

# Television/Radio Age

## BIG TOWN MOVIES

Slackening demand in N.Y., L.A. contains package prices/29

## THE GREY BOOM

Over-50 buying power changes marketplace/34 Agencies hang fire/37

## RTNDA AGENDA

Bartlett takes helm, aims cannons at fairness doctrine, 'tabloid' news/39

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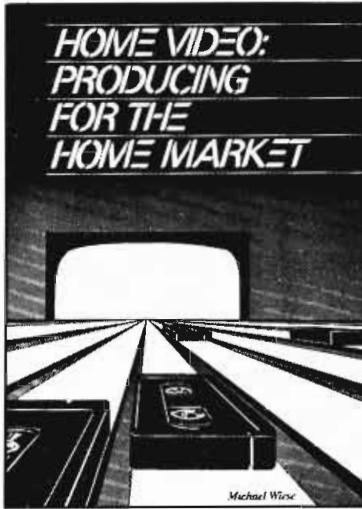
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# Television/Radio Age

June 26, 1989

Volume XXXVI, No. 24

Supply outdistances demand as prices plateau  
in New York, Los Angeles; quality improves

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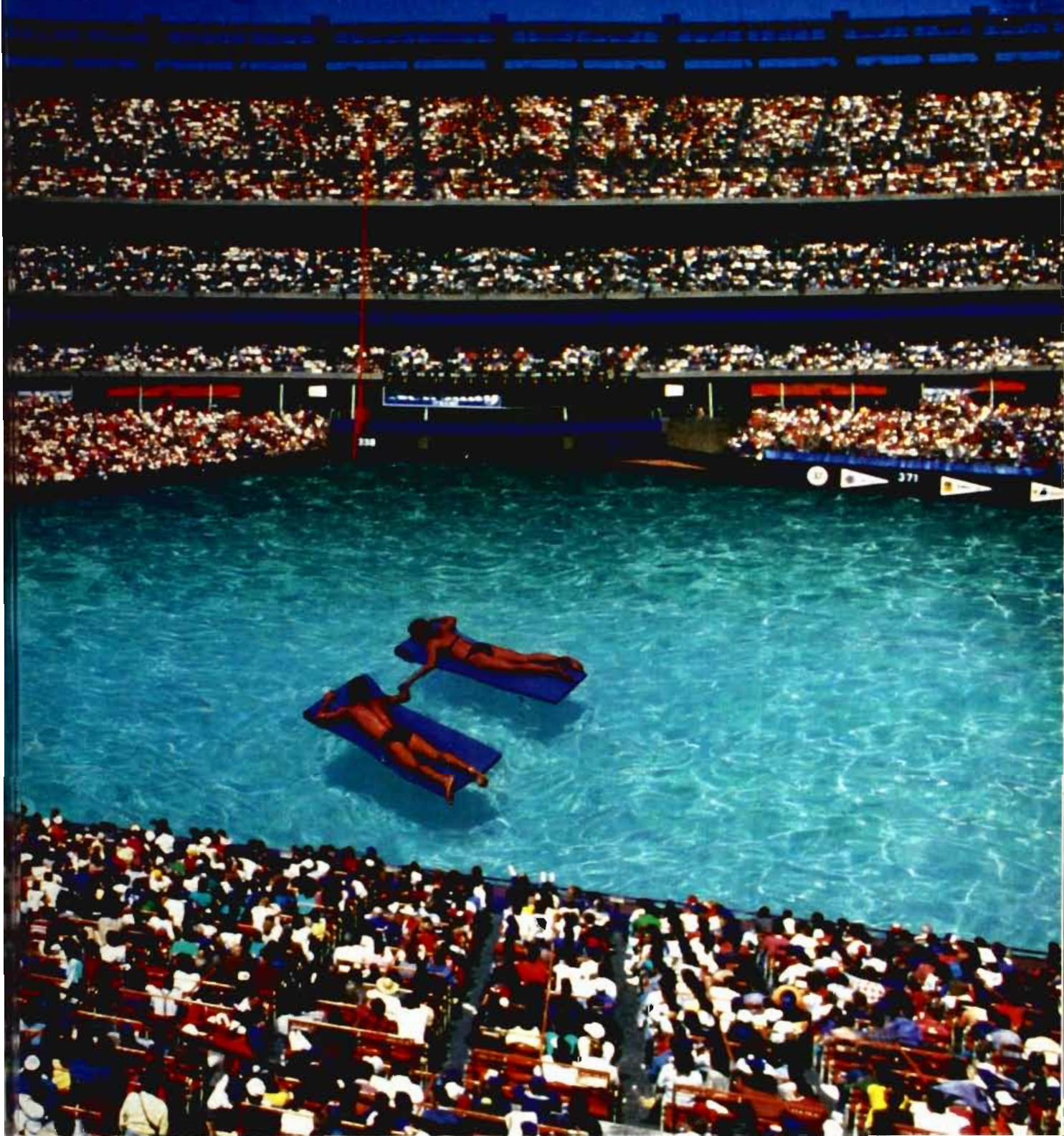
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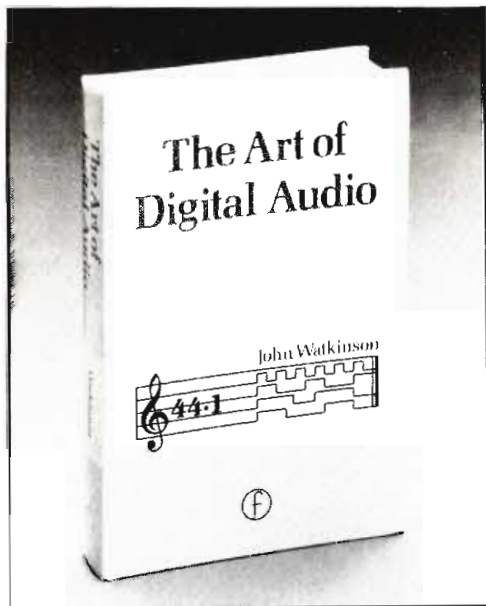


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# Publisher's Letter

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## Despite cable/video era, movies retain network, syndication appeal

In the summertime, when the livin' is easier, it's pretty hard to escape movies. Theatricals are heavily advertised in TV's primetime, and the daily newspapers report weekly updates on how *Indiana Jones and the Last Crusade* and other big-budget features are performing at the box office.

Also in the summer, the advertising and TV network communities are consumed with the upfront sales marketplace, during which advertisers make their longterm time buys on the 1989-90 program schedule, including movies.

Although theatricals have lost some of their broadcast appeal since the upsurges in pay cable and home video penetration, they remain an attractive category for network and syndication. In this issue, we look at the syndication strength of movies in the top two markets, New York and Los Angeles. Station execs there say pricing for off-network film packages seems to have peaked, with Columbia's Showcase I and Paramount's Portfolio XIII sold for about \$195,000 per title in New York and \$400,000-plus in Los Angeles.

A key factor has been the multiple plays of features on cable and home video. Another has been the Fox Network, whose independent affiliates now need fewer movies.

As Joe Weber, program manager at Fox's flagship WNYW-TV New York observes, "With cable penetration being on the increase, the number of people who had access to those movies on pay TV is much greater now than in the past. HBO has 25% coverage of the country alone. That's all the more reason why I shouldn't pay those kinds of prices being asked on the major packages."

**Networks selective.** Voicing similar views, network programmers have also become highly selective in movie buying. In our next issue, we'll focus on the value of movies—both theatrical and made-for-TV—at the Big 3 networks. TV movies are far more numerous and stronger ratings magnets and revenue generators for the networks than features. When the networks each offer a Sunday movie next fall, TV movies will dominate. ABC, for instance, has announced only a dozen new theatricals for the new season, and NBC even fewer. CBS has eliminated its Tuesday movie package, leaving only NBC with a second movie night, on Monday.

Still, movies of all kinds serve as the first line of defense in emergencies. Already some ad agency buyers are predicting that CBS will revert to Tuesday movies by January, to replace two new dramatic series deemed ratings weaklings. And all the networks called upon movies to shore up their weakest nights last season and continue to do so during the summer doldrums.

CBS and NBC, moreover, chose some youth-appeal, escapist features to counterprogram ABC's older-skewing \$110 million ABC miniseries *War and Remembrance*, with some surprising results. Paramount's *Top Gun*, *Ferris Bueller's Day Off* and *Witness*, for example, beat TV's costliest program in the ratings wars.







## Out-of-home measurement issue heats up, testing planned

Reflecting the emergence of measuring out-of-home (O-O-H) viewing as a hot issue, Nielsen is working on a proposal to test the feasibility of wiring student dormitories to capture that segment of the now-unmeasured TV audience.

Meanwhile, a Nielsen proposal to wire vacation homes is stalled at the networks, with the webs balk-

*A J. Walter Thompson position paper lists eight reasons why proposals for measuring O-O-H viewing have failed to attract enough industry support.*

ing at the idea that they should pay the entire cost of the added measurement. One report put the cost at about \$1 million a year.

Earlier this month, J. Walter Thompson added its voice to the medley with a position paper that threw cold water on most of the proposals to measure O-O-H viewing. The reasons cited included cost, complexity, the contention that O-O-H levels are relatively small, anyway, and the reluctance to extend O-O-H measurement beyond the household base.

**Wiring dorms.** Lee Morgenlander, manager of technical services for Nielsen Media Research, emphasizes the feasibility aspect of the proposal being developed on wiring dorms. Wiring of dorms was one of three areas Nielsen was asked to address last March by an Out-of-Home Viewing Subcommittee of the Advertising Research Foundation's Video Electronic Media Council. The subcommittee is headed by Dick Montesano, vice president, market research, Capital Cities/ABC. The other two areas were measuring viewing in sec-

ond (vacation) homes and measuring viewing to small battery sets.

In a letter to David Marans, vice president, senior associate director, media research and resources at J. Walter Thompson, and the author of the position paper, John Dimling, executive vice president of Nielsen Media Research, explained that the issues of measuring "viewership of household (sample) members who are college students residing in group quarters" are much more complex than those in connection with second homes and "detached structures." (Regarding the latter, the networks had asked Nielsen to extend the second home measurement proposal to include detached buildings on the primary residential property—garages, pool houses, workshops, etc.) The complexities, Dimling said, included sampling issues, cooperation issues on both the student and college level and technical issues.

Therefore, said the Nielsen executive, the research company's first proposal will be "for a client-sponsored feasibility test using dorm resident members of exiting NTI panel households."

**Nielsen proposal.** On the subject of measuring viewing in second homes, the Nielsen proposal, notes David Poltrack senior vice president of planning and research for the CBS Marketing Division, does not call for agencies or cable systems to pay for the gathering and production of the data. If that's the

way it's going to be, he states, CBS would want the additional data incorporated into NTI totals so that users who want to break out the second home data will have to pay extra for it. Presumably, that would bring down the cost to the networks.

Montesano, who also takes umbrage at the notion of the networks paying the entire bill for measuring second home viewing, points out that it's not likely that the extra audience would bring in enough additional revenue to offset the cost. However, he is flatly in favor of including the second home data anyway, because "it establishes a principal."

The J. Walter Thompson position paper lists eight reasons why proposals for measuring O-O-H viewing have failed to attract enough industry support: (1) They're seen as "far too costly." (2) The techniques used to capture viewing may lower co-operation rates while increasing respondent error. (3) The efforts would be "unduly disruptive" to existing services, such as forcing the mixing of people meters with diaries. (4) The addition of measurement of persons living in group quarters brings in more complexity and cost. (5) Out-of-home levels are believed to be relatively small. (6) In public place viewing, the public has virtually no say in program selection and often pays scant attention. (7) Buyers and sellers already know that O-O-H viewing exists and is already reflected in pricing, such as for sports programs. (8) There are higher priorities for researchers, such as development of a passive people meter and converting more local markets from diary to meter measurement.

## Radio networks continue roll

The radio networks continued on a roll in May with a revenue increase of 12.6% over the year before. The Radio Network Assn. reported that May billings came to \$37,236,116 vs. \$32,539,837 in April. For the five months to date, web radio revenues were up 12.0% to \$160,408,188.

All four sales territories were up in revenues during May, with Los Angeles racking up a hefty 112.9% increase to \$2,573,458. But New York was only up 2.5% to \$20,211,893. Detroit was up a sizeable 57.8% to \$3,237,091 following a decline of 51.7% in April. Chicago rose 11.2% to \$11,213,674.

Increases for the five months by the territories were: New York, 4.0%; Chicago, 21.5%; Detroit, 22.6%, and Los Angeles 37.7%.

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## Understated children's viewing on TV: agreed, but what to do?

Though J. Walter Thompson was closely involved with the recent Nielsen study for MTV Networks showing that the people meter clearly understated viewing by children to children's shows, the agency has no intention of adjusting its audience estimates accordingly. An MTV executive said, however, that some agencies have been making adjustments of some kind affecting MTV shows.

The study marks the second one done by Nielsen and sponsored by MTV which shows the research company's people meter numbers lower than data from its own telephone coincidental study.

Debbie Solomon, vice president of media research, JWT, Chicago, said, "Our philosophy on adjustments is not to do it. We tend to take [syndicated] data as provided." Richard Kostyra, executive vice president and U.S. director of media services for the agency, added that the problem with adjustments is that it's hard to draw the line. "Everybody can come up with ideas for adjusting audience data."

The MTV study, which JWT helped design, compared people

meter figures with telephone coincidental data based on calls to more than 75,000 viewers. Conducted by Nielsen, the phone survey took place March 13 to April 16 this year. It measured viewing by children, teens and young adults (18-24) and found smaller kid audiences to Saturday morning network shows, *Nickelodeon* and weekday syndicated children's shows via the people meter than via the coincidental survey.

**Saturday morning.** The data covered viewers per viewing household. The numbers on Saturday morning (10 a.m.-1 p.m., eastern time) showed people meter network viewers 2-11 at 0.71 per viewing home, which was 11% lower than the phone figure. With viewers 6-11, the people meter number was 0.39, or 17% lower than the coincidental figure.

Weekday syndicated kids' programming (3-5 p.m.) also attracted 0.71 children 2-11 per viewing household, according to the people meter, 25% below the phone data. The 6-11 people meter figure was 0.43, or 28% less than under the

phone method.

The people meter showed *Nickelodeon* audiences 2-11 (10 a.m.-8 p.m.) 24% below the phone figure and 6-11 audiences 31% below the phone numbers.

As for MTV programming (10 a.m.-8 p.m.), people meter teen numbers were 24% below the coincidental, while 18-24 numbers were 32% lower.

**Solid evidence.** Marshall Cohen, executive vice president, corporate affairs and communications, for the MTV Networks, noted, "This study, along with previous people meter validation work, provides solid evidence that the people meter understates television viewing for younger demographic groups."

Because of this, he said, a few agencies have been willing to pay a premium above what the people meter would indicate about rates. This is usually done by agencies accepting a higher cost-per-1,000 rather than actually adjusting people meter audience figures upward.

Both he and Solomon are looking forward hopefully to the time when Nielsen may offer a "totally passive" persons-viewing system. The research company has signed with the David Sarnoff Research center to develop a computerized system that recognizes faces scanned by a camera-like device.

## '69 moon landing revisited: TV biz recalls big event

The TV networks' news divisions are raising their sight this summer—to the moon. They and others are preparing salutes to the 20th anniversary of the first U.S. moon landing in July.

CBS News' two-hour special *The Moon Above, the Earth Below* will air July 13 at 9 p.m. (ET), anchored by Dan Rather and Charles Kuralt. Perry Wolff and Muriel Pearson, the special's executive producer and producer, respectively, will use footage from Apollo II's liftoff through the lunar landing on July 20, 1969, including Neil Armstrong's first step on the moon. Material also will be taken from a world forum on the future of space exploration. IBM Corp. will be the CBS special's full sponsor.

At NBC, some executives recently talked about a network prime-

time special celebrating the moon landing anniversary. Now, however, that special—a four-hour, two-part—appears to be headed for the seven NBC-owned stations for fall rather than July telecast. Hosted by Leonard Nimoy of *Star Trek* fame, the special is entitled *Adventures in Space* and will focus not only on the lunar landing but on the entire U.S. space program, "from Gemini to Challenger," says an NBC News spokesman. It is not yet clear whether the program will be produced under the NBC Productions or NBC News banner, or both, he adds.

**'Moonwalk.'** ABC News officials declined comment on their moon anniversary special plans. During the week of the anniversary, the Big 3 networks and others are ex-

pected to include feature segments and interviews with Armstrong and others in their evening newscasts and early morning programs and perhaps in ABC's *Nightline* as well.

NBC News also is supplying its footage from the original Apollo II coverage for another Arts & Entertainment Network event recreation. As it did with the 25th anniversary of President Kennedy's assassination last November, A&E will cablecast NBC News telecasts from liftoff through splashdown under the title *Moonwalk: As It Happened—1969*. It will run in three parts, the July 16 liftoff, the July 20 moon landing and the July 24 recovery. A&E's six-hour JFK cablecast averaged a 2 Nielsen rating, which was a new high for that cable service.

## Fox, LCA, others tout new 'toons as TV dominates licensing show

A batch of new children's cartoons and adult TV series were made available for product tie-ins at Licensing '89, the \$55 billion licensing industry's annual show.

All told, more than 100 exhibitor booths showcased well over 800 properties at the show, with TV characters and programs again forming the most dominant category. The event was presented June 13-15 by the Licensing Industry



**LCA Entertainment** is looking for licensees for the syndicated "Police Academy—The Series."

Merchandisers' Assn., New York, and Expocon Management Associates, Trumbull, Conn., at the Jacob K. Javits Convention Center in Manhattan. Several of the offerings aimed to bolster the visibility of upcoming theatrical movies with licensed merchandise linkups. Still others sought spinoffs into new product categories with similar demographic profiles for established, heavily advertised brand names and symbols. Among those in the kiddievid realm were Applause Licensing, Woodland Hills, Calif.; Warner Communications' LCA Entertainment, New York; and Leisure Concepts, New York. Applause, besides continuing its efforts for the durable *Smurfs* on

NBC, called attention to the upcoming CBS Saturday morning cartoons, *The California Raisins* and *Rude Dog and the Dweebs*.

**Some zany properties.** LCA touted the potential for *Beetlejuice*, due as a Saturday morning series on ABC. On the syndication side, LCA is pursuing tie-ins for *Police Academy—The Series* and *Tiny Toon Adventures*.

Leisure Concepts, besides continuing its pursuit of licensing spinoffs for Nintendo videogames, began offering *Camp Candy*, the John Candy cartoon series due this

autumn on NBC's Saturday morning slate.

Leisure Concepts also handles the adult-oriented Morton Downey, Jr., the confrontational talk show host, while Entertainment Trademark Consultants, New York, is pursuing licensees for the new-for-fall *RollerGames* syndicated series. Paramount Pictures' licensing arm in Los Angeles now is looking for companies interested in linking up with its syndicated late night hit, *The Arsenio Hall Show*, plus the 25th anniversary of the *Star Trek* TV series.

Meanwhile, Twentieth Century Fox Licensing & Merchandising, Los Angeles, promoted the availability of Fox Network's new *Alien Nation* and *The Simpsons*.

## Fox 'Kid's Network' plan faces some thorny problems

The Fox Broadcasting Network affiliates' plan to set up a "Kid's Network" beginning with fall 1990 may face some thorny problems before it becomes a fact.

Foremost is how the FCC will view the proposed new venture, which is probably one of the major reasons that it was decided to make the network a separate venture from the FBN, believe observers. Any hint of a link would place FBN in the position of being called a network, thereby making it suspect of violating the financial interest and syndication rules, it's conjectured. A broadcast entity producing more than 15 hours of programming per week is considered a network. The Kid's Network would push FBN over the top.

With the FCC rules prohibiting a network from engaging in distribution, FBN would be required to split from its parent and syndicator, Twentieth Century Fox Television, a highly unlikely scenario. But what is likely, note observers, is that the other networks will be watching the new network unfold. Says one syndicator, "You can be sure that the three networks won't let this lie if they feel Fox has become a network with a syndication company as well. They would file lawsuits against Fox if they thought it was violating the rules.

"At this point, we really don't know any details on how the Kid's Network will be structured, except that it's supposed to be separate from the FBN."

Calls to Jamie Kellner, president of FBN, were not returned. But in previously announcing the proposed network, Kellner noted that the network will initially consist of a half-hour or an hour of programming, then increase to two hours, from 3-5 p.m. by 1992 to 1993. The new network will commission and supply programs to Fox's 119 affiliates and seven owned stations, according to Kellner, with stations sharing in the costs and profits, although Fox Broadcasting would be the "main banker."

Producers of the shows would include Hanna-Barbera, Filmation, Dic and Ruby-Spears.

Another hurdle ahead for the Kid's Network is that several Fox stations are already committed to *The Disney Afternoon*, which rolls out this season as a one-hour block but becomes two hours, with two half-hour added, in fall 1990.

