "A" is a *Cosby* and *Golden Girls*, with all others finding the market a difficult place to do business.

"This is a supply and demand

Robert Jacquemin



The option release plan "allows a buyer to better schedule his station" and "allows a station not to announce its plans to the competition."

We respect that. Of course we also ask them to come back to us often for updates as new developments keep popping up on many of the stories."

Swenson says the one change WINS has made is to increase the frequency of its traffic reports: "We used to do traffic only during morning and afternoon drive. But traffic's become such a nightmare for so many motorists, we now continue our traffic reports throughout the day."

News director Melanie Miller at KTRH Houston reports only two format changes in the past four years. She says KTRH added a two hour medical advice show, *Ask the Doctors*, and a two-hour gardening show a year and a half ago. "Both take listener call-ins, but the questions must be topic-specific—either about health and medicine or about how to raise healthier plants and flowers."

Outside of that, she says, KTRH offers a mix of "some quick news items and some stories that include depth and background. It depends on the nature of each story and our judgment of its importance. And in between are the headlines, sports, and, yes, the time, weather and traffic conditions."

News as it happens

In Cleveland John Hill, general manager of WERE, says his station "reports the news as it happens. Our aim is to break as many stories as we can during morning drive. We do very little if any analysis."

But he adds, "This doesn't represent any change. We've been doing our news and sports and weath-

Steven Swenson



Chris Witting, Jr.

er and traffic reports this way year after year, just as we've been doing our call-in talk segments for a long time." Hill says WERE's call-in talk covers areas listeners want to know about, like sports, or need to know about, like health, fitness and medical advice, financial, investment and real estate advice, and how to fix the family car. WINS' Swenson notes, "Some people may think of an all-news station as a newspaper of the air that should include plenty of time on depth analysis and explaining the historical background leading up to today's events. But we're *not* a newspaper. In terms of the news consumer's time, he or she can flip through a paper and read only those items that interest him. He doesn't have to read everything. But in radio he usually has to wait through a portion of each of our full 22-minute reports before we get to those items he wants to hear about."

In Dallas, Tradup says KRLD has added more support personnel over the past 18 months, "to maintain what we try to make a unique news product. The other thing we've done is to keep our listeners with us, rather than tuning in and out—which seems to be the theory of news listening held by some people—is to develop powerful air personalities who can build an emotional bond to their listeners."

One example revolves around the reputation for experimental medical treatments built up by Dallas-Fort Worth hospitals. Par-

ents from all over the U.S. bring their children there for experimental cancer treatment. They're told up front that the children's chances aren't the greatest, but that though some don't make it, others miraculously survive.

Tradup explains that a good medical reporter "could go in there and do a very detailed scientific report that, though technically accurate, would come through to the average listener as fairly dry and passionless. But our Nancy Jay went in and not only talked to the doctors and nurses to explain the technical and scientific end. She also interviewed one grieving mother whose child didn't make it and another overjoyed mother of a survivor. What came out on the air was as emotional and as full of both great sorrow and great joy as it was a great piece of technical reporting that the layman could understand." □

Tom Tradup



bring this same animation sophistication to *Rescue Rangers*, notes Bennett, "because the dollar has slipped against the yen."

While it cost \$20 million to produce *DuckTales*, the price for *Rescue Rangers* will hit \$28 million. The average cost for a *DuckTales* episode is \$310,000, while the price jumps to \$450,000 for *Rescue Rangers*, notes Bennett. The figures are for production and marketing.

Toy comes second

Bennett says Buena Vista reversed the trend of animation shows being driven by toy manufacturers with *DuckTales*. "We started with the idea of making a good TV show, and if there's merchandising benefits, that's nice." Disney, of course, is one of the giants in creating ancillary merchandising items for all its cartoon characters, so it is indeed "nice."

One of the reasons for the expensive budgets for the animated shows are the number of painted cells required. *DuckTales* has between 15,000 and 18,000 cells per half-hour. Top-quality animated shows range from 10,000 to 12,000 cells per episode. There's a lot of subtle humor in *DuckTales*, which necessitates more drawings. Notes Bennett, "It's a very physical kind of humor and you need to get the gag. Physical humor is universal, and that's why the show is successful in the international marketplace."

Budgets for live shows are less expensive. *Win, Lose or Draw* averages \$110,000 to \$120,000 per half-hour episode. "A game show doesn't get any better if you put in more money," believes Bennett. "The only variable you can play with is the prize budget. But we feel a game show works best when it's not driven by the greed factor, and relies instead on the fun element."

Bennett won't reveal the costs for *Live With Regis and Kathie Lee*, claiming the production's costs are comparable with all the shows in the talk genre.

Win, Lose or Draw runs on NBC with host Vicki Lawrence and in syndication with host Burt Convy. The cash and barter show is access stripped in 170 syndicated mar-



Jamie Bennett

kets. The NBC version is reaping 7 ratings/17-18 shares, while the syndicated version draws an average of 8.8/16. Camelot Entertainment Sales handles barter syndication for Buena Vista.

Regis and his sidekick are running on 130 syndicated stations, satellited live every day from WABC-TV New York. In its first weeks, it has done both good and poorly in different markets. In Cleveland on WEWS(TV) it has averaged 5 and 6 ratings, contrasted to L.A., where it's drawn a 1.5 on KHJ-TV. "The problem is real simple in L.A.," notes Jacquemin. "It's on at 9 a.m. in a time period where the station has never had any ratings. It gets a lead-in from *Relatively Speaking*, which earns a .3 rating. The pattern we're seeing is that 80% of the time, it's on the market's No. 3 or 4 ranked stations. It will take a bit of time because it's a personality-driven show and it works well only when it has a good lead-in."

Siskel & Ebert, bartered to 186 stations, is drawing 4.7 ratings and is the top rated of the movie review shows. *Chip 'N' Dales Rescue Rangers* has already been sold in 125 markets as of mid-October. Bennett points out that *DuckTales* is seen on more markets than any other children's show in animation.

For the future, Buena Vista will distribute the new NBC series *Empty Nest* from Witt/Thomas/Harris, which also produces *Golden Girls*. *Nest* conveniently follows

the Miami girls. "You almost have to think five or six years from now," says Jacquemin in regard to when Buena Vista gets the product.

The company is currently developing two game shows for first-run syndication and network, or as Bennett hopefully puts it: "Both might wind up on networks." And there is also an order for a game show from the Disney Channel. A low seven-figure production budget provides the financial wherewithal for these projects.

Bennett wants one of the shows to be compatible with *Win, Lose or Draw*, to play after access and late fringe in the fall of '89. "Because a lot of markets have double access," he says, "we'd like it to be near *Win, Lose Or Draw*."

"*Win, Lose Or Draw*," points out Cohen, "is the first syndicated game show to succeed without a previous network run. It is No. 1 in demographics with young viewers, and the No. 3 game show behind *Wheel of Fortune* and *Jeopardy*."

Jacquemin's role

In being elevated to the new position of president from senior vice president, Jacquemin explains there is no change in the areas of his responsibility. He's responsible for marketing, programming and distribution of all Buena Vista TV syndication, off-network shows and feature film packages from the theatrical division or Disney Channel, as well as the creation of first-run programming. He also oversees corporate TV research and marketing for the network TV division.

Jacquemin has some ready reasons why his fledgling division has sold all seven of its shows. There is the quality of the sales staff, headed by Rich Goldman, the vice president/general sales manager, for one. And there is the philosophy of "looking at the marketplace with a rifle, not a shotgun. We go out and do a lot of preliminary evaluation. We go into markets and find out what the buyers' needs are."

Adds Bennett: "We don't believe you merely hand a program over and the station airs it correctly. We nurture relations with a station. We hold their hand and develop marketing materials they can use." □

business," stresses Jacquemin. "We find it has to be a two-way street, win/win proposition. A station has to believe it can make money on a show."

Jacquemin, putting on his pundit's hat, suggests, "Cosby will perform exceptionally well, but not up to levels of expectation. The numbers will continue to go up as we go into November, daylight savings time goes off and bad weather sets in. Younger audiences come to the set, and HUT levels go up in the fall as winter sets in." But Jacquemin questions whether *Cosby* will draw young viewers into the news programs, which he says is the reason major market affiliates bought the show.

Despite resistance to the high pricing, Jacquemin and company will tough it out, knowing they have until 1990 to sell the program.

Division's track record

During its three years of operation, the division has sold all seven of its shows, with only one being pulled, *Today's Business*, a 6 a.m. barter syndication offering which ran on 135 outlets and was pulled for economic reasons after six months. The other titles are *Win, Lose or Draw*, (network and syndicated versions), *Live With Regis and Kathie Lee*, *DuckTales*, *Siskel & Ebert*, and *Chip 'N' Dale's Rescue Rangers* for a fall '89 launch.

Jacquemin is pleased he has thus far not had to apply his revolutionary guaranteed production plan which he created in 1984 for Paramount's syndicated sale of *Cheers* and which was subsequently applied to the sale of *Family Ties* and *Webster*. Under the plan, the studio guarantees to produce additional episodes of a series if a network cancels the show prematurely. Jacquemin says Warner Bros., MCA and Columbia have all adopted this plan for their syndicated shows.

Buena Vista is prepared to guarantee 130 episodes of *Golden Girls*. "Normally a producer guarantees 90 to 100 episodes," the chief says. "You need more episodes for an adult sitcom because of the repeats. *Golden Girls* is in its fourth season on NBC, and we are guaranteeing 130 episodes for however



"Live With Regis and Kathie Lee"



"Chip 'N' Dale's Rescue Rangers"



"Win, Lose or Draw"

many years it takes. We believe we can cap the show at seven seasons."

Off-network at Buena Vista is called "cookie cutter TV," Jacquemin says wryly. "If you like the show, work out another 100 episodes so they look the same. It's a strippable number. You're guaranteeing enough episodes for a station to play it Monday through Friday."

With a children's animated show, notes Bennett, "you can repeat it four times a year. Kids like the familiarity of characters and stories." Jacquemin and Bennett point to *DuckTales* as a good contrast to adult production. A typical network order is for 13 episodes in the first season and six episodes for the second season. "There's an enormous amount of repeats," stresses Jacquemin. In its second season *DuckTales*, in 175 markets,

has been averaging a 4.7 rating, which is 15% higher than last year at this time, according to Bennett.

To add new zest to the show, Buena Vista will introduce two new characters in two primetime specials, *Bubba Duck* in November and *Robo Duck* in February. "We'll use them as a promotional vehicle for the third season in the fall of '89," adds Jacquemin, when there will be an additional 30 episodes.

DuckTales is "30% to 50% more expensive to produce than any other animation show," notes Jacquemin, because the studio applied its classic animation techniques to the series. While all the story ideas and basic character drawings are done in Burbank, all the cells are painted in Japan. The studio has been farming out its animation to Japan since it did *Gummi Bears* for NBC in 1985. The company is able to

WCAU-TV's 40th

In the early years, its locally-produced shows were often fed to the CBS network

WCAU-TV's 40 years started off with many firsts

By ALFRED J. JAFFE

Television/Radio Age

October 1988

WCAU-TV Philadelphia, one of the owned stations of CBS Inc., came to life in 1948 following years of planning, interrupted by a World War. But the seed was planted more than two decades before, and its roots touched those of William S. Paley, who built CBS.

The story begins in 1922 when a 250-watt AM station with the call letters WCAU went into operation in downtown Philadelphia. Three years later, its power by that time doubled, the station was purchased by Dr. Leon Levy, a dentist, and his brother, Isaac, a lawyer.

In 1927 the Levys were approached by Arthur Judson and

George A. Coats, who were challenging the new National Broadcasting Co., organized by David Sarnoff, with a competitive network called United Independent Broadcasters.

WCAU was the first station asked to be an affiliate, and Dr. Levy thought it was a good idea. He put Coats in touch with other broadcasters and helped him work out the affiliation terms. But the fledgling network had continuing financial problems and the Levys again stepped in, bringing in a financial savior, a subway builder by the name of Jerome H. Louchheim.

His money didn't help, either, and eventually Bill Paley, a brother-in-law of Dr. Levy, moved into the picture, took over the network

Launched a station. *First regularly-scheduled program on WCAU-TV in 1948 was TV version of popular radio show, "The Horn & Hardart Children's Hour." Stan Lee Broza, r., was host.*



Real history of WCAU-TV started in 1939 when the radio station filed an application for an experimental license.

Television/Radio Age

October, 1988



**WCAU-TV PHILADELPHIA
40TH ANNIVERSARY**

1952, WCAU-TV again plowed new architectural ground. Until that time, the practice in housing radio and TV studios had been to convert office space and build theater-like proscenium stages. In designing the new studios for WCAU-TV, the powers-that-be thought in terms of soundstages. The purpose was to provide multipurpose studios that gave the camera flexibility. This allowed props and machinery to be brought directly into the studio and allowed shows to be produced back-to-back.

'Strictly for the Girls'

Stations had to depend on local programming throughout the '50s for most of their daytime schedules. At WCAU-TV, the multisided Ed McMahon presided over Philadelphia's first morning talk show, *Strictly for the Girls*, despite its title. (Now well known as Johnny Carson's straight man, McMahon had been an early regular on Facenda's news show, offering personal reflections, and was a clown on TV's first circus, *The Big Top*, which was produced by WCAU-TV and supplied to the CBS network.) Another regular, Gene Crane, together with his wife at the time, Joan, hosted a Mr. and Mrs. show called *Mr. and Mrs.* There was also a game show called *Cinderella Weekend* with Bill Hart as moderator.

