Television/Radio Age

EWPOINTS: Are we ready for people meters?/95

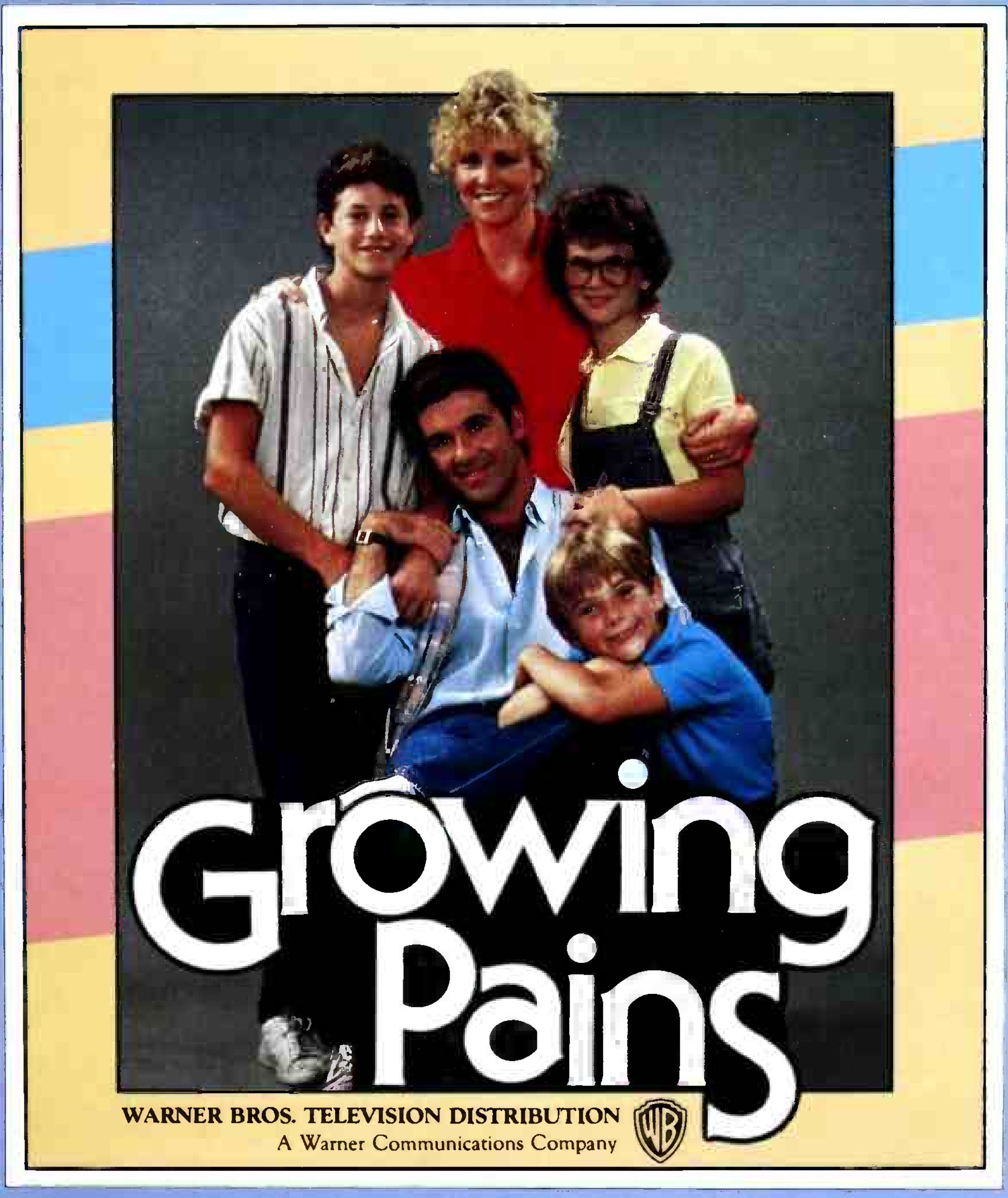
NEW BUSINESS
Tv reps go after growing sales promotion budgets/69

SPOT TV UPDATE
Is the weakness permanent or temporary?/72

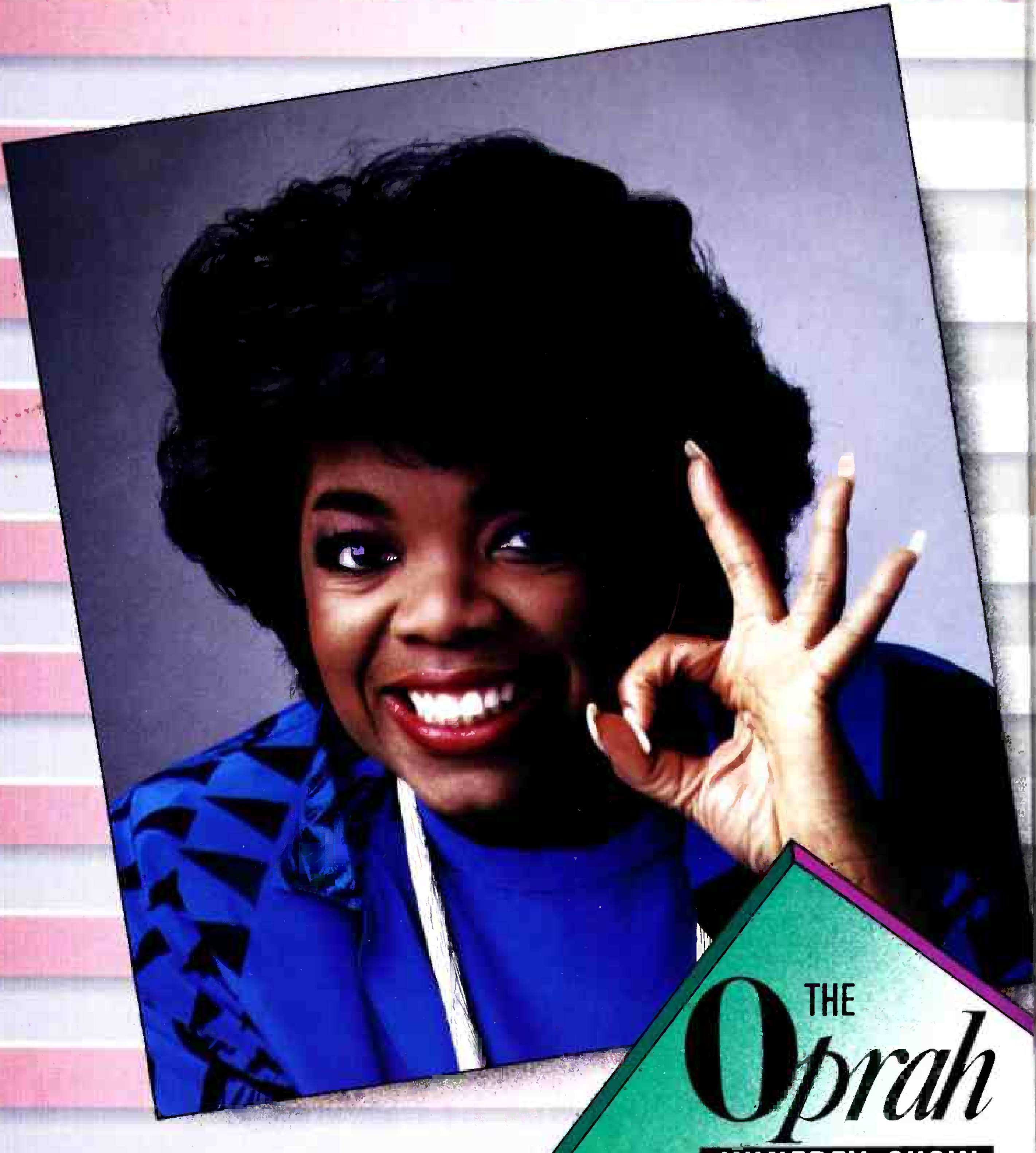
ROAD TO NATPE-I
Daytime shifts reflect frenzied competition/74

PEOPLE METERS
Little understanding of differences among three services/78

November 10, 1986 • $3.50



HOW DO YOU



SPELL SMASH HIT?

OPRAH.

The season has just begun and already **"THE OPRAH WINFREY SHOW"** is **#1** in 12 out of 13 metered markets. Oprah's engaging personality has caught the attention of viewers across the country. Just look at these success stories...

CONTACT KING WORLD TODAY!

#1 New York, WABC

#1 Los Angeles, KABC

#1 Chicago, WLS

#1 Philadelphia, WPVI

#1 San Francisco, KGO

#1 Boston, WBZ

#1 Detroit, WXYZ

#1 Washington, D.C., WUSA

#1 Dallas, WFAA

#1 Atlanta, WSB

#1 Miami, WPLG

#1 Denver, KUSA

Source: Nielsen Metered Overnights Sept. 8 – Oct. 10 • Atlanta/Denver Oct. 6 – Oct. 10

Produced By
WLS-TV-Chicago

Distributed By
KINGWORLD™

National Advertising by
CAMELOT ENTERTAINMENT SALES
A King World Company

NEW YORK	LOS ANGELES	CHICAGO	DALLAS	NASHVILLE
(212) 315-4000	(213) 826-1108	(312) 782-8228	(214) 960-1996	(615) 373-1500

Television/Radio Age

November 10, 1986 *Volume XXXIV, No. 8*

DEPARTMENTS

Television/Radio Age (ISSN #US0040277X) (USPS #537160) is published every other Monday for $50 per year by the Television Editorial Corp. Publication Office, 1270 Avenue of the Americas, New York, NY 10020. Second class postage paid at New York, NY and additional mailing offices. POSTMASTER: Send address changes to Television/Radio Age, 1270 Avenue of the Americas, New York, NY 10020.

THE POWER IS OVERWHELMING.

PASSION

Nothing can stop the power of "Passion."

Fifteen explosive motion pictures that unleash the fury of man's most intense emotions.

Not just the passion of love, but the passion to win. To pursue the ruthless quest for power. Satisfy a hunger for revenge. Surrender to the driving force of greed. Or the fury of desire.

It's where reason is ruled by obsession. And all that matters is getting what you want—at any cost and against all odds.

"Passion" is thrilling. Compelling. And unforgettable. Outstanding drama packed with all the action and adventure you need to fire up your ratings now.

Call your Blair Entertainment representative today. You know you can't resist.

BLAIR ENTERTAINMENT

1290 Avenue of the Americas • New York, NY 10104 • (212) 603-5990

Television/RadioAge

Editorial, Circulation and Publication Offices
1270 Avenue of the Americas
New York, NY 10020
Phone: 212-757-8400
Telex: TELAGE 421833
Facsimile Number: (212) 247-3402

Publisher
S. J. Paul
Executive Vice President
Lee Sheridan

Editorial
Vice President & Editor
Sanford Josephson
Vice President & Executive Editor
Alfred J. Jaffe
Managing Editor
Edmond M. Rosenthal
Editor, Cable & Special Projects
Victor Livingston
Associate Editors
Robert Sobel, George Swisshelm
Contributing Editors
Dan Rustin
Europe: Pat Hawker

Washington
Howard Fields
716 S. Wayne St.
Arlington, VA 22204, (703) 521-4187

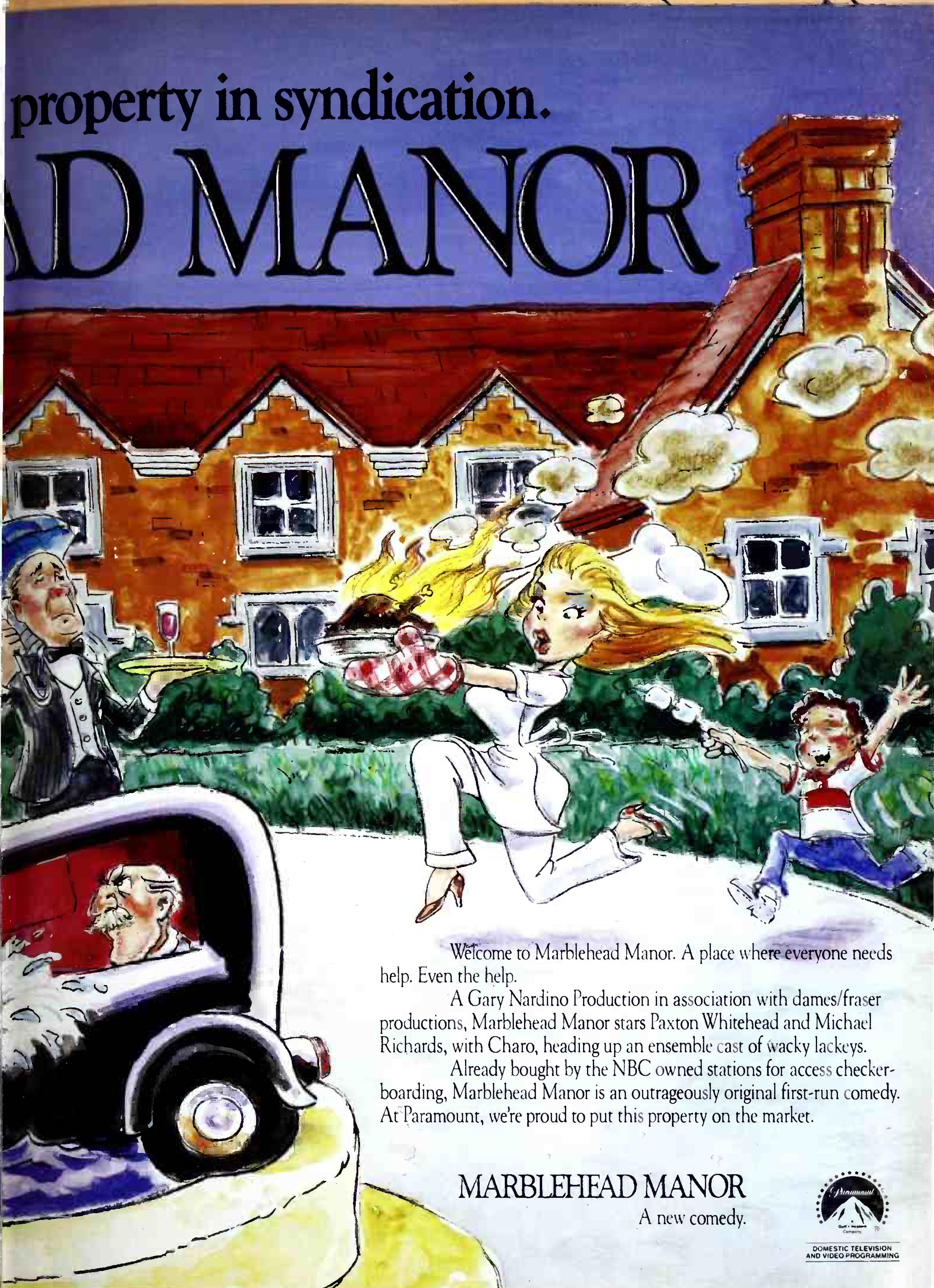
London
Irwin Margolis, *Managing Director*
Sally Mann, *Associate Editor*
International Division
Commerce House, 6 London Street
London, W2 1HR, England
01-402-0919

Advertising
Vice President & Sales Director:
Mort Miller
Sales Representatives
Marguerite Blaise,
William J. Mathews
Production Director
Marvin Rabach
Circulation/Marketing Director
Brad Pfaff
Marketing Coordinator
Anne Hoey
Business Office
Marjorie Bloem

West Coast Office
Paul Blakemore, *Vice President*
1607 El Centro, Suite 25
Hollywood, CA 90028
(213) 464-3552

Member Business Publications Audit of Circulations, Inc.

TELEVISION/RADIO AGE is published every other Monday by the Television Editorial Corp. Sol. J. Paul, President: Lee C. Sheridan, Executive Vice President; Paul Blakemore, Vice President; Alfred Jaffe, Vice President. Editorial, advertising and circulation office: 1270 Avenue of the Americas, New York, N.Y. 10020. Phone: (212) 757-8400. Single copy: $3.50. Yearly subscription in the U.S. and possessions: $50; elsewhere: $60


property in syndication.
AD MANOR
Welcome to Marblehead Manor. A place where everyone needs help. Even the help.
A Gary Nardino Production in association with dames/fraser productions, Marblehead Manor stars Paxton Whitehead and Michael Richards, with Charo, heading up an ensemble cast of wacky lackeys.
Already bought by the NBC owned stations for access checker-boarding, Marblehead Manor is an outrageously original first-run comedy. At Paramount, we're proud to put this property on the market.
MARBLEHEAD MANOR
A new comedy.
Paramount
DOMESTIC TELEVISION AND VIDEO PROGRAMMING

Publisher's Letter

Changing role of TV reps signals need for compensation adjustment

The spot business is witnessing a predictable, but many faceted, marketing revolution.

As Sandy Josephson points out in the lead article (see page 69), there is a push to generate new spot dollars by (1) direct contact with clients to attract money earmarked for promotional budgets, (2) translating vendor support programs on the local level to regional and national efforts, (3) working closely with station sales managers to stimulate regional and local cooperation on using spot at the national level.

What is happening is that the rep has become a marketing expert, in addition to the basic thrust as a sales organization. To effectively do this job requires a recognition on the part of the station or a group of stations that the rep structure is in a transitory stage. For a half-century, the rep has toiled in the vineyard on virtually the same basis of an agreed commission base. As the groups expanded, and the business grew, the commission rate fluctuated somewhat. At the same time, costly services were added, such as computerization, research and program analysis. But most important of all, is the need for additional sales efforts in those gray areas between local/regional/national. The additional effort is bound to result in additional revenue.

To make the structure workable, the rep should be compensated for local and regional billing because (1) the rep is the sales expert, and for the most part, is a better trained salesperson than the local sales individual; (2) the rep is looking at the entire picture from a national marketing and merchandising viewpoint; and (3) the individual rep salesperson is usually better compensated than his local counterpart. In the past, there have been some experiments whereby the rep was paid a commission on total business. There are one or two stations currently with this kind of arrangement. But these have been experimental in nature, and of short duration. An arrangement whereby the local sales staff would participate could be practical.

Commission rates. Joel Chaseman, president of Post-Newsweek Stations, is an articulate and outspoken observer on the relationship between the rep and station. He is not in favor of giving the commission on local sales to the national rep. However, he states, in no uncertain terms, that stations have been guilty of squeezing the rep on commission rates, thereby inhibiting the rep in the performance of special services.

"The rep and the stations should have a flexible relationship so that they can talk about changing circumstances and the need, in some instances, of charging for extra curricular services," he says. "We have probably come to the point," he continues, "where there should be a different contractual arrangement beyond the straight commission rate. There's no question, but that we all need more marketing studies that anticipate marketing problems in advance, and [need to] be prepared to do something about it.

"The rep is in a pivot position, adjusting to the changes of the marketplace, both from the standpoint of the advertiser and agency, and from the changes in station operations."

The objective is clear—to achieve more sales in an atmosphere of increased competition, agency consolidations, and the ever-changing methods of doing business. There should be enough leadership in this business to keep pace and, in fact, to keep ahead of these changes in this period of transition.

S. J. Paul

A proven winner for your early morning viewers

Joanie Greggains

MORNING STRETCH

America's favorite exercise program

Join Joanie for 130 first-run shows featuring the latest in exercise, including low-impact aerobics.

MORNING STRETCH, now in its seventh successful year in syndication.

Station Clearances: PROGRAM SYNDICATION SERVICES, INC.
A subsidiary of DFS/Dorland Worldwide, Inc. (212) 532-1560

Advertiser Sales: Group W Television Sales
Michael Auerbach (212) 883-6133

Produced by Joanie Greggains Productions, Inc., San Francisco

What A Country!

The Critics Say It's a Smash...

The Los Angeles Times called it "one of the most promising entries of the fall season."

The New York Times singled out "the first rate cast."

The Christian Science Monitor praised it as "the most refreshing of the new syndicated sitcoms."

And **The San Diego Tribune** declared: "If there is a hit among *The New Gidget, What A Country!, One Big Family, It's a Living* and *Mama's Family*, it's the one with the exclamation point."

A production of Tribune Entertainment and Viacom Enterprises in cooperation with Prime Time Entertainment. Based on LWT's production of Vince Powell's Mind Your Language.