**(Final Edition continued on page 14)**

## Indie's successful weekend news sets stage for further expansion

One of the few independent TV stations to have a weekend newscast, KTVU-TV San Francisco is now considering expansion of the half-hour Saturday and Sunday newscasts to a full hour. And further down the line, discloses Kevin O'Brien, vice president, general manager, addition of a Monday-Friday early newscast could be the next step.

All of this recent and prospective expansion stems from a 10 p.m. Monday-Friday newscast, which, in the recent May Arbitrons, got a 9 household rating—the highest news rating in the market, although this is not a head-to-head comparison. With a news staff that O'Brien claims is as big as that of any affiliate in the market, the station added a 7:30 p.m. Saturday newscast on July 2 of last year but moved it to 6 p.m. last Sept. 17, a day before it launched the Sunday 6 p.m. half-hour.

"Saturday at 7:30 was too difficult a time period," O'Brien explains. All the other early newscasts were already on and over with. We were old news. And it was too close to our 10 p.m. news, so it was difficult to get the staff geared up again." In the recent May Arbitron, the Sunday newscast got a 6 rating and 13 share, compared with a 4/9 for *The Best of National Geographic* a year earlier. Saturday, though, has proven a much tougher night for making significant headway. The comparable figures are 4.9/13 vs. 4.3/11 for *Silver Spoons*.

**Testing an hour.** On June 4, KTVU tested an hour-long Sunday newscast and got a 7/14 on the Arbitron overnights, tying ABC's 5 p.m. newscast and only three rating points behind the CBS network newscast at 6 p.m. locally. Of course, it was a big day for news—with the turmoil in China, the death of Ayatollah Ruhollah Khomeini and a major train derailment in the Soviet Union. But it still bodes well for expansion on both

Saturday and Sunday. O'Brien says that, if it happens, it would be in early August.

Thinking in terms of "full utilization of all our news sources," ultimately a 5 or 6 p.m. newscast Monday-Friday "makes sense." In addition to the late news on weekdays, the station already has a noon newscast.

If the west coast affiliates actually move their primetime from 7-10 p.m., as is being discussed, O'Brien figures a 6 p.m. newscast on his sta-



Kevin O'Brien

tion would work well: "They'd have to run their syndicated programming from 6 to 7. It would be OK to follow their 5 p.m. newscasts, because that's a very bad commuting time and HUTs go up significantly after 6 p.m." O'Brien doubts, though, that the primetime shift will occur, and his plans for weekdays are not contingent upon it.

Factors in the success of the weekend half-hours so far, O'Brien states, are assigning a remote truck to every newscast and doing a heavy sports presentation—sometimes 4½ minutes; the 10 p.m. weekday news has 5½ minutes.

O'Brien claims his is the first independent station to sell a news documentary to a network. *The Angel of Death*, one hour about the nurse's aide in Cincinnati who killed about 70 people, was sold to the Fox Network.

## KATU viewers call in news tips via cellular phones

KATU(TV) Portland, Ore., has been having modest success with its recently begun "Star 2 Newsline," a cellular phone line that can be used by viewers to call in breaking-story tips.

Thousands of GTE Mobilnet cellular phone users in Oregon and southwest Washington now have a direct line to Channel 2's news desk by dialing, without charge, the (\*) 2 on their phone handsets.

When it was first announced in late April, Ron Miller, KATU's news director, hoped it would prove "especially helpful in getting the jump on breaking news stories and the reporting of hazardous weather and road conditions."

Since mid-May, when KATU began on-air promotion of the Star 2 idea, primarily in and around its morning newscasts, Miller says, KATU has been averaging "a couple of calls a day." Similar promo reminders have been running on local radio stations in drivetime slots.

## Boomer statistics point to rosy news genre future

Applying some of the data from Ken Dychtwald's recent "Shifting American Marketplace" research presentation for CBS and Time Inc., David Poltrack, CBS Broadcast Group's senior vice president for planning and research, predicts continued growth for the news/information genre in primetime. He also expects ongoing ratings growth for the evening newscasts.

"The fact is baby boomers are aging," Poltrack observes, "and with aging comes a growing appetite for information." That is one factor in the dinnertime evening news ratings race, he notes. The Big 3 networks' evening newscasts rate 43% higher among viewers in their 40s than among those aged 30-something, he adds.

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# TV Business Barometer

## Local rose 9.0% during April

Local TV billings, whose growth rate had been declining during the first quarter, seemed to perk up again during the first month of spring, though there is an offsetting factor. The April percentage increase topped that of February and March, though not that for January.

The April increase in local time sales amounted to 9.0%, well above that for spot for the same month. This compares to an increase of 13.3% for January, a rise of 5.5% for February and a gain of 2.7% for March. For the first quarter overall, the increase in local TV billings was 6.6%.

The offsetting factor is the Standard Broadcast Month (SBM). This past April was a five-week SBM, while April a year ago was four weeks. As noted many times, only a minority of stations in the

TV Business Barometer sample report on an SBM basis and almost all of them are small stations.

Local billings in April came to \$583.3 million, compared with \$535.1 million during April last year. April was a monthly high for the year to date, a seasonal factor, and was noticeably higher than March, which came in at \$546.4 million. April and March are usually pretty close in billings.

Smaller stations—those with revenues under \$7 million annually—did best businesswise during April. They were up 18.8% in local time sales. Larger stations—over \$15 million—rose 8.4%, and the middle-size outlets were up 7.3%.

The four month total for local time sales amounted to \$1,906.2 million vs. \$1,776.4 million during the same period last year. That amounts to an increase of 7.3%.

While local business grew faster than that of spot, the latter moved slightly into the lead in April with a four-month total of \$1,912.8 mil-

lion. This was because of the heavy seasonal spot business. At the end of the first quarter, local billings were ahead of spot's, \$1,322.9 to \$1,241.3 million.

As for network compensation, that was up 3.4% in April. While it doesn't sound like much, that percentage was bigger than that of 11 of the 12 months last year and equal to the record for the year, which occurred last July. Network comp was down 0.8% in 1988—seven of the 12 months with minuses.

## Network comp

Network comp last April came to \$45.2 million vs. \$43.7 million in '88. April had the highest dollars so far this year.

The four-month total for network comp was \$161.6 million, as against \$154.2 million for last year's four months. That's equivalent to an increase of 4.8%.

The total April picture—that is, combining spot and local time sales plus network comp—tallies to \$1,256.1 million, up 5.4% over last year.

## April

### Local business **+9.0%**

(millions)

1988: \$535.1      1989: \$583.3

#### Changes by annual station revenue

Under \$7 million	.....	+18.8%
\$7-15 million	.....	+7.3%
\$15 million up	.....	+8.4%

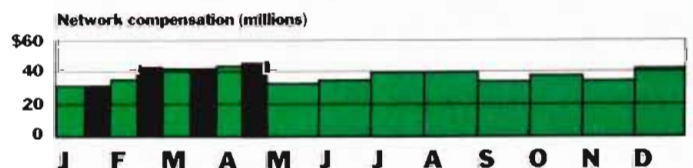
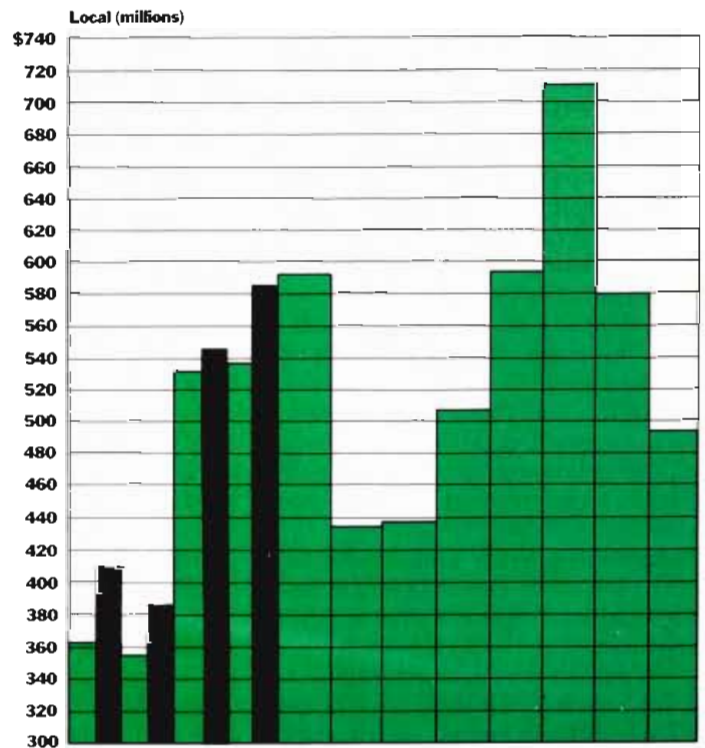
### Network compensation **+3.4%**

(millions)

1988: \$43.7      1989: \$45.2

#### Changes by annual station revenue

Under \$7 million	.....	+2.1%
\$7-15 million	.....	+5.4%
\$15 million up	.....	+3.0%





## Coproduction: A tale of two views from Granada, Grundy execs

The Grundy Organization takes a more localized approach when it comes to TV coproductions while Granada Television International pursues producers and networks as partners in a more conventional manner.

"We've decided to establish production centers in the various language areas," says Ian Holmes, president of the Grundy Organization, based in Sydney, Australia.



Granada's David Plowright

The company recently formed Grundy/Ellipse as a Paris-based joint venture with Ellipse, a division of Canal Plus. This operation was formed "specifically for French-speaking serials and comedies," he notes. "We're confident of having a serial in production by the end of the year. This business venture is consistent with our philosophy of producing programming in the countries in which they will air.

**Future sites.** Italy and Spain, he adds, are other areas currently being eyed as future sites for similar ventures.

"We don't license our formats to third parties," Holmes continues. "We produce them; we protect them by establishing our own productions in each territory. There aren't any others doing that. They just license them," much as Grundy licenses King World's *Wheel of Fortune* in Australia, where it is one of the most popular series.

In dealing with more than 70 countries, Grundy has learned some lessons. "Game shows don't cross borders," Holmes says. "They do better with local talent. Serials do cross borders. People all like the same things, like human relationships. European countries in particular are used to dubbing. Still," he observes, "it's preferable if it's remade in the local language rather than dubbed."

Grundy plans to take *Scrabble*, already on NBC-TV's daytime schedule, into first-run syndication in the U.S. for a fall 1990 start, Holmes says. "We held out due to the difficulty of the syndication market" this year.

More typical is the coproduction route taken by Granada Television International, London. With all the coventures now underway at his company and in general, David Plowright, Granada's chairman since early 1987, says, "We're now moving toward a more genuine partnership" between the U.S. and Europe. Until lately, he notes, "The idea that an Englishman has an idea that could work in America was a pretty foreign idea."

*A Tale of Two Cities*, a coproduction with Dune and Antenne 2 (and the first Anglo-French miniseries project), was written by a Briton, Charles Dickens, directed by a Frenchman with an English cameraman and focused on the birth of democracy in France, he says. "If Dickens were alive today, we'd order another 22 of them."

In one new wrinkle, Plowright points out, "We did closeups in dual languages," English and French, in order to increase the miniseries' appeal in those countries speaking those languages. That added "a modest 3%" to the \$7.5 million production cost of the four-hour project, he notes.

Another Granada coproduction is *Confessional*, based on the Jack Higgins thriller. Partners in this four-hour mini are Harmony Gold, Los Angeles, and Italy's Rete Europa. To be shot in Ireland, England

and France, the project is due for spring 1990 telecast.

Outside of the U.S., the biggest opportunity in TV is in Europe, Granada feels. With all the expansion in Europe, says Plowright, "There will be a huge amount of air time available and frankly not much fresh programming available." Granada, a founder of British Satellite Broadcasting, also is "now trying to develop relationships with the networks in the States, something new for us." Hitherto, Granada has concentrated its attentions on Public Broadcasting Service in the U.S.

Granada also is working on *The Krypton Factor*, based on the longest running game show in the U.K., for a January 1990 start in the U.S. The series is being coproduced with Mac III Productions.

## Grundy, Granada cooking up deals with ad agencies

Multinational advertising agencies may be among coproduction partners in the future for Granada Television International, Grundy Organization and others.

More agencies than usual toured the recent MIP-TV in Cannes to explore coproductions and/or European barter arrangements (TV/RADIO AGE, May 15).

Granada has been "talking with one or two ad agencies" about coproductions, Granada chairman David Plowright discloses. Nothing has been finalized but he predicts announcements are "going to happen in the next year."

"We've had discussions and been approached by ad agencies, particularly American, involved in barter," says Grundy Organization president Ian Holmes. As for barter's potential abroad, Holmes says, "We don't see an immediate need. America seems to be the home of barter, but it's rare everywhere else. It's a way to go when stations and networks have some difficulty in getting cash deals or want to get advertisers involved with taking risks along with the stations. Maybe when more stations are operating, barter will be more prevalent."

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## Going once, going twice: Licensees shocked by British station-award plan

Officials of many of Britain's financial institutions and would-be television station owners will be spending a great deal of time in future months trying to calculate just how much a British television franchise is worth.

After months of convincing themselves that there was no logic to the thought the government would really award future licenses to the highest bidder, the present franchise holders, seemed astonished to learn the unconscionable

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*Experts predict a sweeping change in ownership.*

---

could happen. Acting against the advice of almost everyone in the industry, the government has declared that the 14 regional and two shared London commercial Independent Television franchises (Channel 3) and the new Channel 5 license, will go to the highest bidder. The tendering process will follow the approval of programming proposals submitted by all prospective applicants.

**Name a price.** Those who are deemed worthy of owning a license will then be asked to name a price. Unless there is some extraordinary reason why the highest bidder should not get the 10-year license, the company, consortium, or whatever, which is willing to pay the government the most, gets the franchise. Smaller companies will benefit from the provision which allows payments to be made during the tenure of the contract.

Winning companies, however, also will have to put up a little extra money to be held in escrow to ensure they live up to their programming promises.

The arrangement, which should not really have come as the shock which it seems to have, has drawn widespread condemnation. Outside of government ministers and

some members of the ruling Conservative party, proponents of the scheme are rather scarce. But in the end, that's all that counts. The new system will be incorporated into the government's broadcasting bill to be submitted to Parliament later this year. The overwhelming Conservative majority virtually guarantees passage.

For their part, commentators, even conservative ones such as the influential *Financial Times*, are again roundly criticizing the government for destroying British television as the country has known it with the same vehemence as they attacked the idea several months ago when the government officials first said that's what they thought they might do.

In fairness to the apoplectic, in the intervening months, there have been a number of hints that perhaps the highest bidders might not win in every case and that there would be some discretion in the awarding of the franchises. In fairness to the government, there have been a number of safeguards built into the system which were not there in the original documents.

**Dangerous knowledge.** While the current franchise holders may be best placed to determine the true value of their license, it is conceivable they might inadvertently underbid because of this. Experts are predicting the most sweeping change of ownership since the launching of commercial television more than 30 years ago. In the past, there were token changes, without explanation, at every license renewal time, but nothing even closely resembling the scale of what many observers say Britons are about to witness.

One senior British television executive, finally resigned to the prospect that his license would be under siege, points out the obvious: There is just so much a company will be willing to pay. He adds that he anticipated even greater pressure exerted on international sales

teams to increase revenue and make production arrangements that would have been unthinkable as recently as two years ago.

Most observers believe that decisions on how much to bid will be based on how much money a company can make. They dismiss the notion that there will massive overbidding by companies more interested in owning a station than in making profits. In today's world, they argue, the prospect of that happening is not great.

For those left out initially, though, there is some solace. Once the licenses go into effect on January 1, 1993, takeover bids by other companies, not presently permitted, would be possible. Perhaps just as exciting as the original bidding?

## Disney, Murdoch channel launch deal unlikely

Although Rupert Murdoch's News International and the Walt Disney Co. have reached an out of court agreement to dismiss the former's \$1.5 billion lawsuit, it now appears highly unlikely that a Disney Channel will be transmitting from one of Murdoch's direct broadcast satellite transponders. On the other hand, News International has come out of the dispute with the films it wanted.

Under the terms of the settlement, Murdoch's Sky channel will purchase Disney's interest in their joint venture. The original suit had alleged that Disney had not lived up to its obligations under the joint venture deal, a contention which Disney denied.

In spite of what outsiders regard as the rather doubtful prospect that any agreement can be reached, however, both sides said they would continue to discuss the possibility of launching a Disney Channel on Sky in the U.K. and Ireland. Nevertheless, for the moment, at least, perhaps of greater importance to Murdoch, Sky has obtained a five year license to broadcast the movie output from Touchstone and Disney's recently announced production company, Hollywood Pictures.



# OF INFLUENCE

# Radio Report

## AM's declining share may have plateaued

The declining share of AM listening appears to have reached a plateau. According to the latest RADAR (39), the AM share—24 was identical to the previous RADAR (fall '88). RADAR 37, published in June '88, showed the AM share to be 25.

The spring '89 RADAR, in fact, showed basic levels and patterns of national radio usage to be "essentially unchanged," according to Statistical Research Inc., which conducts the RADAR studies for the national networks. The latest estimates, as projected, are that 191 million persons listen to radio in the course of a week, about 96% of the 12-plus population. About 158 million persons, or 79% of the population, are reached by stations associated with networks measured by the RADAR service.

The latest RADAR also reveals that out-of-home listening accounts for 58% of the average audience. During the 10 a.m. to 3 p.m. daypart, listening other than at home and in the car accounts for half of the radio audience.

RADAR measures the ABC, CBS, NBN, SBN, SMN, TRN, USN and WWO networks and reflects the patterns of 12,000 respondents over a 12-month period.

## Katz/Arbitron study shows how age shifts affect format results

The aging U.S. population and a new diary format appear to be the key factors affecting audience changes in a study of Arbitron national format averages by the Katz Radio Group. The rep's researchers analyzed 2,256 radio stations and 35 broad format classifications in Arbitron's fall '88 survey, with each separate analyses for AM and FM outlets. Comparisons were made with fall surveys going back to '84.

Some of the key findings:

■ **Adult contemporary (FM):** An older skew continues and is readily apparent in the 35-54 demo, when fall '87 is compared with '88.

■ **Adult contemporary (AM):** The older skew is particularly apparent in the 55-plus demo, accompanied by a marked drop in the 18-34 cells from '87 to '88.

■ **Country (AM):** All cells in the 35-64 demo showed declines in weekly time spent listening, but audience composition was up in the 65-plus category from '87 to '88.

■ **Country (FM):** A comparison of '87 to '88 shows all cells from 12-44 down and all cells from 45-plus up.

■ **Big band (AM):** Nearly half of all big band listeners are now 65-plus.

■ **CHR (FM):** This format has a lower teens composition than at any time since 1984.

■ **Gold (FM):** The Katz format analysis found 53 outlets in this category during fall '88, compared with 24 in fall '87.

■ **MOR (AM):** Audience comp for the 65-plus cell rose from 36.7% in the fall of '87 to 41.6% in '88, though the 55-64 demo was down. Time spent listening was down for most age cells.

■ **All news (AM):** This represents another case in which 65-plus hit a new high in recent years.

■ **News/talk (AM):** In this case, the 65-plus demo was down noticeably in audience comp from '87 to '88, but there were small increases in the 25-54 cells.

■ **All talk (AM):** Audience comp figures show clear drops in the 55-plus cells and clear increases in the 35-54 demos.

Comments Gerry Boehme, vice president and director of radio research at Katz: "The preponderance of new or modified station formats targeting 25-44-year-olds has accelerated the move towards older skews for certain stations. In addition to those demographic changes, the new Arbitron diary [with its longer time-spent-listening, 25-54 increases and higher at-work estimates] has played an important role in changing the performance profile of many radio formats."

## Money Radio raises money: BRN adds affiliates

Spectrum Enterprises Inc., described as "a publicly traded venture capital shell looking for merger partners," has found one. It's agreed to acquire all assets of Money Radio, a California limited partnership and parent company of Money Radio Network. The latter is a nationwide financial talk radio service syndicated in some 15 markets. And Edward "Buzz" Schwartz, managing general partner of Money Radio, who be-



Vera Gold

comes chairman and CEO of Spectrum, calls Money Radio a \$15 million company.

Vera Gold, executive vice president of Money Radio, says the link to Spectrum "fulfills the original commitment Money Radio made to its partners more than two years ago to raise equity capital to encourage our future growth."

Gold doesn't see the growing number of cable financial programs like *Moneyline*, *Business Morning* and *Business Day* out of CNN Business News, or NBC's

## Breakfast TV's day in Europe may be dawning as schedules change

While it may be hard for most Americans to believe not everyone in the world wakes up to the equivalent of *Good Morning America*, *Today* and *CBS This Morning*. That day may be coming soon, however.

