

Closed Circuit THE WGN FAMILY LETTER

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January 19, 1979

WGN CONTINENTAL SCHOLARSHIP PROGRAM

The WGN Continental Scholarship Committee has announced that applications for 1979 are now being accepted.

Two \$1,500.00 grants will be awarded annually by WGN for four years of study at any accredited college or university.

The Scholarship Program will be administered by a Committee of WGN personnel and a Vice President and Dean of Students, who serves on the scholarship committee of an outstanding local university. Deadline for all scholarship applications will be March 30. The Committee will meet during May to announce the winners.

WHO IS ELIGIBLE FOR A WGN SCHOLARSHIP?

Sons and daughters (high school seniors) of full-time employees with at least five years of full-time service on January 1, 1979.

PROCEDURE

Application forms, explaining eligibility, selection criteria, scholarship payment and the procedure involved in processing a student's application, will be available in WGN's Personnel Department.

Students must keep an average that would enable him/her to maintain a scholarship through their university.

Again, please remember that the deadline for applications is March 30th.

JANUARY ANNIVERSARIES -- CONGRATULATIONS!



*Cheryl Grodecki
Secretary/Radio Programming
5 years - January 2nd*



*Don Harris
News Reporter
15 years - January 13th*

*Don be nimble
Don be quick
In all those years
Don has never been sick.....*

*Seriously, Don Harris has never
missed a days work! Congratulations, Don.*



*Diane Bageanis
Secretary/Engineering
20 years - January 26th*



*Joe Gatwood
Operating Engineer
10 years - January 27*

*Congratulations also to VICTOR MAGALLON will will celebrate his 5th anniversary
with WGN on January 29th. Victor is a Data Processing operator.*

January 19, 1979

"EDWARD THE KING" SERIES TO AIR

ON WGN TELEVISION 9

EDWARD THE KING, a 13-week Mobil Showcase dramatic showcase dramatic television series with no commercial interruptions, premiered on WGN Television 9 on January 17. The one-hour episodes, never before aired in America, will be seen each Wednesday at 7 p.m.

EDWARD THE KING was remembered as the "Peacemaker King" but not forgotten as the "Playboy Prince." Timothy West stars as the King who waited almost 40 impatient years to ascend the throne. The series dramatizes how Edward devoted much of his life to the pursuit of pleasure both before and after his Coronation.

Robert MacNeil, executive editor and moderator of Public Broadcasting System' award-winning analysis program, "The MacNeil/Lehrer Report," will host and introduce each segment of the series.

This year marks the 27th anniversary of the accession to the throne of Queen Elizabeth II. Her great-grandfather was Edward the Seventh and EDWARD THE KING is his story.

EDWARD THE KING was energetic, gregarious, humane and zestful. It was he who laid the foundations of a modern style of monarchy after the stifling formalities and strictures of the Victorian court. He took the monarchy out of the

(more)

palace and into society and injected so much of his own ebullient, expansive character into contemporary life that he gave his name to an age and a people, "The Edwardians."

With a careful eye to historical detail, EDWARD THE KING recaptures the spirit and character of the period and its personalities - a factor which has contributed to the huge success of this television series in Britain and abroad. Over 50 countries around the world have presented EDWARD THE KING.

The 13-week series has won both popular and critical acclaim, including three major awards from the British Academy of Film and Television Arts in 1976 - for best drama series, best design and best actress - Annette Crosbie as Queen Victoria. Other members of the cast to win awards were West and Helen Ryan for her portrayal of Queen Alexandra.

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HERE ARE SOME TESTED WAYS TO
MAKE YOUR DAYS FULLER AND HAPPIER:

Mend a quarrel.
Search out a forgotten friend.
Dismiss suspicion.
Write an overdue letter.
Share some treasure.
Gift a soft answer.
Keep a promise.
Find the time.
Forego a grudge.
Forgive an enemy.
L-I-S-T-E-N
Apologize if wrong.
Think first of someone else.
Appreciate.
Be kind.
Be gentle.
Laugh a little more.
Express your thanks.
Worship your God.
Gladden a child's heart.
Enjoy earth's beauty.
Speak your love for mankind.