SOURCE: NSI metered markets 9/24/86–10/19/86.

Letters

Audience task force

I want to thank you for the attention you gave the NAB's Radio Audience Measurement Task Force in your recent article (*Radio Task Force: It hasn't turned out the way they hoped*, TV/RADIO AGE, October 13, 1986). I know the industry is very interested in our progress. However, I take great exception to your headline, *It hasn't turned out the way they hoped.*

The finals are not in, so it has not "turned out" any way yet. We are in the final and crucial stages of development. Three outstanding firms have been selected, and they are conducting further work, including field tests, to be completed for a report to the Task Force on November 20.

I cannot understand ". . . the way they had hoped" in your headline. We did not go into this with *hope*, but with determination to see if there were alternate ways of measuring radio audience listening.

We found 22 companies whose answers to our request for proposals provided these alternatives. We selected eight for an in-depth look. Then we selected three for trial runs.

In addition to the three "finalists," we discovered three firms deeply involved in high tech monitoring devices for radio audience measurement. These companies, by their own timetables, need three to five years to reach the marketplace. We are encouraging them to pursue their objectives and will schedule a meeting with them to receive an update on their progress in early 1987. Thanks for listening. This Task Force has earned the respect of the entire broadcast industry tackling a job that, simply put, needed to be done.

KENNETH MACDONALD
Chairman,
NAB Radio Audience Measurement Task Force, chairman and CEO,
MacDonald Broadcasting Co.,
WSAM/WKCQ Saginaw, Mich.

Thorough reporting

Many thanks for the thorough and fair piece you did on CNN (*CNN's 'live' style pays off in ratings and in public image*, August 18).

ED TURNER
Executive vice president/CNN
Atlanta

Oldies strategy

Thanks for giving exposure to our station in your September 1 story on "oldies" formatting (*Oldie TV shows in transition mode*). Every new season is an attempt to put old wine in new bottles.

ROBERT B. AFFE
Acting station manager,
WOIO(TV)
Cleveland

Using Target AID

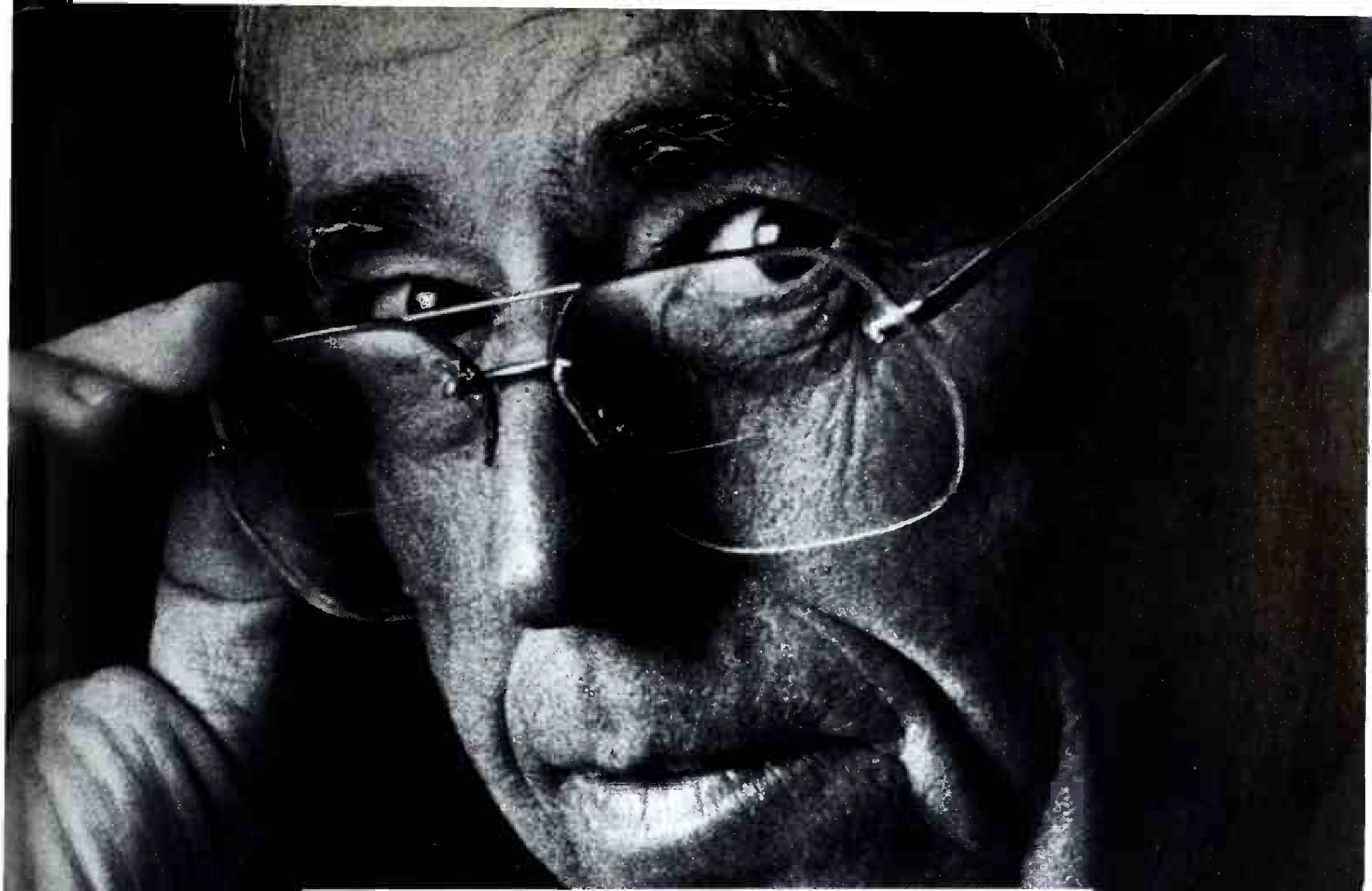
I would like to thank you for including my comments on Arbitron's AID program in your September 15th issue (*Media Professionals*).

I am grateful to have had the opportunity to share my perspectives with the broadcasting community.

KATHLEEN M. ZINGRAF
Assistant to director of media operations,
Kelly, Scott and Madison, Inc.,
Chicago

Thank you so much for the excellent coverage of our work with Target AID (*Aid in using AID*, September 29).

ROBYN R. ROSS
Corporate research director,
Century Broadcasting Corp.,
Chicago



HOW DO YOU SERVE THE PUBLIC WHEN YOU CAN'T PLEASE EVERYBODY?

There are a lot of people out there, with diverse interests.

You can't always offer what each person wants. But people need to know you're doing the best job possible, to be the best at what you do.

Pride in your work shows respect for the people you serve.

That's what the Gilmore stations are all about.

THE GILMORE
BROADCASTING CORPORATION

It's a Gilmore station—that makes the difference.

Corporate Offices:
162 East Michigan Ave., Kalamazoo, MI 49007

WEHT TV
Evansville,
Indiana
Katz

WREX TV
Rockford,
Illinois
Blair

KODE TV
Joplin,
Missouri
Seltel

WLVE FM
Miami Beach,
Florida
Torbet

WIVY FM
Jacksonville,
Florida
Torbet

WSVA
Harrisonburg,
Virginia

WQPO FM
Harrisonburg,
Virginia


MGM/UA
PREMIERE
NETWORK
WAR GAMES
YOUNGBLOOD
RED DAWN
CHRISTMAS STORY
YEAR OF THE DRAGON
LBS COMMUNICATIONS INC.
ADVERTISING SALES REPRESENTATIVE


YENTL
THE POPE
GREENWICH VILL
TO LIVE
AND DIE IN LA
TEACHERS
MARIE
2010

Sidelights

15s are no joke

When creative executives from two agencies set out to ridicule 15-second commercials, they found that the joke was on them. At a recent national advertising symposium in New York, Sean Fitzpatrick, executive vice president, creative services director at Campbell-Ewald, and Stan Becker, executive vice president, creative director at DFS/Dorland, made a joint presentation that effectively ran 15s into the ground—but Fitzpatrick, in the process of putting the presentation together, changed his view of 15s to a positive one.

Becker took an entire day's worth of 15s from NBC-TV to be first run for the audience in their entirety, one after another, for what amounted to about eight minutes, then subsequently shown pared down even further. Fitzpatrick, meanwhile, used a hatchet on 50 Chevrolet commercials, where, in one part of the presentation, nothing was seen but the identification, "Chevrolet," over and over again.

"We wanted to demonstrate how terrible this would be," Fitzpatrick says. The presentation took the stance that, by the year 2017, the industry would forget all about copy strategy. "We wanted to show the audience it was terrible, and it was great. And we didn't have the flexibility of designing the commercials—just editing them. It helped change our minds."

Sean Fitzpatrick, *executive vice president, creative services director at Campbell-Ewald, sold himself on 15s while attempting to berate them before his colleagues.*

The presentation itself elicited a wide range of response from the audience—laughs where the audience was supposed to laugh—and walkouts and boos where the full reel of NBC 15s was run in sequence. But what impressed Fitzpatrick was that, when the 15s from NBC were cut down further, they were better. He concludes they were improved because they just made a single point, where previously most of them were merely speeded-up 30s: "We cut all the crap out and just made a single point."

The number of people walking out during the presentation of the original 15s in sequence, though, made a counterpoint: "Whether we can overcome the clutter problem is another matter."

Fitzpatrick adds, "The trend is definitely toward shorter and shorter spots. However, the 15-second commercial is a real challenge for creative people because studies indicate—including one by Campbell-Ewald—that overall, it has been less effective than the 30 and is responsible for increased negative viewer reaction, especially within the largest target group, the 18–34-year-olds." He says the research shows this group doesn't like the 15 because more of them can fit into a commercial break: "Two-thirds of this

Fall '86 Premieres

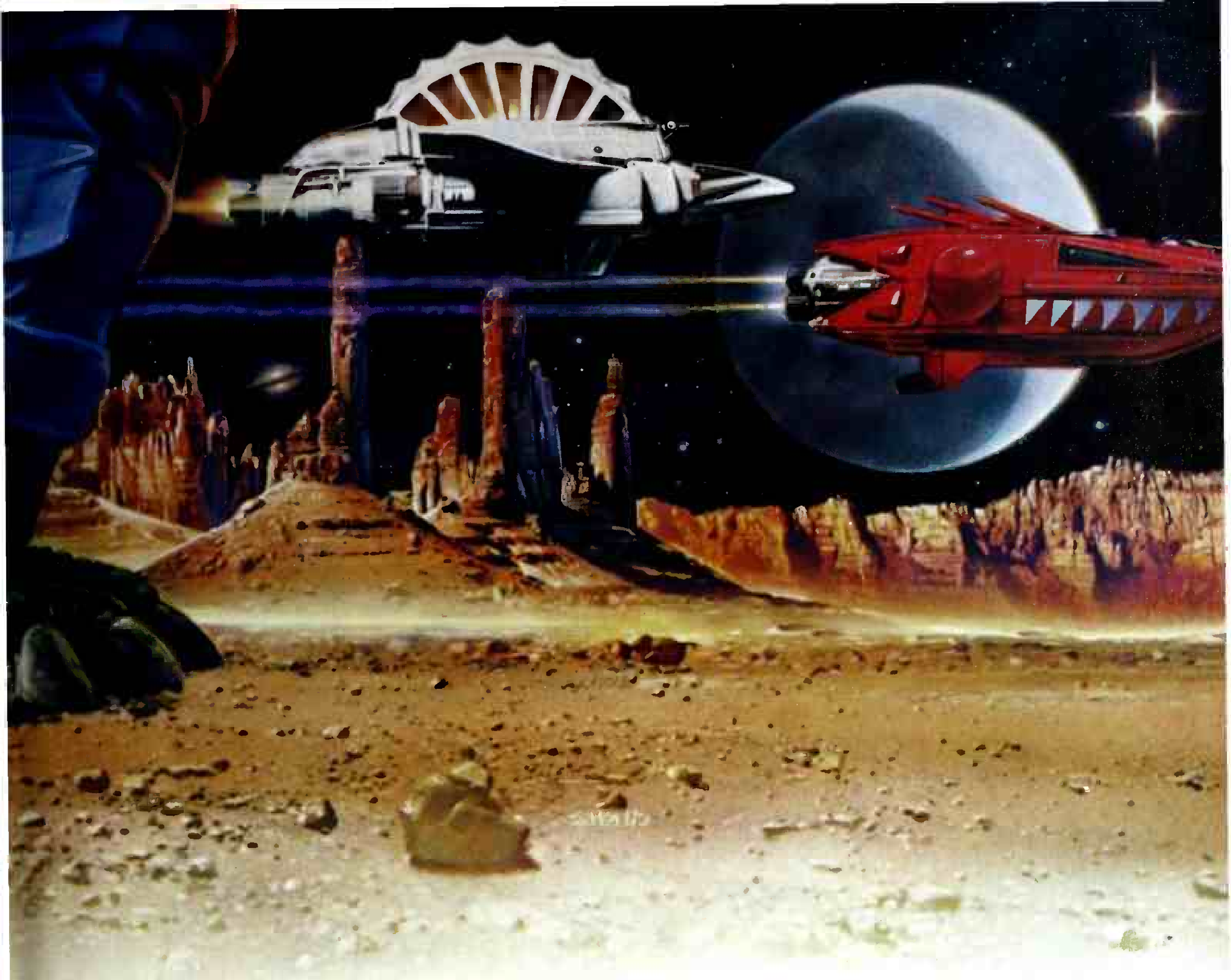
The Leader In Comedy Delivers Again...

The newest idea in children's programming is 100 million years old.

DINOSA

They're coming t

Created by Michael E. Uslan
Executive Producers: Benjamin Melniker and Michael E. Uslan
Animated by DIC Enterprises
An RCA Video Production in association with
Columbia Pictures Television



ucers

'apture the ratings.

65 half-hours available Fall 1987.

Columbia Pictures Television

A UNIT OF

MCA undervalued?

Investors reading a recent issue of *Business Week* may be looking at the stock of MCA Inc. in a new light. An item in the magazine's "Inside Wall Street" column indicates the stock may be undervalued. It reports the "smart-money crowd" is "snapping up" MCA shares, noting that the leveraged buyout offer for Viacom International by a management group of that company has created fresh interest in MCA by association.

The article points out that the stock of the producer of movies and TV hits like *Miami Vice* and *Magnum P.I.* had gotten as high as 56½ last April largely on takeover rumors. But when the rumors subsided and the $35 million feature, *Howard the Duck*, was declared a turkey, shares hit a low of 39.

Business Week says that now some pros are evaluating the stock at about 60. It quotes Stuart A. Shikiar, managing director of Prudential-Bache Investment Management, who has started accumulating MCA shares, as saying, "The decline has made MCA's greatly undervalued assets even more appetizing."

LBS Communications *recently hosted a cocktail reception marking its 10th anniversary and its donation of more than 40 hours of programming to the Museum of Broadcasting, in New York. From l., Phil Howart, president, LBS Broadcast Group; Paul Siegel, president, LBS Enterprises; Dr. Robert Batscha, Museum president; Henry Siegel, chairman and president, LBS Communications Inc.; Jon Bauman, "Bowzer" from "Sha Na Na"; and Roger Lefkon, president, LBS Entertainment.*

Textbook approach

Mal Beville's *Audience Ratings*, the first comprehensive reference book on broadcast audience measurement, is being tailored by its publishers, Lawrence Erlbaum Associates, Inc., Hillsdale, N.J., as a textbook. The book by Beville, who winds up in this issue his two-part series on people meters, came out last year and is already available in paperback.

The book itself will remain unchanged, but material such as questions for study will be added to each chapter and most of the appendices will be dropped.

The book embraces a number of facets. It is a history of the rating services, for one, written by one who saw it all happen. Hugh Malcolm Beville, Jr., joined the NBC in March, 1930, as a statistician about the time Archibald M. Crossley launched a service to measure radio audiences—the Cooperative Analysis of Broadcasting. It was the first of its kind.

Audience Ratings also explains how the various rating services operate (and operated). It discusses the pros and cons of the various methodologies and the basic statistical concepts necessary to understand how much reliance people can place on ratings data.

Author's viewpoints. And, inevitably, it brings out the viewpoints of the author, which because of his broad knowledge and understanding of the subject are worth attending to. His educated perceptions on people meters, which update the material in his book, can be found beginning on page 78 and in the previous issue.

There are no startling conclusions or scandals unearthed in *Audience Ratings*. In a brief summary at the end of the last chapter, Beville says, "For audience measurement purposes, fewer problems lie ahead than might be anticipated. The major concerns have already arrived: how to cope with measuring cable [except by meters] and VCR time-shift usage. Concomitant with those questions are the measurement implications of frequent remote-control switching and consequent avoidance of commercials [known as zapping], especially among cable subscribers, and the fast forwarding or editing out of commercials in VCR households."

PASSPORT

A MARI USQUE AD MARE

CANADA

TO GREAT TV PROGRAMMING

THE ROUTE TO FIRST

DESTINATION: Video – Documentary

Travel Showcase

14 × 60 Minutes

Each hour highlights the most popular travel destinations in the world. An ideal package for family viewing.

Tevecom Inc.
5225 rue Berri
Suite 300
Montreal, Quebec H2J 2S4
Telephone: (514) 273-8660 Telex: 055-62281

Tevecom Inc.
ROOM No. 244
Contact: Jean-Guy Jacques, Christine Troie

DESTINATION: Children's Animation

Tales Of The Mouse Hockey League

1 × 30 Minutes

An animated story of two teams battling over a mouth-watering prize... The Cheddar Cup!

Atlantis Television International Inc.
65 Heward Avenue
Toronto, Ontario M4M 2T5
Telephone: (416) 462-0016 Telex: 06-218923

Atlantis Television International Inc.
ROOM No. 240
Contact: Michael MacMillan, Ted Riley

DESTINATION: Drama

Max Haines

26 × 30 Minutes

True tales of Murder, Mystery and the Macabre presented by renowned crime columnist/sleuth, Max Haines.

Cinevisa International Media Distributors
2 College Street
Suite 108
Toronto, Ontario M5G 1K3
Telephone: (416) 927-1724 Telex: 06-986766

Cinevisa International Media Distributors
ROOM No. 241
Contact: Michael Murphy

DESTINATION: Documentary

Scouts

1 × 58 Minutes

The Baden Powell family archives are opened up in this first ever Chronicle of Scouting.

Cinevisa International Media Distributors
2 College Street
Suite 108
Toronto, Ontario M5G 1K3
Telephone: (416) 927-1724 Telex: 06-986766

Cinevisa International Media Distributors
ROOM No. 241
Contact: Michael Murphy

DESTINATION: Performing Arts

Antonio Carlos Jobim

1 × 60 Minutes

The most recent concert of Antonio Carlos Jobim, composer of "The Girl From Ipanema", recorded in Montreal July '86 in stereo sound.

Filmoption International Inc.
4060 rue Ste.-Catherine Ouest
Suite 315
Montreal, Quebec H3Z 2Z3
Telephone: (514) 931-6180 Telex: 055-60680

Filmoption International Inc.
ROOM No. 278
Contact: Maryse Rouillard, Lizanne Rouillard, Suzanne Deutsch

DESTINATION: Children's Animation

The Tin Soldier

1 × 30 Minutes

A well loved tale of a one-legged soldier and a ballerina, based on the story by Hans Christian Anderson, and skillfully narrated by Christopher Plummer.

Babar And Father Christmas

1 × 24 Minutes

The animated adventures of Babar, King of the elephants, as he searches for Father Christmas.

Crawleys International
19 Fairmont Avenue
Ottawa, Ontario K1Y 1X4
Telephone: (613) 728-3513 Telex: 053-4370

Crawleys International
ROOM No. 245
Contact: Alison Clayton, Tamara Andruszkiewicz

DESTINATION: Documentary

White Coat

1 × 28 Minutes

From birth to migration, the life of the baby seal on the iceflow.

Filmoption International Inc.
4060 rue Ste.-Catherine Ouest
Suite 315
Montreal, Quebec H3Z 2Z3
Telephone: (514) 931-6180 Telex: 055-60680

Filmoption International Inc.
ROOM No. 278
Contact: Maryse Rouillard, Lizanne Rouillard, Suzanne Deutsch

DESTINATION: Animation

Tony De Peltrie

1 × 7 Minutes, 50 Seconds

Using one of the most sophisticated techniques in the world, this delightful animated film is created purely by computer graphics.