"Breakfast TV has a future in Europe," claims Nick Jakob, executive producer of Germany's first morning television show, *Hello Europe*. The program is transmitted on the German private station RTL-Plus from 6 a.m. until 9 a.m. *Hello Europe* has been on the air for over a year-and-a-half, but according to Jakob, a revamped program format has doubled the audience in just the last five months. He adds, "Even though we only have about 250,000 viewers, I still believe that morning shows will work in Germany; after all we are not all that different from Americans, Brits or the French."

**U.S. only?** Traditionally in Europe, morning television has been considered an American phenomenon that just wouldn't work on most of the continent. In many countries, stations don't even start to transmit programs until late afternoon. In Sweden, for example, programs don't go on the air until after 5 p.m. The only news/features morning show that SVT, the national broadcaster, produces is transmitted on Saturdays, and even that show, *Good Morning Sweden*, is just on during the winter.

As Annie Wegelius, vice president of programming for Scansat, Scandinavia's satellite service, explains, that Swedes' viewing habits also account for the lack of morning TV: "While most Americans have a set in every room, Swedes are a one-TV family. Americans can get ready in the morning watching shows on sets around the house while a Swede sits down in front of the TV. That is impossible to do during the morning rush."

The only morning programs that Scansat provides to its viewers are a half-hour of cartoons from 7:30-8:30 a.m., which is scheduled for children to watch before they leave

for school.

Wegelius adds that Scansat is looking into the possibility of daytime programming in the future, "but nothing is on the table for morning shows."

One consequence of the deregulation of European television may prove to be an increase in the number of early morning shows produced. Deregulation has forced state broadcasters to compete with private stations as well as cable and satellite operations. As Emmanuel Duprat, media consultant for Nielsen's market research office in Paris, states, "When stations are private, they must sell air time to advertisers to make money, so they increase their programming and broadcast all day.

The bottom line and the goal of the game is to grab advertising money." As a result, programmers in many countries have begun to experiment with morning shows even they do not draw a large audience. As Duprat notes, morning TV began in France with privatization just over two years ago. The major broadcasters, TF1 and Antenne 2 both have breakfast TV, as well as Le Cinq. However, Duprat points out that the ratings for these early shows are poor: "Only 6% of the people who have TVs watch the morning shows. TF1 and Antenne 2 each have about 2% of that viewing audience.

**Low ratings.** Although breakfast television has been on the air in Britain for about six years, the ratings for the shows are still relatively low, according to Adam Hodgson, an analyst at AGB/Barb, the U.K. rating service. As Hodgson points out, TV-AM, the morning franchise holder, boasts the highest percentage of viewers, and achieves a 12.5% rating.

The show's upbeat and light features format appeals to a broad audience and attracts nearly twice as many viewers as the BBC's more newsy *Breakfast Time*. Channel Four recently debuted its own early morning show, but it is struggling to find its niche and only pulls in 3.5% of the viewers.

Even though breakfast television in Europe has not proved to be an enormous success, many broadcasters remain optimistic about the format and are willing to experiment. For example, last month, Dutch television broadcast an edited version of ABC's *Good Morning America* for a week. The special version was broadcast between 7:20 and 9 a.m.

The producer of the special, Leo van der Goot, said the viewers responded enthusiastically, however, the actual ratings were low probably "since there is no tradition of early morning TV in The Netherlands." Van der Goot also points out, however, that there is "a major shift in The Netherlands in terms of programming in light of the arrival of two satellite broadcasters, RT Veronique and TV 10, in the autumn." Van der Goot adds that RT Veronique is planning to produce an early morning news and features program.

Denmark's private television station, TV2, is completing an eight-week experiment during which it broadcast for the first time in the morning. The news features program goes out on Sunday morning at 11 a.m. and explores a variety of issues as well as providing light entertainment. Programmers at TV2 are evaluating the viewers' response to determine if a morning format is viable for their audience.

The decision of Germany's private broadcasters, RTL-Plus and SAT 1, to program morning shows has forced the state networks, ARD and ZDF, to reevaluate their scheduling. As Martin Berthaud, program planner for ZDF explains, "There was a tradition in Germany that ZDF and ARD shouldn't provide TV programming all day because people would watch too much TV. Also the cost would be prohibitive. But now with the new stations, we have had to rethink this position."

As a result, Berthaud adds, ZDF plans to alter its format in the fall. Shows will go on the air an hour earlier at 9 a.m., and there will be a greater emphasis on news stories and magazine shows. However, Berthaud does not see ZDF producing breakfast TV in the near future: "The cost is simply too much."—Irv Margolis

# Radio Business Barometer

## Summer spot looks good if not great

Spot radio, which has been riding a healthy first half, may go up a little or down a little, according to indications from the major reps. Hence the July-September span is expected to be a lively billing period for the medium.

Ken Swetz, president of Katz Radio Group, stated at mid-June that his stations' overall pacing for the third quarter is running a little ahead of the group's budgeted target. But he added that he wasn't going to raise the target, indicating at least some possibility of a slowing down.

Swetz revealed that he had set an 8% targeted increase for the third quarter while pacing at mid-June was running at 11% ahead. It is, of course, too early to get a real fix on third quarter spot business. But Swetz was quite happy with the Katz Radio Group's 20% increase for the first six months of 1989.

Bill Fortenbaugh, president of Christal Radio Sales, one of the Katz reps, had a similar story for

his particular lineup of stations. Discussing the activity of specific industries, he reported that both automotive and gasoline business was holding up, that communications clients, such as IBM, AT&T and telephone operating companies, continued to be active and that fast foods and movie business was also lively.

Fortenbaugh said that he didn't expect the third quarter to be quite as good as the first half and noted that the second quarter was "terrific." He saw no indication that summer quarter business would speed up beyond its present pace. While every Christal office was ahead during the second quarter, two (Chicago and Minneapolis) were behind so far in third quarter business.

Interop CEO Ralph Guild reports that his various rep companies are "still running strong" as summer sales efforts heat up. The third quarter, says Guild, will be as good as or better than the second. Some of this increase, he explains, will come from accounts developed by his company, which will get a "disproportionate" slice of the budget.

With May results expected to be reported by Radio Expenditure Reports momentarily, the RER figures for 1989 through April showed spot radio to be 14.2% ahead of the first four months of '88. RER billings figures, based on reports from all the major reps, total \$311,352,100 for the January-April period.

April was the best spot radio month of the year to date, with a 23.9% increase after adjustments for the Standard Broadcast Month. This included a stunning 34.9% increase for the top 10 markets.

## Market groups

Data for the other market groups show that the smaller the market group, the smaller the April rise. The 11th-to-25th market group was up by exactly the average (23.9%), the 26th-to-50th markets rose by 18.4% and the 51-plus markets climbed by 10.1% in April.

For the first four months, the market groups showed a more even growth pattern. The top 10 markets increased 16.8% to \$120.4 million, the 11-25 group rose 14.4% to \$67.1 million, the 26-50 group was up 11.9% to \$48.6 million and the 51-plus markets were up 11.7% to \$75.2 million.

## April

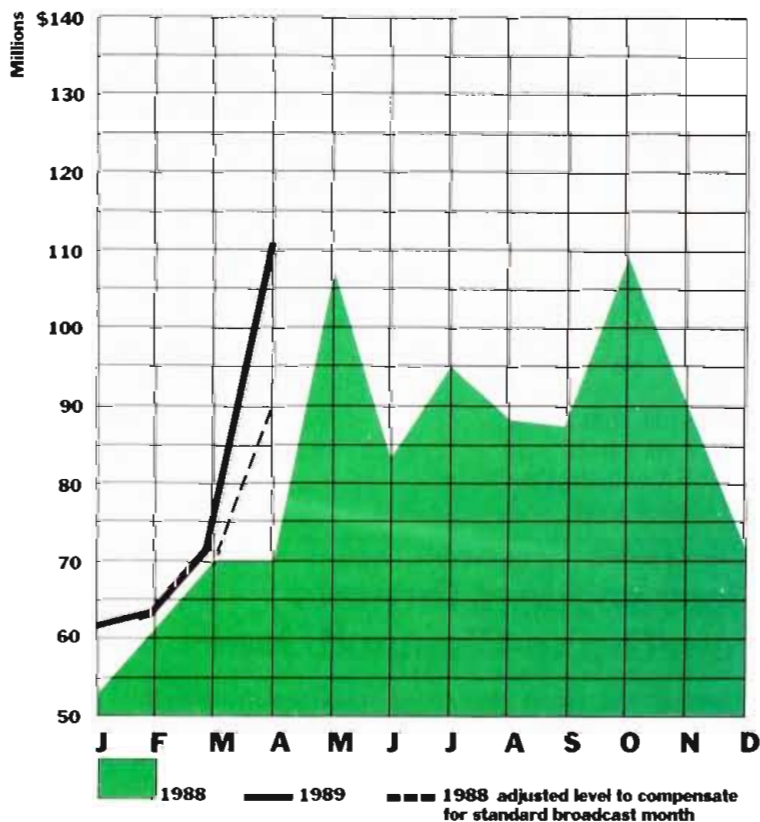
**National spot +23.9%\***

(millions) 1988: \$71.1 1989: \$110.1  
1988 adjusted: \$89.1

### Changes by market group

Market group	Billings (mils.)	% chg. * 89-88
1-10	\$44.7	+34.9%
11-25	23.4	+23.9
26-50	16.7	+18.4
51+	25.2	+10.1

Source: Radio Expenditure Reports  
\* Adjusted





new CNBC consumer news and business channel, as troublesome competition for Money Radio Network and its other competitors on the radio side (TV/RADIO AGE, May 1). Says she: "So many of our listeners are available to us in their cars while driving. Many of them have very little time to spend watching TV, whether it's over-the-air television or the cable variety."

Meanwhile, Colorado Springs-based Business Radio Network reports adding five new affiliates. They are KMBA Albuquerque, N.M.; WUTK Knoxville, Tenn.; KEWI Topeka, Kans.; WPCI Greenville-Spartanburg, S.C.; and KGU Honolulu.

## Sha Na Na's 'Bowzer' hosts nostalgia format

Part of the SSA Communications' pitch for its new weekly, two-hour radio series, *Bowzer's Golden Oldies Countdown* is that Jon Bauman, who does the Bowzer character, is available to do local spots for local advertisers and tape promos for each new affiliate, customized with the affiliate's call letters and/or audio signature.

That may be part of the reason Steve Syatt, president, SSA and its Radio Direct division, can report that although SSA only started selling on June 5, "Interest is high, we're making good headway, and we expect to have 20 markets signed by the end of June." He says he's targeting stations in 40 medium-sized and small markets for the show, which is offered on a barter basis in 26-week cycles. With Bauman as Bowzer, the star of the rock group Sha Na Na, Syatt says the series combines music of the 1950s, '60s and '70s, comedy, in-studio recording artists as guests, music trivia questions for merchandise prizes "and such ongoing features as *Where Are They Now?*, *Bowzer's Mail Bag* and *Bowzer's DJ Hit List*."

Syatt says the show is positioned as a weekend program entry for either AM or FM oldies-formatted stations, adding, "What we're asking in return for Bauman's locally customized promos and personalized commercial delivery is that *Bowzer* be scheduled either between 10 a.m. and 1 p.m. or late night, between 11 p.m. and 1 a.m. We're a 50-50 barter show, and our national advertisers don't want to be buried somewhere in very early morning before the chickens are up."

He adds that stations have a choice of receiving *Bowzer* via satellite, or, if they don't have a receiving dish, SSA will ship it on vinyl.

## More spotless formats from Drake-Chenault/Jones

Following the April launch of its Great American Country format, Drake-Chenault/Jones is putting two more spotless formats up on the satellite. On June 1 the program syndicator and consultant sent up Adult Contemporary and has scheduled a Sept. 1 debut for

Prime Demo.

Phil Barry, vice president of programming, describes Adult Contemporary as "based on our *Contempo 300* format—a bright sound catering to the 18-49 demographic." He says *Prime Demo* has a softer sound with a broad target of 25-54 "that superserves the 33-48 demographic."

The company says its commercial-free formats, for which stations pay an affiliation fee, offer format solutions both for stations that want to sell all of their commercial air to local sponsors in their own markets, and for stations that maintain a minimum commercial load. These stations generally sell fewer spots but charge more per spot, with the premium being paid for the advantage of less clutter and presumably more loyal listeners, less prone to frequent dial twining. This way, says DC/J, "Our compensation system is advantageous to most programming philosophies."

Glenn R. Jones, chairman of Jones International, recalls that prior to undertaking its partnership with Drake-Chenault, the two companies "underwrote a comprehensive research project to determine which needs of the broadcast community were not at the time being served by existing satellite services. We learned that the need to do away with commercial requirements ranked chief among broadcasters' desires."

## 28 million black Americans offer fast growing market

With annual aggregate income estimated at \$218 billion, Black America "has become the ninth largest free market in the world," says Frank O'Neill, vice president of McGavren Guild Radio's Marketing Research Division. O'Neill's latest review of black consumer potential reports, "The buying power of Black Americans is greater than that of most countries. Only eight nations have a gross national product larger than \$218 billion. Yet many advertisers continue to ignore this vast pool of opportunity."

O'Neill also points to figures from Standard Rate & Data Service and from Woods & Poole Economics indicating which U.S. population centers are expected to show the greatest degree of black population growth during the next 20 years. These markets include New York, Washington, D.C., Atlanta and Miami.

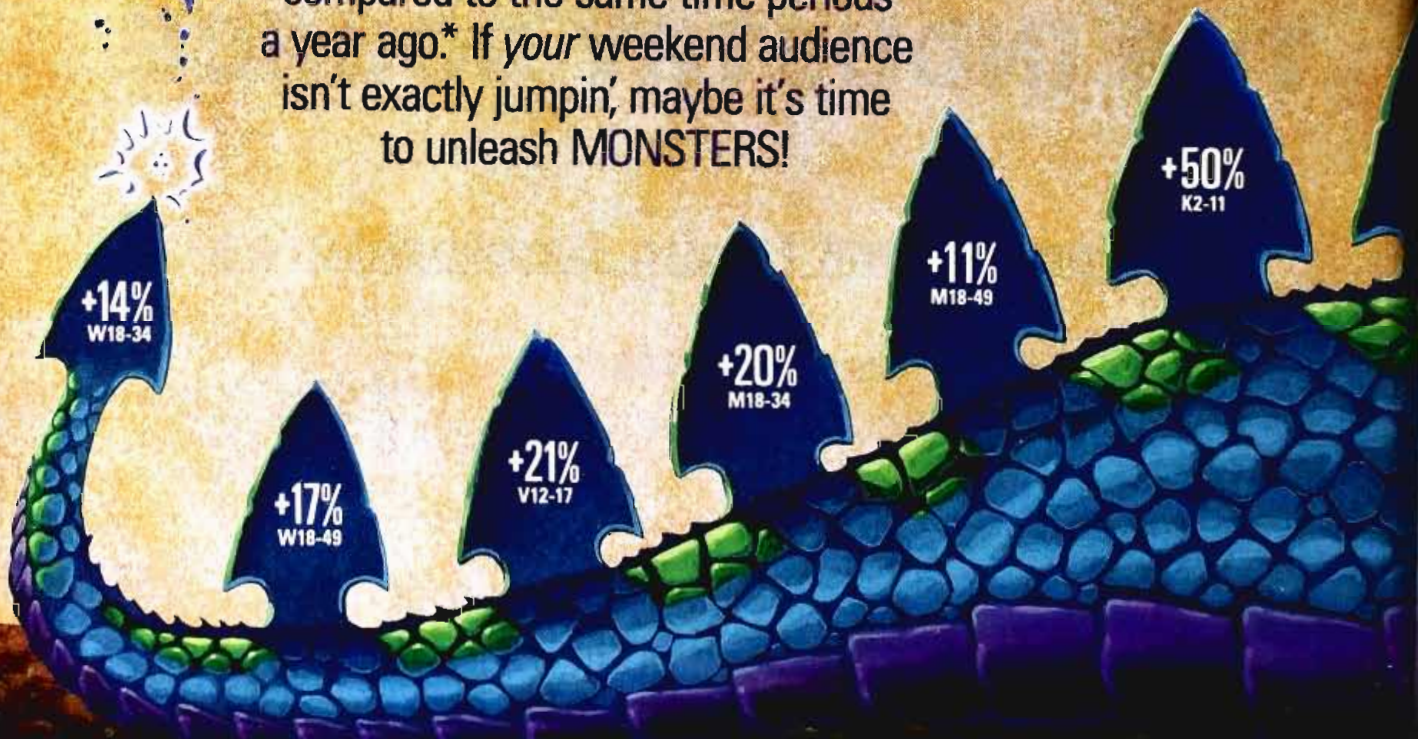


Frank O'Neill



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for \$225,000 but settled for \$195,000 per title, with a deal that included the packaging of other Columbia product as well.

Paramount's Portfolio XIII also didn't get takers initially on its \$225,000 per-title offer and is understood to have received somewhere below \$200,000 in New York, although it has such potential TV heavyweights as *Ferris Bueller's Day Off*, *Star Trek III: The Search for Spock*, *Top Gun*, *The Untouchables* and two *Friday* the 13th movies, plus *Crocodile Dundee*.

Some previous packages considered heavyweights had fetched above the \$200,000 per title range in New York.

Both of the major packages were bought by WPIX(TV), Tribune Broadcasting owned independent. Leavitt Pope, president of the New York station, would not discuss prices paid for the packages, as a matter of policy. "We don't like to talk about prices, but I can assure you we have not done anything that we think is not a reasonable deal for both sides.

"The prices were moderate by our standards. There's a limit to which we will go, and we believe the movies will hold up in conjunction with those prices."

Pope adds the station increased its movie showings over the past year by adding weekend movies in primetime as well, which is making the purchase of more movies necessary.

Actually, WPIX has recently become the only major movie station in primetime because both WNYW-TV, owned by Fox Broad-

casting, and WWOR-TV are going in a different direction.

As reported previously, Fox-Broadcasting expects to phase into its own first-run programming in primetime, with a network of shows provided on a daily basis. Because of this, points out Joe Weber, who became program manager at WNYW-TV New York a few months ago, the station obviously will need fewer primetime quality movies. "We're trimming back but not cutting ourselves out completely, and we'll be extremely selective in our film purchases over the next couple of years. We'll always need some packages, either for selective primetime runs or certainly for weekend runs, which sometimes do as good a number as the primetime ones."

Weber says the station has not bought any new packages of major significance since the past NATPE. "We may have picked up some occasionally just to fill in some holes—some barter packages."

#### Cutting back

At WWOR, Farrell Meisel, program manager, says the station backed away from running a heavy dose of movies in primetime a few years back, running films now as specials and on Sunday afternoons out of the baseball season. "Our strategy changed about two years ago, so we are very selective in the acquisition of features." Recent WWOR buys were the Paramount Portfolio Special Edition and, previous to that, Carolco I from Orbis

Communications, the Orion IV and the Magic II from Buena Vista.

He continues that prices are still very high in the New York market, and he doesn't foresee any radical change for the better, although the competition for movies there has decreased. "They are coming in with network prices, not New York prices. Prices depend on the packages out there, but stations have been very cautious about buying, and not every package is sold to the incumbent station when it comes out, or is sold at all, for that matter. I recall a time when several packages just stayed out there."

Nevertheless, WWOR did bid on the Columbia Showcase I package, says Meisel, but the station's offer was not the highest in the market. "We felt the offer we made was fair and equitable enough, given the exposure the titles had in the marketplace.

#### Diminished value

"When 17 of the 22 titles are going to have network, home video, HBO, Cinemax, Showtime and Movie Channel exposure beforehand, the value of the features is greatly diminished, and, depending on a station's strategy and its profit and loss statements and cash flow, it has to determine what to buy or not buy and how selective to be."

Cable, too, is of major concern to WNYW's Weber. "With cable penetration being on the increase, the number of people who had access to those movies on pay-TV is much greater now than in the past. HBO has 25% coverage of the country alone. That's all the more reason why I shouldn't pay those kinds of prices being asked on the major packages."

On the other hand, according to Weber, the lesser packages are "very, very inexpensive in this market right now. Some of this is because, we, one of the major buyers, have pulled back, and WWOR is doing the same, in primetime. So there is less call for movies in this market. That being the case, you can buy one or two good movie packages per year and have enough."

As to whether the movie packages contain more "A" titles than

#### "The Delta Force"



*The syndex rules are not playing a major role in determining whether to buy movie packages.*

Prices for major packages plateau in New York; quality improves

# Supply and demand set buyer's market in movie packages

By ROBERT SOBEL

**T**he days of wine and roses may be over so far as major movie packages are concerned in the two key markets, New York and Los Angeles. In both cases, and in Chicago as well, reports from station executives are that, while prices remain high, they have reached a plateau or have even slipped from the license fees garnered by syndicators a year ago. (See separate story on Los Angeles market.)