HAPPY BIRTHDAY to:

Patterson Houston	- January 22	Joe Rozanski	- January 29
Lucille Rasmussen	- January 22	George Kapoulas	- January 30
Allen Staack	- January 23	Maxine Schultz	- January 31
Jack Brickhouse	- January 24	Vince Moore	- January 31
Mark Matz	- January 25	Mary Mirza	- February 3
Gilbert Kruse	- January 26	Dick Petrash	- February 3
Sandra Lapacz	- January 27	Roy Cone	- February 4
Bob Vasilopoulos	- January 28	Joseph Felger	- February 4
Francisco Tirado	- January 29	Jim Williams	- February 4

PERSONAL APPEARANCES

JACK TAYLOR (TV Personality), addressed Rotary One on January 16 at the Bismarck Hotel and will appear on a panel discussion on "The News Anchor" with Fahey Flynn, Jim Ruddle and Carrie Cochran at Columbia College on February 2.

SYMPATHY

Our sympathy to MARY MIRZA on the death of her father, Solomon Boukie and to BOB DONNELLY on the death of his father Harold L. Donnelly.

GET WELL WISHES

Send GET WELL WISHES to:

Art Ambrozewski	Trudee Fellig
Resurrection Hospital	Northwestern Memorial Hospital
7435 W. Talcott Avenue	Passavant Pavillion (room 415)
Chicago, Ill. 60631	303 E. Superior
	Chicago, Ill. 60611
(room 563-bed 1)	

We hope that Kay Joyce, Dick Jungers, Dolores Koltz and Arla Ward are feeling better.

RECIPE CORNER

Broiled Chicken w/lemon

1 - 4 lb. frying chicken, cut up	1 tsp. paprika
Juice of 1 large lemon	2 cloves garlic, minced
1/4 cup olive oil	1 small onion, minced
1 tsp. basil	salt & papper to taste
1 tsp. oregano	

Mix all ingredients except chicken in a large bowl. Place chicken pieces in the bowl and marinate overnight in the refrigerator. Broil chicken at 450 degrees 20 minutes on each side, basting frequently with marinade liquid.

RAY RAYNER knows a guy who has a B.A., and a M.A., and a Ph.D., but no J.O.B.

Independent TV: Change and Challenge

Combined sales efforts, program production and satellite technology provide momentum for an impressive flexing of independent TV power.



Daniel Pecaro
President and CEO
WGN Continental Broadcasting, Inc.

After 30 years of broadcasting, it seems the "indys" have finally come of age. Yet, despite accelerated growth in the last few years, independent managements and the national rep organization—Independent Television Stations Association, Inc. (INTV)—believe they're not living up to their potential. In 1977, independent television stations nationwide received only \$360 million, or 12% of the approximately \$3 billion spent annually on spot television advertising. With its antennae sensitive to the problem, INTV and 35 participating stations commissioned Arbitron to conduct what amounted to an unprecedented \$123,000 study for the purpose of developing profiles of network and independent viewers. As unsurprising as they were to INTV, the results were no less

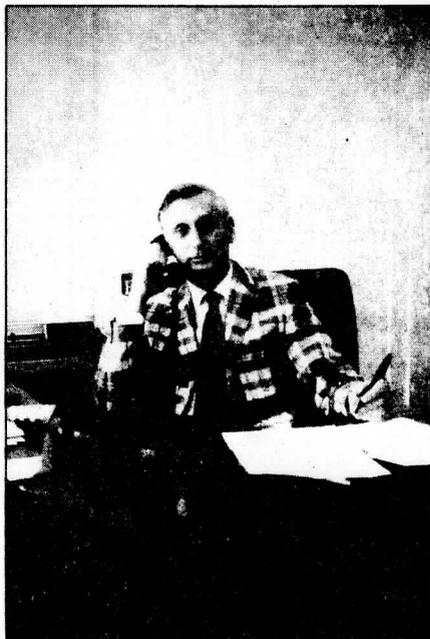


Scott Chaney

Herman Land
President
INTV



Marie Luisi
Senior V.P.
J. Walter Thompson Co.