In 1958, a significant development occurred. The WCAU stations were sold again, this time to CBS. The price paid to *The Bulletin* for all three stations was \$15,600,000. Though the practice is to change station call letters when

sold, in the case of WCAU-AM-FM-TV the calls remained the same. WCAU-TV is the only network-tied TV station in the market that has had the same calls throughout its history.

Along with the new owner came a new vice president and general manager—John A. "Jack" Schneider, who later became head of the CBS/Broadcast Group and, still later, head of Warner Communications' cable programming operation.

A more serious tone pervaded television as the '60s dawned. The Nixon-Kennedy debates and other TV political coverage demonstrated how the medium could affect a Presidential election. WCAU-TV began moving away from entertainment oriented programming and plunged wholeheartedly into documentaries and news specials. One of the station's early documentaries ended up in the permanent collection of the Smithsonian Institution.

Among the reporters who came to channel 10 in the mid-'60s were Bill Baldini and Edie Huggins, the latter the first black to work on-air at WCAU-TV and one of the first in the market. Both are still active in newsgathering at the station, where only two persons have had longer tenures. One is Gene Crane, now the noon weatherman, who has been with the WCAU stations for 42 years and with WCAU-TV since its first day. The other is Herb Clarke, the evening weatherman. With remarkable appeal and consistency, Clarke has held the position of evening weatherman since arriving at the station in November, 1958.

Live western. *First and probably only live TV western, "Action in the Afternoon," featuring Gene Crane, r., was shot on WCAU-TV backlot and fed to the CBS network during 1953 and 1954.*



Among its many accomplishments, WCAU-TV was the first TV station in the U.S. to employ electronic newsgathering on a regular basis. The occasion was a strike in 1972 by Philadelphia public school teachers. ENG already had been used experimentally by a number of stations.

WCAU-TV decided to take the experiments a step further by sending an ENG crew out every day to send back pictures of the strike. Dave Harvey, now director of technical operations at WCAU-TV, was directly responsible, leading the first crew on a live relay of spot news from the field to the studio.

When the strike ended, daily use of ENG continued. However, complete conversion of the station from film to tape took 11 years (until 1983). Facenda retired in 1973 and was not easy to replace. Over the next half decade a number of anchors succeeded him, among them Joel Spivak and Ralph Penza, but it wasn't until December 1978 that the station found the person who could truly step into Facenda's shoes. He was Larry Kane, still with WCAU-TV and one of several channel 10 news correspondents who have put in considerable time with the station.

Other newspeople

Among other newspeople who arrived in the '70s were Terry Ruggles, weatherman and science reporter; Herb Denenberg, investigative reporter; Sheila Allen-Stephens, humorist and feature reporter; Cherie Bank, medical correspondent; Al Meltzer, sports director, and Orien Reid, consumer reporter. All have won numerous awards, contributing to making the channel 10 newscasts one of the most highly honored programs in the country. This includes receiving five consecutive citations for "Outstanding News Broadcast" in the local Emmys.

Community service, always an important element in WCAU-TV's programming profile, received even more support when Steven Cohen, a native Philadelphian and the current station chief, came aboard in 1983 as vice president and general manager. (See separate story on the station's community service.) □



Four broadcasters on WCAU-TV during early '50s were, l. to r., Ed McMahon, Johnny Carson's straight man; Phil Sheridan; Jack Whittaker, who became a national sportscaster, and the legendary anchor, John Facenda.

and introduced some novel ideas about affiliate compensation. Needless to say, the network, as the Columbia Broadcasting System, became a big success in both the radio and television eras.

The real history of WCAU-TV begins in 1939, when the radio station filed an application for an experimental TV license, becoming the first station in the Delaware Valley to do so.

Construction of WCAU-TV began immediately after the license was granted, but World War II broke out that same year, and a little over two years later the U.S. entered the maelstrom. Construction had to be stopped, of course, but it was resumed in 1946, the year after the war ended.

However, the TV and radio stations were sold during that year to J. David Stern, the liberal publisher of *The Philadelphia Record*. And the following year, the broadcast properties, as well as the *Record*, were taken over, by *The Philadelphia Bulletin*. Both newspapers are now defunct.

It was under the ownership of the evening *Bulletin* that WCAU-TV was introduced to the world. The first test pattern was transmitted on March 1, 1948.

WCAU-TV was turned on for regularly-scheduled programming at 11:35 a.m., Sunday May 23, 1948. The first program was the TV transformation of the popular radio show, *The Horn & Hardart Children's Hour*. It was sponsored by the company which pioneered the Automat at a time when one could get something to eat for a nickel or two.

During its first year, WCAU-TV made news with the news, presaging developments decades later.

Both the Republican and Democratic political conventions were held in the Quaker City in 1948, and the station carried telecasts from both during the summer, which were picked up nationally by CBS. Later that summer, a broadcaster from WIP radio in Philadelphia talked the station into selling him five minutes of time at 11 p.m. every Sunday for a newscast.

The broadcaster was the late John Facenda, who eventually became a legend in Philadelphia and was a fixture on WCAU-TV for more than three decades to come.

The Sunday night newscast soon expanded to a half-hour and then to three times a week. It did not take long for the station to decide (this was about a year later) that a news program was something it should be producing itself. The station took over the cost of airing the program and let Facenda concentrate on the news and those elements that make an effective newscast.

Local production

Meanwhile, by 1952 the *Eleventh Hour* newscast was on six days a week and had given birth to an early evening edition. Facenda's sign-off phrase, "Have a nice night tonight and a good day tomorrow" had become a fixture in the Delaware Valley and remained so until 1973, when he retired.

The TV station was remarkable for the amount of local production it generated during its early years. Charles Vanda was the key programming figure in this effort. A number of the shows were supplied to the CBS network. A unique example was *Action in the Afternoon*, the first and probably the

only live TV western ever. It was shot in the station's suburban back lot, bordered by a major thoroughfare, and was stripped during 1953 and 1954. Appearing in it was Gene Crane, who was present at WCAU-TV's creation and is still with the station as a weatherman. The experience gained with the show was passed along to CBS—and the set, too—for its long-running *Gunsmoke*.

The daily, live western was fully-scripted and professionally acted. Each episode took place in the town of Hubberly, Mont. and included a sheriff, a greedy landowner, various cowboys, occasional outlaws and corny sidekicks.

There were a number of other programs produced by WCAU-TV and supplied to the CBS network around 1950. Many of them were children's shows and some had informational elements. These early efforts included something called *Willie the Worm*, a puppet created by Warren Wright out of a patched-up air intake hose that he bought at an auto supply house for \$4.95. Then there was *In the Park*, featuring Bill Sears and the Paul and Mary Ritts Puppets. This popular and elaborate collection included Albert the Chipmunk, Calvin the Crow and Magnolia the Os-trich.

Of some special interest is the fact that Edward R. Murrow produced and hosted a show called *Meet Me at the Zoo*, also turned out locally and fed to the network. Sponsorship was a major factor in *The M&M Candy Carnival*, hosted by Gene Crane, the cowboy of *Action in the Afternoon*.

Some pioneering

Some of the shows produced for local consumption were just as pioneering as those aired nationally. Kicked off in 1950, *The Hal Moore Show* is believed to be the country's first disc-jockey dance program. Similarly, *Court in Session* was probably the first courtroom drama, while *TV Jamboree* can claim to be the first audience participation show.

And there were other firsts—the first opera on TV and even the first polo match seen on TV anywhere.

In moving out to the suburbs in

Salespeople use locally-produced shows to solve advertiser problems

Station production, syndication strong suits on WCAU-TV

This fall will be the beginning of a substantial change in Philadelphia viewing habits, particularly in early fringe.

This is the conviction of Steve Cohen, vice president and general manager of WCAU-TV. His belief is grounded on the station's late afternoon schedule, which features—yes!—*The Cosby Show*.

Cosby is a habit-breaker, says Cohen, but he's more than that in the Quaker City. Gordon T. Hughes, II, vice president and station manager, points out that Cosby's roots are in Philadelphia. "He's a Temple University graduate, and his mother still lives here." Hughes puts Cosby's impact in even stronger terms than Cohen. "Cosby will blow up viewing patterns in Philadelphia."

Spending where it counts

Cohen paid \$23 million for *Cosby*, which comes to about \$115,000 per episode. The price is cited as evidence that Laurence Tisch, president/CEO of CBS, is willing to spend money where it counts. But Cohen says, "The cost of *Cosby* is immaterial. If it works, great. If not, we'll go on to something else."

As important as *Cosby* could be to the future standing of WCAU-TV, the station's executives prefer to talk about local production. Dan Sitarski, the director of broadcasting, who is the top programming executive, sums up an impressive tally of local production. This includes 14½ hours of news weekly, four-and-a-half hours of public affairs weekly, almost 40 hours of specials last year, plus children's shows and more local sports than the other two affiliates combined.

The bulk of the locally-produced programming turned out by this staff is public affairs (see separate story), but there is other material, too. A good part of the other material is sports.

For example, weekly shows featuring coaches have been a staple for a number of years. *The Buddy Ryan Show*, starring the coach of the Philadelphia Eagles (a half hour at noon on Sundays) is going into its third NFL season. Starting this season is *Temple Sports Page*, which is featuring the coach of the University's football team, Bruce Aryans, and of its basketball team, John Chaney. Then there are the sports specials.

There are commercial facets to locally-produced programming, including those with a public service slant, it's pointed out by Jim Diaz, WCAU-TV's sales director. "We don't believe that doing good and making money are mutually exclu-

sive." Example: Sales people contacted the Philadelphia Art Museum about a program to help promote the city. As a result, the station got museum patrons, including businesses, to pay for the program. The commercials in some cases mentioned the patron, in other cases were straightforward promos for Philadelphia. The half-hour program on the museum will be presented in access time this fall.

A more direct commercial sponsorship involves the Philadelphia Ford Dealers, Bell of Pennsylvania and *The Buddy Ryan Show*. In the case of the Ford dealers, there are a number of pluses: a football handbook for distribution, trips to the Super Bowl for top sales personnel, etc. As an extra, dealers watch the show in the studio. The sponsorship, to establish the name of the dealer group, has been renewed for the third season.

In the children's programming area, probably the most interesting example of local production is *Kid-side*, described by Sitarski as a *West 57th* for kids. The program, produced quarterly for access airing, uses 10-to-12-year-olds as reporters. The young ones have covered such stories as a 14-year-old mother, the criminal justice system and a day in the life of a reporter. The show won an Iris from NATPE International, a Service to Youth award from the NAB and a local Emmy. □

Two top shows: WCAU-TV is the only CBS O&O to have bought "*The Cosby Show*" and "*The Golden Girls*." The former started early in October. The latter can be launched either in '90 or '91, but management hasn't decided yet on the date.



Public affairs is a specialty

Project on prejudice illustrates policy of Philadelphia outlet

Last season WCAU-TV put on a one-hour primetime special called *Caught in the Crossfire*. It was about the innocent victims, including children, of a drug war shootout. Reviewing the program, the *Philadelphia Daily News* TV columnist Gene Seymour said: "It showed once again that channel 10 has no peer in this city for leaping on a local story, covering all angles, both personal and public, and yielding enough air time to examine it."

This encomium reflects a dedication to public affairs which has long existed on the station but which has become more pronounced since Steve Cohen came aboard as vice president and general manager five years ago.

Gordon T. Hughes II, vice president and station manager, nailed it down by saying, "WCAU believes in sensitivity to community affairs, whether it's a Democratic or Republican administration [in Washington] or whatever FCC policy is."

Dan Sitarski, director of programming, who outlined the dimensions of public affairs coverage on the station, calculates that WCAU-TV airs 4½ hours a week of regularly-scheduled public affairs programming and that last year the station put on 49 specials, totaling 39½ hours, 90% of which were public affairs and/or informational.

A dramatic example of the station's involvement in community affairs is the current year-long project titled, "A World of Difference," designed to foster understanding among diverse groups. The project entails specials, editorials, public service announcements and segments on regularly-scheduled programs.

Cosponsoring the project with business and civic groups, the station kicked off the many-faceted project with a gala event at Philadelphia's Hershey Hotel last November. It then unveiled its programming effort with the latest edition of its award-winning public forum series called *Speak Out—*

The Constitution and Race. This embraced 90 minutes of late evening programming involving a distinguished panel and a participatory audience. Among those attending was CBS president/CEO Laurence Tisch and Philadelphia Mayor W. Wilson Goode.

A key feature of "A World of Difference" was a WCAU-TV documentary titled *Operation Understanding*, named for an ongoing local project that sends selected black and Jewish teenagers to Africa and Israel each year. The documentary was narrated by channel 10 news correspondent Harvey Clark, who accompanied the teens on their journey. Clark also focused on "Operation Understanding" on his regularly scheduled program, *Channel 10: The People*, which airs every Saturday at 7 p.m. This was followed up by a three-part news series on "Operation Understanding." The PSA segments in the 14-month project consisted of two series of 30-second spots.

Other programs and events linked with "A World of Difference" included children's shows, a quiz called *The Prejudice Self-Test*, a July 4 special titled *The Freedom To Be...*, a special on *The State of Black Philadelphia* and an art contest for elementary school children.

The schedule has, of course, been peppered with other public affairs programs during the past year or

so. The longest was the 18-hour celebration paying tribute to the 200th anniversary of the U.S. constitution, born, of course, in Philadelphia. The station cleared its entire schedule from 6 a.m. to midnight on Sept. 17, 1987 for Constitution Day events.