One of the major reasons for the stabilization of movie prices is that the field of acquiring stations in these major markets has narrowed, placing the remaining competitors for movie product in a "buyer's market" position.

Highlights of other reports from station sources show:

■ The quality of major packages is higher, with many titles in the "A" category.

■ The syndex rules are not playing a major role for the most part in determining whether to buy the movie packages. Relevant, instead, are the station's needs and the prices.

■ Window delay into syndication is still a major concern of stations, as is too much preexposure via cable and home video.

## Pricing plateau

Prices for some of the stronger major theatrical film packages, such as the Columbia Showcase I features and Paramount's Portfolio XIII, appear to have plateaued in New York, garnering less dollars than asked for initially by the syndicators.

The Columbia package, which consists of solid titles such as *La Bamba*, *The Karate Kid: Part II*, *Crimes of the Heart*, *Silverado* and *No Mercy*, among the 22, was said to have been offered in New York

## "The Untouchables"



in each package. However, Carol Martz, program manager at KCOP(TV), which bought both packages, says the estimates are "way off. I'm not going to get more specific than that."

"Feature prices have come down in the Los Angeles market over the past few years, and while both packages went for very good prices, they were not record-breaking."

Steve Bell, senior vice president, general manager at KTLA-TV, says that Paramount came into the Los Angeles market looking for \$500,000 per title on its XIII package and that settling for much less reflects the current downward pricing trend in the market. "When Paramount pitched the package to us, they told us that KCOP had spent \$400,000 per title on its previous package. If that's so, then KCOP apparently paid less for the XIII package than for the earlier one, although that's still an enormous amount of money."

"The dynamics of the marketplace for movies is that, when you are the only game in town, you can set your own price," continues Bell, who notes that KTLA and KCOP are the only remaining big players for primetime movies. The Fox Broadcasting station in Los Angeles, KTTV(TV), is no longer concentrating its primetime efforts on movies, and KHJ-TV has not been running movies in primetime for many years, it's noted.

### Pricing pressure

But despite the fact that the competition has narrowed for movies in the market to two stations, which should make it a buyer's market, Bell says that's not so much the case because "KCOP has been willing to pay outrageous prices for their movies. We, on the other hand have gone on record that we will not pay those kinds of prices. We lose money at those high prices, and we just won't do that."

"But as long as KCOP continues to do that, the dynamics of the market will work in favor of the syndicators. All that KCOP has to do is look at its bottom line, and then the prices will drop because it won't buy at that rate."

"However, signs for the future may be favorable because Para-

mount and Columbia didn't get their asking price here on the most recent packages. It may be an indication that the market for movies has reached its peak here and that it's going down."

Bell notes that the Orion IV package is still without a buyer on the cash end in Los Angeles. The previous Orion package, Orion III, went for \$400,000 per title, according to Bell, so the resistance to the new features indicates to Bell that it will go for less money. Orion IV has 22 titles, including *Robocop*, *Throw Momma From the Train* and *No Way Out*.

Orion IV is devised so that stations get two barter runs in the first 15 days of the window, and in the ensuing 17 months stations receive two cash plays. But while the cash side is still open, KCOP negotiated and got Orion IV for the barter runs only, says Martz.

While KTLA is adamant about not buying for what it considers to be "hold-up" prices on movies, it

### "La Bamba"



nonetheless remains a heavy buyer of movies that it considers to be "reasonably priced." Bell says recent movie buys include the MCA Debut Network III features; ITC Entertainment's World Premiere Network/Entertainment Volume VIII, 18 titles including *Volunteers*, *Sweet Dreams*, and *Target*; and Viacom's Features XIII, with *Delta Force*, *Street Smart* and *Superman IV* among the 20 titles.

To keep the station from going overboard in buying titles and from acquiring top-heavy license product, Bell has adopted the policy that less is better, a rationale he believes is being followed by the majority of movie station independents around the country.

### Exclusivity battle

When it comes to syndex rules, the two main buyers of movies, KCOP and KTLA, view exclusivity from different perspectives. At KCOP, Martz says corporate policy is to reject movies that do not include an exclusivity clause. "We automatically would refuse whatever product it is if it had nonexclusivity with it. That's how important exclusivity is with us."

On the other hand, KTLA's position on exclusivity is that, as a Tribune-owned station, it is against syndex, notes Bell, "and our position has been to fight syndex tooth and nail. It tends to be more restrictive than we would like to see, and we don't feel we will gain anything from syndex. We believe, too, that the issue potentially impacts little UHF stations that are struggling for survival."

But he adds there are exceptions to the rule, especially when a "valuable" franchise is involved. "A lot depends on a case-by-case basis—how important the package is to us and how important the business consideration is. In the MCA package [Debut Network], there were overriding business considerations on behalf of the seller. In the case of MCA, they are also involved with us in a number of projects. It was our feeling that the marketplace decides what should be done. That demanded syndex, so we conceded. We don't want to lose anything because of syndex."

"We conceded in the case of

they did a few years ago, the New York station executives lean towards "yes." Meisel at WWOR says the lists are tighter, but syndicators are doing double windows in many cases—barter, which reaps "incredible profit for the syndicators, and cable and back to syndication—so they have to give something back to the station. In the case of the Warner Bros., Paramounts and Columbias, there are some highly promotable titles out there."

At WNYW, Weber says several of the major packages on average probably are better now than they were a few years ago. "Overall, the packages are a step above what they used to be, in terms of the number of "A" titles in that package."

At WPIX, Pope says that the last few packages that have been offered "have a good number of good pictures. We basically buy for our primetime movie slot. The package has to have enough good pictures in it so they can play in primetime and get good numbers. If there are other pictures in there, they are normally played in other dayparts, such as in the afternoon or on weekends."

#### Far down the road

However, the trouble as Pope sees it is that several of the better titles are available to the station many years down the road. "That's a gamble because we don't really know how they are going to do three or four or six years from now, after they have had cable and VCR exposure. But most of the titles in the packages have been very strong, in comparison to other things offered in the past, which helps all around."

Weber at WNYW says he is concerned that the movies, especially the box-office blockbusters, will have been exposed too much before



"Radio Days"

they go into syndication." This is especially true in the home video area. There are more prebroadcast home videos in release than ever."

Meanwhile, the New York station executives see syndex as playing no significant role in their market when it comes to buying movies. WPIX's Pope says that both the Columbia and Paramount feature packages were offered in New York on an exclusive basis, which he points out had relatively little to do with WPIX's buys.

This is much different from the posture taken by WGN-TV, Tribune-owned superstation in Chicago (see sidebar story). The WPIX movie deals are not the first in which Tribune stations have accepted syndex. Back in February, during NATPE time, the Tribune group as a whole bought the MCA Debut Network III movie package on an exclusive basis. Syndex advocates at that time hailed the buy, coming from a staunch antisyndex force, as a major victory.

As things are turning out, the MCA package is getting strong numbers in the Tribune markets. Pope believes the jury is still out on syndex. "Syndex may not be significant in the future. It may fall out of bed." Pope adds, "Our basic business is winning in the New York market, and you do the best you can with what you've got. And if it was worth enough, we probably

could have bought the packages with blackout protection from syndex, but we decided the prices were OK, and we bought the packages the way they were. "Also, there may not be any syndex, so if that turns out to be true, we will be in good shape in two ways."

WWOR's policy is to look for exclusivity on movie buys, but the station's primary consideration is based mostly on WWOR's needs, notes Meisel. Meisel emphasizes that what he means by exclusivity is ADI protection. "All we ask is a 35-mile radius protection. We're not looking for what some stations are asking, such as WGN, which wants national protection."

"We are a New Jersey based station, serving our tristate area. That's what our concern is. In buying packages, decisions come down to the specific package, the needs of the station and, more importantly, the prices," he says.

Weber at WNYW says he would rather have an exclusive package vs. nonexclusive, although the difference is less of a factor in New York than in several other areas of the country, where the penetration from superstations such as WGN and WWOR is especially deep. "When I was in Orlando, for example, with both WWOR and WGN coming into the market, I hated to buy features they had already purchased." □

## Big movie bucks in L.A. pared as fewer buy

The Los Angeles marketplace is a mirror New York market in terms of its stable or downward pricing trend for major film packages and its view on syndex, quality

and windows. But when it comes down to the nitty gritty, the stations in Movietown are a whole lot more free-spending.

In the case of two major movie

packages, the Paramount Portfolio XIII and the Columbia Showcase I, industry sources have put the prices paid for each title in Los Angeles at about \$425,000, on average,

Growing sources of data point out buying power of aging U.S. population

# Ballooning older demos are changing marketing landscape

By ALFRED J. JAFFE

It's been compared to the sight of a pig moving through a python. It's been called the greying of America.

What is it? It's the baby boomers—a big chunk of the U.S. population—moving relentlessly into the older age brackets, a crawling “hump” in the demographic profile.

It's led to new media, to new research, to seminars and discussions. It seems to have affected print media, especially magazines, most, though it's starting to affect radio as well. But it hasn't had much impact on TV.

Some people think that advertisers and agencies have been slow to react to this demographic phenomenon, though the ad community is well aware of the broad outlines. One theory is that the most successful creative types today, wise in the ways of youth, haven't got a

handle on the older generation, or are too young themselves to understand people older than themselves.

There is also the question of whether the boomers, as they age, resemble previous generations as they aged. The answer seems to be “no,” that the boomers are retaining many of their earlier perceptions and viewpoints, while settling into the calmer pace of their 30s and 40s. Thus, they are changing while remaining the same, a neat problem for ad personnel to wrestle with while crafting copy platforms.

On top of this, there is the aging of the boomers' parents, who are better off than previous generations of their age, what with social security keeping up with inflation and residential property values running ahead of inflation.

From the media point of view, what keeps the promotion pot boiling is the increasing evidence that the older demos have a lot of

spending power that's overlooked. This butts up against the old conventional wisdom that younger families with children were the big users of the package brands that dominated the broadcast media.

Behind all the talk about needed shifts in marketing attitudes is the fundamental demographic changes that have been and will be going on in the U.S.

Most dramatic change in the standard demo breaks is the rise in numbers of those 45-54. Between 1988 and 1995, their numbers will increase an estimated 30.8%, and by the year 2000 the rise will amount to 54.6%. During the latter period, the share of 45-54s will increase 40.2%.

Another demo with significant increases is the 35-44 group. This category will grow in size by 18.8% by 1995 and by 23.7% by 2000. On the other hand, the young adults show a reverse pattern. The 18-24s will decline by 11.5% by '95 and by 8.2% by the end of the century. And the 25-34 demo will drop by 6.7% by the middle of the next decade and by 16.2% five years later. The decline in share of population for 18-24s by the year 2000 is estimated at 16.3% and for 25-34s is put at 23.2%.

## Built into population

All this is more or less built into the population, subject to immigration and plagues, since the people referred to above have all been born. But the Census Bureau, in its middle series projections, sees a drop in children five or less amounting to a little more than two million in the next decade. This is based on current fertility rates. As for older children and teenagers—5-17—there will be a jump of about 7% by the turn of the century.

But numbers alone do not explain the attention being paid to the older skew appearing among the U.S. populace. They're the ones with the money to spend, point out the proponents of the older generations. *The Shifting American Marketplace*, a study cosponsored by CBS Marketing and Time Inc. Magazines in conjunction with Age Wave Inc., states: “An analysis of the Consumer Expenditure Survey shows that the amount spent by 45-

Vicki Thomas



*“Media decisions today are in a tremendous rut and are not taking into consideration” the 35-64 demo.*



MCA because we would have lost the package. MCA had other stations lined up in each of our markets if we turned it down."

Bell continues that, in the case of the Columbia and Paramount packages, the station's not getting into the bidding wars was due to the prices, not because both were offered with syndex.

When it comes to quality, the latest crop of packages varies according to buyer subjectivity. At KCOP, Martz notes that there are even differences of opinion at the station as to which title constitutes an "A" movie and which doesn't. "We do things on a 1-5 numbered basis, with No. 1 being the best. And we look for better than two-thirds being a 1, 2 or 3."

But, points out Martz, it's hard to quantify what represents a good

or a bad movie. "My idea of quality or schlock may be different from yours. There are some schlocky kind of pictures—those that are not big studio, big box-office—that may still perform very well on television. It sounds pompous to talk about quality. What you do is to buy movies that you think will get the best ratings for your station."

### Slimmer pickings

Bell at KTLA says that a few years back syndicators were releasing packages with titles that were 75% good, 25% bad, but this has changed lately. "Now the top of the package is excellent, but the bottom is terrible; there's nothing in the middle, and the quality is declining. This may be true because there are fewer good movies being

released theatrically." Anyone who says there are a large number of quality titles in the new packages is just rationalizing, says Bell, because they have to justify the price they are paying. Bell agrees with Martz that box-office successes aren't automatic spillover hits when the film reaches television.

"Conversely, certain pictures come out of the blue and do well. *Weird Science*, last October, on the Universal Debut Network, did a 15 rating on our station."

### Late availability

Meanwhile, several of the potentially high-rated movies such as *The Untouchables*, *Crocodile Dundee* and *Top Gun* are not available for over-the-air syndication use until six or even eight years hence. KCOP's Martz and KTLA's Bell take opposite views on its significance.

Says Martz, "We intend to be a features station, and movies are still the backbone of a lot of independents and the direction we choose to go. I'm not all that concerned that some titles are available to us so late. Also, a lot of times movies get moved up a lot earlier than the agreement called for. *48 Hours* is a good example, so that's not etched in stone.

"However, there's no doubt there will be fractionalization by 1997 and that our audience numbers will be shifting all over the place. I can't deny that, but overall you make decisions based on the value of that particular movie package to your inventory."

But KTLA's Bell believes that because several of the top-notch films in Paramount's XIII package have a long window, "it's a bad buy for our stations. By the time you get the picture, you truly don't get what you have bought because of the vast exposure, including video-cassettes, which go down increasingly in price as they stay in the marketplace. Down the line the same \$69 cassette can be bought for \$19.95."

**In the next issue: The current and future status of movies on network TV, including made-for-TV movies and their after-markets.**

## Exclusivity at issue in Chicago

In Chicago, ABC-owned WLS-TV bought the Paramount Portfolio XIII package for about \$120,000 per title, say various sources. The station had an easier go of acquiring such movies than usual. Competition was almost nil because Fox Broadcasting's WFLD-TV, the incumbent station, bowed out due to Fox's commitment to focus on building up primetime via first-run, for network purposes, and because WGN-TV, Tribune Broadcasting indie, wanted nonexclusivity—and didn't get it. Paramount is offering the package on an exclusive basis only, according to Tim Bennett, program director at WLS.

"One of the hurdles here for one of our competitive independents is the whole business of syndex, which poses some problems for some syndicators," according to Bennett. "That is something that had an impact ultimately on the price. We are looking for exclusivity in Chicago, and WGN, as a superstation, is looking for national distribution."

Bennett adds that more and more syndicators are experiencing difficulties in offering movies on a nonexclusive basis, when it comes to prices. "They go into markets such as Minneapolis and Milwaukee, and are faced with the prospect of having to lower their prices if they sold the movies to a superstation."

**Little cable impact.** While Bennett looks for exclusivity, he notes that Chicago is not experiencing much impact from outside signals, as are many other areas. "We are a lower cablized market and stations coming in have not been as major a factor as WGN has been in other markets.

Also exclusive is the Orion IV package, Bennett says, which includes *No Way Out* and *Robocop*, which will air on a Saturday or a Sunday night in late-fringe. Other film inventory includes the RKO library, more than 600 titles, which the station owns in perpetuity.

Besides the Paramount package and Orion IV, WLS also bought Viacom's Perry Mason package and the Columbia Showcase I package.

WLS airs movies at 11 p.m., roughly, Monday through Sunday, where the movies do "pretty well," says Bennett, plus showings on Saturday and Sunday afternoon time slots. While the movie airings are in late fringe, Bennett says the ratings for such movies as *Silverado*, from Columbia, have been high. "It did an 11.4 rating in February, and the average for WGN's primetime films have been close to a 9, so we can air titles late in the day that are comparable to or exceeding that of a primetime airing by an independent."



David Poltrack

## *Finds that significance of changing demos hasn't filtered to buyers, planners.*

*Anything But Love, Who's the Boss?, Dear John, Alf, Wonder Years, thirtysomething.*

■ 35-54: *Bill Cosby Show, Roseanne, 60 Minutes, Cheers, A Different World, Murder, She Wrote, NBC Sunday Night Movie, L.A. Law, Unsolved Mysteries, Dear John.*

■ 55-plus: *Murder, She Wrote, 60 Minutes, Matlock, Golden Girls, In the Heat of the Night, Jake and the Fatman, Empty Nest, Dallas, One of the Boys, Hunter.*

One of the striking differences among the three demos is the markedly higher viewing levels of the 55-plus. The top 10 ratings for the older demo range from a high of 29.7 to 18.4. For the 35-54, the range is 15.3 to 12.6 and for the 18-34 it's 18.3 to 12.0.

Another way of looking at TV program preferences is by program type. Simmons Market Research Bureau supplied computer runs showing the ratio of viewing to varied primetime program categories by 50-plus viewers indexed to all adults. This comes out of the 1988 *Simmons Study of Media and Markets*. The '88 Simmons figures show, not surprisingly, that the documentary/news category ranked highest with an index figure of 124—meaning that older viewers spent 24% more time watching such programs than the average adult. Next was suspense and mystery drama with an index of 113; general drama, 112; specials, as well as adventure, 109, and feature films, 108.

The other side of the demographic coin is actual product usage or purchase. Simmons data show some marked preferences among the 50-plus crowd, most of

them not unexpected, and with a leaning toward mail order. Vitamins ordered by mail, for instance, indexed at 170, compared with the average adult, while, interestingly, dolls ordered by mail indexed at 147. Other items ordered by mail were insurance with an index of 127 and shoes or boots and small appliances, with both indexed at 123. Some other examples: salt substitutes, 133; egg substitutes, 129; decaffeinated freeze-dried coffee, 126; ownership of electric brooms, 125; and ownership of electric juicers and electric mixers, 122.

Indicative of the growing interest in how changing demographics will affect product usage in the future is the March issue of *Supermarket Business*, which published a special product preference study. The study, which delved into product types in great detail, applied product usage data by age and sex from the 1989 Mediamark Research study to population levels by demographics in 1995 and 2000 to show the growth or decline in usage. Among the product categories with the greatest estimated increase in homemaker users by 2000 are: ground coffee, up 19.4% from 1988; English muffins, up 18.5%; drain cleaners, 18.3%; outdoor insecticides, 17.1%, and dried fruit, 17.2%. The first two products, for example, are used heavily by 45-54 homemakers, so changing demos will impact them particularly.

Those carrying the banner of the older generations are firmly convinced that marketers by and large don't realize what's going on. Ken Dychtwald, chairman/CEO of Age Wave Inc., and instructor for the seminars in Detroit, Chicago and New York City built around *The*

*Shifting American Marketplace* study, says, "I have been struck by the way the advertising community has been seriously geared to the 18-34 age group. Yet if you look at reality, the young adult influence is on the decline, and the older and middle age markets are getting bigger and wealthier."

Dychtwald lays out four reasons why industry "has been slow to recognize" the significance of the demographic changes going on. First, "It's a new development. In the past, population expansion has come from youth." Because life was shorter in the earlier years of this century, there was not a big mature population. Second, "Yesterday's older population, influenced by the depression, was cautious and rigid." The mature population of today is more inclined to spend. Third, because people expect to live longer, they are now more vital and active when they get older. It's another reason why they are more inclined to spend. Fourth, the advertiser "is not good at" appealing to the mature population, "though advertising people are brilliant at appealing to youth."

### **Understanding their needs**

The question of knowing how to appeal to older adults and understanding their needs has not gone unrecognized by marketers, of course, though it has not been at the top of the agenda of most major agencies and advertisers. One important effort to understand the over-50 crowd was undertaken last year by Ogilvy & Mather. This involved focused group discussions in Philadelphia and St. Louis as well as nationwide telephone interviews with 600 persons through Simmons.

The report on the study, written by David Ward, who was planning director of O&M, New York, at the time (and who is now with Saatchi & Saatchi) said that "much advertising loses touch with consumers as they get older." It makes 50-64s feel "ignored," it makes people over 65 feel "insulted," and it makes both groups feel "isolated." Said Ward: "if customers feel left out of advertising, then they'll leave our brands out of their lives." □

to-54-year-olds on food, clothing, retirement programs, automobiles, personal care and personal insurance is more than the average amount spent on these items by other age groups."

The study also cited Bureau of Labor Statistics figures from 1985 which show that the 45-54's annual expenditure on all items topped the other standard demo breaks. The average annual expenditures for the 45-54s came to \$29,146, just a little more than that for the 35-44s, which was \$28,063. This compared with the overall average of \$22,217 and \$21,977 for the 25-34 demo.