Robert Wormington
General Manager
KBMA-TV/Kansas City



Scott Chaney

Reese Schonfeld
Managing Director
ITNA

welcome. The study determined that the independent viewer differed not at all from the network television viewer. Thus, independent television finally had the hard facts to justify its equality claim to the ad community and clients. Disputed though it may be by the networks, the otherwise generally acclaimed study stands at the core of the INTV sales effort and, says the association's president, Herman Land, "has made a substantial difference in our dealings with advertisers."

That was but the beginning, however. Last July, INTV launched a national print advertising campaign to drive home the indys' viability message, themed: "Keep your options open." Created by agency Ted Barash & Company, the campaign was initially budgeted at \$350,000 and has had widespread exposure in the trade press, *New York Times* and *The Wall Street Journal*. TV, we are told, is in the works. Says Mr. Land, "There are still advertisers and agency people who just don't realize what they can achieve by buying independent television. Granted, the indys may not usually do as well in prime time as do the networks," he admits, but the Arbitron study puts to rest the myth that the indy audience is somehow inferior. Depending upon the time of day, the same people watch both. During evening fringe, for example, Mr. Land asserts that the independents maintain a constant 48% of viewership across the country. So, if the INTV efforts have proven their point, projected 1978 revenue for independents countrywide is fixed somewhere around \$640 million.

Established in September, 1972, INTV today represents 53 independent stations in 37 markets, as well as 35 film companies and 14 advertising rep firms. Aside from its forefront sales activities, the organization also fought hard for the prime time access rule and against the further entry of AT&T Long Lines into the broadcast arena. "The fact that their poles are already needed for cable TV is enough involvement, don't you think?" responds Herman Land.

Having directed such a well-aimed kick in the shins of the network goliaths, the indys have

rooted a strong challenger position. To what extent they will divert spot dollars from the network pot competition remains to be seen. Suffice it to say that the gauntlet has been thrown.

Long a stellar indy prototype, Chicago's WGN-TV has, since its inception in 1948, been at the forefront of the medium's development and has established a mode of programming for the independent stations that followed across the country. Since joining WGN-AM radio in 1955, Daniel Pecaro has been a strong, if sometimes silent, programming innovator. Moving over to the television side in 1960, today he is president and CEO of parent WGN Continental Broadcasting Company.

Questioned about several current issues that will have a direct bearing on the future of television, whether independent or network, the modest Mr. Pecaro prefaces his remarks by saying: "I'm going to be brief because much has already been said by many more knowledgeable than I." Brief though his comments may be, they are nonetheless *ad rem*. For years, WGN has been a leader in locally produced children's programming, which accounts for 2½ hours of the station's broadcast day and, he adds, "is more costly than syndicated products." WGN takes pride in its educational morning program, "The Ray Rainer Show," and the 17-year-old "Bozo's Circus." "But, for the continuance and future development of quality children's programming, advertising messages are a necessity. If you remove this support from the air, you will slowly see an erosion of children's and wholesome family programming."

With the cost of syndicated programming moving skyward, Mr. Pecaro is prompted to comment: "It's a seller's market . . . at least in major cities. Since the sale of 'Happy Days,' prices for former hit shows have jumped dramatically. "If these prices continue to escalate more rapidly than our revenue growth, independent stations will have to look for alternatives." With an increasing scarcity of "hit" network series and the cost per series soaring out of sight, the indys' need intensifies for more independently produced

material, a la Operation Prime Time. What accounts for the backsliding success of TV series programming? Mr. Pecaro offers this theory: "The network's practice of earlier scheduling of mid-season replacements has severely limited a show's ability to find its legs. In today's overnight testing, a show like 'Bonanza,' which suffered shaky first steps, but went on to become one of the most successful series on television when it was moved from Saturday to Sunday night, wouldn't stand a chance."

Robert Wormington, general manager of KBMA-TV in Kansas City, and recently-appointed chairman of INTV, runs a station that many might view as laboring under a double-whammy; not only is KBMA an independent, it's also UHF. But, the latter no longer concerns him, he assures us. "There used to be a UHF bias, but it's fast disappearing today, largely because of technological advancements." Mr. Wormington considers his market "typical of larger metro areas," supporting six television stations (3 VHF, 3 UHF), four commercial, one educational, one religious. "Cable," he claims, "is slowly moving into the suburbs. But to date, our total cable penetration is only about 10%." However, as a major mid-west independent, KBMA is carried via cable into 500,000 homes throughout the country, though primarily located in the Midwest.