Health projects

The station has also been active in the health field, such as arranging for free hospital screenings for cancer among viewers. One of the most extensive in its string of "Save a Life" projects was the WCAU-TV drive to inform people about skin cancer. This was launched by a news series by Channel 10 science correspondent Terry Ruggles, who was also host of a half-hour special, *Healthwatch, Skin Cancer*.

Another facet of WCAU-TV's public service thrust is its joint sponsorship, with its sister AM outlet, of "Call for Action," familiar to radio listeners as the broadcast-based referral service that helps consumers with a wide variety of complaints. It began operating under twin sponsorship October 20 last year. This gave "Call for Action" its first TV outlet in the Delaware Valley and made Philadelphia the largest market supporting the totally-free, all-volunteer service on TV. □

WCAU-TV station chief Steve Cohen receives from Philadelphia Mayor W. Wilson Goode, c., proclamation regarding "World of Difference" project. Representing cosponsors are, l. to r., A. Bruce Crawley of the Coalition for Intergroup Harmony, Barry Morrison of the Anti-Defamation League of B'nai B'rith and Fred Hammer of the Philadelphia Saving Fund Society/Meritor Financial Group.



Philly native runs WCAU-TV

Steve Cohen was news director of three top-10 market outlets

The fortunes of WCAU-TV are steered by Steve Cohen, vice president and general manager, assisted by Gordon T. Hughes II, who is vice president and station manager.

Cohen is a native Philadelphian and currently can boast the longest tenure of any TV general manager in Philadelphia. His management experience before coming to WCAU-TV back in 1983 had been in news, and he has been news director of three top 10 market affiliates, including two other CBS O&Os, during his career. Cohen is extremely community conscious, made even more so in his present job by his background as a Philadelphian. The station's already strong leaning toward public affairs became more pronounced when he came aboard five years ago.

As a manager, Cohen comes from the school that doesn't believe in being bound by hard and fast lines of responsibility. Hughes says that Cohen has created a station that can move quickly, a reflection of Cohen's news background. But it also spills over into public affairs. Citing a one-hour special, *A Day in the Life of Delaware Valley*, which covered a 24-hour period in the region, Hughes pointed out that everybody in the station was involved in the major public affairs production.

Revenue beats ratings

The station's stress on public affairs apparently hasn't hurt its revenues. Cohen notes that while the station has 15 to 16% of the viewing, it has about a 20% share of the market's revenue.

Cohen counts 240 people at WCAU-TV, which he says is a low figure for the amount of product turned out. WCVB-TV Boston, a station Cohen greatly admires for its heavy lineup of locally-produced shows, has "maybe 330" personnel, Cohen estimates. "We're a lean station," he maintains.

WCAU-TV's community lean-

ings are more than policy, Cohen explains. It's also a reflection of the market's character, which has an underlying vein of conservatism. Hughes points out that Philadelphia is 50th in terms of population mobility. "People live and die here. Even the cameramen wear ties, and executives are addressed as 'Mr.'"

But Cohen sees Philadelphia as "bad" market, meaning not living up to its potential. "I'd say \$350 million (in TV station revenues) is not high for the fourth largest market. There is still a stigma to advertisers, who seem to prefer markets like Boston and Washington [in the northeast metroplex]."

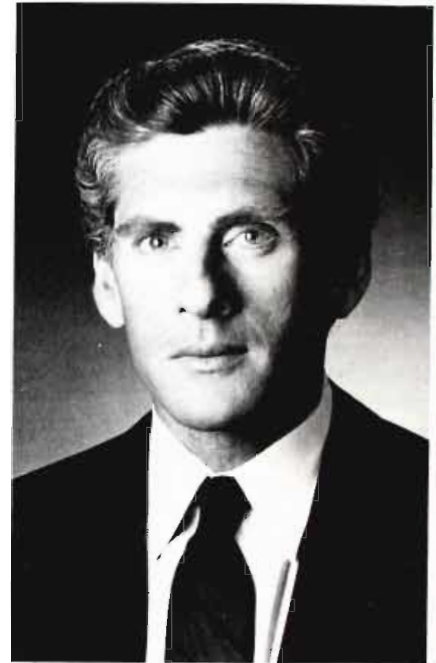
Cohen adds, however, that Philadelphia has a healthy economy. "It has turned the corner from a manufacturing to a service economy." As for the TV revenue picture, Cohen sees the Philadelphia market still maturing, still a three-station market, with the independents not a major force.

News orientation

Cohen believes that, while the indies, as well as cable, have not had significant impact in his market, they will in the future. It doesn't appear to concern him. Fractionalizing the audience, he feels, "plays into our local philosophy. There has to be a reason to watch us."

Whatever that reason is, it will have a strong news orientation, given Cohen's extensive experience in that arena. His first news management job was with WNAC-TV Boston (now WNEV-TV) when it was still an RKO station. Before that he worked for WXYZ-TV Detroit and WRAU-TV Peoria. From Boston, he went to New York as news director of WCBS-TV. During his tenure there, the station's broadcasts won more Emmys than any other station in the city. Following his stint in New York, he spent a year-and-a-half as news director of KNXT(TV) Los Angeles (now KCBS-TV) before coming to Philadelphia.

Hughes, on the other hand, has



Steve Cohen

had considerable experience in both program production and sales, an unusual combination. Much of his experience was at KNXT (he is a California native), where he met Cohen. He came to WCAU-TV as director of broadcasting in 1983 and in 1986 was named station manager. In that post he is responsible for sales, technical operations, programming, creative services and community affairs—in short, just about everything except news, which is Cohen's bailiwick. □

Gordon Hughes



Enterprise a key to TV news

Coverage of MOVE-police confrontation has wide impact

The initiative and enterprise that characterize WCAU-TV's news department was nowhere better demonstrated than in its coverage of the attack by Philadelphia police on the MOVE cult three years ago.

The scene was a house in West Philadelphia where cult members, who had made more than a nuisance of themselves by unsanitary habits and aggressive behavior toward their neighbors, had barricaded themselves. The police, seeking to blow a hole in the roof with a bomb dropped from a helicopter, set off a fire that destroyed three city blocks.

The dropping of the bomb was captured on tape only by WCAU-TV. Station technicians had hoisted a camera atop a remote minicam-van antenna to rooftop level. As a result, the event was on the air within minutes. At the same time, a WCAU-TV cameraman, Pete Kane, hidden in a house which the

police thought was evacuated, and which faced the MOVE dwelling, photographed the only available scenes of police action on the cordoned-off street. He also reported by phone to anchorman Larry Kane (no relation) until fire threatened his safety.

WCAU-TV had been covering the story around the clock, creating, the station pointed out, "a permanent video record of a modern urban tragedy." The tape, and still pictures made from the tape, of the bomb being dropped was seen on stations and in newspapers around the world. For its coverage, the station received the Alfred I. du Pont-Columbia University award.

The news director during the MOVE confrontation, and still news director (interrupted by a seven-month stint at CBS' WBBM-TV Chicago during 1985-'86) was and is Jay Newman. During his tenures at WCAU-TV the station received five consecutive

local Emmys for outstanding news broadcast, a national record.

"We're different from the competition," says Newman, citing the MOVE coverage. He also is especially proud of his consumer investigative unit, headed by Herb Dennenberg, who attracted national attention some years ago for his outspoken comments as State Insurance Commissioner for Pennsylvania.

The I-unit is composed of five people and has delved into and exposed numerous problems. They include such varied subjects as rip-offs by diamond dealers, violations of fire regulations in the schools and a methadone clinic which dealt in the drug "like a candy store."

Station specialists

WCAU-TV also fields other specialists. They include Cherie Bank, who covers health topics; Sheila Allen-Stephens, a feature reporter with a knack for the zany, and Orien Reid, who deals with consumer matters.

The line between news and public affairs is not always sharp, and at WCAU-TV the two often overlap. The news department is very much involved in the station's health projects, which are conducted four times a year. When the station sought to ease the pain to motorists dealing with the reconstruction of the Schuylkill Expressway, one of the most heavily traveled urban arteries in the U.S., the news department was also very much involved. This included the writing and distribution of the *Schuylkill Expressway Survival Guide*.

It is not surprising that news people are articulate about their philosophy of news. Newman quickly ticks off five ideas that drive his department: (1) Make the story touch the viewer. (2) Be enterprising. (3) Explain why people should care about the news you're covering. (4) Go beyond the obvious. (5) Don't forget responsibility to the community. □

This shot, from a WCAU-TV tape, was seen around the world. It shows a police helicopter dropping a bomb on a house in Philadelphia occupied by the MOVE cult. The bomb set off a fire that destroyed three city blocks. For its enterprise in capturing this scene, the station was given a du Pont-Columbia award.



Programming

Colbert joins TPE and sets priorities; cites changes, difficulties of market

Ritch Colbert has been named to head Television Program Enterprises' market and sales operation, with a mandate to put heavy marketing emphasis on TPE's existing product, work on developing new shows and explore other avenues than syndication such as cable, network and international.

Colbert, who was president of the now-defunct Access Syndication, says his top priority is to upgrade and exploit the franchises of TPE, such as *Lifestyles of the Rich and Famous* and *Star Search*. Second, he says, will be for TPE to be positioned for the fall 1989 season. In this regard, TPE will most likely launch a game show, which will be shown at NATPE for next fall. "I can't tell you what the program is but it will be announced soon," notes Colbert.



Ritch Colbert

Third, he'll be looking to development of programming for first-run cable. "TPE is well-positioned for that business, and we may work on codeveloping programming with cable people, in the game and entertainment areas," he says.

Programming need. Colbert says there is a need for new programming, based just on the shaky early numbers of some of the shows that premiered in the fall. However, he adds, it's premature to evaluate all the data on these shows as having

significance. "Between all the sports, the writers' strike and everything else, we will have to go a little deeper in the season to really tell where the actual holes are."

Everybody is positioning now to fill all the holes that appear to exist, he says. "But if you go daypart by daypart, it's difficult at this point to see where the holes are. If you can come to market with a program that is daypart-flexible—which doesn't mean the program can work in every single daypart, such as daytime and early fringe, for example, or early fringe and access—then you have better chance of getting on and meeting the needs of the broadcaster."

"We can't produce and develop programming in a vacuum any longer. The days of throwing a pilot against the wall to see if it sticks are over. And it's difficult to make development and programming decisions independent of the broadcast community. So it's safe to say we are going to work closely with stations in determining what to bring to the market."

Hostile market. About the marketplace generally, Colbert says it is "the most hostile and unyielding I've ever seen. In a market dominated by a few major distributors, it's my belief that if you are not theatrically or asset-driven, and if you're not studio-based and well capitalized, then it is very difficult to be competitive in this marketplace. The cost of anteing up and getting into the game has risen enormously over the past five years."

But, he adds, "Money alone won't do it. It's a combination of things. Also, syndication as we know it, the business of licensing programs to FCC licensees, is a business that has matured in an industry that is in transition. It happens to resemble any other industry, going through periods of consolidation and acquisitions, leveraged buyouts, etc. As a result, there is a certain attrition because

the small guys fall by the wayside or get absorbed.

"The industry is in transition now, but it will blossom again over the next few years as we explore all the new venues, and companies become more focused on being able to market to multiple venues, getting away from the single focus of domestic syndication, vis-a-vis first-run basic cable, pay-per-view, foreign home video and all the other ancillary media."

"There is attrition because small guys fall by the wayside or get absorbed."

Colbert calls the marketplace hostile because of all the consolidations on the distributor and the station side that have been occurring for some time. "All those things have changed the complexion of the broadcast community. The manager at the station has changed. He is no longer the inventive programmer of yesteryear, but rather he is there to service an enormous debt. So there is a different kind of manager/programmer at the television stations.

"Also, the business is dominated by a couple of key distributors, most notably King World, plus there are problems in the industry over the past five years with the increase in high-band UHF television stations, which have peaked, and the pricing structure of off-network shows is going down."

In the case of Access, notes Colbert, the company accomplished a great deal, notwithstanding the difficulties of the market. "We were very lucky and got a lot of shows on the air—*Beverly Hills Teens*, *Getting in Touch With David Wescott*, the test of *Honeymoon Hotel*, and a number of specials. We were very competitive. But the costs became increasingly difficult."

Colbert will be based in Los Angeles, but it's not unlikely he'll wind up in New York, at TPE's base of operations, if called.

Most of the major companies have sales and marketing arms based in Los Angeles, he points out.—**Robert Sobel**

Viewpoints

Tim Robertson



President, The CBN Family Channel, in a speech before a luncheon of the National Academy of Television Arts and Sciences in New York

Baby boomer rediscovery of traditional values calls for responsible TV

There's a group of people in this country commonly referred to as the baby boomers—people born between roughly 1946 and 1964. They represent over 76 million Americans, or over one-third of the population of this country. And they are experiencing a major change in their lives. They are getting married in record numbers.

In the 1980s, marriages have been occurring at a much greater rate than in the 1970s. Every single year we are averaging over 2½ million marriages. And the baby boomers are having children. In 1987 we saw 3.8 million babies born in the United States. Now that's a lot of babies.

Nevertheless, dramatic changes are taking place in the overall demographics of what's happening among this very significant number of people in our society. And what is also important, though, is that not only are they changing their demographic perspective, but their attitudes are changing as well. They are not going out as much. They are staying home, they're acting like responsible adults, and they want to be home with their families.

Electronic generation

This year close to \$13 billion dollars will be spent in cable television subscriptions. And we spend over \$32 billion in consumer electronics products—VCRs, stereos, television sets, home satellite dishes, on and on and on. Now, this is a significant development that is taking place. We don't spend that kind of money and put these devices in our home and let them sit in a corner while we go out to dinner somewhere. We feel this is a very, very important development that is taking place as we look at the changing television environment. And in the midst of this explosion of new families are new families who want to stay at home because of all the luxuries and wonders of their own

living rooms and dens.