The figures, when examined for individual items, show, for example, that the average spent on food by the 45-54s was \$4,435, compared to \$3,119 for 25-34s and \$3,394 for all consumer units. Personal care expenditures by the 45-54s came to \$263, again the top amount, as opposed to \$161 for 25-34s. And again, the 35-44s were not far behind the next higher age group. In spending on housing and "vehicles," in fact, the 35-44s topped the other demos.

#### **Expansive, expensive years**

"In terms of consumption," says *The Shifting American Marketplace*, "the years from 35 to 44 are the most expansive. Family size tends to increase, needs expand, income increases and expenditures go up. For people in their mid-40s, household earnings and spending both run 30% higher, on average, than they do for people of other ages. Expenses are high for almost all consumer goods and services."

A "mature market specialist," Vicki Thomas, president of Thomas & Partners Co., who formerly worked for ABC-TV, notes, however, "[Agencies] are now busy setting shares in preparation for the upfront selling season. They will buy pound for pound and will use two demos—18-49 and 25-54. The networks will guarantee delivery for those demos. Consequently, media decisions today are in a tremendous rut and are not taking into consideration the tremendous buying and purchasing power of the next demo which is in the Nielsen pocketpiece—35-64. It would

be in a client's best interest to ensure that a media buy is balanced with that demo, as well as the 50-plus market segment."

There are other reasons for reaching the older demos, says Thomas. The 35-64s are a loyal viewing audience, she maintains. "They are less likely to zap and are more attentive viewers." She also holds that, despite a common viewpoint to the contrary, the older consumer is "likely to switch brands."

David Poltrack, senior vice president, planning and research, CBS Marketing Division, says the 35-54s "are where the action is" [or should be]. CBS has long been in the forefront of proselytizing advertisers on the virtues of the older demos because of its older prime-time network audience skew. It was pushing 25-54s at a time when 18-49s, the demo of choice, was etched in granite. In addition to sponsoring the Age Wave study, CBS also sponsored in recent years two studies by the Consumer Research Center of The Conference Board—*Midlife and Beyond* and *Baby Boomers in Midpassage*.

Poltrack feels that while client marketers are aware of the changing demographic profile of the U.S. population, the significance hasn't filtered down to media planners and buyers. He is not aware of any guarantees sought for the 35-54 or 35-64 demo. But he believes that focusing on the 35-54 will eventually lead to "changes in the buying parameters."

*Says marketers have been slow to recognize the significance of demographic changes going on.*

So far as advertisers and agencies are concerned, the changing demo profile is the U.S. isn't going to affect TV buying unless it can be clearly demonstrated that older adult viewers watch TV differently than younger adult viewers, Poltrack points out. "We have to show that 35-54 viewing is different than that of 18-34 viewing."

There is, of course, plenty of information available from NTI alone on differences in viewing by age categories. Poltrack zeroes in on network news and magazine shows, which skew toward older viewers. There are even significant differences between people in their 30s and 40s, he notes.

One statistic: A recent comparison reveals that the combined ratings of viewers in their 40s to network news shows is 43% higher than that of viewers in their 30s.

Another statistic: *60 Minutes* is No. 3 among viewers in their 40s but No. 27 among viewers in their 30s. Poltrack also cites the strength of the four magazine/documentary news shows—*20/20*, *60 Minutes*, *West 57th* and *48 Hours*: "They are all first or second in their time periods."

Poltrack also supplied computer runs ranking primetime shows by the three major demographics breaks among adults—18-34, 35-54 and 54-plus. Covering season-to-date ratings (Oct. 24, 1988 to April 16, 1989), the roster of top 10 programs is as follows:

■ 18-34: *Roseanne*, *Bill Cosby Show*, *Cheers*, *A Different World*,

**Ken Dychtwald**





**Bozell's Drexler is concerned with impact of multigenerational families on product usage.**

Getting back to the present, Meschery says current media planning involves looking at the volume potential of certain demographics and defining the amount of weight and creative approach to put behind those age groups. She adds that much of the older targeting today stems from new products that are being targeted older.

Also observing this is Rich Hamilton, senior vice president, media director at D'Arcy Masius Benton & Bowles, who adds, "In new product development, there's more consciousness by marketers that older demographics are more important. One thing that I've observed, for example, is that financial services are being developed more for older people."

Otherwise, Hamilton says, most clients are aware of the gradual shifts in lifestyles of older consumers, although this hasn't been reflected yet in media plans or even use of talent in commercials to any extent: "I still don't see anything like Package Brand X suddenly targeting women 35-plus, for example."

Hamilton observes that CBS has been one of the few major broadcasters pitching the benefits of the older market: "This doesn't mean they're going to stop seeking the younger demographic, but as long as they have the oldest profile of the three networks, they're doing a smart thing in calling attention to its benefits."

At Young & Rubicam, Ira Tumpowsky, senior vice president, media director, sees "a smattering of interest" in the older market but not "a giant leap." He elaborates, "I think the marketplace has to be

there. Agencies and clients tend to follow the marketplace. As denser populations show up in 35-64, 50-64 or 55-plus groupings, advertisers will take more notice of them."

He's seen some signs, though, of strategies addressing an older market. One is a campaign his agency developed with TWA for the Take-off Pass, which allows the consumer to pay in advance for several round trips in the course of the year and hold current prices against increases. He explains, "We were specifically addressing the 50-plus age group because these people are more flexible in their ability to travel."

Actually this was a print campaign using such publications as *Modern Maturity*, *Lear's* and business publications. No broadcast was used, Tumpowsky notes, because there was a coupon involved, "but if it involved broadcast, it would have tended to have an orientation toward early news and programs like *60 Minutes* and *West 57th Street* and like *The Golden Girls* and *Murder, She Wrote*. There probably wouldn't be any late night—and maybe some daytime."

Tumpowsky sees some products repositioning toward an older skew—but for a variety of reasons. For example, Johnson & Johnson baby powder is being repositioned for adult use, Whitehall Pharmaceuticals' Advil is one analgesic being stressed for arthritis, and Metropolitan Life is focusing on retirement and investment. He adds that more products are coming out that have an older skew, such as those offering lower cholesterol or combatting cholesterol, plus many others related to health and fitness.

#### **Splintered market**

Mike Drexler, executive vice president, national media director at Bozell, asserts, "It's a mistake to categorize the so-called Grey market as a group. It's many different markets with many different lifestyles, including both working and nonworking people. Overall, this group will certainly have a lot more discretionary income and be more active than their predecessors. But what will also be different from the past is the number of subsegments.

"There are a lot of differences in lifestyles and activity. It's not a homogeneous group by any means. And we have to look at the impact that multigenerational families have on product usage—what products and services would have benefit to more than one generation—and how the generations interact with one another in product purchases."

Drexler adds, "Most of the attention is for when the baby boom creates that bulge. Right now, there's more interest coming from the selling side than from the buying side because the bulge isn't there yet. And the real question will be how the media choose to attract specific population segments and still create enough volume to make it worthwhile."

If the over-50 market is segmented, so are product lines, points out Linc Bumba, media director at Leo Burnett: "Today, if you have a large enough product line, you have a product within it that goes for almost every age segment." Beyond this, he observes that there are developmental plans geared toward bringing in new demographic groups for existing products.

Bumba sees radio avail requests changing gradually with demographic targets but notes that it will be hard to detect dramatic shifts in any given year. He believes the changes will only be detected over a five-10-year period.

He concludes that broadcasters, in their recent drives to pitch the over-50 market, partly are responding to the growth in number and reach of magazines geared toward an older readership. □

#### **Linc Bumba of Burnett sees radio avail requests changing only gradually.**



# Agencies cued—for tomorrow

Waiting for baby boomers to cross the 50 mark

By EDMOND M. ROSENTHAL

Anyone who's anyone on Madison Avenue who hasn't heard about, and talked about, the greying of America has probably been on a very long vacation. Agency executives have heard plenty from the media about it, they've heard it from their clients and they've discussed it among themselves. But it's affected creative activity only a wee bit—and, where media planning is concerned—it's still tomorrow's challenge.

While there's plenty of data showing, for example, that the 50-64 market has a heavy share of disposable income and a "younger" lifestyle than previously (see preceding story), agencies say the real shifts in targeting will come a few years from now, when the "baby boomer" hump puffs up that age bracket. In addition, they caution that the over-50 market cannot be viewed as homogeneous and that it must be broken down into numerous subgroups.

So, for the time being, little change has been noted in the demographic targets of radio avail requests, with 25-54 still the most sought-after. In TV, it is pointed out, the medium is already overdelivering older audiences, so agencies merely look forward to the need catching up with the reality.

## Client communication

The principle need now, says Vince Tortorelli, senior vice president, group media director at McCann-Erickson, is to communicate more closely with clients on the subject: "They're thinking about it and addressing it, but we haven't seen a lot of concrete action. More has been done from a creative standpoint—in showing older people in TV commercials—than from the standpoint of focus-

ing on media targets."

Tortorelli says he's seen older-skew pitches mostly from the print media and some from radio: "First you have to understand that they're doing it for their own self-interest, but most of the points they make are valid. They're not trying to sell a dream."

He sees the shift in the age hump ultimately having an effect on the radio formats bought: "Once it does happen, talk and news stations will receive more of the dollars, and the stations that are floundering for a format may tend to move into talk, news and nostalgia formats."

As for TV, Tortorelli says the large marketers who use it will find their buying power affected: "Because television skews older, a CPRP for an older demographic will be lower than one for a younger demographic." Despite the fact that advertisers would be getting more efficiency by addressing an older audience, he doubts that many would lower their TV spending accordingly. The year an advertiser changed its target, he notes, there would be a perception that rate increases were relatively low—but this would be a one-time situation.

Ann Meschery, senior vice president, group media director at

**Y&R's Tumpowsky sees some products repositioning toward an older skew.**



Backer Spielvogel Bates, says that one of the reasons there is so little evidence of TV target to over-50s is that advertisers are aware that TV is already overdelivering that audience. To a lesser extent, she adds, this happens in radio—with formats designed for 25-34 spilling into a still younger demographic and a 35-54 break actually delivering some respectable over-55 numbers.

BSB is now in the process of doing a predictive study that is expected to help several of its clients understand the attitudes and behavior of the under-55 age group that is expected to move into the over-55 bracket in the next few years. Noting that the clients this study is being done for are interested in learning how this group's behavior will change, Meschery explains, "We're preparing ourselves for when that segment will represent the big bulge in population."

She says there's a great deal of confusion as to whether advertisers should address the over-55s now or wait until there is a population hump in that group, but her agency's emphasis is toward the latter. She adds, "Also, you can't treat over-55 as one homogeneous group. When you talk about 55-64, you tend to have people who are closer in lifestyle to the 45-54 group—with families that have grown up and higher spending power."

## Today's media planning

In the over-65 bracket, Meschery notes, people are generally retired and, among women, there is a heavy segment of very poor widows, while among men, there are a large number that are still in a family unit—either still married or remarried. "We have to further segment that group," she comments, "to understand who they are and to look at their behavior toward certain products."

## RTNDA vet Schultz looks back

Ernie Schultz, who submitted his resignation as RTNDA president last December, says he is proudest of three pursuits during his tenure.

"I guess obviously the first thing would be seeking the end of the fairness doctrine—it's always been one of our goals—and the end of government regulation over electronic journalism content," he states.

Moreover, he says, "We've worked hard on getting cameras into the U.S. Senate." Thirdly, he cites "an end to the decline in the percentage of minorities in newsrooms" as another key aim. "We haven't seen the results of that yet, but we will." He hastens to add, "I haven't done these things. We have, as an association."

Looking ahead, Schultz seems less certain. Since he will remain as president until David Bartlett arrives July 5 and will then help in the transition period a while after that, Schultz says, "I haven't really given much thought to the next step yet."

Schultz—who lauds Bartlett as "an absolutely perfect choice"—also has been vague about his reasons for departing the group. His only public explanation accompanied his resignation: "It is time for RTNDA to find a new president. The association needs fresh ideas and fresh leadership to meet a new set of challenges."

RTNDA's first fulltime president, since December 1986, Schultz previously had been the association's executive vice president and head of the Washington office since 1981. In 1978, he had served as elected RTNDA president, with that elected title later redesignated chairman.

of what the local station does, and it's what gives it a unique personality in the market." In addition, he says, the industry has recognized that the news director is "much more than just a journalist." He also is a shrewd management executive, "responsible for a large, complex operation and often overseeing millions of dollars in budgets."

Looking into the immediate future, Bartlett anticipates "a greater profusion of outlets and a greater profusion of forms" in journalism. That includes the ongoing growth in primetime news magazines at the Big 3 TV networks later this year, he says. He also expects the networks to try "a greater variety" of approaches within the news magazine genre, as CBS has done with its thematic, one-topic *48 Hours*.

"Cable journalism will continue to grow," he adds. "There's the brand-new CNBC, and CNN continues to prosper and has become an important force, economically as well as journalistically."

Although news budgets in general have suffered at both the network and station levels during broadcasting's leaner economic times, Bartlett maintains that those cutbacks "for the most part have been done in such a way that they don't damage [coverage]—but

it's potentially dangerous." Comparing the news department to the firemen who sit idle in firehouses a great deal of the time, he says wryly, "But it's awfully nice to have them there when something happens."

Much has certainly been happening at the national and international levels in recent months. Citing stories ranging from this spring's NATO summit, the Gorbachev-Deng Xioping summit and the Beijing rebellion and massacre to this being potentially the busiest space shuttle year and also predicting a period of increased travel by both President Bush and Gorbachev, Bartlett says the rush of ma-

yor 1989 news events already have had a financial impact on the TV and radio networks. "Everybody feels the strain, yes. But last year wasn't too shabby either, with the first shuttle launch [since the January 1986 Challenger tragedy], the presidential campaign and election and the Moscow summit. And if I had to bet, 1990 probably will be about the same" in terms of important news stories. On top of that, Bartlett points out, "Every year the audience expects you to do as well with the next major news story as you did, say, with the China story... But that's good. That's what made U.S. electronic journalism what it is today."

Speaking of budgets, Bartlett, as NBC Radio Networks' vice president of news and programming, spent much of his time last year "reorganizing the budget" for new owner Westwood One (TV/RADIO AGE, Nov. 28). Before joining NBC Radio in 1986 as program director, he was director of news and English-language broadcasts at the Voice of America; managing editor, Metromedia Television News; news director, WRC(AM) Washington; and an independent producer for PBS, Turner Broadcasting System and WRC-TV. That diverse background is "the kind of person we need," says RTNDA chairman Priddy, who praises Bartlett's "broad experience in radio as well as television, commercial as well as noncommercial broadcasting." Priddy is news director for Missouri Network, which supplies news briefs and features to 60-plus radio stations interconnected via satellite. □

**Big events, like CBS' Dan Rather's reports on the Beijing student rebellion, strain news budgets, but Bartlett believes viewer expectations regarding quality of coverage will continue to grow.**



# RTNDA head sets agenda

## Bartlett eyes future, tabloid news, fairness

By JAMES P. FORKAN

**D**avid Bartlett is looking forward to his new role as president of the Radio-Television News Directors Assn. and fighting the good fight against the fairness doctrine and "tabloid" news, and for high journalistic standards.

Bartlett, 43, taking time out as he winds down his duties as vice president of news and programming at Westwood One's NBC Radio Networks, New York, offers a wide-ranging look at his RTNDA aims as well as at his own views on the state of electronic journalism today.

Initially at least, he says his objective will be "primarily one of continuation. RTNDA has a fairly clear, fundamental agenda: maintaining the standards of electronic journalism and redressing what it considers legitimate grievances—less than full constitutional protection being enjoyed by electronic journalism and the viewers and listeners we serve, as opposed to the print media and the readers they serve. We shouldn't be discriminated against just because we tell stories with electricity while print tells its stories with printers' ink," he observes. "That's clearly something I take seriously, as does RTNDA."

### Eyeing fairness, growth

"The fairness doctrine—very much on everybody's mind—is only part of that. Our stand is against the codification of the fairness doctrine. Government has no business controlling the content of electronic journalism" any more than it does print journalism. "So that is a clear priority."

Another, more internal goal, he notes, is "to continue the 10-year trend in the record of growth in the size and influence of RTNDA." Currently, the Washington-based RTNDA has 3,300 members. Although he does not have precise breakouts on the numbers of TV

and radio members, Bartlett notes, "I'd imagine it's slightly skewed toward TV." However, he stresses that the organization has been aggressively pursuing radio membership, and he adds, "It is noteworthy that the new president is a radio person and the new chairman is as well. Radio is well represented in the highest councils of the RTNDA." The new chairman is Bob Priddy of the Jefferson City, Mo.-based Missouri Network.

Bartlett himself is no stranger to RTNDA, having been active in the association for about a decade. He was chairman of the awards committee from 1980 to 1986, for instance, as well as chairman of its freedom of information committee (1981-83).

### Tackling 'tabloid TV'

Touching on the tabloid television trend—perhaps *the* hot topic at RTNDA's 43rd annual international conference in Las Vegas last November—Bartlett expresses concern about its impact on bona fide news coverage. Asked if tabloid TV and radio's confrontation-talk fad together might have an impact on broadcast news in terms of more sensationalized story selection and treatment, Bartlett replies, "I think it already has... RTNDA's interest is clear in this area. Technology has made it easier for us to do our jobs, radio or TV. We're concerned the technol-

David Bartlett



ogy is used in a way that adheres to good old-fashioned journalism standards. The same is true with new forms and formats. The nature, the structure of news is changing virtually day to day. It's very important that we be watchful that these new forms adhere to old standards. It's important that we not give up journalistic standards just because we have a new canvas to paint on and new paints to paint with."

### 'A bad rap'

Turning to the multimillion-dollar salaries coughed up in recent months for Diane Sawyer by ABC to lure her away from CBS and to Connie Chung by CBS to entice her from NBC, Bartlett dismisses those who are critical of "superstar" contracts for news people and who feel such contracts put news anchors into the "entertainer" category. "That's a bad rap," he maintains. It's like anything else: We live in a supply-and-demand world. I don't think it's fair for critics to say they're paid too much money. If the people paying felt that they were paying too much, believe me, they would not be getting it." As someone who has paid to get the desired on-air news talent, Bartlett adds, "You pay what you have to pay to get a unique individual. I don't think it detracts from their journalism."

### Other trends

Bartlett sees other trends besides tabloid television. In recent years, he points out, news directors have become increasingly sought after as general managers at TV stations and to a lesser degree at radio outlets. Traditionally, sales managers have had "the inside track," as Ernie Schultz, the outgoing RTNDA president, has said.

"That indicates two things," Bartlett feels. "It clearly suggests, even proves, that news/public affairs/information has become the most important element in stations' local programming. It's most

# Programming

## New characters, multipart episodes, crossovers to spark nets' returnees

Now that the Big 3 TV networks' primetime schedules have been unveiled, work is once again proceeding on ways to ignite viewer interest in returning series—with a mix of longform or multipart episodes, changes in characters or storylines and other stunts.

Each network is trying to inject a new sense of excitement in renewed series in hopes of holding onto current audience while hooking new demographic segments. NBC will be aiming to retain its household and key demographic crowns via such 1989-90 program revisions,



**Book 'em, "Hunter."** The NBC cop will again take a novel approach.

while ABC will be aiming to solidify its hold on the No. 2 position, and CBS will be fighting to close the gap with ABC.

At frontrunning NBC, *ALF*, *Matlock*, *Hunter* and *In the Heat of the Night* are among series planning longform or multiple-part episodes this autumn. *ALF* will return with a one-hour September premiere episode; the comedy also plans some seasonal specials. In addition to coping with the family's baby, born last spring, *ALF* will have to contend with a new character, Willie's brother, not yet cast, says Brandon Tartikoff, NBC Entertainment president.

**Lots of drama.** *Matlock* will return with a two-hour premiere, to be shot in North Carolina with what

Tartikoff describes as "a *Billionaire Boys Club*-type caper," a reference to a recent NBC murder/mystery miniseries. "Two or three" additional two-hour episodes are planned for *Matlock* later in the season, he adds.

*Heat*, whose spring '89 season finale had the chief (Carroll O'Connor) kidnapped, will resume in September with a two-hour storyline built around a white supremacist. *Hunter*, the Saturday night cop show hit, will continue to adapt novels into multipart stories for upcoming sweeps periods, Tartikoff promises.

*Unsolved Mysteries* in its second season will expand to encompass

international as well as U.S. crime. The top-rated reality series, which did a President Kennedy assassination segment last fall, this season will focus on the Martin Luther King assassination and the Jimmy Hoffa murder.

On the comedy front, NBC's *The Cosby Show* will feature "the return of the prodigal daughter," Denise, as played by Lisa Bonet. As for its revamped spinoff, *A Different World*, that will feature "a mystery wedding at the top of the season," Tartikoff says.