Again "typical" of the indys is KBMA's audience share which "varies with the time of day. We're a strong number one in children's programming, and in the early fringe and prime access, we're number one or two with adults 18-34. In prime time, with the exception of sports programming and the occasional special programming we do, such as Operation Prime Time, we still have a tough time; there we're number four. We've been running baseball for six years now, and that usually gets us a number one rating. Daytime programming, which, by and large, is composed of game shows and feature films, usually receives about 12% of the viewing audience."

The eight-year-old KBMA is a station geared to the future. Cur-

rently big on local programming, producing roughly 24 prime time public affairs shows, 90 sporting events and its regular children's fare—all of which garner high ratings—the station is presently building a large, new production center. Because the facility will house several studios, Mr. Wormington is enthusiastic about the original programming opportunities that await his bustling station. "I've worked with both independents and affiliates, and the fun is on the indy side, because that's where the innovation and development are happening."

One area, for example, where the independents have really taken the initiative is in the exploration of satellite transmission. And Mr. Wormington's station was one of the first to use this method to broadcast its sports programs outside of Kansas City. Similarly, the Independent Television News Association (ITNA) is also a major proponent of the satellite system. Formed during the mid-'60s to meet the needs of indys that couldn't program network news, the ITNA, fashioned like an electronic equivalent of the AP, is a non-profit news organization. Explains ITNA managing director and former UPI member, Reese Schonfeld, "We have our own people in Washington, we hire stringers all over the country and send people overseas. Our member stations cover their own markets for us, although sometimes we send our own people in because our needs are somewhat different from theirs. In addition, we buy a foreign service from BBC's Visnews." All information is transmitted to New York's WPIX, edited and transmitted via satellite to member stations, which currently number 16. Two of N.Y.C.'s independents, WPIX and WNEW, are member stations, and each draws strong news viewership. Having switched to the 7:30-8:30 p.m. slot, WPIX news-viewer scores now place the program in eighth place nationally. WNEW's 10:00 p.m. news broadcast ranks a close ninth on the national scale. Says Mr. Schonfeld, "More people in New York get their national news from ITNA than from the networks." Furthermore, he adds that, of the total number of

viewers 18-49 nationwide, WPIX news scores higher than all but ABC's evening broadcast. And WGN in Chicago, another ITNA member, "goes head to head with network news" at 10:00 p.m., maintaining a "respectable fourth" and sometimes "marginal third" place weekly. Sunday nights, reports Reese Schonfeld, "WGN's is the highest rated news show of the night." The cost of service to member stations is based on a sliding scale in accordance with ARB market size statistics. Annual rates range from \$175,000 for the top market, to \$15,000 for the smallest.

Chicago's WGN is perhaps the most cosmically successful independent in the business. Last November, four satellite companies were granted approval to carry the station's signal. Presently, only one company—"that we know of," interjects Dan Pecaro—United Video, Inc., has taken advantage of the approval. The Tulsa-based company has signed on 800,000 subscribers across the country and, he adds, "they anticipate servicing one million within a year and a half. We don't make a penny off this. The company received approval to take the signal off the John Hancock transmitter here in Chicago, microwave it to an earth station in Lake Geneva, Wisconsin, and then relay it to the RCA Satcom satellite." United Video pays 10 cents per subscriber to use the satellite, then sells the signal to various cable systems around the country. "We're honored to be the first station to go on the satellite," Mr. Pecaro declares, "and down the road, it's even possible that it will enhance our revenue. However, when you add those larger numbers to your audience, syndicators are going to start coming around to demand more money for their wares. So, it's really a double-edged sword." Although the station is now seen in several markets outside of its own, "we're going to remain a Chicago station and not try to program nationally as the networks do. After all," maintains the broadcast chief, "we're a broadcaster licensed to serve this city." Nevertheless, each day the station is inundated with mail

from independents all over the country requesting program notes and promotional materials. "We're the guinea pigs of a whole new broadcasting area," muses Dan Pecaro.