Tevecom Inc.
5225 rue Berri
Suite 300
Montreal, Quebec H2J 2S4
Telephone: (514) 273-8660 Telex: 055-62281

Tevecom Inc.
ROOM No. 244
Contact: Jean-Guy Jacques, Christine Troie

CLASS ENTERTAINMENT

DESTINATION: Drama / Comedy

Airwaves

13 x 30 Minutes

Mother, daughter and grandfather, three generations living together, but worlds apart.

You Can't Do That On Television

65 x 30 Minutes

Humour abounds in this fast-paced children's comedy series.

Ironstar Communications Inc.
179 Indian Road
Toronto, Ontario M6R 2W2
Telephone: (416) 536-7222 Telex: 06-984731

Ironstar Communications Inc.
ROOM No. 243
Contact:
Derek McGillivray

DESTINATION: Docu-Drama

Peter Ustinov's Russia

6 x 60 Minutes

Raconteur Peter Ustinov captures the soul of Russia in this revealing portrait of a country and its people.

Ismé Bennie International Inc.
307 Davenport Road
Toronto, Ontario M5R 1K5
Telephone: (416) 968-6116 Telex: 065-28207

Ismé Bennie International Inc.
ROOM No. 239
Contact:
Ismé Bennie

DESTINATION: Drama

Degrassi Junior High

13 x 30 Minutes

A bright, entertaining peek at what really goes on in the kid-adult world of High School.

Ismé Bennie International Inc.
307 Davenport Road
Toronto, Ontario M5R 1K5
Telephone: (416) 968-6116 Telex: 065-28207

Ismé Bennie International Inc.
ROOM No. 239
Contact:
Ismé Bennie

DESTINATION: Documentary

Profiles Of Nature Scenes III

65 x 30 Minutes

Fascinating life-cycle portraits of animals in the wild. An award-winning series in stereo sound.

The Man Who Loved Birds

1 x 60 Minutes

Wildlife cinematographer extraordinaire John Bax dedicated his life to filming the intimate world of birds as presented in this documentary special.

Ralph C. Ellis Enterprises Ltd.
1231 Yonge Street
Suite 201
Toronto, Ontario M4T 2T8
Telephone: (416) 924-2186 Telex: 06-22435

Ralph C. Ellis Enterprises Ltd.
ROOM No. 240
Contact:
Stephen Ellis, Cathy Ellis

DESTINATION: Feature Drama

Isaac Littlefeathers

1 x 100 Minutes

The story of a man torn between his love for a small child and the tenets of his faith.

Sullivan Films Inc.
17 Madison Avenue
Suite 300
Toronto, Ontario M5R 2S2
Telephone: (416) 928-2982 Telex: 06-218692

Sullivan Films Inc.
ROOM No. 237
Contact:
Trudy Grant

DESTINATION: Performing Arts

Blue Snake

1 x 60 Minutes

A behind-the-scenes look at the tension and excitement leading up to the opening night of this stunning, futuristic ballet.

All That Bach

1 x 50 Minutes

A refreshing look at the music of Bach as interpreted by a host of internationally renowned musicians, including Keith Jarrett and the Canadian Brass. In stereo sound.

Rhombus Media Inc.
14 Belmont Street
Toronto, Ontario M5R 1P8
Telephone: (416) 962-9131

Rhombus Media Inc.
ROOM No. 241
Contact: Niv Fichman

DESTINATION: Family Drama

Anne Of Green Gables

2 x 120 Minutes

The most beloved, beguiling heroine of all fiction comes to the screen in this timeless Canadian Classic.

Sullivan Films Inc.
17 Madison Avenue
Suite 300
Toronto, Ontario M5R 2S2
Telephone: (416) 928-2982 Telex: 06-218692

Sullivan Films Inc.
ROOM No. 237
Contact:
Trudy Grant

DESTINATION: Drama

Henri

1 x 90 Minutes

In a desperate attempt to save his family from falling apart, a teenager competes in the annual cross-country race in which there is more at stake than winning.
Available in French and English.

The Morning Man

1 x 95 Minutes

A convicted bank robber escapes and gives himself a year to prove he is an honest man at heart. Available in English and French.

Films Transit Inc.
402 Notre Dame Street East, Montreal, Quebec H2Y 1C8
Telephone: (514) 844-3358 Telex: 055-60074

Films Transit Inc.
ROOM No. 244
Contact: Jan Rofekamp

International Report

Paris

Cast adrift, FMI fishing for backers in order to stay afloat

The future of France Media International, the organization established several years ago to sell programs produced by the three French state networks, now hangs in the balance. The new French law effectively does away with FMI as a state-financed operation and has left the recently appointed president, director general, Gerard Pruvost, looking for backers to continue the operaton.

The new law restores the old system: Each of the networks can sell its own programs. Whether they will is debatable, however. A decision by TF1, which is being privatized anyway, is being left to the new owners. Antenne 2 really hasn't decided either, although there is a predilection toward keeping the status quo, which means letting FMI continue to handle sales, while it is anybody's guess what FR3 might do. But in the overall scheme of things, it does not matter much one way or the other.

Pruvost says he accepts the challenge of trying to reformulate FMI and does not rule out the possibility of the operation retaining the public money already invested or even receiving more. It is more likely, however, that Pruvost will try to keep the public financing while attempting to supplement it with private capital. "There is room for a company like FMI in the international TV system," he says. "There is no specialized distribution company in France like FMI," Pruvost adds.

Opposition. While the new director general doesn't say so, he may face considerable opposition from the independent producers he hopes to attract to his new outfit because of their dissatisfaction with the manner in which FMI handled their sales in the past. Their unhappiness is understood to stem from a bureacracy which made it extremely difficult for them to collect fees even when their programs were sold overseas. When the new FMI will appear or the old one disappear also is open to conjecture. No actual date has been set, and Pruvost continues to assure all clients that it is business as usual and that they can be certain of a smooth transition. The government, in fact, will study recommendations by Pruvost on the future of FMI before finally announcing its intentions.

Assuming FMI remains in business in one form or another, Pruvost says one thing is definite: FMI will get out of the coproduction business and concentrate on distribution. One also might suspect that a future FMI would function with a much-reduced staff, relying instead on outside distributors to handle some products overseas.

Pruvost is less forthcoming on the question of whether he knew FMI might be destined for the government scrap heap before he accepted the job just two-and-a-half months ago. "This is a very attractive challenge," he responded, adding however, "I was not unconscious of what might happen; I am not sure whether we will succeed."

London

Measurement of Pan-European audiences sponsored

Nine satellite/cable TV program suppliers have asked AGB Cable and Viewdata to conduct a survey on pan-European audiences. In the first joint pan-European survey, Super Channel/Music Box, Sky Channel, The Children's Channel, Europa, RAI, RTL Plus, Sat-1 and TV5 have agreed to a basic survey of 2,500 individuals in 11 countries during March, 1987. Results should be available on July 1.

Under the leadership of Robert Towler, head of research at the Independent Broadcasting Authority, a technical committee, which devised the survey, will at the same time conduct selective research to meet the individual requirements of the group. Group members will meet again slowly to discuss ways in which they can jointly promote satellite and cable TV in Europe. More than 10 million European homes currently receive satellite channels.

Jerusalem

Anglia joins consortium for Israeli indie franchise

U.K. independent station Anglia Television has joined a consortium which will bid for one of the franchises for the proposed new independent commercial channel in Israel (see TV/RADIO AGE INTERNATIONAL. October/November 1986). Anglia will invest $1 million (U.S.), the biggest single foreign investment, in a 20 per cent stake in the consortium. Under Israeli legislation, foreign investments will be limited to 49 per cent.

The franchises, which are for different days of the week, are expected to be advertised next year with a target launch date of 1988. The consortium is headed by Doron Abrahami, a 37 year old Israeli-born British television documentary producer. "Israel is very keen to have a second channel," he says, adding that "a recent poll showed that an overwhelming majority of Israelis are dissatisfied with the existing service." At present, Israel has a single, state financed, non-commercial service broadcasting to a population of more than four million in a country where 90 per cent of the population owns TV sets.

Abrahami continues, "The country's total advertising expenditure is in excess of $200 million a year. We expect to be well positioned to exploit this market, which will clearly grow with the introduction of commercial television." Anglia's chief executive David McCall adds, "The indications are that this could be a sound investment and an interesting diversification for Anglia." The company has been a long standing shareholder in Hong Kong Television, an investment which has proved "very lucrative for us over the years," says McCall.

Milan

New MIFED head wants to combine with Indian Summer

New delegate-general Alfredo Bini has indicated he would like to see the MIFED TV market gradually combined with the highly successful Indian Summer film market. In spite of some speedy reorganization and improvements, however, this fall's MIFED, sandwiched between MIPCOM and the London Market, did not approach its former high caliber. Visitors found the market deserted and the MIFED building already prepared for the Indian Summer.

Frank Naef, head of the specialized programs division, advocates an increase in coproductions between the TV and film markets, while Bini himself believes there is a mere handful of important producers in television and that, in any event, most of the bulk buying and presales have been done throughout the year. He sees markets as little more than publicity vehicles for the blockbuster.

Meanwhile, MIFED organizers seem to have some desire to compete with MIP-TV. They will host a new show, the International Market of Image and Sound (IMIAS) during 1987's spring fair. Devised by Bini, the market will cover children's shows, animation, film and TV commercials, video music, electronics in show business, education, science, arts, documentaries, industrial films and strategy for a global network.

Richard Simmons has

The All New Richard Simmons Show Slim Cooking.


Slim Chick

APPETIZER: The promotability of Superstar Richard Simmons Popular across the U.S.—From his Emmy Award-winning TV show to his best selling books and videos.


Leaning Pizza

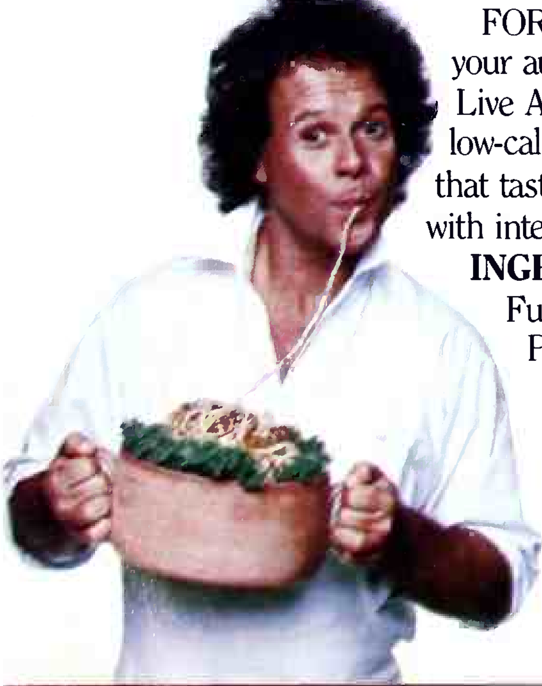
EATING HEALTHY... STAYING SLIM Trends of the 80's. Combine: hottest trends in America today and the most Popular Personality of Fitness. Richard Simmons knows how to turn a trend into a moneymaker for you!


Swordfish a la Scale

MAIN COURSE:
The Richard Simmons of exercise, leotards and sweat is now the Richard Simmons of cooking, aprons and low-cal great taste...with the same enthusiasm, charm, personality and audience appeal!

FORMAT—A menu designed to get your audience involved. Daily Theme • Live Audience • Great original gourmet low-cal recipes • Slimming Secrets • Low-cal foods that taste like rich delights • Slim cooking classes with interesting guests & audience participation

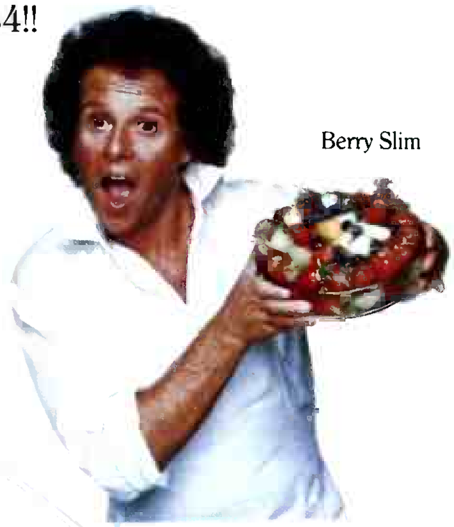
INGREDIENTS:
Fun, Imagination, Motivation, Information. Producer Bill Hillier (of PM Magazine fame) will add sizzling special effects and exciting graphics to a unique format.


Twigalini


Veggie Lasagna

the recipe for a new hit!

DESSERT:
Delicious ratings to spice up your Mon.-Fri. Programming and attract women 18-34!! Sample the Flavor of Success!!



Berry Slim

Available as a daily half-hour strip for September '87.

Lettuce Spray

Syndicast Services, Inc.
360 Madison Avenue,
New York, N.Y. 10017
(212) 557-0055

SYNDICAST SERVICES, INC.
A Member Of The NETWORK FILM CORPORATION GROUP

Tele-scope

Tracking of 15s indicates growth is leveling off: TvB

The use of 15-second commercials on network television appears to be leveling off and will not become the dominant unit that many in the industry are predicting. At least that's the analysis of the Television Bureau of Advertising, based on its tracking of the shorter spot's appearance on the webs through the first three weeks of October, 1986.

The 23.3 per cent of all network commercials accounted for by 15s for the first three weeks of October does represent the highest ratio for any month of the year (21.5 in August was next highest; 16.5 in January the lowest). However, a week-by-week analysis shows a drop-off in August and September after a peak during the last week of July.

The week ending October 12, equaled the last week of July, according to the TvB figures, with 15s accounting for 24.6 per cent of all network commercial units, identical to the week ending July 27. The week ending October 19 dropped slightly to 24.2 per cent. Meanwhile, after the July 27 week high, the subsequent percentages looked like this: August 3, 23.2 per cent; August 10, 19.4; August 17, 20.3; August 24, 22.7; August 31, 21.5.

The four weeks in September were: 19.0 per cent; 20.1; 19.8; and 22.1, with the first week in October showing 20.9 per cent.

Daypart use. Analyzing the shorter spots' use by daypart, it is clear that the greatest strength is in daytime, but even here, TvB points out, the peak appears to have been reached.

The highest share of all commercial units for 15s was achieved in July with a 67.7 per cent of all commercial units, declining to 64.0 per cent in August, 63.7 per cent in September and 61.1 per cent for the first three weeks of October.

The most frequent use of 15s in primetime, according to the TvB analysis, came in January with 23.1 per cent. That percentage dropped as low as 15.9 in both May and August, rising to 19.1 per cent in September and 19.6 for the first three weeks of October.

Other daypart use shows a peak of 16.3 per cent in early/late fringe in August and 15.1 per cent for the first three weeks of October. And in Saturday/Sunday daytime: a peak of 4.6 per cent in April; 4.2 per cent for the first three weeks of October.

A composite look at the 15-second commercial by TvB as a percentage of all network spots for the first three weeks of the new TV season (September 21–October 5) shows it at 20.9 per cent of all spots with the following breakdown by daypart: Monday–Friday daytime, 61.8 per cent; Saturday–Sunday daytime, 3.5; early and late fringe, 14.8; and primetime, 19.9.

Comparison with 30. Meanwhile, how does this compare with the emergence and growth of 30-second commercials on network TV? According to TvB's tracking, based on Broadcast Advertisers Reports data, the first year 30s appeared on network TV was 1967, accounting for 6.4 per cent of all units. That rose to 7.9 per cent in 1968, nearly doubled to 14.4 per cent in 1969, jumped to 25.1 per cent in 1970 and more than doubled to 53.3 per cent in 1971. The peak was reached in 1980 with 94.6 per cent, dropping to 83.5 per cent in 1985.

During the period from 1980-85, 15s went from zero to 10.1 per cent and 60s, which had bottomed out at 1.5 per cent in 1981 and '82, rose slightly to 2.2 per cent in '85.

New TPS game show

The Television Program Source will syndicate a new *The Match Game*, for delivery to stations in the fall, 1987. The new strip game show, which is aimed at access, is based on the successful series which ran on NBC from December 31, 1962 to September 20, 1969, and on CBS during 1973 and 1974, both with Gene Rayburn as host, in different formats. *Game* also played in syndication, notes Robert Peyton, a partner of TPS, which is a co-venture with Columbia Pictures Television.

Mark Goodson Productions is producer. A host for the new show is to be named. *Match Game* will be marketed by TPS on a cash-plus-barter basis, with five-and-a-half minutes for local sales, and one minute retained for national advertising, plus a 90-second in-break, says Peyton.

Meanwhile, the company's other new product, *Parole Board*, is looking for a January launch, and Peyton says he expects to close both New York and Los Angeles in a week or so. Peyton is bullish on *Parole Board* because he believes that the courtroom genre is currently a hot ticket, both on the networks and in syndication. He notes that *L.A. Law* and *Matlock*, both court-based shows, are doing well on the webs, while syndicated court shows have also been getting solid ratings.

Peyton is looking to debut the half-hour strip in mid-season mainly because "a court show gets a quick reading on whether it will catch on or not, and stations can gauge estimates and go to agencies with a whole new set of numbers, and then retrench in the fall."

Peyton sees *Parole Board* as either an early or late-fringe strip.

Stringer's priorities

Even though the CBS programming from 6–9 a.m. weekdays will no longer be the overall responsibility of CBS News, the news portion of whatever goes on the air after the first of the year should be a top priority of new CBS News president Howard Stringer. That's the assessment of one CBS affiliate news director, following Stringer's recent appointment to the post he had been filling on an interim basis since the forced resignation of Van Gordon Sauter.

TEST YOUR SYNDICATION KNOWLEDGE:

Syndication Trivia

- What is the First First-Run Sitcom Available for Stripping?
- What First-Run Sitcom has 110 Episodes in the Can?
- What First-Run Sitcom has Proven its Success in 75% of the U.S. this Summer?
- What Successful First-Run Sitcom has been Renewed for its 7th Season on CBC?
- What First-Run Sitcom is AVAILABLE *NOW*?

TURN THE PAGE FOR THE ANSWERS: →

Tele-scope *(continued)*

The other pressing need at CBS News, says Frank Graham, news director at WBAL-TV Baltimore, is "restoring the high morale that used to be at CBS. It's still the best news organization, but the employees need to feel that they are and that somebody is there to help them do their job."

Howard Stringer

How does Graham feel about the transfer of responsibility for the weekday morning program from CBS News to CBS Entertainment? "As a newsman," he would prefer it to remain where it was, but, "I'm certainly realistic enough about the business to know it's still a business, and you have to have an audience in the morning to be successful.

"The direction they're heading," he continues, "looks pretty interesting, and, as I understand it, they're still going to have a pretty strong news presence."

Stringer was named president of CBS News two weeks ago. He has been with the network news organization for 18 years, beginning as a researcher and holding such posts as associate producer, producer, executive producer of documentary broadcasts and executive producer of the *CBS Evening News With Dan Rather*. He had been executive vice president of CBS News since January, 1984.

Lorimar-Telepictures buy

Now that the dust has settled and Lorimar-Telepictures' acquisition of the Storer television stations has been approved by the Federal Communications Commission, the company, in the opinion of one media analyst, has emerged in better shape.

"All the changes in the deal have improved it," says Barry Kaplan at Goldman Sachs. And dropping Wometco's WTVJ(TV) Miami from the deal was "a positive development, if you consider what they would have paid for it." The overall transaction, Kaplan says, now "looks better than it did when originally announced."

The six stations that will become part of Lorimar-Telepictures include four CBS affiliates, one NBC affiliate and one independent. They are: WJBK-TV Detroit (CBS), WJW-TV Cleveland (CBS), WAGA-TV Atlanta (CBS), WITI-TV Milwaukee (CBS), KCST-TV San Diego (NBC) and WSBK-TV Boston (independent).

Lorimar-Telepictures currently owns two other television stations, KSPR-TV Springfield, Mo. (independent), and KMID-TV Odessa-Midland, Texas (ABC). The company has interests in KCPM-TV Chico-Redding, Calif., WLII-TV San Juan, P.R., and WSUR-TV Ponce, P.R. Acquisitions are awaiting FCC approval of two independent stations, WPGH-TV Pittsburgh and WTTV(TV) Indianapolis.