**Refreshing the comedies.** Saturday's 227 will use the new addition Toukie Smith, playing the building superintendent, as an antagonist for Marla Gibbs' character. That may be a way of preparing for the possible spinoff of Jackee's Sandra character, whose pilot rated highly behind *Cosby* in May.

Like *Different World*, *Amen* could

## Fox has foxy plans for fall programming

The Fox Network has some stunt-ing plans of its own for the fall season, when it will add Monday as its third night of programming.

*Booker*, an action/adventure series spinoff built around Richard Grieco's Booker undercover cop character on *21 Jump Street*, will take over the latter's Sunday 7 p.m. (ET) time slot, while *21 Jump Street* jumps to the 8 p.m. Monday spot. *Booker* will kick off as a two-hour *21 Jump Street* episode, says Peter Chernin, Fox Entertainment Group president.

Another action series due on Monday nights come September is *Alien Nation*, inspired by the Twentieth Century Fox sci-fi film. That too will bow as a two-hour movie, Chernin notes. The series will air Mondays at 9 p.m.

At least one other 1989-90 Fox series will offer a two-hour opener, Chernin says. Due as a backup, *The Outsiders* will start with an introductory long-form episode about young people in 1960s Oklahoma. Its storyline will pick up where the original Francis Ford Coppola theatrical left off.

Fox's Saturday lineup will be composed of *Cops* at 8 p.m., *The Reporters* at 8:30 and *Beyond To-*

*morrow* at 9:30. Its Sunday roster will find *Booker* leading into *America's Most Wanted* at 8, with *Hidden Video* at 8:30 and *Married...with Children* moved to 9. *Open House*, a revamped version of the current *Duet* comedy, will follow at 9:30, with *The Tracey Ullman Show* and *It's Garry Shandling's Show* filling the 10 to 11 span.

Other backups besides *The Outsiders*, include: *The Simpsons*, an animated spinoff of the Simpson family segments from the Ullman series; *Bill Gets a Life*, a live half-hour comedy series; and *Molloy*, another half-hour comedy.

The Fox Network's new series came in for considerable praise from many ad agency execs. Many agreed with Mike Drexler, executive vice president at Bozell, that Fox will be among the competitive media contributing to the Big 3 networks' ongoing share erosion in the season ahead. Paul Isacson, executive vice president, Young & Rubicam, was among those who felt that *21 Jump Street* would probably hurt the Big 3 in the lead-off Monday time and that its spin-off *Booker* should do as well on Sundays as its parent.



# Viewpoints

## John O'Toole



*President, American Assn. of Advertising Agencies, in a recent speech before the Advertising Club of Boston and the New England Council of the 4A's*

## Advertising tax: Legislators still push for no-win situation

I am aware that elected officials frequently fail to regard the death of a media outlet as a cause for mourning. Particularly when that medium has opposed their candidacies or published unpleasant details of their personal lives. Thus can an advertising tax receive legislative support for other than worthy motives.

But that should not diminish our zeal to fight taxes that would decrease the present paucity of information, opinion and revelation available to the electorate.

One state's tax on advertising would surely be followed by others and would, inevitably, lead to a reduction in advertising on a national level. And such a development would be crippling to our national economy at a time when America's standing in world trade has never been more in doubt. It all comes down to that overworked word "productivity." Advertising is a force for productivity. Discouraging the use of advertising discourages productivity gains.

A number of contemporary economists are now pointing out that productivity is actually measured, in addition to the cost of a product or service, by the price that can be commanded by that product or service. This is the concept of "value added"—value beyond the cost of production.

### 'Value added' impact

"Value added" becomes important in a competitive rather than a commodity marketplace. And that is increasingly the way the world is. "Value added" has to do with competitive features and benefits, tangible and intangible. "Value added" relies almost totally on advertising to communicate, explain, glamorize and, yes, entice on the basis of those features and benefits.

Most of the world can produce goods more cheaply than can American labor. But most cannot produce them better. Advertising is crucial to persuading con-

sumers, here and abroad, that the quality and additional benefits are worth the price differential. Anything that reduces the quantity of advertising by inefficiently increasing its cost has a negative effect on American productivity.

I've made an assumption that increasing the cost of advertising will limit the volume of advertising. I believe that for three reasons. First, an informal poll of major advertisers shortly after Florida passed its tax indicated that they would all reduce their budgets in Florida by the amount of that tax rather than pay more for the same number of impressions they had received in the past and were receiving in other states.

The second reason is that the Wharton Econometrics Forecasting Association, whom we hired, concluded that a 1% increase in the price of advertising will reduce the volume of advertising by .7%. Thus a 5% tax would cut 3½% out of the advertising expenditures of the average state.

The third reason is empirical. I spent my life in the advertising agency business. Never, in 33 years, did I go to a client with a budget increase based on anything but greater reach or greater frequency or better creativity and get it approved. Advertisers are nothing if not practical and pecuniary.

So I move onto my fourth argument with absolute surety that an ad tax will diminish advertising, and that means an ad tax will result in less revenue. The Massachusetts legislature may be asked to consider extending its 5% sales tax to advertising. The state of Virginia once considered and rejected a similar ad tax. During the debates a premise was put forth from the University of Virginia, that a dollar invested in advertising produces an average \$30 in sales.

But if you reduce that dollar, through your ad tax, to 95 cents, it only produces \$28.50 in sales, and tax revenue of \$1.42. Add that \$1.42 to the nickel you picked up through the ad tax and you've got \$1.47—three cents less than if you'd left advertising alone.

### Revenue-neutral tax

OK, so you don't believe a dollar's worth of advertising yields \$30 in sales on average. Let's make it \$20. In which case you break even. Except that you've spend millions of dollars in administrative costs to enforce a tax that's revenue neutral.

Not only will a reduction of advertising decrease your sales tax revenue, it will decrease any revenues you realize through taxing corporate profits. A recent study done by Ogilvy & Mather along with the Strategic Planning Institute establishes a direct relationship, in 700 product and service categories, between a brand's advertising volume and its profitability. There's no way to justify a policy of taxing the means of making a profit at the same time you're taxing the product.

Massachusetts taxes individual income. A reduction in advertising will decrease those revenues as well. Wharton estimated that the 5% ad tax in Florida would wipe out 11,000 jobs in the first year and, by the end of five years, 34,000 jobs. And that factors in the jobs that might be added by injecting all ad tax revenues back into the economy. A net loss of 34,000 jobs over five years and \$1.5 billion less in personal income.

er, after some 10 weeks, interactive was dropped because it didn't help ratings, says Lou Zaccheo, vice president, creative services at ME. "Although we got some 25,000-30,000 responses per week, it was our feeling it didn't really help the show."

The program has not been renewed. As of February 1989, according to the Nielsen Cassandra report, *Sweethearts* averaged a 1.5 rating, 8 share in 60 markets and was ranked 221.

**Featurettes.** Come early October, NBC will introduce a package of fully sponsored "interactive" featurettes to its daytime schedule. The package, to be produced by Blair Entertainment, will air under the umbrella title *On Line*.

A different theme will air each day Monday through Friday, with each half-minute informational vignette to be run twice daily and each to be accompanied by a 30-second commercial—and a 900 telephone number whereby viewers can get additional information via pamphlets or newsletters as well as coupons and other materials. Each call costs 75 cents a minute.

With FDR Interactive Technologies providing the interactive phone capabilities for *On Line*, Alan Berkowitz, executive vice president and general manager of Blair Entertainment, describes the value-added venture as a combination of mass media advertising and direct response advertising.

**NBC seeking sponsors.** NBC's Diane Seaman, vice president of daytime, special program sales and marketing, is handling the sponsor sales. The network will offer sponsors 52-week product exclusivity in each of the five vignette packages. The first commitment is Warner-Lambert.

All told, there will be 130 featurettes on various lifestyle subjects, from pet care to car care, plus health topics, such as prenatal care or cholesterol, Berkowitz adds. Each brief will be repeated later on the same day, and then rerun 26 weeks later.

In a test tape Blair demonstrated what the 900 callers will hear. After introducing the audio tape as being about "children and cholesterol,"

and "brought to you by Kellogg's," the prerecorded announcer asks the respondent to press 1 or 2 on a touch-tone phone in response to queries about the age range of their children, for instance. He also tells callers they will receive a free brochure on the subject at hand plus \$10 in cents-off coupons for answering a few additional questions.

**Product sampling eventually?** Although Seaman says product sampling is another possibility with *On Line*, Berkowitz doubts that aspect is imminent. "We're not set up to do that at this point," he says.

Although the companies won't say how much annual ad revenue is likely to be generated by *On Line*, other industry sources estimate it could be in the \$10-million range, depending on how much NBC charges the advertisers. NBC, for years the No. 3 network in the daytime Nielsen ratings race, undoubtedly will promote the new features, although Berkowitz says, "I don't know how much they're going to put behind it."

Each phone call can run up to three minutes, Berkowitz explains. The system can handle up to 10,000 calls per vignette, or "up to 20,000 calls a day—somewhere in that neighborhood," he adds. "We're also working on a way so that no multiple calls can be made from the same household" on a given day, he says.

Blair, which has been producing sports vignette programming for years, began talking with NBC last January about the interactive phone tie-in, says Berkowitz. Looking beyond *On Line*, Berkowitz discloses that Blair has also been talking with "two or three sponsors" about backing still other, unrelated featurettes for network or syndication telecast in the near future. Blair's other vignette fare includes *You Make the Call* for IBM sponsorship, *The Right Choice* for AT&T and *The Final Choice* for Honda.

**WPIX concept.** In the case of WPIX, its new concept involving interactive is called Two-Way TV, a new method of programming, promoting and marketing the station to viewers and advertisers. The multilevel vehicle entails a

system whereby viewers can vote on program preferences and give opinions on controversial issues via interactive phone technology; engage in Q&A with station personalities, live and on tape; participate in station-sponsored live events; and become partners in the WPIX Two-Way TV Club, which is at the heart of the concept.

According to Paul Bissonette, vice president, creative services at WPIX, Two-Way TV will be launched sometime in July. A contest sponsored by Coca Cola/Great Gorge Park will be the initial Club effort.

### Zooming in on People

**Robert Dudelson** has been named account executive, ad sales, at **Worldvision Enterprises**. He joins Worldvision after serving as an account executive at the Indepen-



**Robert Dudelson**

dent Television Network since 1987. Before that, Dudelson was an account executive at SFM Entertainment.

It's confirmed that **Richard Colbert** has joined **ITC Domestic Television** (TV/RADIO AGE, June 12) as senior vice president.

**Marc Hirsch** has been appointed executive vice president of **International Advertiser Sales**. Hirsch is CEO of IAS, which sells barter ad time for Orbis Communications and Paramount Pictures. Previously, he was vice president, ad sales, and northeast divisional manager at Paramount's domestic TV division since September 1987.

**Jeffrey Hughes** has joined **Cluster Television** as director of advertising and promotion.

offer a wedding this season as well, Tartikoff hints, referring to Thelma and the reverend, portrayed by Anna Maria Horsford and Clifton Davis, respectively.

*The Golden Girls* will return in September with a two-part episode. To write that opener, Tartikoff has cajoled the program's creator, Susan Harris, into returning.

ABC's new fall slate will include two spinoffs, and the producers will make periodic use of the crossover potential in both cases. Robert Iger, ABC Entertainment's new president, promises there will be appearances by *Perfect Strangers'* Bronson Pinchot and Mark-Linn Baker on *Family Matters*, for instance. Similarly, Tony Danza and Alyssa Milano will introduce *Living Dolls'* teenaged lovelies on *Who's the Boss?* and make subsequent appearances as the girls try to make it in the modeling world.

On *Growing Pains*, Kirk Cameron's character Mike will cope with his first serious romance—with the Seavers' teenage housekeeper. Meanwhile, *Head of the Class* will seek to freshen itself with the addition of an unspecified number of new characters, says Iger. According to other industry sources, at least three current students will be dropped to make room.

On the drama side, *China Beach's* Megan Gallagher plans to leave the series.

Even *Monday Night Football* will rely on some stunting when ABC presents a 20th anniversary *MNF* special leading into the season's first game on Sept. 11.

**Several CBS changes.** CBS execs have said relatively little about changes they plan for returnees, including *Beauty and the Beast*, which is being held for a midseason comeback after "retooling." *Beauty* was "hit by the [writers'] strike hardest," says Kim LeMasters, CBS Entertainment president. "They're very difficult scripts to write." Then a teamsters union strike forced the producers to stay on the sound stage—with the underground tunnels the only set able to be used—rather than shoot anything outdoors, he explains.

For *Wiseguy's* second season, LeMasters wants Stephen J. Cannell Productions to shorten its seri-

alized storylines or "arcs." He says, "We'll try to restrict the arcs to no more than five episodes," unlike last spring's music industry plot, which ran several episodes longer than that. There also will be "stand-alone" stories between the end of one story and the start of the next, he adds.

As usual, there are likely to be character additions and subtractions on the primetime soaps *Dallas*, *Knots Landing* and *Falcon Crest*, says LeMasters, without going into specifics. However, it is

known that Donna Mills has left *Knots* and that Linda Gray is departing *Dallas*, although she will make some guest appearances in 1989-90. This "opportunity to refresh" the serials' characters and numerous intertwined plots is one thing that keeps their daytime counterparts running for decades, LeMasters observes.

On the comedy end, the producers of CBS' *Murphy Brown* hope to attract real-life newsmakers as interview subjects for the sitcom's fictional news magazine.

## Interactive swings back in action via syndication, web and station projects

Interactive is back in action, with new projects to be introduced this fall. One represents a syndication vehicle from LBS Communications, and the other will debut via the NBC Television Network. Also, WPIX(TV) New York is set to unveil a large-scale innovative plan that involves interactivity.

In the LBS case, TV Horizons, ad sales arm, will represent ad sales for *Sportstest '89/'90*, one-hour quarterly sports quiz special. Called the first of its kind in sports programming, *Sportstest* enables viewers to answer special questions via a "900" telephone number. Winners receive prizes.

In addition to the quiz portion, *Sportstest* will include footage, interviews, "fun facts and insight about people and events in the sporting world." The program, which will begin airing this fall, will get winter, spring and summer shows as well, geared around each season's major sporting events. Producer is Marathon Entertainment.

One previous try to get a syndicated launch of a program with interactive technology was MGM/UA Telecommunications' *Hotline*. Introduced at the past NATPE, the game show was touted as "utilizing the most sophisticated viewer interactive technology ever introduced to TV." Developed by FDR Interactive Technology, an American Express affiliated company, *Hotline*, which also involved home viewers participating by phoning a special "900" number, was looking for an early fringe or

prime access daypart, for fall availability.

However, *Hotline* never got off the syndication ground, basically because advertisers weren't willing to buy at the rates commanded for a late afternoon program, according to a source representing MGM/UA. "They could have gotten daytime advertising because the daypart goes for less money, but it wouldn't have been cost-effective. *Hotline* is very expensive to produce," the source says. The show was offered on a cash/barter basis. It's understood that *Hotline* is not dead and that it is being pitched to the major networks.



Alan Berkowitz

Also, regarding syndication, Multimedia Entertainment used interactive, beginning in fall 1988, in conjunction with the launch of *Sweethearts*, game show strip. The 900 phone number option was made available to all *Sweethearts*-cleared stations beginning with their specific launch dates. Howev-

## British score coup at Banff TV Fest, take five awards

The British staged their own form of revolution at this year's Banff Television Festival, whose theme was the television revolution. The British captured five major awards, with two going to *A Very British Coup*, drama produced by Skreba Films/Channel 4, London. The American increased their awards showing by coming up with three, as compared to only one award last year.

The Festival received 517 entries, with 13 judged as winners by an international jury.

The British winners were *A Very British Coup*, which won both the \$5,000 Grand Prize and for Limited Series; Thames TV's *Rumpole of the Baily*, Continuing Series; BBC's *Bed Among the Lentils*, from the *Talking Heads* series, Best Performance Special; and *Vietnam: After the Fire*, from Arcadia Films, \$2,500 special jury prize.

Best Comedy went to an episode of ABC's *The Wonder Years*, "Pottery Will Get You Nowhere," produced by Marlene Black in association with New World Television; the Children's Program winner was *Runaway Ralph*, from Churchill Films.

Also, a coproduction of Lincoln Center and Noble Enterprises, *Sarafina! Words of Freedom... Songs of Hope*, took the award for the best Arts Documentary.

Canada, which had three Rockies last year, took only one this year—also a \$2,500 Special Jury award, *Cinq Defiz for the President (Five Questions for the President)*, a coproduction of Les Productions Du Sagittaire and Les Productions Via le Monde of Montreal. A festival surprise was *The Twelve Months of Summer*, thriller which won TV Feature for Sveriges Television.

Another upset was scored with *Dragon Food*, Drama Special, from Novoskop Film, for ZDF, West Germany. Nippon Television's *Live From Mt. Everest: A Man and His Dream* won the Popular Science award, and the Australian Broadcasting Corp. grabbed the so-

cial/political documentary award with *Hoddle Street*.

While not tied to the Rockie Awards, one of two Quebec/Alberta \$5,000 prizes was announced at the Fest, with two winners: *Tristesse Modele Redult* and *Music in the Midnight Sun*. The latter is a film produced by Rhombus Media, Toronto.

## Cable Programming

**Showtime** has completed production on eight episodes of *The Boys*, comedy series from Brillstein Productions in association with Silly Robin Productions. The new series starts July 8, following the premiere of *Bull Durham*. A *The Boys* special premiered last September.

"Dr. Seuss" is back. TNT will do an original production of *The Butter Battle Book*, which will premiere in October. The production marks the first time that Theodore Geisel (Dr. Seuss) has permitted his work to be transferred to TV in almost a decade. Animation will be done by Ralph Bakshi, who will produce and direct the half-hour special. All TNT telecasts will be followed by *Horton Hears a Who*.

**Lifetime** has acquired the cable rights to the series *Heartbeat* as well as its two-hour pilot movie. The pilot airs on July 3 at 7 p.m. and the hour series begins at midnight, with repeats at 7 p.m.

Dinah Shore will return to TV this fall via a series called *A Conversation With Dinah*. The half-hour daytime series will be seen on **The Nashville Network**. Twenty-six shows are planned, with taping at KCET-TV Los Angeles this summer. Celebs scheduled on the show include Jack Lemmon, Rosemary Clooney and Bob Hope, plus Nancy Reagan.

## CNN in foreign business expansion

The Tokyo business market recently was the subject of CNN's nightly business news program, *Moneyline*, via filed reports from the country. The program, an-

chored by business news managing editor Lou Dobbs, featured guests such as the new U.S. ambassador to Japan, Michael Armacost.

Also, *Moneyline* will begin a similar program in London this summer. Trips are part of a continued expansion of CNN business news services, including the launch of *Asian Business Report* on July 1 from CNN's Tokyo bureau and *The European Business Report* on July 14. The new reports will be seen daily not only on *Moneyline* but also on *Business Morning* and *Business Day*.

*Asian Business Report*, besides bringing viewers up-to-the-minute updates and trade developments from Tokyo, Hong Kong, Singapore and Sydney from the Tokyo bureau, will feature reports on corporate developments and business trends in Asia. *The European Business Report* will provide similar information, focusing on Paris, London and Frankfurt, from CNN's London bureau. *Moneyline* airs on CNN weekdays at 7 p.m., while *Business Morning* and *Business Day* air at 6:30 and 7:30 a.m., respectively.



**Fifty self-contained vignettes and clips from Warner Bros. film "Woodstock" will be centerpiece of MTV's and VH-1's Woodstock Minutes, running on both networks and honoring the 20th anniversary of the landmark event. Also, the film will air on both channels in August. Above is Joe Cocker, rock star, at Woodstock.**

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### Syndication shorts

What was *Michelob Presents Sunday Night* will be called *Michelob Presents Night Music*, when its second season begins in the fall. Both the NBC stations and Anheuser-Busch have renewed the pickup of the show. The reason for the name change is that the program will air in a variety of late-night weekend time slots. The show is currently in 56 markets. Lorne Michaels is executive producer.

**Vestron Television** has cleared *Dirty Dancing—Live in Concert* in 140 markets representing more than 85% of the U.S. TV households. The special has cleared 39 of the top 40 markets, including WPIX(TV) New York, KCOP-TV Los Angeles, WPWR-TV Chicago, WATL-TV Atlanta and KTXA-TV Dallas. The show will begin airing nationally on July 1.

**Warner Bros. Domestic Television's** *Freddy's Nightmares*, one-hour syndicated series, returns this fall with 22 new episodes. It's currently airing on 157 stations representing close to 93% of the U.S.

**Republic Pictures Domestic Television** has sold its Color Movies II in five additional markets. These are WPIX(TV) New York; KXTX-TV Dallas; KATU-TV Portland, Ore; KXIV-TV Salt Lake City, and WMTW-TV Portland, Maine. Premiering in 1990, the package consists of eight colorized titles including *Champion*, *Copacabana*, *Dark Command* and *One Touch of Venus*.