With satellites and cable and more and more independently-produced programming carving out a new frontier for the indys, where does the fourth network fit into the shape of things to come? "In pieces," answers Marie Luisi, senior v.p. of media at J. Walter Thompson. "You'll have specials, possibly a weekly series tried out, but it will be sporadic until we see where all the technology is leading us. To establish a formalized network, *per se*, would be tough," she declares, "because it's doubtful the independents could supply the amount of programming required—and that's the key to it all." As one of the country's leading media directors, Marie Luisi, a strong supporter of the independent effort, foresees a double-barreled indie buy. With stations such as WGN transmitted far beyond their home turf, not only will they provide a strong local audience, but could also serve as a regional network. Thus, Ms. Luisi agrees with a host of others who believe that the future of media buying lies less with national network buys and increasingly more with spot, whether independent or network.

"But who knows what will come from the networks as the independents develop?" questions Ms. Luisi. "If programming like Operation Prime Time were ever to become weekly fare, you would see a competitive thrust from the networks like never before. The fact that such programs have only been specials has limited network competitiveness. But come the day of the independent weekly series, I think the networks will throw everything they have at them." What that might be remains to be seen. But suffice it to say, the masterstrokes of the TV industry might turn out to be more thrilling to watch than the programming they provide. And as far as competitive efforts between indys and networks . . . it wouldn't be an exaggeration to say the sky is the limit.

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zero-in on weather conditions throughout the country.

In fact, truckers are providing the station's sales department with an enticing pitch to new advertisers, and the care with which WMAQ nurtures the burgeoning trucking phenomenon typifies its on-going drive for more national advertising. "It's an awesome job, like running your own network." WMAQ is repped "everywhere" by the Robert E. Easton Co. and Wally Ranck, national sales manager. Local sales are handled strictly in-house. Although the Chicago market is not a difficult sell, country music sometimes can be. Thus, when approaching buyers from N.Y.C., who are largely unfamiliar with the WMAQ-type format, the sales staff must hone-in on the station's superlative format, as well as its listener profile. The demographics for the 25 to 54-year-old audience are "just incredible. Our listener is 30ish, has an income of \$20,000-\$30,000 and probably owns either an apartment or a house. We reach your basic, 'All American' family." Sales presentations are carefully tailored to the individual advertiser; every client is given "a reason to buy WMAQ... a personal reason. I think there is a built-in resistance at the buyer level to this kind of radio station and we are overcoming it. We're spearheading a path for country music."

Pioneering growth, both for country music in general or his own "little station," is close to Mr. Sherwood's heart. Since he came aboard in June 1977, WMAQ has shown an across-the-board ratings increase of 1/2 point, while billings are up 20%. "We're talking strictly about making the volume pay off... making the White Sox a winning proposition, selling out all the newscasts and sports broadcasts..." Basking in the warmth of his native heartland, Mr. Sherwood sums up: "WMAQ is fantastic and I would like to run it for a long time to come. It's hard to find somebody happier with what they're doing. And that's the way it is."

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concentrates on such sales-intensive areas as the Plains states and Canada, followed by the Corn Belt, the West and Southwest, the Southeast, the Northeast and northern Canada. Based on surveys of readership and acceptance, as well as on feedback from field representatives, print ads are placed in selected national and regional farm publications. Executionally, apart from the factor of readability, is creating an ad that will command consumer attention. Bozell & Jacobs of Milwaukee is the Case agency.

Radio advertising is limited, though spot buys are made in selected markets and heavy up in support of new product introductions. And while some dealers have used television locally, Case has not as yet executed an overall campaign for the medium. "There are so many vehicles to use," Mr. Mainwood muses, "and we are always looking for new ways to advertise our products—it's an interesting area to evaluate."

Backing up these media strategies are several others. Direct mail is an important and "an effective manner for special promotions and new product information," Mr. Mainwood informs. Case also sends sales reps regularly to trade exhibits and shows, such as the Farm Progress Show which is held in the Corn Belt annually. In addition, demonstrations of Case products at a dealer level are also employed as an effective sales technique. In "Operation Compare," potential customers and present owners are given the opportunity to operate and compare a Case tractor to a competitor's model which is rented for the occasion. Needless to say, service as a crucial follow up to sales is another facet of Case's integrated marketing concept.