ASTA welcomes ad people

The Advertiser Syndicated Television Association, looking to spread its membership roster into the ad community, has opened its rolls to include advertisers and their agencies. At this point, 21 syndicators are members. In addition, ASTA will join the Electronic Media Ratings Council, group that keeps tabs on TV research and on ratings services, (TV/RADIO AGE, October 27). In announcing that ASTA will accept membership from the ad community, Dan Cosgrove, president of the organization and vice president, media, at Westinghouse Broadcasting Co., said, "our membership feels that ASTA can better address the burgeoning growth of barter syndication by having its customers directly involved in the solving of problems and issues related to the sale of national advertising time in syndicated programs. We welcome the input from advertisers and agencies and hope to work together to insure the continued growth of the barter syndication industry."

Deregulation crossroad seen

Broadcast regulation has reached a crossroad where it will have to be decided whether to retain or abandon the theory that broadcast licensees are public trustees, according to Richard E. Wiley, former chairman of the Federal Communications Commission. Wiley, currently senior partner in the Washington law firm of Wiley, Rein & Fielding, in a recent luncheon speech before the International Radio & Television Society in New York, suggested that broadcasters may no longer be all that willing to give up that theory.

Wiley said the TV networks were among the first to endorse the "marketplace" concept of regulation, but he questioned what they have received for their support of a regulation-free environment. He noted that they have not been successful in repealing the Prime Time Access Rule or the financial interest and syndication rules and that, meanwhile, they had become more vulnerable to outside takeovers and hurt competitively by elimination of the seven-seven-seven rule. Meanwhile, stations could lose out in further deregulation, he said, through lack of concern with past record in comparative renewal proceedings, elimination of must-carry protection and increased vulnerability to adverse congressional actions—such as mandated children's programming requirements and possible imposition of spectrum fees.


Syndication Trivia
The Answers Are:
Hangin' In
THE PROVEN WINNER!
Improved key demos over May'86
Miami - WCIX - 6:30 P.M.
Providence - WPRI - 4:00 P.M.
Wash., D.C. - WDCA - 6:30 P.M.
Austin - KBVO - 5:00 P.M.
Macon - WMAZ - 5:00 P.M.
Improved time period share over May'86
New York - WOR - 11:00 P.M.
Detroit - WXYZ - 10:30 A.M.
Houston - KTXH - 12 Noon
Nashville - WZTV - 11:30 A.M.
Greensboro - WGGT - 1:00 P.M.
Improved over initial performance
L.A. - KCOP - 11:30 A.M.
Atlanta - WATL - 6:00 P.M.
Green Bay - WXGZ - 11:30 A.M.
Norfolk - WAVY - 4:30 P.M.
Cleveland - WOIO - 2:30 P.M.
ORBIS COMMUNICATIONS™
432 Park Avenue South, New York, NY 10016 (212) 685-6699
© 1986 Orbis Communications Inc. All Rights Reserved.

Individual broadcasters are best advised to "keep alive the spirit of public trusteeship," Wiley contended, noting that many of the related practices are still kept alive on a voluntary basis by many broadcasters—such as ascertainment. He added that, if the Fairness Doctrine is ever interred, he believes broadcasters would still be inclined to provide balanced coverage of the news.

Fairness Doctrine. Wiley observed that some say repeal of the Fairness Doctrine will be the next major deregulatory step. Having been a champion of its repeal during his own chairmanship of the FCC, he praised the commissions headed subsequently by Charles D. Ferris and Mark S. Fowler for increasing the pace of deregulation. He also observed, though, that they have been the beneficiaries of greater support in Congress and the courts of appeals.

The long-time liberal focus of the Court of Appeals in Washington, Wiley said, has given way to a conservative majority—and it now appears this court is going beyond deference to the FCC's deregulatory program and even pushing it to go further. But on Capitol Hill, he added, there are signs that Congress would not go along with total deregulation. The Fairness Doctrine and the equal time rule are still popular on the Hill, he said.

Wiley's own stated view was that it is the best policy for the government to place its trust in business and journalists—the business marketplace and the marketplace for ideas. Asked about such recent developments as the "station swapping" resulting from elimination of the three-year rule and the control of networks by the "money men," he expressed little concern, stating that the new people in the business are making it a "more vibrant overall field."

Burnett's backfield shift

Like other major agencies, Leo Burnett, too, is beefing up its direct marketing capability in direct response to popular client demand (see story, page 82). But Burnett is doing it with a difference. Hall 'Cap' Adams, Jr., new chairman & CEO of Leo Burnett Co., Inc. and former chairman of Leon Burnett U.S.A., says that addition of Jerry Reitman and Bruce Lee to head the agency's direct marketing department does *not* mean that Burnett is going to set up a "Leo Burnett Direct" as others have done.

Adams says Reitman, Lee and others to be named later "are not going to be separated in a special division or department. They will be located within Burnett's various departments to provide the most efficient integration possible."

Adams adds that, "Everyone in the agency involved in serving our clients will be expected to develop an expertise in direct. Jerry, Bruce and the others will be responsible for helping make all of us more proficient in this important direct marketing area. The plan is to make us all good enough so that we can eventually do it ourselves with a minimum of help from our experts."

Reitman, who had headed The Reitman Group, his own direct response agency, becomes executive vice president, Leo Burnett, U.S.A. Lee, who had been a partner in Reitman's firm, joins Burnett as vice president and creative director. Tom Marnell, manager of direct marketing, continues in that post, reporting to Reitman.

Executive realignment. In other top level shifts at Burnett, Richard 'Rick' Fizdale becomes president and chief creative officer of Leo Burnett Co., Inc., reporting to Adams in the latter's new capacity as chairman and CEO of Leo Burnett Co., Inc. Fizdale joined the agency 18 years ago and has most recently been president and chief creative officer of Leo Burnett USA.

Adams and Fizdale move into Burnett's top posts to succeed John J. Kinsella who has been president and CEO of Leo Burnett Co., Inc., and Norman Muse, who retires as chairman and chief creative officer.

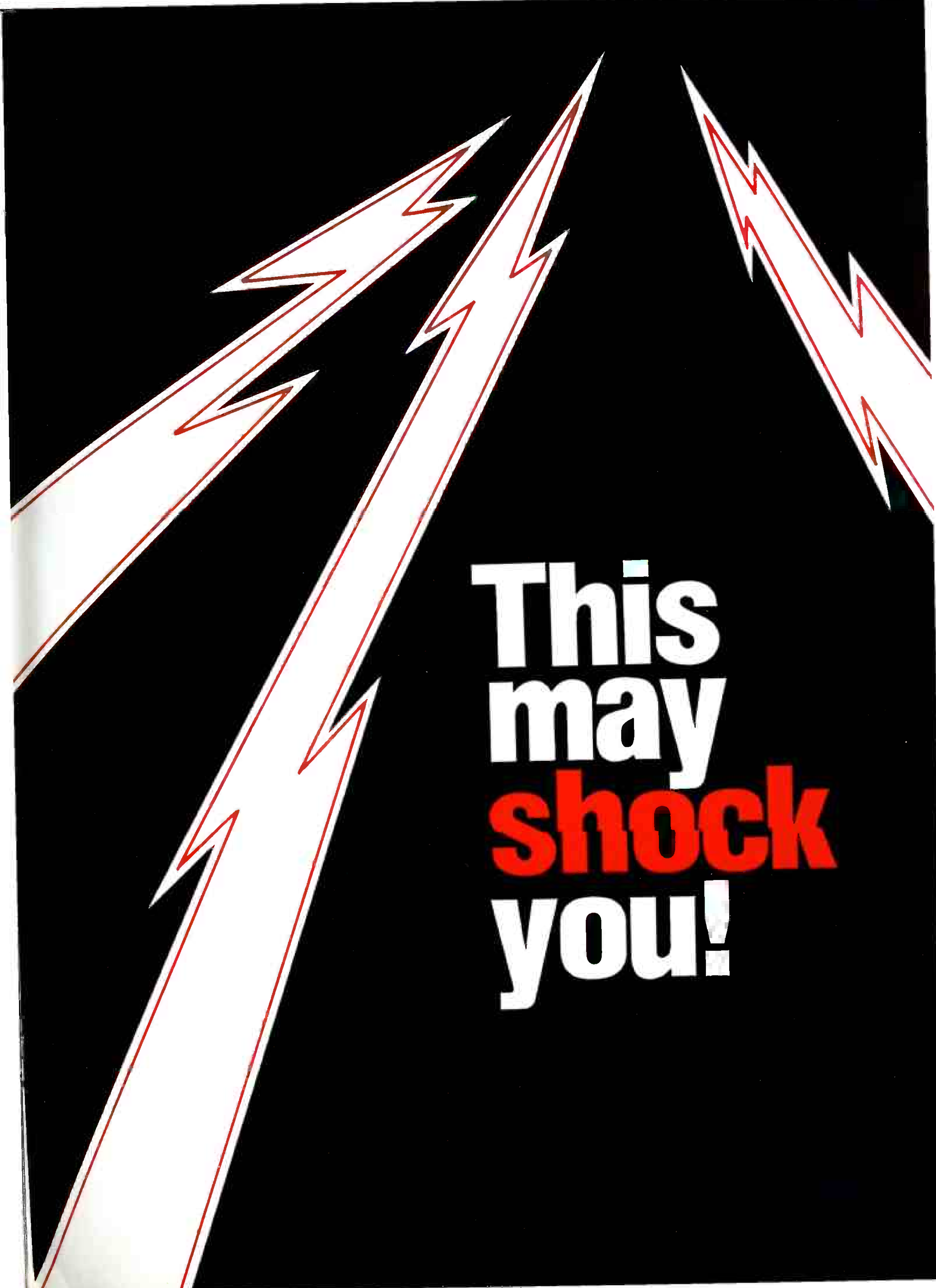
At the same time, William Lynch, Jr. succeeds Adams as chairman and CEO of Leo Burnett USA and Theodore Bell steps up to president and director of creative services for Leo Burnett USA, reporting to Jack Smith. Robert Nolan becomes vice chairman of creative services, reporting to Bell; Smith has been named vice chairman and director of creative services worldwide; and John C. Kraft becomes vice chairman of administration and finance.

HDTV on back burner?

The recent Technical Conference and Equipment Exhibit of the Society of Motion Picture and Television Engineers in New York was notable for its lack of high-definition TV equipment. This was a reflection, according to all hands, of the failure of the International Radio Consultative Committee (CCIR) meeting last spring in Geneva to come up with a recommended standard, specifically the 1,125-line, 60-field system developed by the Japanese.

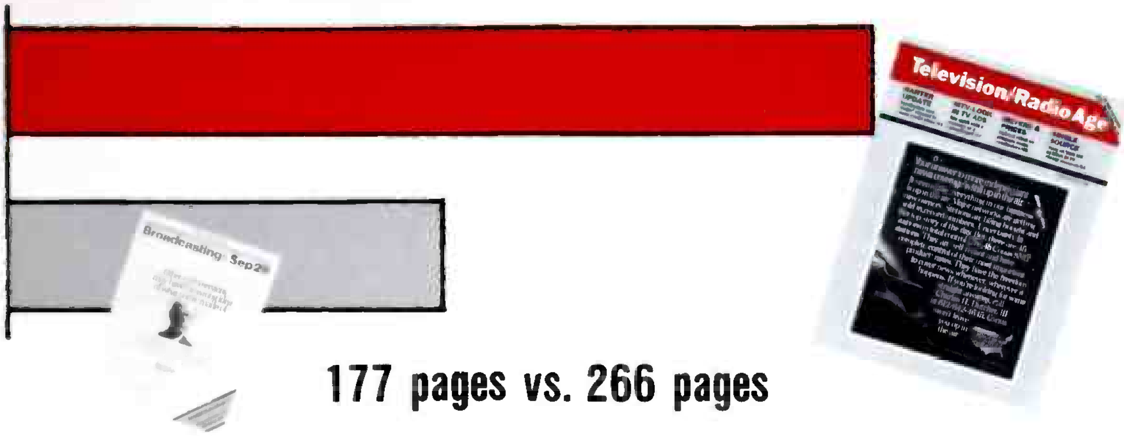
Perhaps even more significant is the growing conviction that improvements in the NTSC signal and enhanced 525-line systems may sidetrack HDTV for a decade or more. The closest thing to HDTV at the SMPTE convention, which was the biggest ever with 16,812 in attendance, 271 exhibitors and 80,500 square feet of exhibit space, was Ikegami's DSC-1050, a line-doubling processor that provides either a picture of 1,050 lines with two interleaved fields or 525 lines with progressive scan. Both in effect double the line frequency (per second) of the NTSC standard, and provide pictures with greater definition than are now available. The device, which was shown at the NAB last April, cost $40,000, is used mainly for projection TV, but also has potential nonbroadcast uses.

While the DSC-1050 is obviously not for the consumer, similar devices are now being developed for the public. Toshiba showed a prototype at the summer Consumer Electronics Show (CES) in Chicago


This
may
shock
you!

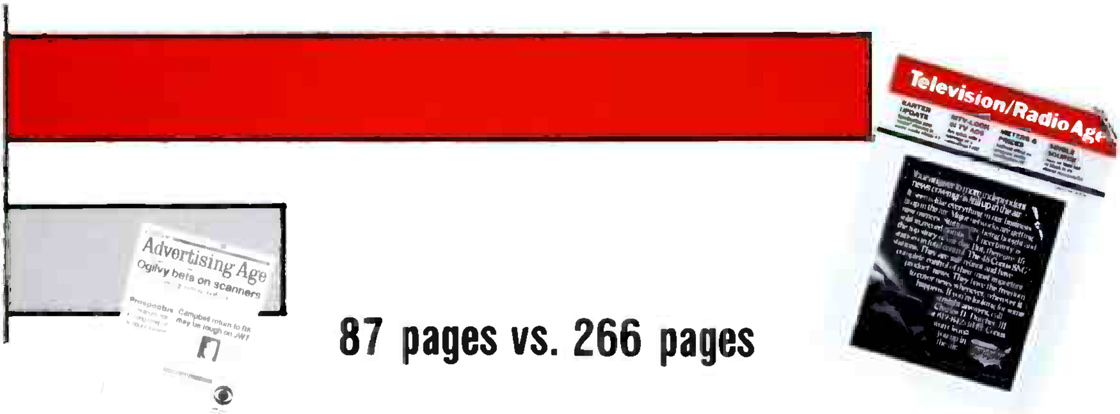
In the past 18 months, more television stations placed more pages in Television/Radio Age than in any other publication!

50%*
MORE THAN
Broadcasting



177 pages vs. 266 pages

206%*
MORE THAN
Advertising Age

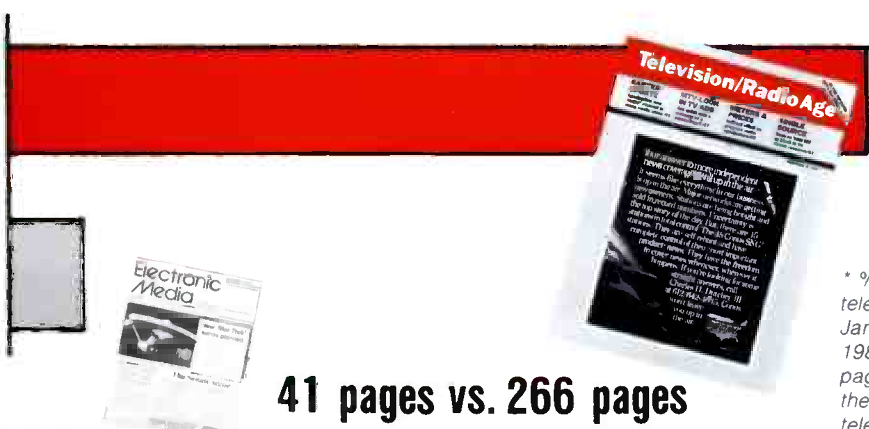


87 pages vs. 266 pages

505%*
MORE THAN
Variety

44 pages vs. 266 pages

549%*
MORE THAN
Electronic Media



41 pages vs. 266 pages

*% of ad pages placed by television stations from January 1985 through July 1986 (agregate of ads 1/6 page or better). Represents the advertising of over 300 television stations.

and a number of other consumer models are expected to be on view at the winter CES in Las Vegas.

One estimate is that these "pseudo-HDTV" sets may be available next year at a price possibly no more than 20 to 30 per cent above other top-of-the-line television sets.

London Market's demise

The 1986 London Market was the last, the result of the acquisition of 75 per cent interest in Button Design Contracts Ltd., by the U.K. commercial broadcaster TVS for an initial payment of $420,000 in a four-year performance-related contract. (Conceivably, the money involved could reach about $2 million).

Under the plan announced during the market, Karol Kulik, market organizer, becomes joint managing director of London Office International, along with Raymond Atkinson, formerly European head of the Australian Film Commission. LOI, which is a fully-owned subsidiary of Button, will offer a completely-equipped European operational base in London for firms headquartered elsewhere. Kulik envisions opening similar centers in other cities including New York.

Although the London Market has never been profitable during its five years of operation—it currently has a $35,000 deficit—it has been enormously popular with a number of buyers and distributors from medium and smaller-sized companies. In general, the major U.S. distributors have bypassed the market; and even some of those who attended this year said before the demise became official that they would not return.

More purchases coming. TVS owns MIDEM, which runs the Cannes-based MIP-TV and MIPCOM shows, along with other events. Acknowledging that MIPCOM costs preclude attendance by some less affluent visitors, TVS executives said they are formulating plans to make it easier for people who have cost restrictions—presumably through an umbrella cost-sharing plan similar to concepts existing at NATPE International and, until now, the London Market.

The Button acquisition is the latest in a series of TVS deals, with others expected in the foreseeable future. Said chief executive James Gatward, speaking of TVS' long-term strategy: "We recognize that there is a vacuum in the service area. That is what we are trying to fill. When you join the dotted lines, you will see what we are doing."

Black viewing outlook

The new 1986–'87 season should see *Amen* and *L.A. Law* make it into the top 10 TV shows among black households, according to *An Analysis of Black Audience Primetime Network Viewing Preferences* out of BBDO's Special Markets unit.

The report, based on Nielsen ratings for October, 1985–April, 1986, predicts that fully a third of the top 20 favorites among blacks will be replaced by such newcomers as *Easy Street*, *Kay O'Brien Surgeon* and *Starman*. BBDO expects these to be among the new entries that rise among black viewers at the expense of programs like *Cheers*, NBC's *Sunday Night Movie* and the *CBS Tuesday Movie*.

The analysis reports that last season this country's black population added up to 10.5 per cent of all television households, up 3 per cent from 1984–'85, 12 per cent of the total population, and almost 14 per cent of all hours spent watching television. Blacks spent approximately three quarters of an hour more time watching television in 1985–'86 than during the previous season, says BBDO, or 71.1 hours compared to the 70.4 hours they spent viewing TV during the 1984–'85 season.

Breaking stereotypes. BBDO sees blacks "continuing to display a very distinct preference for selected shows, many of which do not necessarily feature blacks or enjoy wide support from the general population." Cases in point are the popularity of *Golden Girls* and *Knots Landing* in black households and the viewing levels of black males to *Sting Ray* and *Misfits of Science*, "shows which have subsequently been cancelled."

Examples from BBDO's night-by-night predictions are that Tuesdays should see "a coin toss between *Matlock* and *The Wizard*. Although *Matlock* has a black co-star, it may not be enough to edge out the inane escapism of *The Wizard*."

Perhaps least surprising is the observation that *The Bill Cosby Show* remained most popular among black households in 1985–'86, with a 45.6 rating, up 19 per cent over its '85–'85 performance.

NBC keeps rolling

Aided by the final game of the World Series, NBC-TV took the primetime week ending November 2 with ease, collecting an average 19.5/31, while CBS-TV generated a 15.8/25 and ABC-TV came in a poor third with a 12.6/20. Even without Monday night, however, ABC was still a weak third, more than three rating points behind the leader.