**Qintex Entertainment's** *The New Leave it to Beaver* has been bought by WWOR—TV New York, KTLA-TV Los Angeles and WGBO-TV Chicago. *Beaver* has previously been sold to WGBS-TV Philadelphia, KOFY-TV San Francisco, WKBD-TV Detroit and KTVT-TV Dallas-Ft. Worth, among others, for a total of 52.

Also at **Qintex**, WWOR-TV New York and KTLA-TV Los Angeles have signed to air colorized episodes of *McHale's Navy*, half-hour comedy series from the 1960s. Total station sales are 38 markets.

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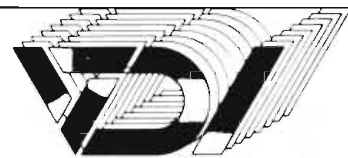
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# Station Report

June 26, 1989

## **ALL IN THE FAMILY**

A sweeping Family Matters project at KARE-TV Minneapolis-St. Paul includes documentaries, a sponsored package of vignettes and stories within regular newscasts. It's aimed at easing adjustment to new lifestyles./49

## **JOINING THE CLUB**

A Frequent Listener Club at WZOU(FM) Boston has given the station a data base of more than 30,000 names. Retailers who offer discounts to the club are often converted into advertisers./50

## **BUYER'S OPINION**

The only thing that's been consistent in radio since its inception has been the delivery mechanism, but it's still a top targeting device, says McCann-Erickson's Ira Carlin./51

## **SPOTLIGHT ON ...**

Radio proved to be a natural medium for a target audience with vision problems. Walt McKenzie of PanCom International tells how it was used./53

## WZOU Frequent Listener Club cements ties to area retailers

Radio station data base management can be applied to advertising prospects as well as listeners.



Alan Chartrand, vice president, general manager of WZOU(FM) Boston, reports listener membership in the station's Frequent Listener Club has given WZOU a data base of 30,000 to 35,000 listener names, ages, towns and addresses. He explains that WZOU runs its club contest promotions four times a day, offering \$100 to members who hear their name called out. Then they have 94 minutes (for WZOU's 94.5 position on the dial) to call in and win their \$100.

**Sales leads.** Meanwhile, adds Chartrand, "We have 2,000 retailers lined up to participate. Participation means they offer discounts or free items to every member that walks in and can produce his Frequent Listener Club membership card. So on top of using our Frequent Listener marketing program to generate a core audience of loyal listeners to WZOU, we also have our list of participating retailers we use as a source of sales leads. Not every participating store buys a schedule, but we've sold many of them to add to our revenue base."

Chartrand says WZOU has also printed a 75-page directory it sends to its club members. This lists all the participating retailers so the listeners know just which merchants to patronize for their discounts and free samples. Traffic also rotates mention of participat-



Alan Chartrand

ing retailers on the air so club members who missed it in the directory can find out who and where the discounts are by continuing to listen carefully.

WZOU is among clients of Direct Radio Strategies, based in Wayne, Pa. Gavin Stief, vice president, marketing for the company, calls DRS "a broad-based marketing company specializing in data base management and ratings development." His other clients include the station he used to sell for, WKSZ(FM) Philadelphia.

Stief says the system "works well for all formats. Every station we've worked with has experienced ratings growth. When the sweeps come around, our clients' call letters are top-of-mind with our Frequent Listener Club members. So it's our call letters that get into the diaries."

**My station cares.** Stief says his client stations like WZOU "reach out and touch their core listeners with telemarketing, direct mail, signed by the GM, asking 'for your opinion about our station.' That lets our listeners know, 'My station cares what I think.'"

Stief says his Direct Radio Strategies package is "designed to be either a supplement to, or a replacement for, expensive television promotion. Members qualify for all station contests, our station clients run free live concerts for club members only, and the club membership card, though it is *not* a credit card, is good for discounts and giveaways."

## KARE-TV helps viewers cope

(from page 49)

the most of the entertainment, sports and cultural facilities available to Twin Cities residents and visitors.

Bardins says Blue Cross-Blue Shield's participation includes suggesting the names of doctors available to serve as medical consultants or technical advisors for Family Matters programs focusing on health or nutrition and exercise. And Norwest Banks handles mailings in connection with Family Matters programming that encourages saving or offers advice on family financial planning. Norwest's goal, she explains, is to "Bring back the idea that 'Your neighborhood banker is a friend.'"

KARE's first Family Matters documentary was *Million Dollar Baby*, focusing on premature infants. Another was *Crash Course*. This one was a graphic warning against drunk driving, timed to coincide with prom season.

This was an hour focusing on victims of drunk driving accidents, complete with wheelchairs, telling

how they just barely manage to cope with the resulting lifetime disabilities that come with brain and/or spinal cord injury. It was produced by KARE in cooperation with the Driver Awareness Program of the University of Wisconsin Hospital and Clinics.

A two-part study guide prepared in conjunction with *Crash Course* includes questions for teachers to bring up for discussion before and after seeing tapes of the program.

Another program, *Beyond Crack Street*, is part of a six-months' station effort against drugs. KARE sent a news team to Latin America to film a government drug bust of a cocaine lab as part of an effort that addresses both the demand and supply sides of drugs as well as offering suggested solutions.

Bass points out that KARE's partner sponsors appear prominently on such printed materials as suggestions of what a family might do to deal with a suspected case of drug abuse on its block, a project in which KARE enlisted the cooperation of the police department and chamber of commerce.

Also in print, in conjunction with



## KARE-TV, sponsors, help viewers cope with a fast changing society

The back cover of January's *Twin Cities Directory*—the local entertainment and dining guide for Minneapolis-St. Paul, was an ad for Gannett's KARE-TV. The copy reads: "Today, more than ever, marketing your product or service efficiently and effectively is the key to success. At KARE 11 our goal is to offer practical solutions for today's marketing challenges.

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KARE general sales manager Elliot Bass says KARE "partners" mutually benefitting from the station's year-long Family Matters project include the Tom Thumb chain of over 200 convenience stores, Blue Cross-Blue Shield of Minnesota, and Norwest Banks.

**Community affairs.** Bass describes Family Matters as a "comprehensive community affairs project that includes documentaries covering topics of community concern, our sponsored package of vignettes, monthly newsletters, news stories within our regular newscasts, plus printed information about the subjects we take on. And on air, it has a unifying graphics package and musical signature to tie the various pieces together and instantly identify each segment as part of Family Matters."

Bass says KARE's Community Affairs Department headed by vice president Kathryn Bardins works with the news department to produce the Family Matters documentaries. And community affairs also handles the outreach to the schools and community groups and enlists the help of advisors from the pertinent organizations.

In the news department, Pat Miles, who's taking a year's "sabbatical" from her normal *News 11* anchor duties to research and report for Family Matters, says, "For most families with two working parents, the Ozzie and Harriet life many of us grew up believing in no longer fits our reality. Traditional families are no longer traditional. My children know children who have a single parent at home, a mother who works and a dad who stays home, a dad who works full-time and a mother who works part time. There are more and more families with stepchildren, foster parents, or families with grandparents who are the primary care givers. The list goes on and on. These combinations are creating families that need and want more guidance in raising their children to be healthier and happier people. We're looking for new solutions to new problems. And we are learning that there's no family situation that's 'right' for everybody. And there is no one single 'ideal' family.

"So the most valuable service Family Matters can offer viewers is that it will give us all a chance to examine and learn from each other. It will allow us to peek inside many widely varied family situations and



Elliot Bass

discover how others are coping with their jobs, children and stress."

**Sponsors do more.** KARE's partner advertisers do more than simply run PSAs in KARE's Family Matters programs. For instance, Bass says Tom Thumb's 200 convenience stores serve as distribution points for the informational brochures and newsletters, as well as for the monthly *Twin Cities Directory*. The *Directory* makes several pages available to KARE in each issue so staffers from the station's various departments working on Family Matters—and most are—can tell readers in print, too, about the related projects, lifestyle reports by members of KARE's news team, and suggestions for making



**KARE's Tom Empey films jungle strike force as it mounts up to hit a cocoa paste "factory" in Bolivia's Chapare region.**

## Appointments

## Stations



**Ronald C. Inman** has been named vice president/marketing for Act III Broadcasting, Inc. He had been vice president, director of marketing for INTV, the Association of Independent Television Stations. At Act III he'll relocate to Atlanta and report to **William Castleman**, executive vice president and chief operating officer.



**Kelly Seaton** has been named to take over as vice president and general manager of WFYR(FM) Chicago upon completion of its transfer to Summit Communications, expected in July. She had been general sales manager of WGN Chicago and, since March 1988, director of sales for all Tribune Company radio stations.

**James M. Keelor** has been promoted to vice president, operations for Cosmos Broadcasting Corp. He transfers from New Orleans where he has been general manager of WDSU-TV, and before that he had been general manager of WAVE-TV Louisville, Ky.

**Daniel K. Griffin** will become president and general manager of WHDH-AM Radio, Inc., the new corporation formed by New England Television Corp. The new company's agreement to purchase

WHDH Boston from Sconnix Broadcasting Corp. is awaiting FCC approval. Griffin is currently vice president, general manager of WRKO/WROR(FM) Boston.

**Robert W. Lerew** has moved up to director of market development for the Television Bureau of Advertising in New York. He joined TvB in 1981 as a marketing executive in the Atlanta office.

**Chris Roman** has been promoted to regional sales manager of Univision's Dallas sales office. He had been director of marketing, western region, in Los Angeles.

**Robert L. Shive** has joined WXLW Indianapolis as vice president/sales. He was general sales manager of WTHR-TV Indianapolis.

(continued on page 54)



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## Television/Radio Age

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a KARE documentary on child care, is a tip sheet Bardins says was designed "to get information out to new first-time parents. And all these printed materials in connection with our documentaries are matched on video by PSAs that repeat the same helpful hints and follow-up information."

In the case of *Parent to Parent*, designed to encourage parents to develop a love of reading in their children by reading to them, KARE is getting an assist from the Twin Cities' PBS station, KTCA-TV. KTCA has its own "Survive" project, now in its fourth season, with major funding provided by The Pillsbury Co. Foundation and



the Northwest Area Foundation. As part of Survive's "celebration of education in Minnesota," KTCA and KARE published the brochure *Celebrate the Year of the Young Reader*. This urges parents to "Take the pledge," to "make reading a lifelong habit for your child," and then describes the steps to take to accomplish just that.

Still another Family Matters project is the organization of "KARE Forces" by Bardins' Community Affairs Department. This, she says, is an outgrowth of "KARE's encouragement of youth volunteerism: "We have KARE Forces in 80 Twin Cities schools that work on such projects as collecting food, clothing and toys, giving out trees to plant for Arbor Day and the like. In return, they get a card entitling them to free tickets to baseball and hockey games and the Ice Capades. And they get discounts on educational places to go, like museums, the zoo and the planetarium."

## One Buyer's Opinion



### Using the 'power medium' to move brands off shelves

Carlin

**Two interesting press releases** crossed my desk this month. Each provides a telling statement about the awesome power of that medium that shapes and even defines our lives at each stage of our life's journey. That's radio—pervasive, omnipresent, persuasive and memorable.

One release reported that The Museum of Broadcasting had restaged a long-lost Marx Brothers radio show that McCann-Erickson had created as part of the then (1932) Five Star Theatre anthology on NBC Radio. Five Star Theatre was considered a watershed in breakthrough advertising strategy at the time. McCann created, developed and wrote a different night of programming each night of the week for client Esso, now Exxon. Each night featured a different audience appeal device and theme—from light opera to Charlie Chan. Thus it was perhaps the original evocation of "segmented marketing."

Think about that. What medium then or now can do a better job of targeting? Lifestyle targeting? Shopping day targeting? Seasonal product targeting? Personality targeting? And as for environmental segmentation, think about the many available flavors of music, sports, news, talk, in every possible language to target every ethnic group.

Thinking further, a kaleidoscope of my changing listening habits crossed my mind. From rock to heavy metal to album rock to oldies to news to talk to big band to classical, the only consistent thing has been the delivery mechanism—my companion throughout my life: radio.

**The other release described** introduction of the new NAB/RAB campaign, "Radio, What would life be without it?" This landmark marketing effort kicked off with 30 seconds of dead air. Zero. Zip. Nada. Nothing. It's gutsy, it's clever, it's memorable. The copy delivered just before the silence states, "Radio is the soundtrack of our lives."

Like many soundtracks, radio is underappreciated. It is true that local retailers—and even some national outfits—understand its inherent power. These marketers keep coming back for more because radio does work; it brings people into the stores. It sells.

Yet far too many agencies and clients run radio at weight levels that are just too low. McCann's experience indicates that at 150 to 250 GRPs weekly, products can literally jump off the shelf. Use radio this way in conjunction with television and the synergies are explosive!

Pick up any trade publication and we read about clutter: TV 15s reducing overall recall and attentiveness norms, multiple 15s making even the storied issue of "pod protection" a thing of the past. How many realize that many FM stations limit their commercial interruptions to only eight units per hour? And even the public press carries articles on the "new" focus on value-added promotions to support TV campaigns. But radio has been doing this for years and in my book still does it best.

For those advertisers and agencies who know the power of radio, it's a great soundtrack and more. It's also reach and frequency and efficiency and recall and memorability and products moving off the shelves because of impact and merchandising and promotion.—**Ira Carlin**, executive vice president, national media director, McCann-Erickson, New York



Kelly



Zaltman

**J. Michael Kelly** has been named general sales manager at WFLX-TV West Palm Beach, Fla. He's succeeded as national sales manager by **Janice Zaltman**, formerly national sales manager for WNOL-TV New Orleans.



**Christopher Bushnell** has joined WNBC-TV New York as sales manager. He had been an account executive with NBC Television Stations Spot Sales and before that had been selling for Fox Television's WNYW-TV New York.



**Craig Zurek** has been promoted to Southwest sales manager, CBS Radio Networks, heading the new sales office CBS Radio Networks have opened in Dallas. Zurek joined CBS from Lotus Communications in 1986 and has most recently been an account executive in CBS Radio Networks' Midwest sales office.

**Lyle E. "Gene" Smith** has been promoted to vice president at The New York Times' WQAD Davenport Rock Island-Moline. He came to the station 14 years ago and is currently general sales manager.

## Agencies

**James Vail** has been promoted to senior vice president, group media director at Ally Gargano/MCA Advertising. He joined the agency in 1984 from Benton & Bowles and now moves up from vice president, associate media director.

**Ugo Pergolotti** has been named executive producer of Premier Productions, the new in-house commercial production company formed by DDB Needham New York. He had been a vice president and executive producer with the agency.

**Diann Barra** has been elected a vice president at Laurence, Charles, Free & Lawson's Michigan office. She joined the agency in 1986 and is currently a media supervisor.

**Gary Chalus** has been named a vice president at Campbell-Mithun-Esty, New York. He came to the agency in 1988 and before that had been with Young & Rubicam. At CME he is an associate research director.

## Media Services

**Jon L. Zimmerman** has been tapped to head the new Baltimore sales and service office of Corinthian Communications. He is a veteran of both media and account management at Ogilvy & Mather and at Smith, Burke & Azzam Advertising, Baltimore, and was most recently managing director of Brass Tacks Advertising, also Baltimore.

## Representatives



**Leslie Lillian Levy** has been named marketing services director for Group W Television Sales' Target Marketing Group. The former director of creative services for Blair Entertainment, New York has most recently been an independent consultant to such clients as Muller Jordan Weiss, D. L. Taffner, Sandra Carter Productions and CCI Communications.

**Tony Santino** and **Harry Stinson** have been elected divisional vice presidents of Katz Independent Television. Stinson joined Katz in 1982 and is manager of Independent's Atlanta sales office. Santino came aboard in 1983 and is manager of the San Francisco sales office.

**Graham Keenan** has joined HNWH New York as an account executive. He moves in from D.I.R. Broadcasting to replace **Tom Byrne**, who's transferred to the Atlanta sales office of the Interep company.

**Kerry Silha** has been appointed an account executive with Seltel's Red sales team in Chicago. She moves in from Petry Television in New York where she was also an account executive.

## WJLB gets TV partner for drive

Scripps Howard's WXYZ-TV Detroit is joining Booth American's WJLB(FM) there in the latter's eighth annual Coats for Kids campaign. Thomas Griesdorn, vice president/general manager of WXYZ, says that as the new cosponsor of the drive, WXYZ will create public service spots and coordinate fundraising events to boost public involvement in the project. Verna Green, vice president/general manager of WJLB, explains that Coats for Kids was developed by Booth American Broadcasting in 1981 "in response to the needs of the 'new poor,' who emerged after large-scale plant closings and layoffs in the major industrial centers." She adds that, since the first coats were donated by metro Detroiters in 1982, more than 60,000 new and "like-new" coats have been given to school-age children.

## Spotlight On...

### Walt McKenzie



Senior vice president  
Media director  
PanCom International Corp.  
New York

Expanding retail chains may not normally be considered a new product, but Walt McKenzie, media chief at PanCom International, says there's no reason they couldn't be, especially if, like ReVision Centers, they plan to roll out a new service to a very narrow audience segment.

McKenzie says *Sight* magazine estimates there are 2.1 million people handicapped by low vision in the U.S. That means normal eyeglasses can't help them read. They can't even enjoy watching television with-

out the aid of special magnification devices—"unless they want to settle for listening to the audio only and imagine the pictures—which is what people do with radio. And well-written radio copy is designed to let listeners do just that."

Thus, continues McKenzie, "Radio is a great boon to people with low vision. That's a key reason we're using radio for ReVision Centers." This is the retail chain, with branches now in New York, Florida and a few other markets. Its specialty is evaluating and analyzing the visual function of patients with low vision, then designing special optical systems, plus suitable training, to upgrade their visual powers.

McKenzie says the advertising encourages people with low vision to come into the nearest ReVision Center for a consultation and attend ReVision's free seminars. He adds that besides radio, "We're also using newspaper ads, counting on family members and friends to see them and pass the word about the free seminars along to the low vision people who need the information. In one sense our print ads and radio spots are PSAs as well as commercials because they're telling a specific target group that needs a specific kind of help exactly where to go to find that help and find more information about this help at no cost. After we see how it plays in New York and Miami, if the results in these two markets prove satisfactory, the client plans to roll the advertising out into other markets. But no decision has been made yet as to just which markets."

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KAER and KFBK (AM), Sacramento KFWB, Los Angeles KJQY, San Diego

Westinghouse Broadcasting Company

## FEEDBACK

**How important is sales development to your overall local sales effort, and what steps have you taken to ensure a steady effort in this direction?**



**“Sales development is very important, and the steps we have taken include identifying special projects that we can do, such as our Time to Care program, our Weather School and the Harbor Lights summer concerts. These are vehicles that we use to motivate new advertisers. Also, we have a successful early morning news, and we’re going after radio drivetime dollars.”**

*Jonathan H. Klein  
Vice president, general manager  
WJZ-TV Baltimore*



**“It’s extremely important to us. With the pie split so many different ways in national TV, the national advertising dollar is split more than it used to be, so the local effort is more important. We’ve added another salesperson to the staff, sales training has become more important, and we use Television Bureau of Advertising presentations extensively in sales development.”**

*John T. Benson  
General manager  
KHAS-TV Lincoln-Hastings-  
Kearney*



**“I think there is indeed a difference between a client that is new to our station and one who is new to television. As a [Fox-affiliated] station that has moved from relative obscurity to being a force in the marketplace, we have concentrated more on advertisers that are current television users. At this stage, we can get a lot more by turning existing television users into users of our station. We do not neglect new television advertisers, but we wouldn’t devote as much time to them as would a station that has been around for 30 years.”**

*Stuart B. Powell  
Vice president, general manager  
KNXV-TV Phoenix*

# Wall Street Report

## The Chemical reaction to broadcast industry banks on opportunity

The media and entertainment industries were touted as attractive investment opportunities in an all-day seminar in New York recently, hosted by Chemical Bank for 180 investors representing banks, insurance companies and private and public investment firms worldwide.

Chemical's managing director James B. Lee said that, along with greater demand, the film, cable, television, radio and cellular industries are experiencing the same restructuring as most of corporate America. He noted that, while some companies are pursuing a strategy of vertical integration through mergers and acquisitions, others are becoming more focused, spinning off niche businesses that may not fit their main strategy: "The bottom line is that additional capital is a necessity, and that means opportunity for investors."

The broadcast industry, according to Chemical executives, continues to be highly liquid. They noted that 43% of the 10,000 radio stations in the U.S., collectively worth over \$10 billion, changed hands over the last four years. With the nation's 968 commercial TV stations worth more than \$20 billion, they note, 54% changed hands in the same time period.

Cable system revenues, according to the bankers, have grown at a compound annual rate of 25% since 1975, and their advertising revenues have risen from virtually zero in 1980 to \$350 million in 1988.