These people are now going through something that I find interesting. Something that we at CBN have been watching for a very long time. In fact, one of the reasons that we began CBN Cable Network was because of attitudes about television in general. We ran some very comprehensive surveys of our audience and we discovered that there was a tremendous desire on the part of people who were watching us anyway to see an all-family television network with programs that were clean, that were solid and supportive of the traditional American values.

And that's why we began the CBN Cable Network. What's been going on is that this trend grew from this sort of brush fire until it is now really raging through the forest, and so people are saying that the trend of the '90s is a new search for values and a new quest for "the meaning of life." And that's a very interesting thing for us because we are kind of part of that situation. We try to help people find some answers, and within our format of The Family Channel, we are basically talking about good, solid American values that we hold near and dear to our hearts.

Basically, the majority, the mainstream of the people of this country embrace these values. In the midst of that, more and more choices are coming into people's homes, and more and more people are saying, "I've got all these choices and I'm not secure with my life." One major reason why we at CBN have become The Family Channel is to position ourselves to take advantage of the strong sentiment in the country and deliver programming to these people that we think has value and worth and is important.

Broadcaster responsibility

For many years broadcasters, when challenged about the values in their programs said, "Well, that's not our responsibility. Our job is to show society like it really is. We're a mirror of society; we don't set the values, we don't set the norms." But at CBN we take a different view. We believe it is a very inherent responsibility that we have to set a good example.

At CBN we say let's have programs that celebrate love and celebrate life. Let's talk about values between husbands and wives and children where they can have loving, caring relationships, where children aren't smart alecks and the parents aren't buffoons. Where there can be good solid parental authority. And that is one thing we found in our viewer research that people who watch television are looking for.

But what's interesting about these baby boomers is that they don't consider their search for values to be "traditional." In fact, this is a group of people who are the first to discover everything. We are the first to establish "George diapering the baby" and the first men to be in the operating room during childbirth. Now we think we're the first to discover good old solid values like honesty and family.

It's very interesting that this is going on, and we have to be very careful in terms of the programs that we show. We think there is a very clearly identifiable niche that exists there and, interestingly, 10 years ago it really wasn't possible to build much of a business based on that philosophy.

Great Entertainment, barter syndicator, is launched with two properties

A syndication company designed to clear and handle only barter programs has been launched and has set its first two projects.

The company, The Great Entertainment Co., is headed by John T. Welch, chairman, and by Nancy B. Dixon, president and CEO. The official forming of the company was due mainly to its success in clearing *Learning the Ropes* for Action Media Group. *Ropes*, which was offered at the 1988 NATPE, cleared 112 markets, representing 81% U.S. household coverage, and began airing on Oct. 8.

Dixon says, "We took *Ropes* to NATPE as a test in the marketplace for a June start to see how the weekly half-hour sitcom would work. The response at NATPE was very good, and because some of the major stations wanted to go to series immediately, we decided to forget the test and go to series."

Robert Halmi is the producer, and Action Media Group handled the marketing and advertising sales for *Ropes*, explains Dixon.

Company's plans. Dixon says the company's plans are not simply to

get product from another syndicator and get a piece of the barter action the company sells. Instead, she adds, plans are for Great Entertainment to deal directly with producers. "They know what to make and how to make it, and they are interested in us going out in the marketplace to tell them what is needed."

At this point, Great Entertainment handles the sales for Greystone Communications' *The Fashion Reports* and Seven Star Studio's *Legend of Malibu*. *Reports*, according to Dixon, will cover new fashion designs and trends, and will be offered first as a one-hour special, focusing on swimsuits, for the first and third quarters of 1989, with an additional three half-hours for the second, third and fourth quarters.

The one-hour special had been handled by the now-defunct Access Syndication, but the half-hours are new productions. *Malibu* is a first-time offering in syndication.

Planned are additional episodes of half-hour *Reports*, and depending on the response, production may be expanded to 13 episodes,

and down the line, the shows may be increased to 26 per year. *Malibu* will also be introduced in 1989, says Dixon, as a one-hour special. In the case of *Reports*, the barter split will be three-and-a-half minutes for stations and three for national sale in each half-hour.

Malibu, which is about surfing and its heroes, will have a six-and-six split, as will the *Reports* hour.

Other project. Great Entertainment is close to launching a major half-hour series and is expected to kick off the series at the December



Nancy Dixon

screening group. "We're right in the middle of negotiating a contract, and I can't tell you what that is, but it is a five-year contract," says Dixon. "We have already presented it to stations in New York with quite a lot of success."

The series will consist of four one-hour shows initially and then possibly lead into 52 half-hours.

To prepare for its projected expansion, Great Entertainment will open offices in Los Angeles and in Atlanta. "There will be two salespeople in L.A. and one in Atlanta," says Dixon. Bill Behrens, former southeastern sales manager at Access, will take the same post with Great Entertainment. Behrens will work out of Atlanta.

Syndication shorts

Paramount Pictures Domestic Television Division will distribute *The Joan Rivers Show*, recently announced **Tribune Entertainment** first-run syndicated program starring Rivers. Paramount began offering *Rivers* last week. The new arrangement continues the relationship between Paramount and Tribune that began last year.



"A Soldier's Story," nominated for three Academy Awards, is one of the 22 films included in Columbia Pictures Television's new all-theatrical feature package, *Columbia Showcase I* (TV/RADIO AGE, Oct. 17). The package will be sold on a cash basis, with six runs over four years, and a massive promotion campaign is being planned to support the package.

Animation producers in coventure for network and syndication airing

Southern Star Productions, production company which has been specializing mostly in animation programming for networks, has formed a coproduction venture with TMS Entertainment, animation house based in Tokyo.

According to Buzz Potamkin, president of SSP, the tie between the companies entails a multiyear exclusive arrangement, with the first project being a primetime animated special for a network. Potamkin says the deal is close to being firmed but would not give details on the project.

In this case, the project will be developed and created from the ground up by both companies, says Potamkin. But the two firms are already involved in ongoing projects.

Three are for syndication: *Reporter Blues*, *Galaxy High* and *Pillow People*. *Reporter Blues* has a third partner, RAI TV Italy, and represents 52 half-hours, to go into syndication in the 1989-90 season. More than 24 of the episodes have already been completed, according to Potamkin, and the series has already garnered overseas sales.

In the case of *Galaxy High*, 13 episodes had been shown on CBS, but plans call for an additional 13 to be produced for syndication. The series will also be available for next season. Potamkin says he's talking to syndicators about distributing both shows, which he claims is costing \$12-15 million combined.

The third syndicated project is a half-hour special, *Pillow People*, which will be distributed by Bohbot & Cohen and is set for a fourth-quarter debut or for the first quarter of 1989. Down the road, *Pillow People* could wind up as a series for network or syndication, says Potamkin.

Theatrical release. Also, upcoming as part of the joint venture, will be a theatrical release, *Larr! Bear*, a \$12 million film to be scripted by recording artist Larry Hart and his LH Films company. Backers of the planned film are the Doumanis brothers, and *Larr!* will begin

shooting in January for a Christmas release.

Regarding the TV networks, both companies have some 12 or 15 projects that will be pitched to the webs for next season.

Regarding syndication, Potamkin says he sees "the same glut that everyone else sees in animation, so getting a kids' series off the ground is not in the cards at this time. I have very strong background in animation that is designed for teenagers and adults. I created and produced the 'I want my MTV' commercials in 1984, and from this experience, we are now running around town and pitching to syndicators several nonchildren's properties.



Buzz Potamkin

"These are originals that we are pitching for weekend syndication in late afternoon or for late-night syndication. With the success of *Who Framed Roger Rabbit?*, the audience over the age of 18 is willing to accept animation again." Potamkin notes that combining live-action with animation will make any show 40 to 50% more expensive than straight animation.

But there are tricks, and there are always new techniques that can save money.

Specific trends. As to specific trends in animation, Potamkin sees a return to more classical humor. This has already happened, he says, on ABC with *Scooby Doo*. "That's real classical comedy animation. Also, at NBC, I see that

with *The Completely Mental Misadventures of Ed Grimley*, and on CBS, *Hey Vern, It's Ernest*.

Potamkin believes that animation is a cyclical business overall, and although ratings have done poorly, the 1989-90 season promises good things. "A lot of the shows were time-sensitive," says Potamkin, "and the toy-based shows aren't making it, and the toys are just gathering dust."

While TMS has been in syndication with such shows as *Galaxy Rangers*, animated for Transcom; *Bionic Six*, for MCA TV, and the *Visionaries*, for Sunbow Productions, the arrangement by SSE with TMS represents the initial syndication thrust by SSE. "The reason we are combining efforts is because we both have strong points and complement each other."

TCI seeks syndex data from stations

Tele-Communications Inc. has sent letters to 40 regional broadcasters, inviting them to participate in regional meetings on syndex. The purpose of the meetings, which would be with TCI managers, would be to systematically review syndex issues and the expectations that all parties have if a new syndex rule were to take effect next August, as the FCC now plans.

The letters were sent to network affiliates and independent stations which are not superstations but which are widely carried as distant signals on a regional basis by TCI systems.

The letter also requested that stations give early estimates on the amount of their programming that would be subject to blackout or substitution on outlying cable systems should syndex become a rule. The MSO also seeks input about systematic communications with TCI systems regarding programming and other issues central to compliance with any new syndex rule.

Also raised in the letter was the possibility that broadcasters may want to jointly own and operate cable channels for relay to distant cable markets in place of their regular broadcast signals.

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'Peanuts' goes historian in primetime miniseries produced by Mendelson

Lee Mendelson Productions is taking a new tack with the "Peanuts" gang, with the educational *This Is America*, *Charlie Brown*—the first network animated primetime miniseries.

The first two of four specials due this fall have aired, and the second group of four in this \$5 million project are slated for February. Each half-hour special airs Fridays at 8 p.m. (ET), with the first two having aired Oct. 21 and 28 about the Mayflower and the Wright Brothers, to be followed by the birth of the Constitution on Nov. 4 and the NASA space station on Nov. 11.

The February episodes, says Mendelson, will focus on the Trans-Continental Railroad, great inventors (Bell, Edison and Ford), the 200th anniversary of the Presidency (Lincoln and the two Roosevelts) and the music of America.

Mendelson, the executive producer and director of the miniseries as well as the of more than 30 other *Charlie Brown* specials, says the venture had been in the works for three years. The seed was planted five years ago, however, with *What Have You Learned, Charlie Brown?*, a special about the lessons of World War II.

*"We want to entertain.
We'd also like to
rekindle interest
in our history."*



Mendelson's partner, Bill Melendez, is producer of these and the other *Charlie Brown* outings. That duo also writes the specials, with "Peanuts" creator Charles Schulz. Looking ahead to the 1989 shows, Mendelson says, "We won't finish [editing] the next four literally til February." After that, "we'll see what we do next." Each half-hour costs about \$625,000, "about the same" as the typical *Charlie Brown* special, he notes.

McDonald's and Kellogg, both via Leo Burnett USA, Chicago, will sponsor the specials package. They "have always supported family television, whether with us or others," the exec producer says.

Although the advertisers plan no promotional tie-ins for the programs, he says CBS is promoting the package through its CBS Reading Program. Under this program, affiliates, local educators, corporations and newspapers print and distribute scripts to students in their markets. Since 1977, CBS says, 35 million scripts of 50 different programs have been distributed to students, who act out the various roles in class. Teachers use classroom guides to initiate class discussion of the contents, moreover.

"No. 1, we want to entertain," Mendelson explains. "We'd also like to rekindle interest in our history." Besides history, a "more subtle" underlying theme is that "Charlie Brown is always failing and comes back, and so do many people in these specials. Success and failure often go hand in hand."

Though live-action miniseries have a poor afterlife, Mendelson says, "We would hope that these will have more longevity." For one thing, CBS could repeat the specials over three or four consecutive nights next season, he points out. Home video distribution is another possibility, he adds.—**Jim Forkan**

Republic Pictures Domestic Television has sold its Hollywood One package of four additional stations: KTSF-TV San Francisco, WPGH-TV Pittsburgh, WRGB-TV Albany and KAME-TV Reno.

D. L. Taffner/Ltd. has been appointed representative of the U.K.'s Central Television Enterprises for the syndication of programs to PBS stations in the U.S.

All American has achieved record gross revenues of \$11,567,000 for the year ended June 30, its highest annual revenues ever, and an increase of 132% over the year ended June 30, 1987.

Fox/Lorber Associates has cleared *The Elvis Collection* in 85% of the U.S. TV households. The October product kicked off with the one-hour *Elvis '56*. Other specials are *The '68 Comeback Special* (90 minutes); *Aloha From Hawaii* (90 minutes); and *Elvis—One Night With You* (one hour). The package, which had previously been sold by the now defunct Syndicast Services, features concert footage of Elvis. Stations which bought the package include WNBC-TV New York, KHJ-TV Los Angeles, WFAA-TV Dallas and WSB-TV Atlanta.

Group W. Productions and Saban Productions will produce plans to syndicate a new game show, *Couch Potatoes*, for airing beginning in January. The half-hour strip tests knowledge about TV. Celebrity cameo appearances will be included in each episode. The pilot will be produced over the next few weeks.