ABC did particularly poorly with its new shows. The five smallest rated shows in the lineup of 74 programs aired during the sixth week of the season were all new shows out of the ABC stable: *Sidekicks*, *Life with Lucy*, *Ellen Burstyn*, *Our World* and *Heart of the City*, all with single-digit ratings.

With the final Series game, NBC copped a 37.3/53 on Monday night, including the pre-game show (11 minutes of it).

CBS managed a creditable 17.4/25, but ABC ended up with 8.7/12, with *Monday Night Football* unable to do better than 8.8/14.

For the season to date, the standings are: NBC, 19.3/31; CBS, 16.0/26 and ABC, 14.5/23.

TV Business Barometer

September spot increased 8.9%

There are more ups and down in the spot TV business than there used to be, but it can be safely said that 1986 will not end up as a great year for the medium. Certainly, through spring and early summer, the rate of spot billing growth over last year was nothing to write home about. And while August woke up with a 15.0 per cent increase over '85, it was partly explained by the differences in the Standard Broadcast Month (SBM) for both years—four weeks last year and five weeks this time.

Now, in September there's another SBM difference—with this year being a four-week SBM and last year five weeks. The *TV Business Barometer* sample reported an increase of 8.9 per cent in September not adjusted for the SBM difference. It looks, therefore, like a pretty good month, but this conclusion must be tempered by the fact that most *Barometer* sample stations report on a calendar month basis, particularly the larger outlets.

However, both the '85 and '86 summer quarters contained 13 weeks in the Standard Broadcast Calendar and both years total 39 weeks through the September SBM. For the third quarter, spot was up 8.8 per cent, an average that covers both very good and very poor numbers, according to the reps (see story on spot TV trends in this issue).

Spot topped the $4 billion mark this year through September, reaching $4,089.6 million, compared with $3,765.8 million for the comparable nine months in '85. For September alone, the time sales total went over the $500 million level with a reported $505.2 million, as against $463.9 million in September, '85. September of this year was the fifth month to top $500 million in spot TV, the first month to do so being April, '85, with $507.0 million and the biggest month being May of this year with $548.4 million.

A distinguishing feature of the September spot picture was the gap in performance between the smaller and larger stations, possibly reflecting the growing number of independent stations in the *Barometer* sample.

Reports from the *Barometer* sample show a drop of 12.2 per cent for the smaller stations (under $7 million in annual revenue) and a rise of 11.0 per cent for the larger stations (over $15 million in revenue). Medium size stations were about flat.

Unusual pattern

This is an unusual pattern, though it must be pointed out that the three revenue brackets, as subsamples, will show more "bounce" in the month-to-month figures than the full sample because the revenue bracket samples are relatively small. Further, the ratio of stations using SBM as a basis of their spot figures vs. those using the calendar month differs by bracket.

National spot +8.9%

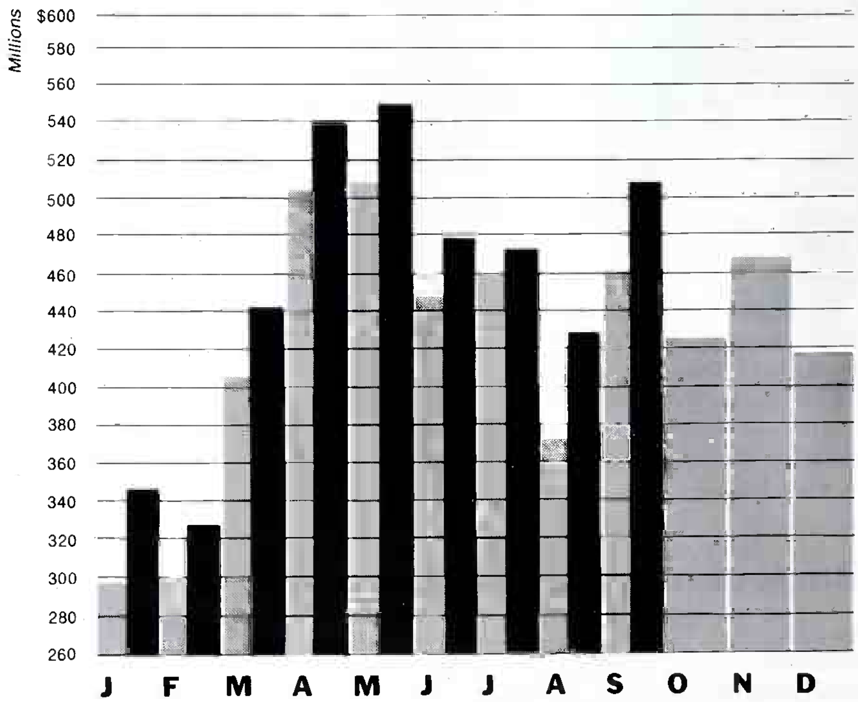
(millions)

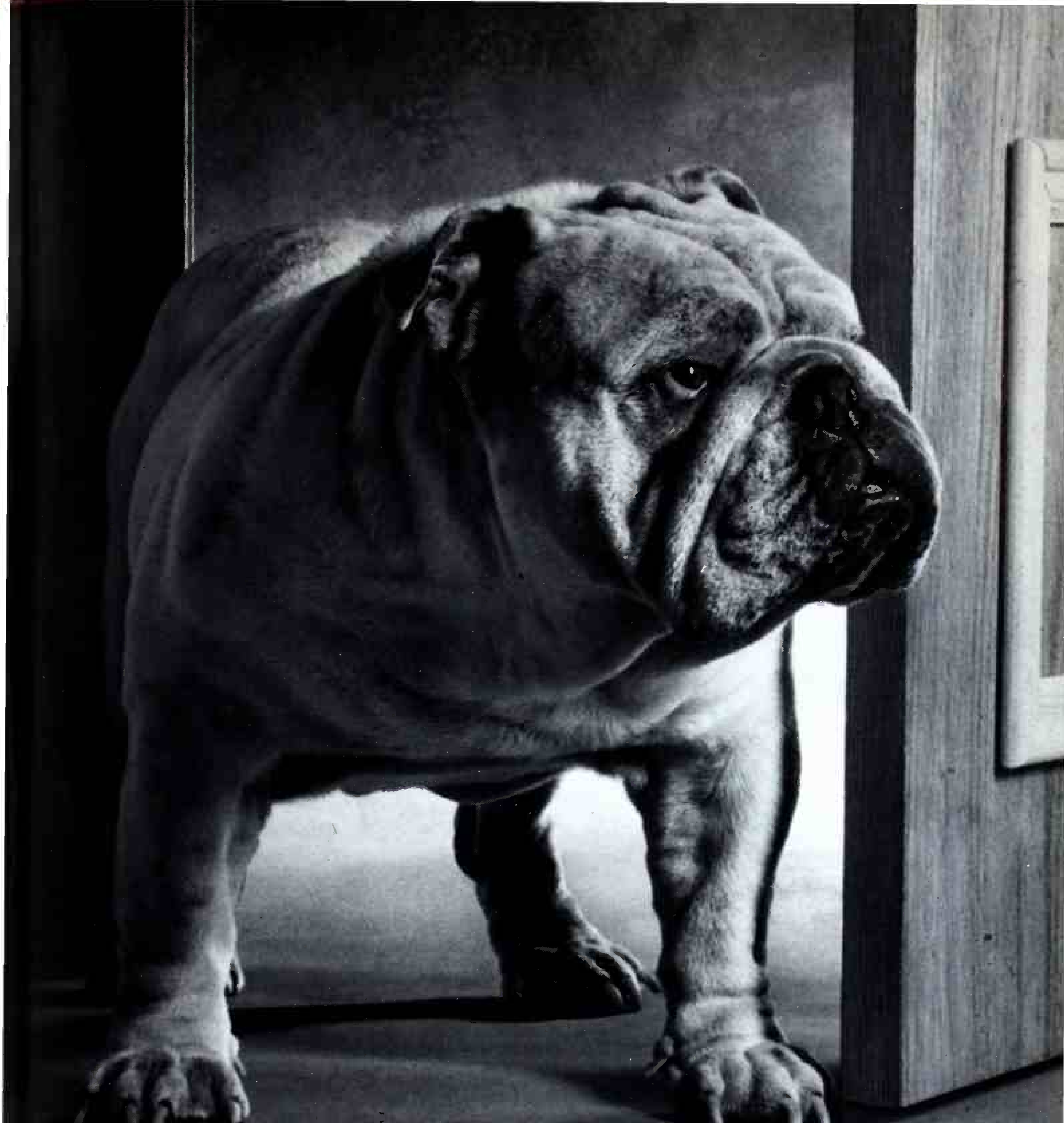
1985: $463.9 **1986: $505.2**

Changes by annual station revenue

Under $7 million	−12.2%
$7–15 million	−0.7%
$15 million up	+11.0%

September





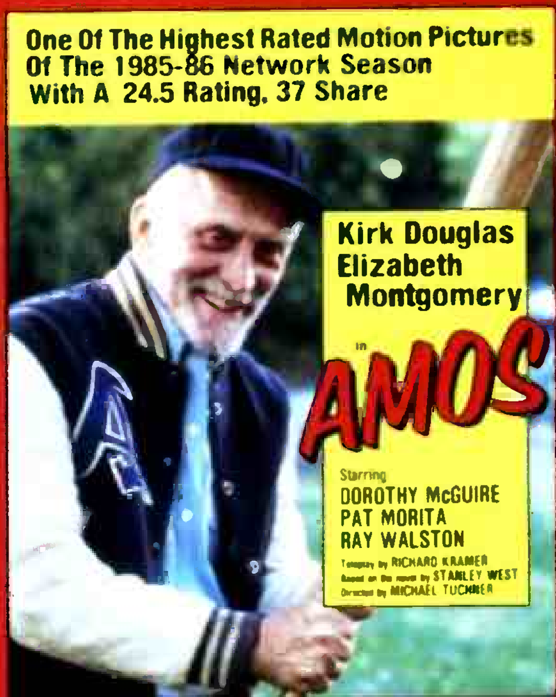
'84 '85 '86

ITC

ENTERTAINMENT

VOLUME SIX

16 Fabulous Motion Pictures



- Great Stars
- Great Ratings
- Great Motion Pictures ...And Most Can Be Aired Now!

*Source: Based on Nielsen Television Index, SIAs (Sept. 16, 1985-Feb 2[illegible]
Telecast by CBS-TV, Sun., Sept. 29, 1985, 9-11 P.M.
Audience estimates subject to qualifications upon request.

Cable Report

Teletext lives on WTBS, but few know it's there

The cable industry record is littered with names of abandoned attempts at establishing teletext and two-way videotex services. Over the past five years, such major players as Time Inc., CBS-TV, NBC-TV, Field Enterprises and Knight-Ridder got into and out of TV-delivered text services. To their chagrin, they discovered that clever technology isn't enough to make a business; first, sufficient demand must exist, or be created with equally clever marketing—and a dose of deep-pockets patience.

Yet a surviving cousin of one of those failed ventures continues to deliver its signal into virtually every cable home in the United States—despite the fact that only a select few thousand viewers now have the capability of translating that signal into textual information.

The venture is called "Electra," and its carried on two lines of the vertical blanking interval (VBI) of Turner Broadcasting System superstation WTBS, which is delivered by satellite to cable systems representing some 36 million U.S. viewing households. The WTBS signal, including VBI information, is distributed by Tempo Enterprises of Tulsa, Okla. Tempo provides the carriage for Electra, which is owned and produced by Taft Broadcasting Co. in Cincinnati, out of facilities of its local WKRC-TV.

Larger local version. In Cincinnati, Electra is an 85-page, local and national teletext "magazine," delivered on four lines of the WKRC-TV signal. The WTBS-delivered national version is a stripped-down model of 50 pages, mostly culled from the Cincinnati venture, carried on two lines of the VBI. Each page may be accessed on demand within seconds by the use of a remote keypad controller (the access time can range from a couple of seconds to about 10 seconds.)

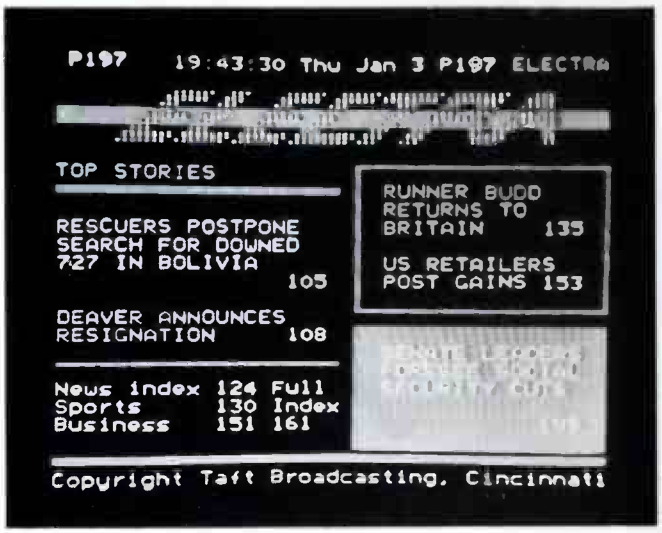
But in Cincinnati as well as nationally, few viewers have the decoding equipment necessary to receive the signal; officials of Tempo estimate the number of cable operators making available the necessary decoding gear at only a dozen at most.

So how can Electra continue to broadcast at an estimated cost of $250,000 a year? And if its signal is so widely available, why are so few decoders in place?

Set maker's commitment. Electra continues to be supported by Taft as a result of an unusual agreement between the broadcaster and Zenith Electronics Corp. In 1983, not long after Electra's debut in July, 1982, the two companies entered into a five-year agreement to produce teletext receiving equipment for the Electra, depending on demand. However, Zenith says it is not funding Electra.

In 1981, Satellite Syndicated Systems (SSS), the predecessor company to Tempo, had launched its own "Keyfax" teletext service, along with partners Field Enterprises, Centel Corp. and Honeywell, over the BVI of satellite-delivered WTBS. Both Electra and Keyfax used the world teletext standard system, which already is established and in widespread use in Great Britain. (France and some other nations use the Prestel system, which affords higher resolution and fancier graphics, at greater expense.)

Despite the marketing efforts of SSS, cable companies were slow to embrace the idea of marketing Keyfax as a pay service. It required a complex decoder box then selling for $400 or more, and, in the view of some operators, viewers never warmed up to the concept of reading text off a screen. To complicate matters, Keyfax's backers experienced reliability difficulties with its decoders, which were imported from England.



When after the Keyfax partners folded the venture in 1983, the Electra backers joined with SSS to put a modified version of the local Cincinnati product on the WTBS VBI. Zenith encouraged the move as a way to gauge the market potential national teletext.

Marketing effort cools. While Tempo has agreed to supply the carriage, it no longer is aggressively marketing the service to the cable industry. Selman Kremer, the Tempo senior executive behind the earlier Keyfax marketing effort, says the high cost of the decoders has chilled the company on teletext's potential in the short-term—although Tempo believes the market will evolve as technology develops and costs fall.

"We're waiting for enough TV sets with built-in decoders to be sold" to create a sufficient market, Kremer says.

The wait is getting shorter, according to Zenith. This year, Zenith introduced six 27-inch, top-of-the-line models with built-in teletext capability. The sets also can connect to an optional thermal printer, allowing for printouts of selected pages—what could be the precursor to the electronically-delivered newspaper.

However, the cheapest teletext-equipped set runs about $1,000 retail, and the printer goes for another

$100. Zenith won't say how many of the high-end sets have been sold, but it's certain that the number, as a percentage of all new-set sales, remains miniscule.

Still, Zenith and Taft hold out high hopes for teletext. For the first time, Zenith high-end ads are highlighting the teletext option. Zenith also notes that there's no extra charge for the service once the set is bought. "We're still in the building phase," notes Zenith spokesman John Taylor, who adds that "awareness is now growing. With WTBS, you're looking at a potential audience of 40 per cent of all U.S. TV homes."

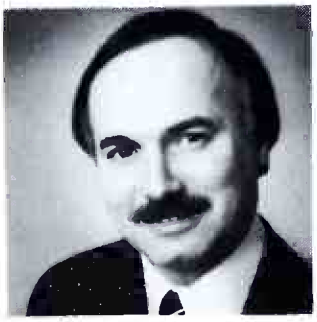
Zenith also is behind the push for MTS broadcast stereo television; the high-end teletext sets also are stereo-ready. But at present, stereo is igniting a much hotter marketing fire than Electra, which remains largely an unknown.

The future of Electra seems tied closely to the pace of sales of Zenith teletext-equipped sets. Zenith has ceased the manufacture of an "outboard" teletext decoder, which works only on Zenith sets, although units are available to interested cable operators. And only one small private manufacturer, American Teletext of California, is making outboard decoder boxes that will work with any TV.

While Taft, Tempo and Zenith hold teletext's time finally is coming, they concede the medium won't explode any time soon. "There will be a progressive increase in the number of teletext-equipped sets over the next five years," says Tempo's Kremer. "Hopefully, this year is the real starting point."

Format polish helps The Weather Channel

The Weather Channel, whose ad revenues for the first half of this year lagged behind last year's levels, is boasting of what it terms a "50 per cent surge" in viewing levels during the summer months, when its Nielsen rating nudged up slightly from 0.2 to 0.3.



Michael Eckert

That small shift is significant, channel officials say, because in the past viewing to the all-weather service traditionally has been lowest during the fair-weather months.

Another possible factor: a radical format revamping that equipped the channel with new sets and graphics designed by Graphics Express of San Diego. The new "environment" is peopled by chatty, deskbound "anchors" who introduce the stand-up meteorologists.

The channel also began to use actual weather footage, supplied through an agreement with Group W's Newsfeed, supplementing the profusion of talking and standing heads.

President Michael Eckert concedes that prior to the revamping, the channel's on-air look was lackluster, suffering from a dearth of warmth and professional polish. So the service decided to spend some money to move out of the low-rent production category.

"We learned we needed to be more personable to our viewers. A meteorologist can sound like a rocket scientist when he talks to the people. We haven't thrown a meteorological emphasis aside, but we have finally recognized that personality is critical .... We've loosened up."

On the ad side, Eckert admits that the first half of the year was "weak," even lower than year-ago levels. He declines to release figures, and the service's ad inventory is not monitored by an outside agency. But Eckert maintains that the programmer is having a very good second half. "It appears we will achieve our projections, but we had hoped to over-achieve them," he states.

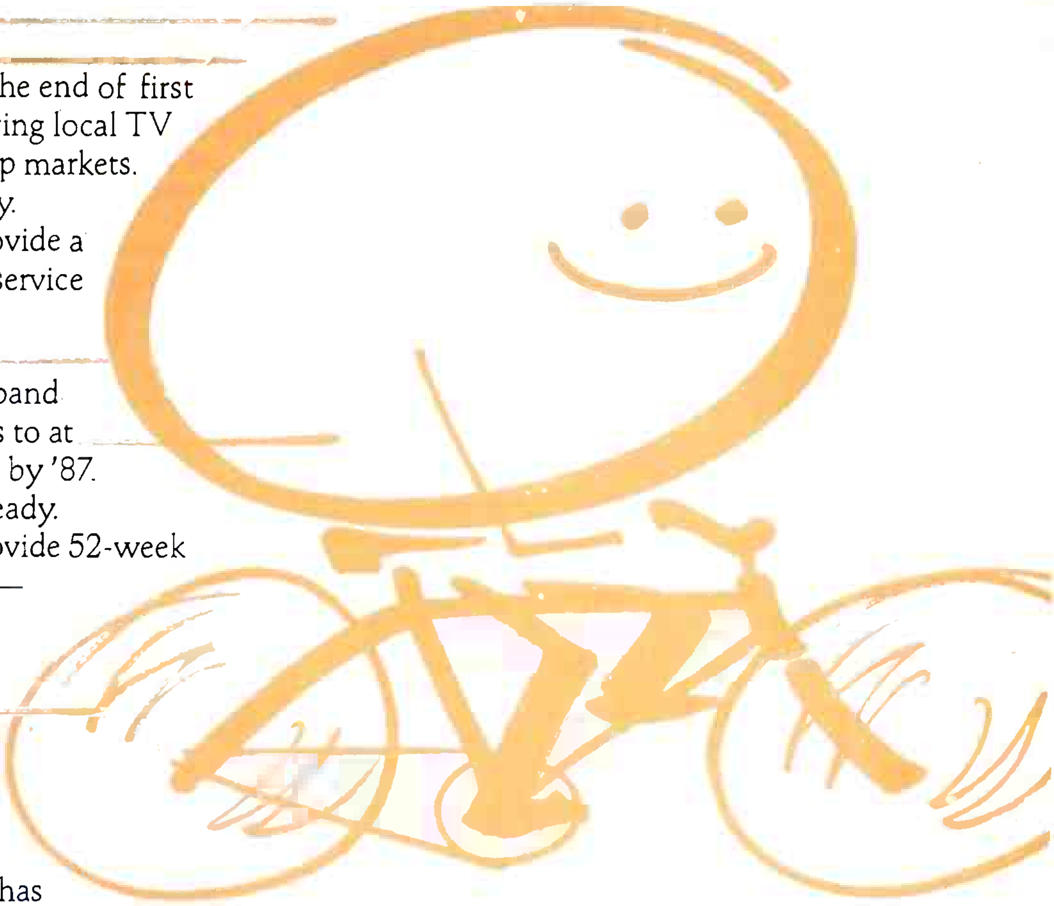
"Our sell is a developmental one," says Eckert. "People don't buy us traditionally. We've got to go out and develop an idea and tie it into the programming." The service is showing an operating profit before depreciation and amortization, but like most of the smaller cable networks, has not yet turned the corner on net profit.