Is all this effective? Yes is the unequivocal answer. Mr. Mainwood relates that if a customer is satisfied with a Case tractor, the next time he buys, it may be the more expensive model. With the market outlook improving, J.I. Case Company can look forward to increasing sales because of an integrated marketing approach focusing on ag-tractor specialization.

MADISON

Wednesday, January 17, 1979

THE DAILY HERALD



ANNETTE CROSBIE is Queen Victoria and Robert Hardy plays her husband, Prince Albert, in "Edward the King," new Mobil Showcase series starting at 7 tonight on WGN-TV, Channel 9.

'Edward the King' is a hit without network support

"Edward the King," a magnificently staged melodrama about problems in the English royal palace during the reigns of Queen Victoria and her son, Edward VII, would have provided splendid aid to CBS' sagging ratings.

But alas! CBS was foolhardy enough to commission the multi-million dollar production from Sir Lew Grade's ATV Ltd in England three years ago and then shelve "Edward the King" when the network's ratings began to plummet more than a year ago.

The strategy there was that the 13-part mini-series would not be kinky or cocky enough to garner impressive ratings in prime time. So CBS sold the rights to the drama to Mobil Corp. for about \$2 million.

WELL, IT LOOKS as if the last laugh will be on CBS. Mobil, as it has done in the past with series like "Ten Who Dared" and "When Havoc Struck," has formed an ad hoc network of its own by buying airtime on close to 100 independent stations, many of them, ironically, CBS affiliates.

"Edward the King" will premiere at 7 p.m. today on WGN-TV, Channel 9, and continue to be an hour-long Wednesday night program through April. The series is expected to generate healthy ratings.

And why not? "Edward the King" is clearly one of the most insightful, entertaining and lavish English productions to come to American television screens in some time and is of the caliber characterized by public television.

AS IF TO simulate a public television sort of grandeur for the work, Mobil will present each episode with bookend promotions for its corporate do-gooding instead of commercial interruptions.

With Robert MacNeil, executive producer and moderator of PBS' "The MacNeil/Lehrer Report" as host and narrator of the series, "Edward the King" is a zesty, colorful and intriguing look at the little known troubles and trivia of the royal household beginning early with Queen Victoria's reign and extends through her son, Edward's, death and brief rule on the throne.

American audiences will just love being given a sort of servant's hushed-up view of the volatile power struggle that went on between the young Queen Victoria and her German husband, Prince Albert of Saxe-Coburg-Gotha.

ONE MINUTE the two will be romping like merry lovers in the

Today on TV

Diane Mermigas
TV-radio critic



stately castle hallways, referring to each other as "dearest angel," while the next minute they will be feuding over powers and decisions concerning not only the realm but their domestic household as well.

It's pure household hokum with a little pomp and politics thrown in for good measure. That focus doesn't change as Edward is born, reared reluctantly in a rigid and demanding world of his father's own making, only to be overshadowed and stripped of power, as his father was, by his mother.

A frustrated Edward finds solitude in public appearances and private lusty affairs as a rightful heir to the throne who has no job but to wait out the years until he might be king.

HIS SCANDAL makes his stormy tempered mum furious while it endears him even more to the public. For the brief decade Edward finally ruled as king, until his death at the age of 70 in 1910, the energetic, gregarious, humane father of "Edwardian" England and great-grandfather of the current Queen Elizabeth was lovingly referred to as "The Peacemaker King" and "The Playboy Prince."

He was a bigger than life historical figure with an appetite to match his lust for pretty women, despite the domesticated loyalty of his tender wife and queen, Alexandra, with lifelong mistresses.

A cast of predominantly English actors lend their skilled talents to the production, which received Great Britain's equivalent to the American Emmy Awards and whose leading lady — Annette Crosbie — was designated best actress in 1976 for her portrayal of Queen Victoria when "Edward the King" premiered on English television.

MS. CROSBIE'S performance is rich with emotion and character, and she achieves a believable and intensive aging throughout the drama that, for the first time, sheds some real light on the personality of England's longest reigning monarch.

The series has all the makings of a hit, something it probably will be without the support of a commercial network.