GGP and GoalLine Productions, which is owned by CBS sportscaster John Madden, will again team up on producing *John Madden's Super Bowl Special*. The one-hour special will be syndicated by GGP for airing between Jan. 20 and 22. Eighty-five per cent of the country has been cleared, including all top 10 markets. Clearances include KPIX-TV San Francisco, WCVB-TV Boston and WXYZ-TV Detroit, in addition to CBS-owned stations in New York, Los Angeles, Chicago and Philadelphia.

D. L. Taffner/Ltd. is offering *Count Duckula*, half-hour animated kids' show that ran on Nickelodeon, for fall 1990. The strip is marketed on a barter basis, with 65 episodes already produced. Barter split has not yet been worked out. Also, Taffner has put *Check It Out* into syndication as a strip, with 65 episodes available. The half-hour comedy stars Don Adams, and availability is for next fall. The series is being sold for cash.

Cannell still eyes animation project

Stephen Cannell, best known for producing action series such as NBC's *Hunter* and *The A-Team* and CBS' *Wiseguy*, is continuing to explore an entry into animated series.

Last year, the head of Stephen J. Cannell Productions had planned a spring barter-syndication introduction for *Ultracross*, a 13-week cartoon adventure about an international group of crimefighters on motorcycles.

Nelvana Entertainment was Cannell's partner, with Kroyer Films contributing the computer animation. The project was cancelled quietly when his partners pulled out for unexplained reasons. Cannell says he remains interested in producing another animated project and has a couple of ideas which he did not divulge.

Cannell's own company was to have handled the licensing spinoffs for *Ultracross*, with Larido Merchandising Inc. seeking promotional linkups. LBS Communications was to have handled the national ad sales for the first-run series, which was scheduled to bow last April with a 90-minute introductory episode.

On the live-action side, Cannell has signed Fred Dalton Thompson as the latest villain on CBS' *Wiseguy* this fall. Thompson, who plays a white supremacist, in reality comes from a legal background, having been a counsel to the Watergate Committee.

The prolific Cannell, who has penned more than 200 episodes for the various series he has created or co-created, also is at work on an NBC pilot, an ABC pilot and *City*

Court, a Fox Network spinoff of *21 Jump Street*. *City Court*, originally due this fall, has been bumped by the writers' strike into spring. The ABC pilot, a sitcom, will star Ben Vereen, a Cannell favorite who costarred in his *Tenspeed* and *Brownshoe* series on ABC and became a regular last season on NBC's *J. J. Starbuck*.



Stephen Cannell

To avoid the interruptions that go with running his own company, Cannell now writes scripts from the seclusion of a beachfront "hideaway," where "I don't get the constant distractions."



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Zooming in on people

James W. O'Neill has been named vice president of domestic sales at **Samuel Goldwyn Television**. O'Neill was with John Blair & Co. This included a post as vice president and sales manager at the television division. Concurrent with that position, O'Neill was vice president and director of sales training for the Blair TV division. From there he became northeast sales manager at MTM Distribution.

Lisa A. Green has been promoted to director of operations at **King World Domestic Distribution**. Previously manager of operations, Green has been with KW since September 1984.

Linda Lieberman has been named account executive at **Republic Pictures** northeastern division. Prior to joining Republic, Lieberman was southern regional sales manager at Blair Entertainment. She was an account executive from 1985-87 at Tribune Entertainment.

Richard Bailey has been appointed account executive at **Spectrum's** Chicago office. Spectrum is a joint venture between Multimedia Entertainment and GTG Entertainment. Prior to Spectrum, Bailey spent five years as an NBC sales manager for Blair Television. Before that, he was an account executive for NBC's television station group.

Ellen Franklin has been named senior vice president, network comedy series development at Lorimar Television. She had been vice president. Before coming to Lorimar, Franklin was involved in the development and network sales of such shows as *Full House*, *Max Headroom* and *Ghost Story*.

Barbara Soscie has been appointed research services coordinator at **All American Television**. She joins all American from A. C. Nielsen, where she was a liaison between national syndicators and the ratings production center.

Carol Black has been named to the new position of senior vice president, marketing, at **Buena Vista Television**.

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Jefferson Pilot's computer co-op system finds a satisfied customer at KLOS; calls sales 'a record-breaking success'

There are hundreds of companies offering co-op dollars for radio advertising. But not every offer fits every format. And those that do fit a particular format aren't there 52 weeks a year. They'll benefit even the right radio station only when the supplier's retail outlets are ready to run a special on that supplier's product.

But Jefferson Pilot has developed a computer system that sorts through all the co-op plans available to radio and pulls out those that fit each format at the times retailers in a station's market are likely to be ready for it. It's called Co-Opportunities. And Lou Chelekis, local sales manager of KLOS Los Angeles, has it.

Chelekis' boss, general sales manager Kevin McCarthy, told Jefferson Pilot that, using the system, Chelekis "spearheaded our effort that turned a potentially dismal year into one of record-breaking success. His co-op department billed just shy of \$500,000 last year, more than doubling his group's record-setting 1986 performance."

Leads provider. Says Chelekis: "The system is a good leads provider. It sorts out the products that fit a station's listener demos and lifestyle—in our case, men 18-49. Our core audience is men 20 to 40 who like our rock music—like Bruce Springsteen and Fleetwood Mac—and are into things like stereo sound, good looking cars and fast motorcycles."

But he warns, "The system won't do you any good if you have a bunch of lazy salesmen. But if you have some eager people with plenty of hustle, and we do, the system has pointed us to over \$1 million in business we probably wouldn't have had without it."

He says KLOS "uses the whole nine yards of the service. That includes a monthly newsletter full of ideas that can get your whole sales force thinking, living and breathing co-op. And when one salesman sees another come back home with the bacon, then the others get the idea, because we reward them a little

better when they bring back a piece of business we didn't have before."

Elaine Clark, manager of marketing and operations for Co-Opportunities, says the system enables a station sales staffer to punch up customer sources and profiles, customer attitudes, and ad campaigns and sales promotions that "make him or her a business expert before entering the store."

Chelekis adds, "Like anything else, the more experience you get using it, the easier it becomes to use until it gets to be second nature." He says KLOS advertisers brought in as a result of Co-Opportunities include B.F. Goodrich, which had a special summer co-op tire promotion that added up to a \$35,000 schedule for KLOS; and Alpine car stereo.

"When we contacted Alpine's local dealers, that came to another \$25,000 to \$30,000. We also put together schedules for Lee Jeans and Levi Jeans as a result of Co-Opportunities, and, at separate times of course, for Honda motorcycles, Suzuki and Yamaha, and for Diamond Back mountain bicycles."



Lou Chelekis

Vote of confidence. And now Co-Opportunities' most recent vote of confidence comes from Ken Swetz, president of Katz Radio Group and his new business chief, Susan Wagner, vice president, director of KRG Marketing. KRG is recommending the system to the client stations of all its rep companies.

Says Wagner: "Helping stations increase sales locally and regionally through targeted, creative, co-op sales promotions makes my job easier. Now when we work with manufacturers to place advertising on our stations, manufacturers will already have seen benefits from these results-oriented broadcasters."—George Swisshelm

Followup: It worked!

The new facilities, new program lineup and accompanying promotion by WACH-TV (formerly WCCT-TV) Columbia, S.C. (*Station Report*, July 11) paid off big for its new management team.

Walter Flynn, former head of sales for ABC-owned TV stations and now operating general partner of WACH and president of the station's parent company, FCVS Communications, reports the first book since the changeover gave his station an NSI share of 13% for the metro area and 10% for the ADI. He says that makes WACH "one of the most successful UHF sign-ons in the history of independent television. If compared to all independents on the air today, both UHF and VHF, WACH-TV would rank in the top 10 in the country."

Flynn attributes at least part of that success to his "being part of ABC-TV during the network's earlier days when we were a distant third and had to fight our way up to No. 1. That was experience I called on to help us make our new station work here in Columbia."

He started with nine people, has since built WACH's staff to a team of 30, "and it's the combined effort of every one here that has made us successful. We researched the market well, programmed and promoted the station, and the market responded. The response was overwhelming in some dayparts. WACH came out of its first book as the No. 1 or No. 2 in some daytime and primetime dayparts."

COMPUTER BO-OP

Person Pilot
stem brings in
er \$1 million/68

SELLER'S OPINION

Creative selling
is more than
just the numbers/71

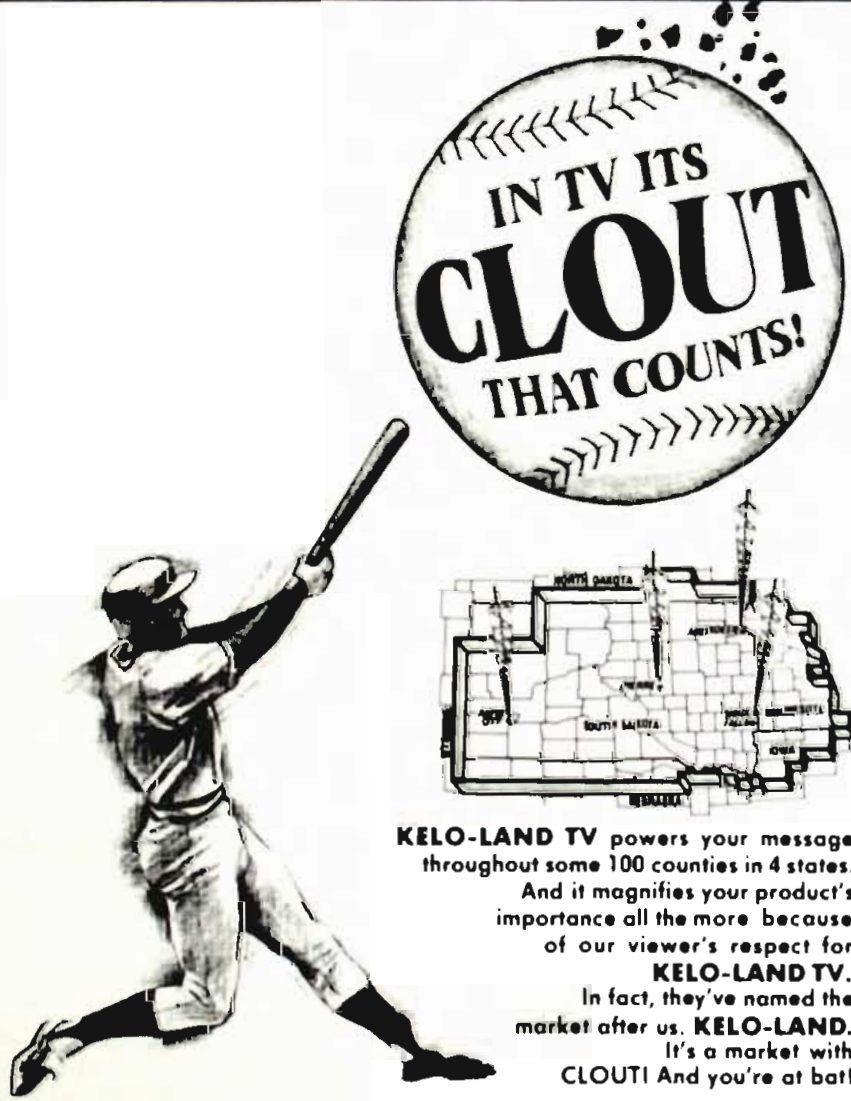
SPOTLIGHT ON...

Peekskill station
serves up suburbanites
on silver tray/73

TELEVISION/RADIO AGE

Station Report

October 31, 1988



**IN TV ITS
CLOUT
THAT COUNTS!**

KELO-LAND TV powers your message throughout some 100 counties in 4 states. And it magnifies your product's importance all the more because of our viewer's respect for **KELO-LAND TV**. In fact, they've named the market after us. **KELO-LAND**. It's a market with **CLOUT!** And you're at bat!

kelo·land tv

KELO-TV Sioux Falls, S.D. and satellites KDLO-TV, KPLO-TV plus Channel 15, Rapid City

Represented nationally by **SELTEL**

ground footage, shot by KLRT, of KARN's busy newsroom. Harrison and KARN get wide exposure by virtue of KLRT's presence on over 120 cable systems throughout the state. And KLRT, says Scollard, "has its own news show now, at very little expense—a news report that lets us in on a share of some advertisers' news buys."

Scollard says it's all added up to "turning KLRT into a more effective selling machine." And this fall

the station's adding first-run quality to its daytime lineup with *The New Gong Show*, *New Dating Game*, *New Newlyweds* and *The Liars Club*. The Sunday movie lineup includes *The Wiz*, *Conan the Barbarian* and *Cat People*. Altogether says Scollard, "We're starting 85 new hours of programming this fall, and we've bought *Alf* from Lorimar for a fall 1990 start. We expect *Alf* to be the No. 1 off-network show of 1990, and we'll

build around it to continue building up our broad demographic appeal."

New logo. For icing, KLRT has added a new computer animation package that puts its new color logo "through a series of amazing, eye-catching tricks," says Scollard. "The new logo features our actual call letters, KLRT, instead of our Channel number, 16. We expect the resulting higher call letter recognition to jog diary keepers' memories and give us an added lift in the next rating book."

He also reports that on top of the normal retail categories most independents rely on, Little Rock offers a two-newspaper situation between the *Arkansas Democrat* and *Arkansas Gazette*. "I can only describe as a war for circulation, both daily and Sundays." The plus for KLRT coming out of this dogfight is that both newspapers "are well aware of our new look and broader demo appeal, to the point that they're running their circulation promotion spots with us. One paper will have 25% of its budget with us, to reach both our adult viewers and also build loyalty among tomorrow's readers—our teenage and college age viewers."