The ratings boost brings the channel's average daypart delivery to 82,000 cable households, a spokesman says. The service now reaches almost 22.5 million households. Critical to the channel's success is its ability to impose a requested 30 per cent increase in its per-subscriber monthly carriage fee to affiliates; many of the service's affiliate contracts expire at year's end. Fees generally would go from 3–5 cents to 5–7 cents. Eckert says response thus far to the rate hike has been encouraging. He maintains that the service will increase its reach by some 1.2 million households as a result of affiliate contracts signed over the past two months.

Pay cable up to 26.1%

Pay cable penetration in the U.S. was 26.1 per cent as of last July, according to the most recent figures from Nielsen Station Index. Markets with the highest penetration were San Angelo, 46 per cent; Yuma-El Centro, 45; New Orleans, 41; Norfolk-Portsmouth-Newport News, 40; Biloxi-Gulfport, 40 and Corpus Christi, 39.

Penetration in the top five markets was: New York, 27 per cent; Los Angeles, 22; Chicago, 22; Philadelphia, 29 and San Francisco, 27.



Radio Report

Purchase from Lin marks Heritage foray into radio

Having agreed to purchase six of the 10 radio stations operated by Lin Broadcasting Corp., Heritage Communications has made its first significant stride toward becoming a major factor in radio station operations. According to David Lundquist, senior vice president, finance at Heritage, other radio acquisitions will follow but "these stations have an upside potential" and there will be "a period of digestion" before Heritage acquires more.

Heritage has agreed to pay $23 million for WIL AM-FM St. Louis, WEMP/WMYX(FM) Milwaukee and WBBF/WMJQ(FM) Rochester, N.Y. Industry estimates reported earlier (*Radio Report*, September 29) indicated that the 10 Lin radio stations could bring in the neighborhood of $100 million. The four stations Lin is still looking to sell are WFIL/WUSL(FM) Philadelphia and KILT AM-FM Houston. According to trade reports (*Wall Street Report*, October 27), Lin has sifted through more than 100 inquiries since announcing its intention to sell the 10 stations. Lin is now concentrating on its more profitable TV station operations and its growing activities in cellular telephone. Where radio represented 24.9 per cent of its revenues in 1981, it was down to 15.2 per cent in 1985.

Rollins purchase. Meanwhile, last week Heritage completed acquisition of virtually all of Rollins Communications. This includes four standalone AM stations, an AM-FM combination in Charleston, W.Va., four TV stations (three affiliates and one independent) and cable systems serving some 210,000 subscribers. Lundquist discloses the Rollins radio stations will be divested. He notes that the company sees little future in standalone AM stations.

Prior to these acquisitions Heritage had no wholly owned radio stations. Its business involved wholly owned and affiliated cable systems serving some 740,000 subscribers, two TV stations and a translator and outdoor advertising and other communications businesses. It also owns 30 per cent of Diversified Communications, Portland, Maine, which operates five TV stations and an AM-FM combo.

With 11 TV stations attributed to Heritage, Lundquist says it expects to eventually acquire a 12th.

Lin operates seven network-affiliated TV stations, publishes advertiser-supported magazines placed in hotel rooms and has major cellular radiotelephone interests in New York, Los Angeles, Philadelphia, Dallas-Fort Worth and Houston.

JWT's pact with Birch

The "multi-year service agreement" that J. Walter Thompson/U.S.A. has signed with Birch Radio will involve an in-depth evaluation by the agency's various buying offices, but Birch will not be used during this time as a primary service, according to Bob Warrens, vice president and media research director at JWT, Chicago. "We want our buyers to have access to regular Birch data so that after a year we hope they'll be familiar enough with the service to give us some feedback."

Regarding the possibility of Birch being used in the future as the JWT primary radio buying service, Warrens states carefully that the purpose of the evaluation is not to determine whether or not Birch will be the primary service. But he adds that the agency was interested in finding out if Birch could "qualify" as a primary service. He also stresses the importance of Birch's being audited by the Electronic Media Ratings Council, to whom Birch has applied for accreditation.

Jackie Hagar, JWT senior vice president and manager of U.S. spot broadcast, who operates out of the agency's Detroit office, points out that the agency could end up subscribing to two services, while using only one for most buying. JWT already does this with TV, but uses Nielsen as its primary service.

Hagar says the agency had been using Birch as a "parallel service" to Arbitron in Dallas this year. In the upcoming evaluation, a key role will be played by supervisors in the agency's eight buying offices, who will be asked to make recommendations after working with the data and reviewing the format of the Birch rating book.

Warrens explains that the agency will be looking for Birch's "primary strengths," and while it will continue to use Arbitron, it will "phase in" Birch where the research firm may be "stronger," possibly in the validity of its younger demographics.

Ratings search continues

The climax of the NAB's search for an innovative radio rating service or, alternatively, a contender with Arbitron, will take place November 20 with three research companies putting on full-dress presentations in Washington.

But how the search committee—the Radio Audience Measurement Task Force—will evaluate the trio's claims and data is uncertain. It is even uncertain whether the Task Force will evaluate the material at all (see also the *Letters* column in this issue and the story on RAMTF in the October 27 issue).

This coyness derives from a sensitivity to the possibility of antitrust and restraint-of-competition charges, according to Richard Ducey, NAB research vice president and liaison with the RAMTF. "We are assuming the most conservative profile," he says and points out that even a frivolous suit could be costly to the NAB and a serious one might "bankrupt" it.

Scheduled to present detailed data on their services at the RAMTF meeting are Birch Radio, Audits & Surveys and the Australian firm of McNair Anderson. Birch and the down-under contestant were to have completed field work for the RAMTF recently, while A&S, which refused to join the other two in the field on the grounds that their methodology had been well-proven, will, it is understood, put on an in-depth presentation.

Whatever will be done vis-a-vis research evaluations by the RAMTF, which has been led by Kenneth MacDonald, chairman/CEO of MacDonald Broadcasting Co., Saginaw, Mich., the task force will report to the NAB board in February.

It is expected that the three finalists will be given some opportunity for exposure at the NAB convention Dallas in late March.

Heavier retail effort at RAB

James Arcara, president of Capital Cities/ABC Radio and newly elected chairman of the Radio Advertising Bureau's Board of Directors, succeeding Group W Radio's Richard Harris in January, says RAB will be adding a new marketing manager and a new retail sales manager. At the same time, the existing board has approved a plan to set up an advisory committee of working sales managers from stations serving markets of all sizes to help the bureau react to regional sales development opportunities and to advise on development of RAB sales tools, presentations and research projects. This panel, too, is scheduled to hold its first meeting in early '87.

James Arcara

Arcara was elected at RAB's annual meeting in late October in Laguna Niguel, Calif. Other new officers are Carl J. Wagner, president, radio and cable of Taft Broadcasting as vice chairman of the board, and Richard Verne, vice president/radio of Lin Broadcasting, who succeeds Wagner as the board's finance chairman.

New members elected to RAB's 48-member Board of Directors are Nancy Widmann, vice president, CBS Radio; Norman Wain, president, Metroplex Communications, Peter Moore, executive vice president, Masla Radio; Glenn Mahone, president, Paco-Jon Broadcasting; Jeff Smulyan, president, Emmis Broadcasting; Tom Young, president, KVON/KVYN(FM) Napa, Calif.; and Lee Davis, president, WCCB Manitowoc, Wisc.

CBS Radio shifts

Robert P. Kipperman has been named vice president, CBS Radio Networks, replacing Richard Brescia; and Michael Ewing becomes vice president, marketing, reporting to Kipperman.

Kipperman will be responsible for programming, promotion and production for the CBS Radio Network, CBS RadioRadio and the syndicated programming unit, CBS Radio Programs. Ewing is responsible for sales and affiliate relations for the three units, according to Robert L. Hosking, president, CBS Radio.

Robert P. Kipperman

Kipperman joined CBS in 1968 as an account executive for the CBS Radio Network and now moves up from vice president, general manager of RadioRadio. Ewing joined the company in 1980 as New York sales manager of CBS Radio Spot Sales and has been vice president, general manager, of the CBS Radio Network since 1982.

Too few categories

Though at this point they represent only miniscule shares of total national spot radio dollars, a look ,at where the ad dollars came from for this year's first half by Masla Radio points to such emerging radio categories as retailers, government, communications, publishing and media and computers and other office equipment.

Among retailers, says Masla executive vice president Peter Moore, the key growth area is department store dollars, up nearly 97 per cent from first half 1985. Leading investors are Sears, Federated Department Stores, K-Mart and Lucky-Gemco. In the government category, while armed forces spending is down, growth has come from various state lottery promotions.

The danger, though, to the bulk of national radio dollars, notes Moore, is that "we depend on too few categories for so much of our revenue." These, says the analysis, include just five categories that account for almost 62 per cent of national spot dollars: food products, travel and shipping, beer and wine, automotive, and consumer services. Food and travel alone, says Moore, add up to 34.6 per cent—just over one third of national spot's total.

Overall, while first half was down slightly, national revenues for second quarter were slightly ahead of last year. But the analysis points to categories like jewelry stores, cosmetics and household furnishings whose spot radio investments have slipped, and Moore warns that, "We need to not only write new business, but work on those accounts that seem to be fading from our logs. We need to re-sell radio before it becomes a new business presentation to a *former* radio user."

How the first name in radio became the last word in excellence.

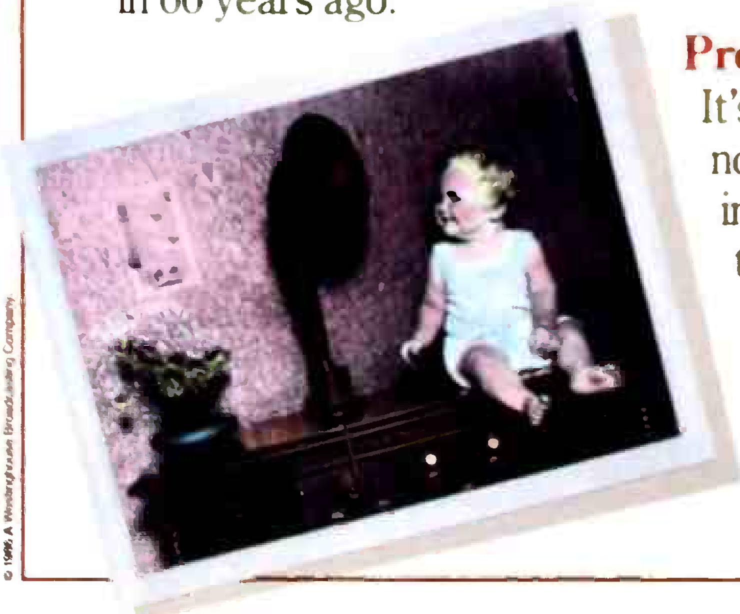
Over the years, we've brought out the real beauty in radio.

We began with some basic beliefs. Not rules carved in stone. But a few commitments held dear. Like the obligation to serve someone's needs. To strive for the absolute best. And never rest content.

As the originators of radio broadcasting in America, what we believe today is pretty much what we believed in 66 years ago.

History is made on November 2, 1920, with America's first radio station, KDKA/Pittsburgh, broadcasting the Harding-Cox election returns.

Proceed humbly. It's the public that owns the airwaves, not us. So we put profits and self-interest in their place—right behind the public interest. Which is why, for instance, we stopped broadcasting cigarette advertising before the law required it.



Even in its infancy, radio captured the imagination of a growing audience.

From all-news to sports . . . and relaxing music to full-service information formats, the Group W Radio Stations always stand out from the crowd.

Act passionately.

We've always seen a rich and never-ending spectrum of possibilities for radio. Like being first to carry NFL Football exclusively in FM stereo. Or teaching young radio journalists for free.

Fail liberally.

We've taken some pretty bold risks. And we've stuck with those ideas we've really believed in. Like all-news radio. We kept it alive even though it failed to show a profit for ten consecutive years. Because we understand that willingness to persevere is often the greatest contribution to success.

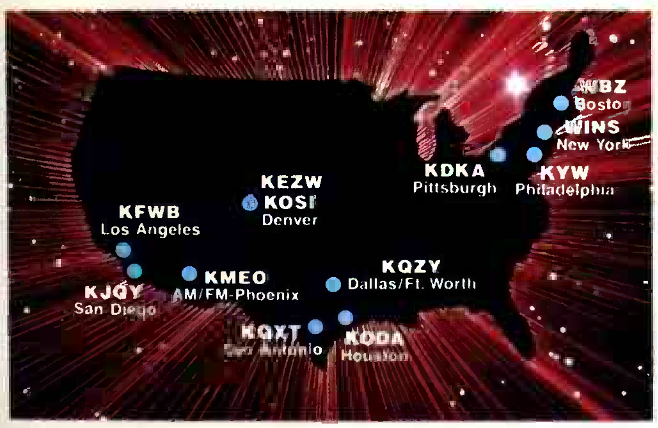
WINS Anchorwoman Eileen Douglas personifies the informed, contemporary sound of radio today.

Serve relentlessly.

We always give something back to our listeners. Not just information or entertainment. But a helping hand where needed. And sometimes a crusading voice. Like our *Call for Action* programs or *Regional Affairs Councils,* both of which help and enrich our listeners' lives.

Since getting radio started in 1920, we've built the strongest radio group in the nation. Top-rated, top-billing major market stations.

When you think radio broadcasting, think Group W. We were the first name in radio. And today our station group is second to none.



Today we own 13 major market radio stations whose continuing success one trade publication called, "probably unprecedented in broadcasting history . . ."

GROUP W RADIO

WESTINGHOUSE BROADCASTING

Radio Business Barometer

Spot billings rose 6.1% in Sept.

The third quarter for spot radio ended with no surprises. September business was up, just as was August and as was July. As usual, billings were up a little, which was certainly an improvement over the first quarter. Still, for all practical purposes, spot radio billings for the first nine months of the year are practically flat compared with last year and, taking inflation into account, are down a little.

The latest figures from Radio Expenditure Reports, the Larchmont, N.Y.-based research service which collects data on national/regional spot radio business from all the major reps, show a rise of 6.1 per cent for September. The level of increase hardly changed from the previous months of the quarter. August had been up 6.0 per cent and July increased 1.2 per cent.

The 6.1 per cent figure is adjusted to account for the differences in the September Standard Broadcast Month (SBM) this year and last. This year the September SBM is four weeks; last year it was five. The raw data show a drop of 15.1 per cent—from $91,469,900 in September '85 to $77,111,800 this past September. Knocking 20 per cent off the '85 figure brings the billings down to a comparable $73,175,900.

All four market groups measured by RER showed increases of some kind, but the 51-plus markets, as usual, came up with the biggest percentage increase. The smaller markets generated an adjusted increase of 9.3 per cent, with billings of $14,939,800. The other three market groups were about on the same level. The billings and the adjusted percentage increase for each was as follows: top 10 markets, $30,164,300, up 5.4 per cent; 11th to 25th market group, $17,426,400, up 5.0 per cent; and 26th to 50th markets, $12,212,100, up 4.6 per cent.

Billings for the third quarter came to $247,210,200, compared with $234,273,300 for the corresponding '85 period. Second quarter billings were a little bigger than those of the most recent three-month period: $282,873,500. As for the first quarter, volume amounted to $168,132,300.

The grand total of spot radio billings commissionable by the reps through the first nine months of the year comes to $679,242,800, compared with last year's $666,475,700. The increase amounts to only 1.9 per cent.

Market groups

As for the year-to-date totals for the four market groups, two of them—the biggest—still remain in minus territory. The top 10 markets tend to $287,153,800 through September and that was 0.9 per cent behind the year before. The 11–25 market group accounted for $144,613,300, which was 0.8 per cent less than the year before.

Biggest gainer was the 51-plus markets, up 9.6 per cent to $171,363,300. The remaining group—26–50—showed a slight increase, rising 1.9 per cent to $136,617,300.

National spot +6.1%

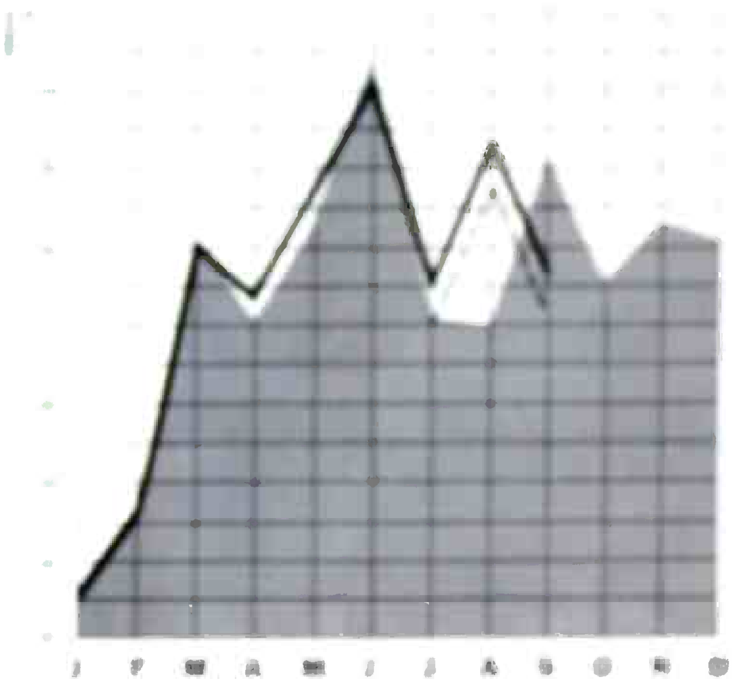
September 1985: $[illegible] 1986: $[illegible]
1985 adjusted: $[illegible]

Changes by market group

Market group	Billings (mil.)	% chg. 86–85
1–10	$30.1	+5.3%
11–25	17.4	+5.0
26–50	12.2	+4.6
51+	15.0	+9.3

Source: Radio Expenditure Reports

September



IN MEMORIUM

JANE DORNACKER
1946 ~ 1986

WNBC~AM
NEW YORK

Some Things Get Better With Age

Information Isn't One Of Them.

Would you buy day old bread?
Read yesterday's newspapers?
Or depend on last year's calendar?

Then why turn to broadcast publications that contain information that's often more than a year old by the time they reach you?

That's what you're doing if you're relying on anything other than the TV/RA SOURCEBOOK.

The TV/RA SOURCEBOOK is the most up-to-date directory of American Television Stations ever published. It geographically lists all 861 commercial television stations, their executives, and an alphabetical listing of all ADI's and their rankings.

The information contained in the Fall 1986 Edition is less than three months old. And to stay up-to-date, the TV/RA SOURCEBOOK will be published twice a year, Fall and Spring. Get the TV/RA SOURCEBOOK. And stay on top of the changing television world.

Television/Radio Age

TV/RA SOURCEBOOK™

1270 Avenue of the Americas, New York, New York 10020

The TV/RA SOURCEBOOK is available at $40 for a single copy.
Five additional copies or more, $35 each.