### Caution on Westwood One

Oppenheimer & Co., which makes a market in Westwood One stock, is viewing the stock as a buy for the more speculative accounts. With the company earning 12 cents a share for the fiscal year ended Nov. 30, 1988, analyst Dennis B. McAlpine predicts a no earnings, no loss situation for '89 and earnings of 50 cents a share in 1990.

Westwood One last March 16 purchased KIQQ(FM) Los Angeles from Outlet Communications, changing its call letters to KQLZ and its format from soft rock to contemporary hit radio. Birch ratings recently showed a 5 rating for the station vs. a 1.2 in the old format, while Arbitron recently gave the station a 4-5 rating in target demographics, making it eighth in the market, up from 15th.

McAlpine also notes NBC Radio Network is picking up, with management indicating revenues up 15%, reflecting higher ratings in late February. He adds, "We still expect a second-quarter loss of 10-20 cents, but the trend is good. Although the ratings are good for KQLZ, the station has run very few commercials, so we expect a loss for the second quarter."

The stock has had a 52-week range of \$7¼-20, and McAlpine observes the asset transfer value is about

\$18 per share, indicating a stock price of \$15-16. He concludes, "So far the recovery appears to be on track, but we won't know for sure until early-to-mid-July. If the trend continues, the stock should recover to the mid-teens by the end of the summer."

### King World tabbed

Meanwhile, Oppenheimer continues to recommend purchase of King World stock. The syndicator earned \$2.28 per share for the fiscal year ended Aug. 31, 1988, and McAlpine projects \$2.90-3 for '89 and \$3.25-3.35 for '90.

He observes KW will continue its low risk/high return strategy, with a goal of having "a maximum at-risk of about \$1 million per show. It intends to stay with low-cost formats, such as talk shows at a cost of \$20,000 per hour and game shows at \$50,000 per hour, and will also continue to use shared costs, such as the R&D Network, Adnet and the MCA joint venture.

"Net after-tax cash flow is now \$6 million per month. If no suitable acquisition targets are found, we expect another stock buy-back. Management concurred that this strategy is 'possible' if the stock doesn't move up on its own." He adds that KW expects to bring about 14 new shows to market over the next five years, "so there are a large number of chances at bat."

The stock has a 52-week range of \$16-27, and McAlpine concludes, "Despite its recent move, the stock is still selling at only 7.9 times our fiscal 1990 estimate. With a stock repurchase likely if the shares don't move up on their own, the risk/reward ratio looks good for a move up to the high \$20s, low \$30s."

### Meredith covered

Mabon, Nugent & Co. has initiated coverage of Meredith Corp. and is describing its stock as "attractive." Analyst Raymond L. Katz projects a decline in earnings per share from \$1.91 in 1988 to \$1.75 in '89 and a recovery to \$2.10 in 1990. Katz explains, "Our recommendation is based on Meredith's deep discount to asset values (as much as \$75 per share) and our belief that this gap will be closed through either improving fundamentals or possible restructuring. We believe that the patient investor could realize 20% annualized appreciation."

The stock has ranged from \$26 to \$35 over 52 weeks and was recently trading in the mid-30s, but Katz speculates that it could break out of this range "as its fundamentals improve." Along with a 20% earnings per share gain between '89 and '90, another factor that could close the gap between asset value and trading price, Katz says, is takeover or restructuring speculation, "often the case with a media stock selling at a deep discount to its asset value. Given Meredith's insider voting control of approximately 47%, however, a hostile takeover is problematic."

Meredith has been repurchasing shares in the open market, with one million shares authorized for repurchase and an estimated 575,000 shares still remaining a short time ago. In Katz's judgment, the share repurchase is the financial equivalent of doing a leveraged buyout, but with no premium to shareholders.

# In the Picture

## Nicholas Gordon



*Head of Radio's Keystone Broadcasting System and long-time NBC sales chief now parts "glasnost" curtain to chart new TV territory in the Soviet Ukraine.*

## Gordons unveil new program source; open Ukrainian TV facilities to U.S. producers

Nick Gordon is back in television. While continuing as chairman of radio's coast-to-coast Keystone Broadcasting System, Gordon and his son Christopher, a former sales executive for Blair Television and TV/RADIO AGE, and most recently executive vice president of Palladium Television Distribution, are now TV program syndicators and co-program producers.

They're offering to save other U.S. producers money through their new entry to the facilities of the State Committee for Radio and Television of the Ukrainian Socialist Soviet Republic. That's one of several Soviet Republics newly opened up to direct foreign business arrangements by the USSR's new policies of glasnost and perestroika.

Before Gorbachev, explains Gordon, any dealings with any organization in any Soviet state had to start by first going through the central government bureaucracy in Moscow, before a foreigner could even think about approaching the people they actually want to do business with. But now all that's changed.

Gordon says that as of April '89, a new law "not only permits, but encourages foreign business enterprises to make contracts with enterprises of all sorts throughout the Soviet Union. Now we can negotiate directly with the people we want to talk to without applying through the central bureaucracy first, then waiting interminably for the approvals and permissions to come down from above."

### 'Negotiations' of a different kind

But Gordon quickly adds: "Let me amend that word, 'negotiation.' It's not negotiation in the Western sense of two adversarial parties, each trying to get the best of the deal for themselves. These are not sharp bargainers scheming for advantage.

"Our talks with the Ukrainians have been much more in the nature of education. They educate us by proudly showing us the fine, first-class facilities and talent at their disposal, plus the fantastic program-

ming they already have in the can. We explain how our proposals can create profit—that is, financial earnings for them as well as us. These are people who have spent a lifetime producing radio and television programs only to inform or entertain, with no thought of earning profit, or of the advertising sponsorships or program sales or licensing agreements that earn money for producers here and in Western Europe.

"For 70 years, three generations of Soviets have never had to think in terms of profit. The goods producers thought only about meeting quotas. The artistic community, like our new Ukrainian friends and most Russian ballet companies and orchestras have thought only of achieving the finest artistic quality in their performances. They still do."

### Doing it our way

Gordon adds, "To give an idea of how cooperative the actual Ukrainian producers are, as opposed to the government bureaucrats outsiders used to have to cope with, our new Ukrainian partners asked us to 'Please inform us which ballets and operas you have clients for, and also whether you want them filmed on location or studio production, tape or film.'"

Gordon explains that initial contacts were through the Ukrainian mission to the United Nations, who acted as consular officials and made the introductions to the USSR's Gostel Radio people and to the Ukrainian state broadcasting people. The end result is that Gordon & Son are now Ukrainian Television's sales agents in the United States.

Gordon says the Ukrainian broadcasters "remind me a lot of NBC back in the '50s. [Gordon had headed both radio sales and television sales for NBC during Pat Weaver's reign of quality.] Everybody knew what they were doing and worked hard to do it, from the floor managers to the directors, engineers and our sales team. We were a family with very high morale because we all loved what we were doing. That's what our Ukrainian partners are today."

Gordon says he and Chris will be offering to U.S. commercial and public TV stations and cable systems a selection of Ukrainian-produced programs that includes ballet, opera, folk dancing complete with sword-dancing, high-jumping Cossack troupes, "an outstanding symphony orchestra, and some fabulous, no-holds-barred documentary footage of World War II combat. During offensives, their commando units had a cameraman with each platoon. They have footage of Red Navy destroyers racing toward an invasion beach at flank speed to lay down a covering barrage for an amphibious landing at Sevastopol.

"And these people don't edit out the gore and Nazi atrocities. As just one example, they have footage of a just-recaptured Nazi camp for Soviet teenagers who were used as forced blood donors for the Wehrmacht wounded."

The Gordons are also offering to work with U.S. producers "to enable them to produce programs through the facilities of Ukrainian Television at great savings. If they wish, they can bring top U.S. musical talent to the Ukraine with them to do shows with backup by the terrific homegrown orchestras and choral and dancing groups right there in the Ukraine."





**"It's critical to the sales of any station, particularly an independent, to have a new sales development effort. We have four people in sales development. It's not as if they were working their way up and want to be agency salespeople. We have a special compensation program in place for them."**

*Kent E. Lillie  
Vice president, general manager  
WPTY-TV Memphis*



**"Each member of our sales staff has a billing goal that they shoot for every year. It is nearly impossible for them to reach it without new business development because of the high attrition rate in this industry. They actively pursue accounts that have not previously advertised on television or on KCBS."**

*Robert Hyland  
Vice president, general manager  
KCBS-TV Los Angeles*



**"I think it's the single most important marketing effort a station has to make for as far out into the future as I can see. We've invested special funds in the Marshall Marketing program, which makes use of the VALS system and appeals to retailers. We've also expanded our local sales staff with three people—not from conventional TV backgrounds but experts in retail, print and radio. This allows us to relate to the retail psychology and also to convert print and radio advertisers to TV."**

*Tony Kiernan  
Vice president, general manager  
WLWT(TV) Cincinnati*



**"At WPTT we've embarked on a total stationwide turnaround effort so that sales development is one of our cornerstones. Our numbers are improving, but we've still got a long way to go. As such, virtually every sale we make is developed. There are no order takers here. We've gotten very active lately in creating events out of our existing programming that we can co-promote with local radio stations and structure packages and sponsorships for clients. Recent examples include a 'Star Trek' marathon—19 hours of 'Star Trek' straight over one ratings book and a 'We Love Lucy' marathon over another. Both significantly increased revenues in the time periods and popped big numbers."**

*Tom Shannon  
Station manager  
WPTT-TV Pittsburgh*

## Kidvid legislation hits a snag over drug, violence addition

Children's television legislation, which passed so easily through the U.S. Senate, has hit a snag in the House of Representatives. At the very least, the legislation sets up a confrontation between the two bodies.

The Senate passed its version by a unanimous vote of the 93 senators present. Its proposal would allow an antitrust exemption for the

three major TV networks, independent stations, programmers and some others to get together to work out guidelines on controlling the amount of violence, drugs, and sex on television.

**Drugs, violence.** In acting on its own version of the legislation, which started life as a simple one to deal with violence, a House Judi-

ciary subcommittee rejected the idea of adding drugs and violence to its scope. Some Republicans wanted drugs added and may fight when the bill reaches the full committee.

But even legislation limited to violence could run into trouble because of the four votes cast in opposition to HR-1391. The panel voted, 10-4, to send the legislation sponsored by Rep. Dan Glickman (D-Kan.) to the full committee.

But one of the members of Congress most respected on constitu-

# the marketplace

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## State institutions must comply with Copyright Act: Supreme Court

The U.S. Supreme Court made no bones about it: States and their entities, such as state universities, have to comply with the U.S. Copyright Act when it comes to using copyrighted video or audio products. Earlier the court had refused to decide two cases that dealt directly with the question.

But when the court issued its opinion in *Pennsylvania versus Union Gas Co.*, the reason why it didn't deal with the other cases was clear. Although Union Gas had nothing to do with copyright, the decision held the answers to the copyright problems as related to the states.

**Earlier action.** Earlier, the court threw some doubt on the efficacy of legislation that was expected to be proposed to loosen the work-made-for-hire provisions of the Copyright Act. The court in that one at least sanctioned contracts that took rights from the author or other creator and gave them to the hiring entity such as a station or network.

At issue in the other copyright case has been the Eleventh Amendment, which shields states from being sued in federal court. The copyright act provides only for suits in federal court. That, however, was seen as a conflict with another part of the Constitution that gives Congress the right to regulate interstate commerce, including the right to impose copyright restrictions.

All the justices agreed that a state could be sued in federal court for damages, and five of the justices also agreed that Congress has the authority to "create such a cause of action" when it does so as part of its powers in the commerce clause.

In writing for the majority, Justice William Brennan made the Supreme Court's position unusually clear: "Even if we never before had discussed the specific connection between Congress' authority under the commerce clause and states' immunity from suit, careful regard for precedent still would mandate

the conclusion that Congress has the power to abrogate immunity when exercising its plenary authority to regulate interstate commerce."

Beyond those questions, however, the court was badly split in the case when it came to deciding details.

## Foreign control in cable systems Markey's target

Rep. Ed Markey (D-Mass.), chairman of the House Telecommunications Subcommittee, has introduced legislation to put the cable industry in the same boat as broadcasters when it comes to restricting foreign ownership of media outlets.

Markey unveiled his proposal at a hearing, brushing back the few objections registered with the view that, although foreign ownership of cable systems is not now significant or a problem, "why wait until we have a recession" and U.S. properties become more attractive to foreign investors.

The contention of Markey and other supporters is that, if only for national security reasons, foreign entities should not be allowed to dominate important information outlets in the United States. His bill would cover other new technologies in addition to cable, such as multipoint distribution services and direct broadcast satellite services.

**Industry backing.** The measure would include cable and the others in the definition of current law that bars individual foreigners from holding licenses, restricts their investment to 20% of capital stock and bars them from serving as an officer or director. The cable industry backed the bill, except for its impact on Maclean Hunter, a Canadian corporation that owns or has an interest in systems that serve one million subscribers in Michigan, New Jersey, Florida.

The company's president and chief executive officer, J. Barry Gage, asked Markey to at least grandfather in Maclean Hunter's ownership with enough room for it to at least double its size.

Markey appeared amenable to any changes to make the legislation palatable and said he would hold another set of hearings to see what impact it would have on foreign trade, particularly in those countries where U.S. cable systems such as Tele-Communications, Inc., are investing money.

## Old faces surface in communications picks by Bush

President Bush finally got around to filling some of the communications spots in his administration. Most of the appointments amount to a reshuffling of old faces.

Curiously missing from his initial list of FCC nominees was the name Al Sikes, ex-Missouri broadcaster and current head of the National Telecommunications and Information Administration, to be new chairman. The list sent to the Senate Commerce Committee,

*Barrett's tapped for one year.*

which must approve the nominations, does include Sherrie Marshall, former Mark Fowler protege as congressional liaison at the FCC, and, the new face, Andrew C. Barrett, now a member of the Illinois Commerce Commission. He only gets a one-year appointment, to fill the rest of the unexpired term of former chairman Mark Fowler, which ends at the end of next June.

Marshall, nominated to fill exiting chairman Dennis Patrick's term, which ends in mid-1992, would leave the law firm of former FCC Chairman Richard Wiley to take the FCC post but not before the firm is joined by former commissioner Mimi Dawson, who lost her Transportation Department job when President Reagan left.

Finally, already nominated to replace Sikes at NTIA is Janice Obuchowski, who was a senior advisor to Fowler.

# Washington Report

## Cable's vertical integration subject of white papers that make Congress blanch

More quickly than even he must have expected, a recent dramatic experiment carried out by Steve Effros, president of the Community Antenna Television Association, has come home to roost. Some had wondered aloud whether it would come back to haunt him.

Effros called together a group of Washington reporters and industry representatives for a luncheon meeting ostensibly to announce a new study on the cable industry. His speaker turned out to be a double-talk artist, and his point turned out to be that anyone can talk about statistics, but beware of the messenger.

The reporters who attended Effros' stunt eagerly awaited the next "white paper" to be released by the National Cable Television Association. The wait was not long in coming.

### NCTA at the bat

Knowing its recent growth and wealth and domination of the television industry was going to bring an inevitable response from the powers that be in Washington, the NCTA commissioned Benjamin Klein, professor of economics at the University of California, Los Angeles, to do a study for it on the impact of vertical integration in the cable industry. Not surprisingly, Klein's study, just as one would expect a study done at the behest of the tobacco industry would favor the arguments of that industry, was procable. In fact, he suggested that this study showed that vertical integration encouraged the development of new programming. Viewers reap the results, he said.

The NCTA report by Klein was released just a few days ahead of the first of at least three hearings set by the Senate Communications Committee on the diversity and concentration of ownership of the American media. Testimony by two other media professors tended to dispute what Klein had concluded.

Klein said, "The evidence clearly indicates that the net economic benefit of vertical integration in the cable industry is positive." In fact, vertical integration so far has resulted in "the availability of networks that would otherwise not exist." His charts backed a contention that the MSOs that own a piece of programming are more likely to air competitors than MSOs with no programming interests.

Then, at the Senate hearing came these words: "Vertically integrated systems give preference to the services they own and tend to exclude competing services." The words were spoken by Michael A. Salinger, professor in the Graduate School of Business at Columbia University in New York City.

Accompanying him to the witness table was Prof. Barry R. Litman of the Telecommunications Department of Michigan State University in East Lansing, another opponent of the current level of vertical inte-

gration. Unless the federal government draws the line, he said, "the spiral of increasing concentration and control, homogenization of content, and rising prices will continue unabated."

A member of Congress looking at the work of the three professors faces mass confusion.

To prove his point, Klein, the NCTA's professor, looked at the programming run by 400 cable systems, cross-checked the ownership the MSOs had in the 28 most popular basic and pay channels, and determined that "Vertically integrated cable operators are not discriminating against carrying programs in which they do not have an ownership interest and generally carry more of the popular programming alternatives for consumers than nonintegrated cable operators."

### Charting the difference

He then produced a chart that showed there was, in fact, little difference. Black Entertainment Television, Cable News Network, and The Discovery Channel, for example, are owned by various conglomerates of MSOs but receive about as much carriage by MSOs without an interest in the programs as by MSOs that do.

On the same chart was a purely commercial shopping network, Cable Value Network. A total of 78.4% of the systems whose MSOs had an interest in CVN carried it, while only 25% of the systems with no MSO interest carried it. It was the only shopping network among the 28.

Klein's chart also showed that HBO was carried on all systems of American Television & Communications Corp., which owns it and Cinemax, and that Cinemax was carried on 96.2% of ATC systems. Systems of other MSOs registered a 99.7% carriage for HBO and 79.7% for Cinemax, he said. Showtime and The Movie Channel, owned by Viacom, each were carried by 90% of Viacom systems. Showtime was carried by 83.8% of the other systems surveyed and TMC 58.7%.

All that looked reasonable until Salinger presented different figures to the Senate. He agreed that HBO was carried on all ATC systems but said only 80% of them carried Cinemax. Viacom systems were 88% in their carriage of Showtime and 62% TMC. His chart also showed that 88% of the Viacom systems carried HBO, but only 31% of them carried Cinemax. Showtime was carried on only 57% of ATC systems and TMC on 20%. He said his survey included 200 nonintegrated systems and that 93% of them carried HBO, 58% Cinemax, 67% Showtime and 43% TMC.

Clearly, the Klein and Salinger surveys were at variance. Litman added more confusion with some questions for the senators: "Should each separately named firm be counted individually in compiling industry statistics? Should we include all the subsidiaries in which they have controlling interest? Or should we apportion the number of subscribers in these jointly owned MSOs according to the financial interest of the parents? Using this last technique, it is clear that the level of national concentration in cable is rapidly approaching the threshold of what would be considered a moderately concentrated industry." —Howard Fields

tional issues called the bill "indirect censorship, pure and simple." Although the words of the bill merely allow an antitrust exemption so that the parties may meet if they choose to, Rep. Don Edwards (D-Calif.) said inherent in it is a message from "big brother" saying, "if you don't comply, watch out."

**In the home.** The proper place to deal with the problem is in American homes where they have the power to determine program content, "and that's how it should be,"

Edwards said. He was joined on the negative side by Rep. Mike Synar

*Rep. Mike Synar (D-Okla.) says that some violence on television fulfills a real purpose.*

(D-Okla.), also a member of the House Telecommunications Subcommittee, who agreed, "This is no way to do it."

He even said some violence on television is to be desired, citing the recent violence in China and the violence during the Vietnam war that led a nation to reject the war. If the legislation overcomes that kind of objective, it is unlikely to deal with drug and sex issues. That will throw it automatically into a fight with the Senate and would likely delay its final passage.

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FEUD	WRC	7 #1	8 #1
WHEEL	WUSA	4	5
CUR AF	WTTG	7	7
ET	WJLA	7	8

## SAN FRANCISCO 7:30P

FEUD	KTVU	5 #2	5 #2
JEOP	KRON	5	6
EVE MAG	KPIX	4	4
ET	KGO	6	5

## CLEVELAND 7:30P

FEUD	WKYC	8 #1	10 #1
USA	WJW	4	4
JEOP	WEWS	8	10

## GREENVILLE 7:30P

FEUD	WSPA	10 #1	10 #1
JEOP	WLOS	5	7
USA	WYFF	6	6

## ATLANTA 7:00P

FEUD	WAGA	8 #1	8 #1
ABC NEWS	WSB	7	8
USA	WXIA	4	5

## NEW ORLEANS 4:00P

FEUD	WDSU	7 #1	5 #1
WIN LOSE	WWL	5	5
DONAHUE	WVUE	4	4

## LITTLE ROCK 4:00P

FEUD	KARK	7 #1	7 #1
IN EDITION	KATV	5	6
DONAHUE	KTHV	4	4

## FRESNO: 7:30P

FEUD	KSEE	8 #1	8 #1
WIN LOSE	KJEO	4	5
HOLLY SQ	KFSN	3	4

Source: NSI MAY 89