WJIB recruits easy listening 'idea exchange'

Lou Bortone, promotion manager, at WJIB Boston, has put together an "idea exchange network" of 30 easy-listening stations from all over the U.S. and Canada to promote the format.

Bortone sees easy listening stations fighting "a particularly tough battle to win listeners and advertisers. So we created our easy listening network to encourage the sharing of ideas, information and success stories. Through this exchange we can work together to help all our stations prosper."

Bortone believes part of the problem is that "So many media buyers are young. They're 25 to 30. A lot of them think of easy listening as elevator music or dentist's office music. And they think of our audience as limited to senior citizens in nursing homes."



STAY TUNED IN!

Television/Radio Age

THE MAGAZINE OF
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Television/Radio Age

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

Crazy Craig and some new programs give Little Rock's KLRT(TV) a boost

When three winners split the \$1,016 grand prize, they not only won the contest; they now share a new record—56 hours of continuous television viewing—courtesy of independent KLRT(TV) Little Rock, Ark., Storer Cable and KKYK(FM), also Little Rock.

Sixteen contestants were selected by a drawing from those who returned coupons from local newspaper ads announcing the great "Watch-A-Thon" contest—billed as a joint TV station-cable-radio venture to make KLRT "The longest-watched station in the world!"

The three winners achieved this by watching, nonstop, Storer cable specials from HBO, Cinemax and MTV broadcast on independent KLRT. KKYK radio supplied the services of deejay "Crazy Craig" O'Neill to host the watch-a-thon.

KLRT general manager Steve Scollard says the watch-a-thon was only the most recent of a long list of attention-grabbing and money-making ideas and stunts he and station manager Joe Swaty have dreamed up since Scollard came aboard last April.

Scollard helped put KLRT on the air in 1983 and spent two years as national sales manager before leaving for brief hitches with KDFI-TV Dallas-Fort Worth and KRRT-TV San Antonio.

Teen power. Now, following initial changes at KLRT, Scollard asserts, "We've kept our teenage viewers. They've stuck with us as we've upgraded our programming to place more emphasis on the key 18 to 49 and 25-49 adults that retailers live and die by."

For instance, the station dropped its Friday movie to make Friday nights "First Run Nights," with syndicated shows like *War of the Worlds* and *Friday the 13th*. This, says Scollard, "means that on our other nights and Sunday, which is our all-movie day, we can concentrate on the better quality movies and drop the dogs. We don't need so many movies any longer, so we no longer need the bottom of the barrel."

The station also has been helped by associating with the University of Arkansas Razorbacks football.



Steve Scollard

"We've made the connection with our Razorback *Coaches Show* featuring Coach Ken Hatfield. And when we carry Razorback games we've had ratings as high as a 36."

Scollard says his people work with area retailers "as their partners," by "creating the best possible commercial environment for them." One example is a tie-in with Little Rock radio station KARN, flagship station for the Arkansas Radio (news) Network.

This involves use of KARN anchor Bob Harrison to deliver KLRT-TV's news in front of back-

(Continued on page 70)

KTVU (TV) tries 6 p.m. weekend news, sees 'no letup' in advertiser demand

KTVU(TV's) recently launched Sunday 6-6:30 p.m. newscast and the shifting of its Saturday 7:30-8 p.m. news to 6 p.m. are two tests which Kevin O'Brien, the San Francisco-Oakland independent's vice president/general manager, hopes will determine whether early news is appropriate for weekdays on his station.

While KTVU has been running a noon-1 p.m. news weekdays and its 10-11 p.m. news seven days, O'Brien says the two 6 p.m. weekend newscasts are ways to test whether the market reacts positively to news at that hour, and what the costs are in producing a third news broadcast.

"This is a test to see if it makes sense," he says. "Advertisers have jumped on board both 6 o'clock newscasts. I see no letup in the demand by advertisers for news and information programming."

Anchoring on weekends are Leslie Griffith and George Watson with sportscaster Mark Ibanez.

The Sunday 6 p.m. news replaces the syndicated *National Geographic*, which O'Brien is using on an as-needed basis on weekends and daytime.

The Sunday news competes against *The Magical World of Disney* on KGO-TV, *The CBS Sunday News* on KPIX (TV) and *Bay Area Backroads* on KRON-TV.

Since debuting Sept. 18, the news has generally been up against the Olympics and baseball playoffs.

On Oct. 2, when the Sunday news ran against regularly scheduled programming, it earned a 6/12 in the Niensens, and for the first two weeks in October has averaged a 10/18.

O'Brien says the cost for the Sunday show is "comparable to

what affiliates spend for a full-scale news with two anchors and a sportscaster." The 30-year-old Cox station's overall news budget is in the "\$5 million ballpark."

Just too much. O'Brien admits running the Saturday 7:30-8 p.m. newscast "was proving difficult for the newsroom to do effectively and then come back and do the 10. We also wanted to provide Fox with a strong lead-in for its *Reporters*. We felt with the 7:30 there was 90 minutes of news, and that was too much of a block."

KTVU now airs *Triple Threat* in the 7:30 p.m. slot Saturdays. The 7:30 news was launched last July 2.

O'Brien admits the noon news hour, launched two years ago, has been a ratings disappointment, averaging 2/9. A new anchor is in place there, Eric Greene from WIFR-TV Rockford, Ill., who replaced Barbara Simpson, a 10-year veteran whose contract was not renewed.

KOIN-TV tackles growth category of business-to-business advertising

Business to business advertising has been an untapped category for local television in most markets. But in Portland, Oregon, KOIN-TV has made inroads in this potential growth category, says Brian Holmes, general sales manager at KOIN.

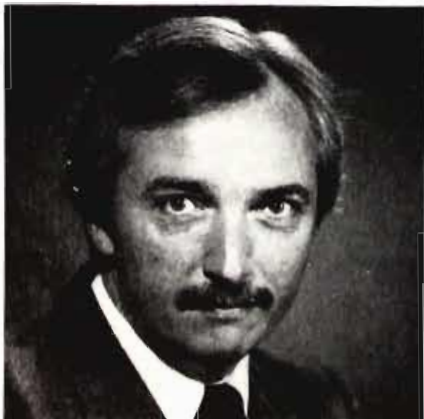
One reason for the inroads, explains Holmes, is that with national business continuing to be on the soft side, Portland stations "have been among the more innovative in coming up with new ways to approach new-to-TV prospect categories."

KOIN's approach has been to use Leigh Stowell & Co. for market, demographic and psychographic research and use Noll & Co. to get vendor support dollars (similar to manufacturer co-op funds) to boost local revenues. KOIN, in fact was Noll's first customer, starting in 1978.

"Placed in the right programs, Pacific's spots are least likely to fall into the 'waste circulation' category."

One new KOIN advertiser is Pacific Stationery, a Portland office supply retailer and wholesaler. Its vendors include companies that manufacture and market a range of office supplies, from file cards to paper clips.

Brian Holmes



Leigh Stowell told KOIN four basic things about Pacific Stationery's customers: demographics, product use, media habits (in terms of which KOIN programs they watch most) and their lifestyles and attitudes (called psychographics). Stowell describes the psychographics as "the values, attitudes and beliefs that motivate consumer behavior."

Applying this research to Pacific Stationery, Holmes says: "One of Pacific's target groups is business managers who make purchasing decisions for their officers. The Stowell research shows us what drives them, what their politics are likely to be, who they associate with, and which of our programs they watch. All of this is quite different from people in Stowell's other psychographic groups. So it enables us to build the package of spots for an advertiser like Pacific that its own target prospects are most likely to see. Placed in the right programs, Pacific's spots are thus least likely to fall into the 'waste circulation' category."

Great response. The commercial Pacific came up with further refined this target group by offering a catalog listing all their products. Holmes reports the telephone response requesting this catalog was "so overwhelming we had to put more people on the phones to field the calls. But it was a great way to demonstrate to Pacific that their schedule, based on the special research, was really on target."

Pacific's particular program schedule included a lot of news, some sports and golf, and some access product like *MASH*.

Holmes says other business-to-business advertisers using television in the Portland market includes financial services, health care insurance providers, companies in commercial real estate and in the industrial and building supply business.

He says the most obvious proof of Noll and Stowell's performance is that "We keep renewing with them every year. And the longer we work with them, the better we get."

Appointments

Stations



Irwin P. Starr has been named executive vice president, general manager for KGGM-TV Albuquerque and chief operating officer for KGGM's parent company, New Mexico Broadcasting Co. He moves in from Portland, Ore., where he had been vice president, general manager of KGW-TV.



Perry Chester has been appointed general manager of SJJ Broadcast Management's KSNT(TV) Topeka, Kans. He was formerly station manager for WIBW AM-FM, also Wichita.

Greg Nathanson has joined Fox Television's KTTV(TV) Los Angeles as vice president, general manager. He had been vice president of primetime scheduling for ABC Entertainment, and before that he had been with Wometco Broadcasting and Golden West.

Harry Jeffery has transferred from California to Baltimore as general manager of American Sunrise Communications' WFEL. He had been general manager of the company's KTSJ in Pomona. At the same time, WFEL operations and programming manager **Bob White**, who has also been serving as acting general manager, has been promoted to station manager.

Unfortunately, he adds, stations with other formats rarely do anything to try to shake buyers loose from such misguided misperceptions. "My own perception is that the whole radio industry would be better off working together to build up all radio, instead of each format running around knocking each other."

How it works. He explains that stations participating in the network receive the names, addresses and phone numbers of other easy listening stations so they can correspond regularly. Members trade ideas on successful contests, revenue producing promotions or TV campaigns. And there's a "rolling chain letter" that travels from station to station, plus plans to publish a regular *Easy Listening Newsletter*.

One promotion devised by Bortone for WJIB is its printed *Summer Guide* for listeners, listing events available in and around Boston. There's also a toll-free "events line" that goes with the *Guide*, so listeners can call in to find out about what's happening and places they'd like to visit and things "they'd like to do this weekend."

The guidebook, adds Bortone, "is also a good introduction to new advertisers who've been in print and know what advertising is in the Yellow Pages or in newspapers, but they've never been on radio. Because the way they get an ad in our guidebook is not to buy the printed space, but to buy a schedule on WJIB. The bonus print space is an inducement to try radio."

The 1988 *Summer Guide* is a 64-page booklet with information on concerts, theaters, museums, sports events, beaches, amusement parks and other summer events and family attractions. There are also helpful summer trips and recipes. It's distributed free at hundreds of sponsor locations all over New England.

WJIB prints between 100,000 and 150,000 copies of the guide. Shipping and other related expenses bring the total cost to about \$40,000. Bortone reports 32 sponsors participated in the guide this summer, producing \$175,000 in ad revenue.

One Seller's Opinion



Creative selling is more than just the numbers

Naar

Dial dominance is disappearing. Gone are the days when radio station account executives could march into a buyer's office, rankers in hand, to show how their stations' clear demographic leadership should virtually guarantee them a majority share of the available advertising budget. The growth of FM, a proliferation of signals, and more fragmented, narrowly targeted formats have combined to increasingly compress the ratings margins between stations.

As numerical differences shrink, radio salespeople will have to operate more like "marketing specialists," finding creative ways to position their "product"—their commercial inventory.

The growing sophistication of client information demands has led traditional quantitative sales research to evolve toward a more qualitative approach, presenting information about product use and consumer lifestyles. Hand in hand with that trend, however, is a more imaginative use of the conventional numbers.

In New York WHTZ(FM) is in the enviable position of having a significant ratings advantage over its competitors. But while continuing to serve clients with computer rank reports, we also go farther, to tell, paraphrasing a famous broadcaster, "the rest of the story."

Sheer size makes New York unique. But the rich ethnic and cultural diversity of the nation's "melting pot" is also characteristic of such markets as Los Angeles, Miami, Memphis, San Antonio and others. For advertisers attempting to reach a broad-based audience this diversity represents a special challenge.

So in *Z100 Mirrors the Market* we compare the ethnic audience composition of our station to that of the overall metro area.

The point is not to display size or an exact match, but to show that the composition of our audience parallels that of the overall marketplace. By also displaying the figures for competing—and possibly higher rated—stations, you can show how much more efficient your station is in reaching an advertiser's broadbased target audience.

Numbers can be used in a variety of ways. Our *Exclusively Yours* focuses on the loyalty of our audience. No matter how big the audience of a competing station, your exclusive cume—found in quarterly Arbitron or Birch reports—is available nowhere else. A corollary to this is audience duplication, which shows how much cume audience is shared between radio stations. Both types of information can be used together to show advertisers what they will be missing by not including you in the buy. With data ranging from information on working women to out-of-home listening, develop and refine a story about how your audience is consumer-oriented and available close to the point of purchase.

Whether you're ranked first or 21st, a creative approach to selling will help not only to get on buys, but to increase your share of budget and justify higher rates. Winning in the years ahead won't come only from how many numbers you have, but by presenting those numbers in a way that sets your station apart and makes it stand out in an increasingly crowded marketplace.—**Stuart Naar**, director of marketing and research, WHTZ(FM) New York



Judy Soechtig has been promoted to general sales manager at WCZY(FM) Detroit. She came to the station six years ago as an account executive and now steps up from local sales manager.



Lynette MacKenzie has been named general sales manager of WKMF/WCRZ(FM) Flint, Mich. She has been with the stations for 11 years and now steps up from national/regional sales manager.

Beth Waxman Bressan has been appointed vice president and assistant to the president, CBS/Broadcast Group, **Howard Stringer**. She had been vice president, legal affairs, CBS News.

Mary Bennett has joined WCXI/WWWW(FM) Detroit as general sales manager. She had been vice president, station manager at WDTX(FM) also Detroit.