☐ Please send me 1 Fall 1986 edition at $40.

☐ Please send me ____ copies (minimum 5 copies or more) at $35 each.

Name ____________________
Company ____________________
Address ____________________
City ____________ State ____________ Zip ____________

Company purchase order or payment must be enclosed.

Sales development more critical in current ad climate

Keys to new spot TV dollars: client contact, marketing 'ideas'

By SANFORD JOSEPHSON

The national spot television business is being hit from all sides—a soft advertising environment, a slowdown in network inflation, increasing competition from alternative media and shifting of media dollars into promotional budgets.

All of these factors are forcing the TV reps and their stations to reexamine methods of attracting national advertisers to their medium. It comes under the umbrella of sales development, an activity some of the reps say they have been pursuing vigorously for years. But current market conditions, it is agreed, make such efforts take on a more critical importance. (See update on current spot activity, page 72).

Among the strategies being employed to unearth new-to-spot television dollars:

- More direct contact with clients in order to create "special opportunities" and attract money earmarked for promotional budgets.
- Efforts to translate successful vendor support programs mounted on the local level into regional or national spending by multi-market retailers and their suppliers.

Reps are using a variety of techniques to tap sales promotion budgets, which have risen, as media budgets have declined.

- Resurgence of a marketing technique used in the early days of television—cultivation of regional sales managers and local distributors by stations in the hope they will work back upstream to get the market noticed at corporate headquarters.
- Greater emphasis on early identification of emerging product categories.

As TV broadcasters prepare for the Television Bureau of Advertising annual meeting, which opens next week in Los Angeles, there appears to be an overall recognition that the role of the rep is changing and that some of the selling techniques successful in the past may not be the techniques that will be successful in the future.

"The advertiser must see you not as a sales rep but as someone who can give him ideas," says Harry Stecker, senior vice president & marketing director at Petry Television.

The point is even more forcefully

Cents-off coupons in the Sunday newspaper

HRP's Peter Ryan points to the 'glut' of newspaper pre-prints as a strong weapon in convincing advertisers to shift some money into television

made by Howard Nass, senior vice president at Cunningham & Walsh. "For years," he says, "rep firms and stations were run by salesman types; they never had good marketing people.

"Now," he continues, "they're coming to us, asking, 'What can we do to work with you, to make the medium more appealing? Let's take a chunk of money and put it in some program ideas, some insert ideas.' It's bringing new money to the marketplace rather than just running a spot."

The key, says Nass, is that the reps are willing to sit down and "think of ways to make the medium more appealing. Before, it was avails, avails, avails."

Calling on clients

While Nass represents a major agency that is apparently willing and eager to get involved in special marketing and/or promotional projects on behalf of its clients, TV reps say that in order to make this approach work, it is often important to have direct contact with clients.

The Katz Television Group, a year ago, commissioned R. H. Bruskin Associates to conduct a comprehensive study so that, in the words of Peter Goulazian, president, "we could better understand the process of media selection and budgeting." After the study's results were analyzed, adds Goulazian, "we came to understand that, although the agency is very important, the brand manager, the marketing director [of client companies] are all playing a larger role in influencing the decision-making process."

That said, reps are quick to point out that they are sensitive to the role of the agency.

"We're not trying to negate the agency," says Bob Epstein, vice president, director of marketing at Blair Television. "We're just trying to stimulate a relationship with the client."

At MMT Sales, Jack Oken, president, agrees that "certainly the client needs to be involved" in major promotional projects, but he cautions that, "it's inappropriate not to include the advertising agency, because the agency could be a spoiler."

The ultimate target in greater client contact is the sales promotion budget, which, reps point out, has increased, while media budgets have decreased.

"A lot of advertisers," says Katz's Goulazian, "are using promotion—coupons, dealer incentives, consumer contests—to fix a sales problem. We're trying to tie promotion to a spot schedule," which he believes advertisers will find "more attractive than the traditional approach. We're working to make the advertiser affect the consumer's decision like we've never had to before."

The ascent of promotion budgets is also apparent to stations. At WFAA-TV Dallas-Ft. Worth, Buff Parham, general sales manager, believes the ratio of promotion to media dollars has "almost reversed. Where it might have been two-to-one media-promotion, now it's two-to-one promotion-advertising." Parham says the Belo station has used vendor funds "to try to enhance budgets for our marketplace" and, working with its rep, Petry, has tried to create special opportunities for advertisers, which he calls "added value," via merchandising backup and promotional tie-ins to community events, all aimed at the national advertiser "who has tended to shy away from orthodox advertising."

Vendor funding

The use of vendor support to impact national and, especially, regional spot advertising is a technique embraced by both Harrington Righter & Parsons and MMT Sales. Both reps have contracts with vendor support specialists aimed at generating multi-market vendor funds.

Like other reps and broadcasters, Peter Ryan, executive vice president of HRP, is concerned about the "tremendous increase in the share of total advertising dollars that have gone into the promotion and trade allowance sides of the ledger."

In an effort to channel some of this money into spot, HRP has set up an affiliation with Dick Noll & Co., a vendor support consultant, who, Ryan says, has established 800 programs on the local level involving 2,000 vendors over a 13-year period.

"We're trying to take this concept back into the national field," Ryan explains, "and we have had success with regional-based [retail] clients placing multi-market schedules. We think this is a real future prospect." And the bonus, he says, is that "these aren't current television dollars. They're promotional dollars that have been going into newspaper pre-prints and coupons."

Ryan points out that $85 billion was doled out in promotional spending in 1985, representing 47 per cent of all advertising expenditures and a 12 per cent growth rate since the middle of the 1970s.

Newspaper 'glut'

The "glut" of newspaper pre-prints, he believes, is a strong weapon in convincing advertisers to shift some of the money into television. "We think there's a better way to do it," he says, "and television should play a greater part.

"The retailer," he continues, "is interested in increasing store traffic; the manufacturer is interested in case movement. We're not talking CPMs here; we're talking product movement, case sales, store traffic. But we know, through the power of television, they can reach x amount of people if the frequency is strong enough. We're not talking a 100-point spot schedule; we're talking very heavy blitzes in these markets."

Dick Noll acknowledges that the majority of vendor support work he does in the 30 markets in which he has station affiliations "falls in the local billings ledger." But the creation of vendor-funded national spot dollars is beginning to develop. One example, he says, is H. J. Wilson, a catalog showroom center, which did a program in 26 markets. And, says Noll, "there's more to come. We're working with two West Coast divisions of nationally-distributed retail companies. One is a major department store chain that did a Christmas '85 program involving six television markets. In March '86 they made a presentation to the same 140 vendors for back-to-school '86 and Christmas '86, and every single vendor responded favorably."

The other company, Noll says, is a food retailer that had never advertised on television. "We came in the side door with a vendor program for more than one market. It was so successful they were running 900 GRPs for three consecutive weeks."

Noll explains that the vendor support programs he sets up require the retailer to pay 20 per cent, with the vendors picking up the remaining 80 per cent. The food retailer, he says, has appropriated $200,000 of his own money for each of two vendor promotions in 1987 as its 20 per cent. That adds up to two $1 million events with the vendor funding. And, says Noll, the retailer has budgeted an additional $2 million for institutional advertising. "That's from zero to $4 million."

These types of vendor promotions, Noll points out, "have real ramifications for national spot as we roll these programs out to other markets."

The beauty of all this, he continues, is that the money is not coming out of a media budget. Noll divides money spent by a typical package goods company on advertising into three categories: "one-third media, one-third promotion, one-third trade deals. That middle third—promotion—has some flexibility. We're tapping those promotional budgets."

MMT Sales utilizes the services of Roland Eckstein & Co. to create vendor programs aimed at luring large regional retailers into spot. These merchants are considered particularly good prospects for spot, in Oken's opinion, because they are in several markets but are not completely national. For that reason, he says, "they don't use network or barter syndication. Spot has many advantages for them and no disadvantages."

Eckstein's TVIP (Television Investment in Vendor Programs) is a marketing plan designed to provide retailers with specific information about how they can increase their sales and marketing share via use of the media. Eckstein works with 30 television stations on a local market basis to help them develop business this way.

Through his arrangement with

(*Continued on page 107*)

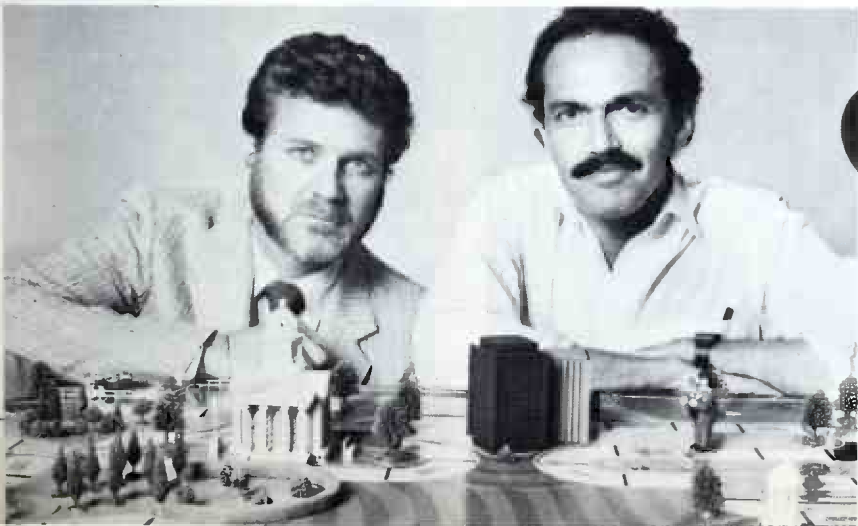
TvB rep session

The opening workshop session at next week's Television Bureau of Advertising's annual meeting will deal with "The Changing Role of Representatives." Scheduled from 3:30–5 p.m. on Monday, November 17, it is described as a "no-holds-barred" meeting, which will look at "potential changes in the makeup and functions of national representative firms and how these changes will impact local stations."

Moderator will be William Moll, president of Harte-Hanks Broadcasting, who is a past president of TvB. Rep participants will be: David Allen, president of Petry Television; Peter Goulazian, president of the Katz Television Group; Steve Herson, vice president, director of operations, TeleRep; Browning Holcome, Jr., executive vice president, Independent Television Sales; and Walter Schwartz, president, Blair Television.

'Breaking the Blues on Depression,' public affairs show out of KPIX(TV) San Francisco, attracted advertising from Pfizer Chemical on all five Group W outlets.

Program host Robert Foxworth, l., and producer Richard Saiz



Recent firming of scatter prices raises hopes, but many factors are at work

Spot TV's doldrums: basic weakness or just sluggishness?

By ALFRED J. JAFFE

The recent firming of the network TV scatter market has been raising hopes that spot may show some life as the year winds down. Some reps report signs of a spillover from network into spot, though the signs are not clear-cut; others say the spot business moves so fast that a marked turnaround for the better could take place in a week's time even if the signs are not now clear-cut; still others argue that a firm scatter market in network TV isn't likely to make much difference now anyway, since what spot needs is a *really* good boost.

These varying opinions have a single underlying theme: Spot TV is not doing so hot these days. A subsidiary theme is that independent TV stations are feeling the doldrums more than affiliates.

Reasons for lag

A number of reasons are cited by reps as to why spot isn't doing better: (1) low inflation, a factor affecting all media; (2) leveling off of advertising in a sluggish economy; (3) alternative media, such as barter; (4) the splitting of the spot pie into smaller pieces because of the growing number of stations; (5) higher levels of spending on sales promotion, particularly on couponing, thus siphoning off money from commissionable media; (6) the slump in oil and troubles on the farm, cutting spending on both consumer and business products; (7) the lack of new industry categories coming into spot, which needs constant freshening; (8) a drop in toy advertising, which particularly affects indies.

This roster of causes suggests a gloomier picture than actually exists. Spot expenditures are higher than last year and higher than inflation, indicating real growth. The outlook for the year is for a percentage increase in the high single digits, so spot is not exactly limping into Disasterville.

One question reps are wrestling with is whether something fundamental is happening to the spot business. Jack Oken, president of MMT sales, is one of the rep executives who thinks there is. "If you look at the spot figures for 1980 through 1984, you find a compound growth rate of 14.2 per cent. For 1985, '86, '87, you have to figure on about 8 per cent. Say the numbers are 9 per cent in '85, 8 per cent in '86 and maybe 6 to 7 per cent in '87."

Talking about the present scene, Bud Hirsch, vice president of NBC TV Spot Sales, comments that, in terms of big dollar entrants, "no new industries are entering TV currently." Pointing to some of the new categories in the recent past, Hirsch adds, "Computers have not been a big item for a couple of years, though financial services are holding up. HMOs are blossoming but they're not into heavy advertising yet."

A TV/RADIO AGE analysis of the 212 active categories in Broadcast Advertisers Reports spot TV data for the first half of '86 shows, for the most part, that the big spot spenders (those laying out more than $50 million for the period) are traditional categories. Perhaps the newest among the top 10 spenders are the long-distance telephone services, which spent $71.9 million during the January-June, '86, period, up 30.5 per cent.

The good news is that six of the top 10 boosted spot spending more than 10 per cent during the first half. The biggest single spending category among the 212 in the BAR ad roster was auto dealer associations, whose spending rose 34.6 per cent to $223.6 million. The percentage increase was second only to the imported passenger car category, but the dealer associations ranked first in actual dollar increases: $57.5 million.

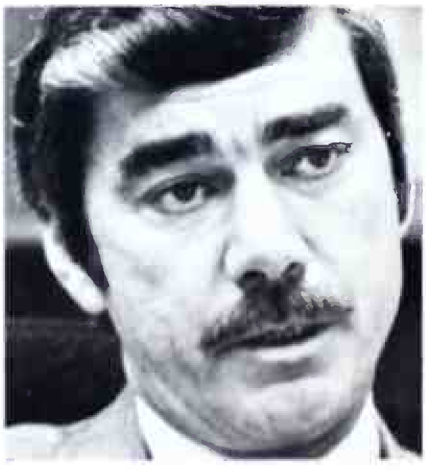
Automotive spending

Auto imports lifted spot TV spending 43.7 per cent during '86's first half to $84.1 million. Two other major automotive categories, though not in the top 10, testify to the importance of auto business to spot TV when the two are combined with dealer and import spending. Together the four accounted for the expenditure of $398.7 million in spot TV in just six months.

This hefty half-year total includes a drop in one of the two smaller automotive spending categories in spot: domestic passenger cars. In this category, spending dipped 9.4 per cent to $44.9 million. The remaining auto category

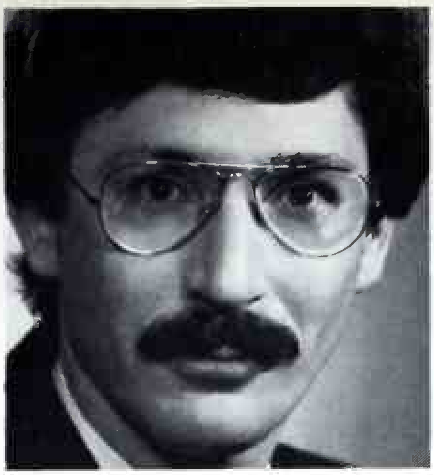
Blair's Walter Schwartz

HRP's John Walters



Katz's Pete Goulazian

ITS's Robert Somerville



MMT Sales' Jack Oken

Petry's Bill Fagan

in the quartet is commercial trucks and vehicles, accounting for spot TV spending of $46.0 million in this year's first half, up only 3.5 per cent.

The other top 10 spot TV categories are carbonated soft drinks, which spent $119.9 million in the first half, up 16.3 per cent; beer and ale, $92.9 million, up 22. 9 per cent; airline passenger travel, $70.9 million, up 2.8 per cent; magazines, newspapers and other services, $66.9 million, up 9.0 per cent; cereals, $63.3 million, up 8.3 per cent; games, toys and hobby crafts, $61.8 million, up 19.9 per cent (a performance that apparently will not be repeated in the second half), and meats, poultry and seafood, $51.4 million, up 1.5 per cent.

A picture of some of the major spot TV ad categories in the second half is painted by Peter Goulazian, president of the Katz Television Group. He cites autos and fast food chains as hot in the third quarter and says they appear to be remaining that way in the current three-month period. But he finds softness in package goods.

There are a number of reasons for this, he explains. "Many are involved in mergers and takeovers. Some are declining in earnings, and others are using different [media] strategies, such as moving into barter." Goulazian found political advertising helpful to stations during September and October, but only in particular states.

Geographic factors affecting spot TV business are emphasized by Walter Schwartz, president/COO of Blair Television. He reports softness in the "energy intensive" areas—such as Texas and Oklahoma. Also, he notes, the farm areas are not exactly booming. But he finds the Southeast in pretty good shape in terms of spot business and singles out Boston as an example of a major TV market that enjoying good business.

One of the product category trends that comes up repeatedly in conversations with reps is the apparent spot slowdown in toy advertising, a development felt particularly by the indies. Richard Severance, senior vice president, national sales, at the Television Bureau of Advertising, describes the situation carefully: "The independents have shown concern about toy business. We're investigating this. The toy business is not strong, but we don't know, for example, how much has gone into barter syndication this year vs. last year." In short, is toy advertising in spot TV off because toy business is off or because the ad money is going elsewhere?

One of the reps who singles out the drop in toy advertising is Bill Fagan, president of Petry Television, who notes that indies are being particularly hurt by this and who feels that some of the kid business lost in going to barter. Parenthetically, he adds that barter syndication is being hurt by low network rates this year, though he believes the barter scene presents a mixed picture. A well-rated barter show with an adult audience shouldn't have any trouble attracting ad money, Fagan says.

The impact on indies from the loss of toy business is only part of the story. Affiliates appear to be draining business from independents both because of long established habits and specific tactical approaches.

Richard Kostyra, senior vice president, media director at J. Walter Thompson, the nation's biggest buyer of spot TV time, puts it this way: "What happens in a slowdown is that people gravitate to the larger, to the more popular, the more secure . . . Buyers gravitate to the big rating, to the more popular station, to the affiliate."

It's not basically a matter of psychology, Kostyra argues. "When you have a lot of money, you go on more stations; you can't always get the time you want when business is good, so you spread the money around. When things are soft, better buys are available, so you go after the big rating."

Are agency standards changing in terms of affiliates vs. indies because of a soft marketplace? No, maintains Kostyra. Most of the time, a buyer will prefer a 6 rating rather than three 2s, even if the CPM is less for the three 2s, Kostyra explains. "But it depends. The buyer may go for the smaller-rated spots for 5 per cent of the schedule, but not 35 per cent of the schedule." On the other hand, big ratings are not always a good buy, Kostyra goes on. "Buyers often avoid spots on Cosby or *Wheel of Fortune* because the cost is so great."

Furthermore, Kostyra says, there is a point of diminishing returns. "There will be a retaliatory action by independents," and the buying pattern will be reversed.

The lot of indies

How is an independent station rep faring in the current environment? Hoping things will improve. Robert Somerville, president of Independent TV Sales, while loath to provide specifics, indicates that "mature independents" are having to fight hard for business. "Independents should be doing better overall," he says, but he adds that some of the newer stations are still showing sizeable percentage increases (in ad revenues) if only because the base is small.

The Association of Independent Television Stations (INTV) is citing 7 per cent for an overall indie increase in the fourth quarter and a figure of 8–8.5 per cent for the full year's increase.

There is increasing evidence that a number of the newer independents are having trouble meeting their bills, especially those for syndicated programming. It's pointed out by rep executives, however, that this does not neces-

(*continued on page 106*)

ROAD TO NATPE-I

1st-run animation remains dominant at indies; talk shows aim for affiliates

Kid schedule shifts reflect daytime competitive frenzy

BY ROBERT SOBEL

With this issue, TV/RADIO AGE starts its annual "Road to NATPE" series, the eighth consecutive year of articles examining programming strategy and trends by daypart at TV stations. This installment focuses on daytime. Subsequent articles will concentrate on early fringe (November 24); access (December 8); primetime (December 29); and late night (January 5, special pre-NATPE issue). Wrapping up the series of articles will be updated and comprehensive stories in the NATPE issue (January 19), reviewing the latest syndicated series and features to be shown at the convention.