Bob Cleary has been tapped as general sales manager for WSYT-TV Syracuse, N. Y. He comes from similar responsibilities at WTTO-TV Birmingham, Ala.

Karl Davis has been named national sales manager for WNYT-TV Albany, N. Y. He is replaced as local sales manager by **Robert P. Gilbert** who joined the station three years ago from WZTV-TV Nashville where he had served as both local and national sales manager.

Representatives



Ben Lord has been tapped to head the new Boston sales office opened by Durpetti & Associates. He comes from management posts with Blair/RAR, Group W Radio Sales and Major Market Radio. His new Boston phone number is (617) 431-1377.



John Brickley has been promoted to vice president/midwest division by Hillier, Newmark, Wechsler & Howard. He succeeds founding partner **Chuck Hillier**, now vice president, general manager of WKQX(FM) Chicago. Brickley joined the firm last year as regional manager of the Boston sales office and was most recently regional manager in Detroit.

M. P. Kelleher has been appointed manager of Petry Television's Boston sales office. She joined Petry in 1985 as an account executive in Boston, and before that she had been a media executive with HBM/Creamer in Boston.



Robert R. Saracen has been named vice president and manager of Blair Television's Los Angeles sales office. He transfers from New York where he had been vice president and manager of the CBS Red Team.



Lou Lozitsky has been named director of media sales for the Interep Radio Networks. He came to the company three years ago from Katz Radio as an account executive for the Internet sales team.

Terry M. Hurwitz has joined Group W Radio Sales as vice president/New York regional manager. Her previous rep sales posts have been with Eastman Radio, Weiss & Powell, and, most recently, with Durpetti & Associates.

Karen Baner Orofino has been promoted to San Francisco office manager for Katz American Television. She joined Katz American in 1981 from MMT Sales and now steps up from sales executive to succeed **Len Warager** who plans to retire.

New officers elected at RAB

Carl Wagner has been elected chairman of the Radio Advertising Bureau, and Steven Berger will serve as RAB vice chairman. Berger is president of Nationwide Communications, and Wagner is president of Great American Broadcasting.

Their two-year terms begin Jan. 1. At the same time Richard Buckley, president of Buckley Broadcasting will become finance chairman, and three new members were elected to the RAB Board. They are Frank Wood, president of JACOR, John Dille, president of Federated Media, and Carl Hirsch, president and CEO of Los Angeles-based Legacy Broadcasting.

Spotlight On...

Steve Petrone



Station manager
WLNA/WHVD(FM)
Peekskill, New York

Steve Petrone says his combination is "among the few New York suburban stations to show up in Scarborough." So this is what he uses to show the quality of his listeners and their shopping habits to buyers. And he says it's this audience quality that generated the idea for the stations' "Silver Tray" presentation. "We walk into a new prospect's office with a bottle of champagne on a silver tray and say, 'Here's the type of audience we deliver. We can deliver it to you on a silver platter.'"

On the more practical end, adds Petrone, "We can also deliver the use of our first-class commercial pro-

duction team. It's had plenty of experience making radio spots. We know the next one they come up with for our next new advertiser will work, because the commercials they've turned out to date have worked so well for other local retailers on our stations."

Petrone calls radio "a lifestyle medium" and says his stations "program to the lifestyle of our Hudson Valley listeners in six of the most affluent and fastest growing counties in New York State. Our weather and traffic conditions and school closings can be entirely different from what the city stations report for Manhattan and Queens. It can be just drizzling there while we're up to our hubcaps in snow drifts. And the traffic can be entirely different on 22 North than it is on the Long Island Expressway."

Petrone also points out, "While many of our listeners do commute to Manhattan, others commute north to cities like Kingston and Poughkeepsie, where G. Fox, J.C. Penney and Jordan Marsh have opened up in the new Galleria shopping mall."

He says that, musically, WHVD(FM) offers Bonneville's easy listening format and WLNA features Bonneville's easy listening Alpha adult contemporary sound. But that, he adds, "is just the bare bones. Arbitron leaves space for comments, and we're one radio station that reads those comments. In fact they were the genesis of our Sunday evening classical music program, started by popular demand and hosted by Joe O'Brien. Theoretically, he 'retired' a couple of years ago after 14 years of hosting our morning drive. But now he's back with us on Sunday evenings."



Dennis Thatcher is now vice president and general manager of Malrite Communications' WOIO-TV Cleveland. He joined the station as its station manager prior to its sign-on in 1985 and was named general manager in November 1986.

Alan Goodman has been named vice president/regional operations for Emmis Broadcasting Corp., overseeing WAVA Washington, D.C. and WJIB Boston. He will continue his responsibilities as general manager of WAVA.

Marjorie Nelowet has been promoted to general sales manager for WTKR-TV, the Knight-Ridder

television station serving Norfolk-Newport News. She started with the station 12 years ago as an account executive and now steps up from national sales manager.

Marilyn Jaffe has been promoted to general sales manager of WYOU-TV Scranton-Wilkes Barre. She had been local sales manager for the Diversified Communications station for the past two and a half years.

Laurence H. Tompkins and **Chris Roman** have been recruited for key posts with Univision's new marketing division. Roman, one time vice president, director of marketing for Telemundo's WNJU-TV New York, and most recently with Fox Television's KTTV(TV) Los Angeles, is now director of marketing in Univision's Los Angeles sales office. Tompkins, eastern director of marketing working out of New York, had been director of sales for NBC's WRC-TV Washington, D.C. and sales manager of WMAQ-TV Chicago.



Bruce Long and **John Krogstad** have joined Transtar Radio Network, Krogstad as Midwest regional manager and Long as Southeast regional manager. Long had been group sales manager for Midcontinent Broadcasting and Krogstad was formerly director of telemarketing for the Satellite Music Network.

Mark Torres-Gil has been named assistant general manager of KMEX-TV Los Angeles, reporting to **Daniel D. Villanueva**, general manager of KMEX and manager of the Western Division of the Univision Station Group. Torres-Gil had been manager, program marketing and administration for NBC.

FEEDBACK

With more alliances being struck among syndicators, do you find that syndicators are trying more to “package” series, specials and other types of programming?



“It’s not a problem here in Seattle. We tend to buy first-run, so packaging is not a big element in selling. When it does show up, it’s a way for a syndicator to launch a new show. It’s bigger in the features area of late as a way to get older features packaged with newer ones. I faced that a bit while I was with KGW-TV in Portland.”

*Craig Smith
Program director
KING-TV Seattle*



“We have not been subjected to what could be termed heavy-handed tactics. Our syndicators have been able to come to us with a variety of products, and we have been able to pick and choose those that are best suited for our demographics. There’s been talk of bunching up in the past, but we haven’t experienced it.”

*Pattison “Pat” Christensen
Vice president/general manager
KVIQ (TV) Eureka, Calif.*



“Yes, it does happen. It’s never “a do it or else” type of thing. It’s always a little more veiled than that, and it bugs me. It’s kind of a slick pitch along the lines of ‘You will be looked upon more favorably if the bids on X show are close, and if you take the other show, we will give X to you.’ What I do is factor the second show into the price of the show I really want. If I’m not willing to pay the extra price a week for the original show, then I’ll pass. If someone says X show is worth \$5,000 and they’ll give it to me for \$4,500 if I give them \$500 for show B, I ask is show A worth what I’m paying for both shows. The time period show B ends up in is usually not a hot period anyway. I don’t like having things on the air that I didn’t choose in the first place.”

*Andrew Hebenstreit
President, CEO
KGGM-TV Albuquerque, N.M.*

Wall Street Report

Focus on cash flow centers on undervalued broadcast & cable stocks

Investors in broadcast and cable stocks should not rely solely on earnings growth in looking at investment prospects, according to Raymond L. Katz, analyst at Mabon, Nugent & Co. Cash flow is an important guideline in looking at many of these stocks, he says.

Katz advises, "The judicious use of this cash flow measure in conjunction with earnings, asset values, sustainable growth prospects and the companies' risk profiles should...allow for a better investment decision." Use of these variables leads him to the following conclusions:

- Warner Communications, King World and Comcast are "the most undervalued stocks we follow, while at the same time having among the best growth prospects. These three, in our judgment, can provide for as much as 25-30% share appreciation over the next 12 months.

- "Based on 1988 and 1989 cash flow estimates (and in some cases the use of the trailing year's multiple to derive a 12-month target), we think Capital Cities, Disney and Gulf+Western can provide up to 20%, 20% and 15% respective appreciation over the next 12 months.

- "With lower growth prospects based upon fundamentals, CBS and MCA appear overvalued. However, takeover and liquidation speculation should allow the stocks to be market performers (near term). Centel Cable appears to be fully valued."

TCA recommended

Merrill Lynch has shifted its intermediate term stance on TCA Cable TV from "neutral" to "buy." With earnings per share at 46 cents for 1987, Merrill Lynch vice president Edward Hatch estimates a jump to 77 cents in 1988 and \$1.05 in '89. Over a recent 52-week period, the stock had ranged from \$20 to \$34.

Hatch says his firm is increasing its estimate of TCA's private market value to \$53 per share from \$45 for the following reasons:

- The shares have declined 10% from their high while cable system prices continue to climb.

- TCA "has substantial untapped pricing and cost leverage that could be unlocked to increase cash flows and shareholder value.

- Basic, pay-TV and expanded basic are up 3%, 21% and 41% respectively over the previous year.

- "TCA is the last publicly traded cable company with a single share class. Management's large share ownership would appear to provide it with the incentive to close the gap between its private market value and stock price."

Hatch concludes, "In our opinion, TCA shares could sell in the mid-40s within 12 to 18 months if they sold

around the midpoint of the 50-80% of private market valuation range that cable stocks generally trade at. This would represent an attractive 25-30% investment return from current levels. Realization of full asset value would produce dramatically higher returns."

New Visions brightens up

Shearson Lehman Hutton, which previously classified New Visions Entertainment (formerly New Century Entertainment) as likely to underperform the market by 10-20 points in the near- and short-term, now views it as neutral on both counts. The independent film production company had net losses of \$4.2 million and \$6.5 million in its last two fiscal years, and Shearson analyst Alan Kassan expects another large loss in the fiscal year ending February 1989.

But Kassan sees a ray of hope in a recent restructuring in which privately-held New Visions was merged with New Century Entertainment. One of the major principals of New Visions is Taylor Hackford, successful director (*An Officer and a Gentleman*, *White Nights*) and producer (*La Bamba*). He also observes the principals of New Century own about 6 million shares of NWVI, which has a deal with Cineplex Odeon, one of the largest theater chains in the U.S., for the latter to provide 70% of the production funding for the venture.

Kassan notes, "We believe NWVI could survive and possibly break into the black in 1989-90 if the quality of its future product is comparable to that of Mr. Hackford's past efforts. Thus, we believe New Visions could be an interesting speculation in accounts willing to accept a very high degree of risk."

King World touted

King World stock is being recommended by Oppenheimer & Co., primarily on the basis of its not resting on its laurels but developing new shows aggressively. With earnings per share at \$1.11 in 1987, analyst Dennis B. McAlpine is projecting \$2.25 for 1988 and \$2.70-2.80 for '89.

McAlpine points to *Inside Edition*, half-hour reality show, as a strong prospect if Gannett's *USA Today* defaults its clearances. He notes the greater rewards—and risks—in King World being producer of the show, rather than just the distributor. He also points to prospects for two shows being readied for testing on 22 stations—*From the Heart*, half-hour recreation of real-life tragedies; and *Off-shore TV*, half-hour late-night comedy—and development of the half-hour adaptation of the board game, Monopoly.

Recent activity in KW stock has been due partly to rumors of a possible leveraged buyout, but "the King brothers have indicated in the past that they wish the company to remain public." McAlpine says, "From a fundamental viewpoint, the stock continues to look inexpensive with a P/E multiple of only [8.3-8.7 times earnings] based on our fiscal 1989 estimate. We would be a buyer at current prices. If, as we expect, no LBO materializes near term, the stock could pull back, and we would become even more aggressive buyers."

Reporting from Hollywood

Three 'amigos' of Hispanics to deliver L.A. TV news in Spanish

Two L.A. stations have joined KTLA(TV) in simulcasting their primetime news in Spanish via their second audio program channels, typically used for stereo signals. The sudden rush by KTTV(TV) and KHJ-TV to use their SAP channels, received by stereo TVs, means L.A. becomes

the first major market to have three stations using the stereo technology to reach Hispanic viewers. KTLA has been Spanishcast-ing alone for four years.

KTTV, a Fox-owned station, is beaming its weeknight half-hour 10 p.m. newscast in Spanish and plans to expand the service to its week-

end newscasts. The station is also offering a Spanish track for *Small Wonder*, airing Saturdays at 6 p.m.

KHJ, owned by Disney, will begin simulcasting its two primetime newscasts by November. They air from 8-8:30 and 9-9:30 p.m. A recent study commissioned by KMEX-TV, a Hispanic UHFer, indicates there are 3.8 million recognized Hispanics in the seven-county southern California region covered by local stations.

Ratings disaster: **KNBC-TV** Los Angeles has dropped its **Arbitron** service, following two troubled

the marketplace

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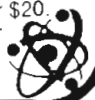
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"We have not had anyone bunching up programs here. Syndicators do come in with one program or a variety but have not said to us, 'If you want this one you've got to take this one also.' It's illegal and unethical to do this. But we are seeing a lot of copycat stuff, and you can only show so much in the marketplace and then it's dead meat."

*Robert L. Nordmeyer
General manager/station
manager
KDTU-TV Tucson, Ariz.*



"I really don't want to get into it, but we have all seen examples of 'packaging.' However, as to whether it has increased because of alliances, I don't think so. We haven't seen that."

*Paul La Camera
Vice president/station manager
WCVB-TV Boston*



"There were a number of syndicators doing this one or two years ago, but not recently. The syndicators stopped because prices are going down here and three independents are in trouble."

*Duane Harm
President
KWTU-TV Oklahoma City*



"Attempts to 'package' are regularly made. But we are still going to buy only what we need. And if that means that we don't get alternative No. 1, we will move to the next one. But we simply aren't going to take product that we don't want in the first instance. We had one instance recently where a movie was 'packaged' with some old television series. In exchange for taking the shows, we would have gotten the movies at a better price. We can't afford to take the older off-network sitcoms and to put them on the shelf, although the price is cheap."

*Jim Boaz
Vice president/general manager
WTXF(TV) Philadelphia*

In the Picture

Stuart Gray



Back on the agency side as vice president, media research services for BBDO New York, Gray discusses progress and problems posed by people meters, measurement of commercial exposure, zapping and the tracking of viewing in cable homes.

Real solution to audience measurement 'a viable passive meter'

Despite recent progress, media research is still up against plenty of unsolved problems, says Stuart Gray, now back on the agency side as vice president, media research services, for BBDO New York.

For instance, Gray sees people meters as "a step in the right direction that came along at the right time. Better audience measurement and reporting techniques are something the industry has needed to help us sort out the fragmentation of television viewing—particularly since this fragmentation can only keep growing as both cable penetration and VCR use keeps spreading."

He agrees that people meters are a big help but adds, "The real answer we're all looking for is a viable passive meter: one that doesn't depend on any action by the viewer other than his or her turning on the set and watching. Ideally, the viewer shouldn't even be aware that a meter is wired to his set and the fact that it's watching what he watches."

High priority issue

In addition, Gray points to the problem of separating actual commercial exposure from program exposure to report commercial exposure separately. "And there's also the problem of measuring and reporting VCR playback. There's always been interest in finding a way to track actual commercial exposure in the face of normal 'mental zapping'—which is merely a way of saying mind-wandering inattention when the commercials start. But the need to track commercial exposure has increased with the growing use of remote controls for actual electronic zapping and fast-forwarding past the commercials as use of VCRs also increases. Still another measurement problem for us is measurement of out-of-home viewing as miniaturization makes more TV sets more easily portable."

Gray sees development of single-source reporting for both viewing and product purchase as a high priority issue for the industry. He observes, "If it proves reliable, we can apply it to better media planning and

more effective buying." But he also warns, "Before we can use it we'll have to be sure the information is reliable. What degree of predictability will we find in the results?"

He agrees that it makes good logical sense to generate both the purchasing and viewing data from the same sample. But then he asks, "How certain can we be that the viewing measurement isn't contaminated by the extra burden the system piles on the respondent? How long can the same group of respondents maintain the enthusiasm they start with for pushing the buttons every time they leave the set and come back to it? How long can we expect harried working mothers and homemakers to conscientiously wave that wand to scan every single box, package and can they drag home from the store? All these things have to be checked out."

He notes that all of these issues are particularly important to him in his new job "because I'm working with a team of very sophisticated and professional media people here. They count on me to evaluate the reliability of all these new measurement and reporting tools being offered to the industry. It's my job to make recommendations, pro or con, with whatever caveats may be called for."

Cable measurement

Gray believes the problems of cable measurement "are on their way to solution" with the recent improvements in methodology. This is important to the industry, he adds, "because it's particularly in cable homes, with so much more channel choice, that there's so much more switching around. This has made tracking all the in and out viewing, from this channel to the next, a greater problem than ever. But again, the only really satisfactory solution, in both cable and noncable homes, will be a viable passive meter that doesn't depend on any conscious action on the part of the viewer except turning on the set, watching and stopping watching, entirely according to his own unaided whim and nothing but."

As a past president of the Radio/TV Research Council and a member of the International Radio & Television Society, Cable Television Administration and Marketing Society and the American Marketing Association, Gray says that now that he's back on the agency side, part of getting back into the swing of things has been to start working with the Advertising Research Foundation. He's the newest member of the ARF's committee on radio effectiveness, which is currently reviewing the various methodologies devised to determine the impact of radio advertising.

He adds, "I'm not one who feels radio needs to prove what it can do. It's been with us for over 60 years. In that time radio has built up a tremendous number of case histories of success. The problem is that most of the many companies that have already done studies demonstrating radio's results have kept these results to themselves. The data remain proprietary. In that sense, our committee will be spending at least some of its time reinventing the wheel, just to duplicate results somebody already has in his company's safe and get them out into the open for the rest of us to see."

years of criticizing the company's measurement of the L.A. market. It is now the only VHF station in L.A. subscribing to one ratings service. Cancellation comes on the heels of a study by Arbitron which claims 84% of the commercial TV stations in the U.S. subscribe to its service, while 78% receive Nielsen. Arbitron also claims 67% of all commercial stations take both services, down from a six-months-ago high of 72%.

Kirk's refusal: **MGM/UA Communications'** principal owner, Kirk

Kerkorian, apparently rejected a foreign offer of \$1 billion for the company. Interested buyer was Elizabeth Dickenson Industries, based in Monaco. MGM/UA is now being run by investment banker Jeffrey C. Barbakow, who took over from Stephen Silbert, now with Kerkorian's investment firm. Silbert in turn had repalced Lee Rich, now developing his own TV/film production company on the Warner Bros. lot.

Color action: **Turner Program Services** has given the green light

to **American Film Technologies** for colorizing 180 more films during the next five years.

Creative capers: **Richard and Esther Shapiro**, millionaire exec producers on *Dynasty*, have formed Shapiro Entertainment, with its first project a six-hour miniseries for NBC, tentatively titled *When We Were Young*, for fall '89. . . *Dadah Is Death*, four-hour mini aired Oct. 30-31 on **CBS**, was **Samuel Goldwyn TV's** biggest project since entering network TV production 18 months ago.

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Barry Goldwater



Bill Moyers

An 'ugly development'

Former Arizona Senator Barry Goldwater still carries a deep grudge against TV commentator Bill Moyers for the latter's role in developing the famous "Daisy Girl" TV ad for Lyndon Johnson's 1964 campaign

against Goldwater.

"Those bomb commercials were the start of dirty political ads on TV," writes Goldwater in his just-published memoir. He blames Moyers for this "ugly development in our political history . . . Over the years I've watched Moyers appear on CBS News and the Public Broadcasting Service. He has lectured us on truth, the public trust, a fairer and finer America. He portrays himself as an honorable, decent American. Every time I see him, I get sick to my stomach and want to throw up."

It stinks!

Kathleen Sullivan, *CBS This Morning* coanchor, stirred a hornets' nest when she said her early morning rivals "make deals" with publicists for exclusive celebrity interviews.

Deals "for first view" usually involve major publicity agencies and movie studios, she said. "It's in their best interest to play the morning shows against each other . . . I think the system stinks . . . We're not making deals."

Sources at NBC's *Today* and ABC's *Good Morning America* felt CBS finds it harder to land guests because of its also-ran ratings position rather than deals.

Kathleen Sullivan



Who needs it?

National Public Radio has many an affiliate bewildered about its decision to offer a top-of-the-hour headline newscast beginning next July. The five-minute broadcasts will come before and after *Morning Edition* and *All Things Considered*. The question affiliates are asking is, who needs it?

Both AP and UPI already provide similar services, and affiliates aren't pleased about picking up an extra tab from NPR.

Billionaires

Let's hear it for John Werner Kluge, former Metromedia chairman, who has been tabbed the second richest person in America in the *Forbes* billionaires club list-

ing. His net worth: \$3.2 billion.

Other members of the prestigious club include Warren E. Buffett, worth about \$2.2 billion. He's the one who helped engineer the Cap Cities takeover of ABC. Then there's former 20th Fox honcho Marvin Davis at \$1.6 billion and Sumner Redstone of National Amusements and Viacom at \$1.4 billion.

Charles A. Sammons, cable TV supremo in Dallas, has a \$1.3 billion angel on his shoulder. Media tycoon and Fox's leading man, Keith Rupert Murdoch is worth about \$1.2 billion.

Edward Lewis Gaylord (Grand Ole Opry and Nashville Network), \$1.1 billion . . . William Bernard Ziff (remember the stink after he sold Ziff Publishing to CBS?), also a former broadcast group owner, \$1 billion. Combined worth of the

Tisch brothers, Larry and Preston, of Loews and CBS fame, is \$1.7 billion . . . Put all the children and grandchildren of the late William R. Hearst together, and you've got \$3.75 billion . . . Then there's Post-Newsweek owner Katharine Graham, with a measly \$600 million.

Low browse

Piqued after Cleveland public radio station WCPN replaced ethnic programming with news and jazz, Sen. Howard Metzenbaum (D-Ohio) put a hold on a bill authorizing more than \$1 billion for all public broadcasting for fiscal years 1991-93. At presstime the logjam had finally broken in the Senate, and after a slew of amendments were attached, it passed.

High browse

Mel Harris, president of Paramount Pictures Television Group, whose nomination by president Reagan to the National Council on the Arts was confirmed by the Senate.

Mel Harris



James Duffy



James E. Duffy, president, communications, Capital Cities/ABC, and **Lloyd Kaiser** president WQED (TV) Pittsburgh, are coreipients of the "Personal Achievement Gabriel Award" from Unda USA, the National Catholic Assn. for Broadcasters & Communicators, for their roles in the ABC/PBS Youth PLUS literacy effort.

Al Jerome, president of NBC TV Stations Div., honored by the United Church of Christ for "advancing the role of women and minorities in the media."

Al Jerome



Washington Report

Wirth proves his worth to cable industry cause; Gore sees TVROs gored

Not much has been heard on communications matters from Tim Wirth since he moved from the U.S. House of Representatives, where he was largely responsible for freeing cable from regulation, to the Senate, where he isn't even a member of a communications-oriented panel.

But Sen. Tim Wirth (D-Colo.) changed all that recently as the 100th Congress neared its end and senators scrambled to get votes on their favorite bills. True to form, Wirth stepped in for the cable industry and helped save it from legislation to assure home satellite dish owners access to cable programming.

Sen. Albert Gore (D-Tenn.), who served with Wirth on the Telecommunications Subcommittee that Wirth chaired while both were members of the House, had attempted to get approval of his S-889. He tried to attach it as a rider to legislation intended to make minor changes in the 1986 Tax Reform Act but which has become the annual "Christmas Tree" bill to which senators attempt to attach their special-interest measures. The Commerce Committee had refused to send the bill to the floor.

Wirth vs. Gore

Normally, a member of the key committee would lead the fight against such an attempt as Gore's, but Wirth's background gave him center stage. Gore and Wirth went at it on the Senate floor in a debate that often disrupted the decorum of the stately Senate chambers.

The debate was lengthy and boiled down to Gore saying the legislation was necessary because dish owners were being forced to jump through hoops to get access to cable programming, and Wirth responding that the problem already has been corrected and is no longer an issue. Some of the debate, complete with all the senatorial surface niceties and the garbled syntax that comes from speaking extemporaneously, includes:

Gore: "I would again urge all senators to regard this vote as the key vote on whether or not there will be justice for satellite dish owners in the 100th Congress."

Wirth: "...One of the issues that was raised in discussion earlier is who owns this programming. And the idea, it seems to me, is that we will make the programming own the programming and we should not be reaching in there and telling people what they can do with their programming. I find that absolutely extraordinary... That, it seems to me, is an enormous reaching in of us to be able to say to HBO or whoever who can do this. What they have done on their own... is, one, make these available to people on a 1-800 number. You just call 1-800 and get hooked up.

Second, they have developed all kinds of pooling



Dish owners may well wish that Sen. Tim Wirth (D-Colo.), l., weren't there in the Senate to dish it out to their defender, Sen. Albert Gore (D-Tenn.)

activities as the ones I mentioned, most notably the ones done through the REA [Rural Electric Association]..."

Gore: "The senator said that those who make the programming ought to be able to control the programming. What I am saying is that there should be a competitive marketplace when the programming is sold.

"But, building on the senator's principle, let me ask him this question: Guided by that principle, would you repeal the law which takes that right away from broadcast television stations? Should broadcast television stations have the right to control their programming to the extent that they could refuse, as many would like to refuse, to allow cable companies to include their signal in a package for sale? They get it free under the law and then they sell it as part of a package."

Wirth: "Well, as the senator well knows, the cable systems pay a compulsory license fee to the individual who develops that programming... Now, if there were only one source of cable programming to the backyard satellite dish owner, then the senator might have an argument. The senator might suggest there is a monopoly situation. But we are not there. There are all kinds of programmer packages available..."

"That is the issue in front of us. Is there a monopoly? The answer is no. Is packaging for backyard satellite dish owners unfairly priced? The answer to that is no. That is what this issue is about."

Gore: "...There is a difference between distant signals and local broadcast signals... I will just conclude this question by stating as a premise, first, that there is a big difference in the way this body has granted the cable television industry access to programming sent through the public airwaves and the reluctance of this body up until now—we do not know how this vote will come out—reluctance of this body up until now to grant access to dish owners to programming on competitive terms. Now, am I correct in assuming that the senator from Colorado disagrees with the premise of that question?"

Wirth: "Well, I probably do, but I was not quite sure I understood the whole of the question, so we can leave that one and do it later."

The Senate killed the amendment, 43-36.

—Howard Fields

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