NATPE 1987 attendees can look for first-run sitcoms to displace game shows as the dominant genre, with at least 30 seeking a berth for next fall, and, in a few cases, for mid-season. Also in the first-run arena, behind sitcoms and game show strips, will be a number of new animation series.

In the off-network area, half-hour sitcoms will continue to be at a premium, but "The Cosby Show" bidding will be watched by convention buyers and after NATPE as well. In movie packages, early evidence indicates a large number coming down the pike, as usual.

Daytime programming on independent TV stations, i.e., new first-run syndicated animated kid strips, is on a precariously fast track going into the '87 NATPE International convention. Wholesale changes in the daypart have not only been made this past fall by indies programming kids product but large-scale revisions of these revisions are being made even only a few weeks into the season. Obviously, most of this frenzy is due to competitive factors, accelerated by the growth in start-up independents vying for their share of kid viewers in the market.

But another major contributing factor to the wild shifting and pulling and adding of kid animation programs is the fact that most indies have an abundance of product from which to choose. At presstime some 12–15 new first-run kid strips were scheduled to be presented at NATPE, about the same number introduced in 1986.

Indies also are making changes in their schedule quicker than usual because performance of most new shows are lagging behind expectations.

Initial Nielsen overnight returns in the 12 metered markets indicate that even the best-performing of this season's new kid shows are only doing about half as well as their 1985–86 counterparts in terms of household ratings. The most successful of the new entries are, for the most part, programs tied to strong character appeal, with action/adventure toned down, according to initial ratings reports. Indeed, while only three or four of the soft-action shows were introduced this season, the number of strips in this vein will represent about half of the new kid programs to be shown at the coming NATPE.

But while first-run animation is the name of the game for indies in the daytime, oldie sitcoms are getting a lot of play as well, particularly at start-up stations and in markets which are highly competitive in terms of station numbers. The resurgence in sitcom usage in the daytime is due in part to the soft advertising economy, according to various sources, and to new interest generated by made-for-TV remakes.

Other highlights surfacing from interviews with station programmers and reps:

- Several stations are overcommiting on animated kid strips, both because of competitive pressures and because the shows may be used as replacements for series performing poorly.

About half of the new kid animated product for next season falls into the 'hard' action-adventure category.

Columbia's 'Real Ghostbusters'

MCA's 'Bionic 6'

Group W's 'Bravestarr'

WE's 'Saber Rider'

Claster's 'JEM'

BV's 'DuckTales'

LBS' 'Teddy Ruxpin'

- Double-running of the newer crop of strips is becoming more frequent among indies. In one case, *Defenders of the Earth*, a new entry, is being run twice per day on four stations.
- Syndicators are tagging on long-term license commitments of up to five years and requesting that programs be aired in specific time periods, mostly in the afternoons.
- *The Oprah Winfrey Show*, which has mostly an affiliate lineup, appears to be a success, based on initial ratings. On the other hand, *True Confessions*, also a King World entry geared for the daytime, is performing below expectations. One station has already moved it to a late-night berth.
- At least a half-dozen talk strips are heading for the 1987 NATPE. The high number is due possibly to the success of *Oprah Winfrey*.

New product

Among the 12–15 new kid animated product for next season or before are: MCA TV's *Bionic 6*, which will be available for airing in April as 22 episodes, then roll out in September and beyond with new episodes; *Saber Rider and the Star Sherrif*, from World Events; Access Syndication's *U.S. Space Force*; Group W's *Bravestarr*; The Entertainment Network's *Dan Cougar*; and the *Real Ghostbusters*, from Columbia Pictures Television. *Chuck Norris, Karate Kommandos*, is available for fall, 1988, via Worldvision.

However, the remainder of the shows represent a veering away from the sci-fi or action/adventure strips which have dominated first-run kid programming for the past few years. The "soft" series being introduced for a fall, 1987, start are Buena Vista's *DuckTales;* Lorimar-Telepictures' *Comic Strip; JEM* from Claster Television; *Beverly Hills Teens* and *Tiffany Blake*, both from Access Syndication; *Teddy Ruxpin* from LBS Communications (a miniseries is available for this quarter and for April, 1987); and *Alvin & the Chipmunks*, off-network series from Lorimar-Telepictures for fall '88.

'Soft' kid series represent an alternative to the sci-fi and other action strips that have dominated in recent seasons.

"Soft" appears to be the buzzword as far as ratings are concerned as well, although there is no outright hit in this kid genre. Nevertheless, Seltel, in a metered market report, says that if there is a trend emerging, "it is the success of the soft animation. It seems we might have reached a saturation point in hi-tech animation and the new shows in this genre haven't been able to cut their own niche." According to Seltel, soft animation shows lead the rating parade among the emerging series for this year.

Matt Shapiro, MMT Sales vice president of programming, notes that last year at this time new animated strips such as *ThunderCats*, *She-Ra: Princess of Power*, *G.I. Joe* and *Transformers* "came out strong. This year, nothing has come out with that kind of strength and, furthermore, there are some shows which don't appear to be working at this time."

Just why the crop of new shows is not performing as well as last season's openers is open to broad conjecture. Shapiro speculates that it's not because the kids are tired of action/adventure series. "These type of shows are still doing well, or have not fallen apart." Apparently, he continues, "to knock off an established show, what's necessary is to be better than those shows, and the kids are saying this new crop isn't."

Too much duplication

At Seltel, Janeen Bjork, vice president, director of programming, says one of the reasons for the poor showing of the new shows is because "they are less distinctive. *He-Man* was a breakthrough, and *ThunderCats* is *He-Man* with whiskers." Also, robot shows are duplicated, she says, so there is no room for all the same type of shows to be successful. Also, a factor in the disappointing ratings on most new season entries is the increase in stations airing kid product, Bjork continues. "There used to be two stations in a market such as Houston, but last year three or four stations went into kids, so kid audiences are being diluted because they have many places to go." In Philadelphia, Miami and Chicago, the new Grant stations, are all doing kid programming, she points out.

One Grant Broadcasting System station, WBFS-TV Miami, which went through an extensive daytime lineup change this past fall, is using a balance of programming, but has temporarily shelved a few of its "mechanical" type of character strips while adding a number of cartoons in the softer vein. The station. is now full animation from 7–9 a.m., starting off with *Defenders of the Earth*, then *Dennis the Menace*, *My Little Pony and Friends* and *Scooby-Doo*. However, at 9, WBFS-TV switches to *Dynasty*. The previous occupants included *Voltron* at 7 a.m., *Super Friends* and *Heathcliff*. *Dynasty* takes over for *Mr. Ed*. and *Green Acres*.

The station, in addition, had *Eight Is Enough* in the noon spot this past September, but dropped it temporarily for the *Best of Beverly Hillbillies*, as part of an oldie sitcom block until 2 p.m. From that time to 4:30 p.m., the station swings back to animation.

Jerry Carr, general manager, of the station and director of TV operations for GBS, notes that the outlet is not yet two years old and has been going through a fine-tuning process which, he says, has led to success, "so we will continue to use whatever successful formula we can.

Carr believes in using both sci-fi shows and the more-character oriented animated shows. "Last year, we had *Voltron* and *Robotech*, as did many other independents in the country. We still have both in our library, and they will go back on our schedule at some point; and you have to disperse some as they come along. *Rambo* is a good example, as are *Silverhawks* and *Defenders of the Earth*, but a steady diet of any one of those is too much." *Defenders* airs at 4 p.m., after *Ghostbusters*, while the 4:30 program is *Centurions*.

Double-runs

Defenders, *SilverHawks* and *Centurions* are getting double runs in some markets. KDAF-TV Dallas-Ft. Worth runs *SilverHawks* at 7:30 and at 4:30; KRIV-TV Houston does likewise, in a recent mid-week move, adding the morning airing. *Centurions* airs twice daily on WXNE-TV Boston, in a morning and afternoon slot, and at WGBS-TV Philadelphia, it plays at 3 p.m. and as the 7:30 p.m. access show. In both cases, *Centurions* made some improvement, according to the Seltel 12-metered market report. However, *Centurions* was the first major animated program in its report to be dropped by a major market, San Francisco, where it aired on KICU-TV.

But the big double-run story appears to be with *Defenders*, which is getting 16 airings in the 12 metered markets, including five double runs. It's getting both a.m. and p.m. exposure on KICU-TV San Francisco, KDAF-TV Dallas-Ft. Worth and WATL-TV Atlanta.

In the case of *SilverHawks* on KRIV-TV, Roz Brown, program director, says that she decided to double-run the show recently, based on the successful double-run achievements of *ThunderCats* last year. "We gave *ThunderCats* a morning and an afternoon run the first year it came out," she says, "and we found that the morning run punched up interest in the afternoon airings, picking up ratings." *ThunderCats* serves as the lead-in to *SilverHawks* in the morning airing and as the 4:30 p.m. show after *G.I. Joe*, which, according to Brown, is doing very well against the competitions' *Rambo* and *Centurions*.

Head-to-head competition

Adding the 4:30 time slot for animation is a new development at KRIV-TV, notes Brown. She says the station added a half hour to the animation lineup to go head-to-head with the other stations in the market carrying kid cartoons. Last year, KRIV-TV carried a live-action show at 4:30, says Brown. The morning kid block starts off with *Inspector Gadget* at 6:30. Besides the two shows, the morning kid block includes some oldie cartoons, which are also double-run in the afternoon, followed by a slew of sitcoms, and local news and back to kiddie shows at 1:30 p.m., a half hour earlier than is the usual case at indies. *Danger Mouse*, the new 1:30 p.m. entry this past fall, "is up very much in ratings over last year's program," says Brown.

At WLVI-TV Boston, where the competition for kids is especially heavy among indies, Victoria Gregorian, program director, says that kid programming is run in the 7–11 a.m. time period and at 2 through 4:30 p.m. At 5, the station runs *The Brady Bunch* as a transition show to older demos. The hard animation series air generally until 9:30, followed by little softer material such as *Bugs Bunny* and *Woody Woodpecker*.

New shows bought for this season for

Worldvision's 'Chuck Norris'

L-T's 'Alvin & the Chipmunks'

Offerings for fall '88 include one from the 'hard' genre and one from the 'soft.'

Industry is only dimly aware of people meter differences

BY MAL BEVILLE

Second of two parts

Meters have for decades enjoyed a lofty reputation for accuracy in the measurement of household broadcast audiences. Now, however, the emergence of competitive people meter techniques, as well as the growing complexity of estimating audiences to new video services, such as VCRs, cable and satellite reception, raise many new questions.

Few in the industry are fully aware of the numerous technical and operating differences between the three people meter competitors—Nielsen, AGB and ScanAmerica. This is an unwholesome situation, when so much is at stake in making decisions about people meters. By focusing on people meter specifics and the differences in technique and practices of the three contestants, this article aims to fill in this information gap.

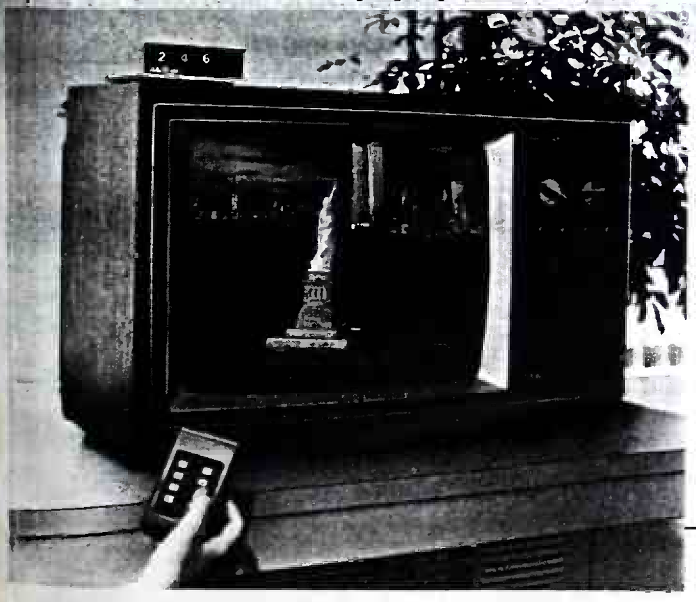
Meters were introduced to radio in the 1930s. Nielsen's Audimeter became the basis for successful national radio and then television services. The Nielsen Television Index (NTI), launched in 1950, eventually became the one and only syndicated measurement of network TV audiences. Nielsen's ratings and share figures rank with U.S. dollars and cents as the coin of the national television realm.

The Nielsen, as well as the Arbitron, so-called household meters are in reality set meters. They are instruments for measuring the tuning activity of each TV set to which they are attached. They record three simple facts: (1) time, (2) set on/off and (3) channel tuned. When all household sets are monitored, composite usage can be computed. These results go by telephone line daily to the service's computer. Program and station identification must come in the editing process.

The present-day set (household) meter is a relatively "passive" device. Once it's installed, no attention need be given it by the family. Unless they move, or repair or replace the set, the meter is out of sight, out of mind, "untouched by human hands." It is a true meter, which Webster defines as "an instrument for measuring and recording the amount of a commodity or service consumed."

NTI is presently paralleled by the NAC diary service operating in a separate panel of homes. Household members in this sample are required to maintain a written record of viewing in a diary for 13 weeks a year. This, of course, is an "active" form of measurement, subject to errors of omission and commission. Many diary entries are made on an after-the-fact, recall basis. The NAC demographic data are married with NTI household figures to produce Nielsen people numbers for 39 weeks a year.

AGB people meter: *When family member in AGB sample household pushes button in hand-held keypad, person's number lights up in unit at top of set. Thus, at any time, viewers should correspond to lighted numbers in set-top "people monitor."*

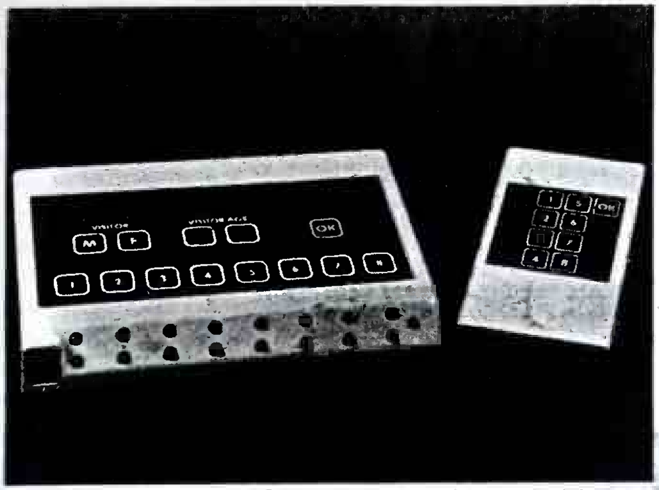


When is a meter not a meter?

The arrival of people meters to replace diaries and set meters with a single instrument has served to spellbind many ratings users. Terming the new devices "meters" implies that they operate in the same passive manner for people as they do for set usage. Such is, of course, untrue. Their measurement of people is no more than an "electronic diary" with, as Bill Rubens, vice president of research at NBC, puts it, "people pushing buttons instead of pencils."

The people meter brings its own set of problems: for example, unpushed buttons that should have been pushed, pushed buttons that are not canceled when a person leaves the room, and mistakes in button pushing. Unlike the diary, where recording errors can be corrected after the fact, the people meter requires perfect instantaneous button-pushing performance. No second chance is available to correct a mistake.

The limited variation in program-by-program audience composition and lower viewers-per-tuned-household, which are often found in people meter data, have been cited by analysts as evidence that people meters may be less sensitive to program-by-program demographic change than diaries. People meters show lower



Nielsen people meter: *Of the three people meter systems, only Nielsen has two keyboards—set-top, l., and hand-held. When guest is viewing, his/her presence must be entered on set-top box. After that, guest can use keypad during viewing session.*

figures for programs for which the diary gives high viewers-per-household, while the reverse is true for programs with the least number of viewers. This could be a reflection of the automatic nature of recording via push button (or, of course, biased diary results).

People meter assets

A major advantage of people meters is that they provide a single source of set usage and audience composition from the same household sample. This eliminates the complicated formulas now required to marry meter and diary data from different household samples and promises a firmer base for demographics. A second salient benefit is the availability of continuous weekly demographic data from the same panel. With today's constantly interrupted schedules (for miniseries, sports and one-time-only events), such weekly data can be of great significance. Moreover, it provides for the first time true four-week (and longer-period) demographic cumes—with startling audience accumulation data.

Demographic data will now be up-to-date with household ratings on a daily and weekly basis. The larger samples promise (1) greater statistical reliability and (2) the opportunity for more refined age/sex breakouts. One analyst points out that people meters show 50 per cent more channel switching than diaries and believes they will shed new light on viewer dynamics.

As previously pointed out, the anticipated significant improvement in response accuracy over diary demographic data has yet to be convincingly demonstrated.

Let's now move to a more searching examination of the three proposed people meter systems: Nielsen, AGB and ScanAmerica.

It is essential to appreciate the limitations of the following comparisons. Nielsen is operating an ongoing people meter service in 1,000 U.S. households on an experimental basis. AGB has a wide foreign background, but its U.S. experience is limited to a Boston test. ScanAmerica is testing a new technology in a 20 household Denver sample.

One novel ScanAmerica feature, which is not bei examined, is the kitchen-kept wand by which singl source product data are accumulated for cross-tab lating with viewing figures. We obviously know mo about Nielsen and are more reliant on *plans* of its tw competitors.

Each service measures both set usage (automatica ly) and impulses sent by button pushing on the part household members and guests. A separate numbere button is provided on a remote-control handset, abo the size of a pocket calculator, with numbered button assigned to specific persons to use in recording vie ing.

In the case of AGB and ScanAmerica, addition buttons are provided for registering guests. (Niels provides this facility on a set-top unit.) These keypa operate without wires so they can be easily move about for convenient use.

The three systems

A Nielsen microprocessor-based device, calle Homeunit, controls the measurement system install in a metered household. The Homeunit is really family of data collection devices. The specific devi used is determined by cost, ease of installation, an the video equipment of each household. Nielsen mai tains that a variety of data collection devices is neede to measure all tuners with the desired accuracy.

The device used in the majority of sample home the local oscillator attachment (LOA), is installed b inserting an insulated probe into the tuner. A secor device is used in most other households, especial those with cable converters and VCRs.

Other more sophisticated and expensive conne tions are employed by Nielsen where cable converte are designed "to prevent subscribers from stealing pa services," or in homes that utilize a variety of techn cally complex interconnected video equipment (su as a VCR that can be switched to play on either of tw TVs in separate rooms).

In addition to the eight-button keypad, Nielsen su plies a keyboard that is placed on or near the set. contains the lights used to display the currently regi tered audience status and to prompt for input whe needed.

Initial visitor data, including age and sex, must b entered on this set-top box. Thereafter, a visitor ma use the remote control during a particular viewi session. Nielsen is alone in providing two keyboar for each set metered in all households.

To produce HUT data, AGB uses three separate i struments to monitor television, cable converters ar VCRs. Each can determine the channel to which th device is tuned by sensing the tuners located insi each unit. With the exception of cable converters, th monitors require no hard wiring to the monitored d vice.

People viewing is recorded on a remote-controll handset with a numerical keyboard. Viewers watchi TV, cable, or a VCR recording push their appropriate numbered button; when they discontinue, they pre their own numbered button again to register off.

A small unit, the people monitor, sits on top of the TV set. When a family member pushes a button to register viewing, his/her number lights up. Thus at any time the viewers should correspond to lighted numbers. All monitored data feed into a collector box, which can be located anywhere in the household and which feeds information to AGB.

ScanAmerica's television system centers on its on-screen prompting method. In addition to that feature (described below) and a 17-button keypad to permit guest identification and instructions, it includes a Data Collector Unit measuring 12 × 10 × 5 inches. This unit contains a pre-tuner that substitutes for the normal set or VCR tuner, a minicomputer data storage and a clock.

ScanAmerica maintains that the pre-tuner eliminates the possibility of unidentified tuning experienced by its competitors.

Recording limitations

Sets: All systems say they cannot measure portable TVs when used with battery power. They all claim to be able to measure all other types of sets. As an operational matter, AGB does not meter sets smaller than 10 inches, but it claims to be able to measure up to 16 TVs and 16 VCRs. Nielsen says its Homeunit has the capacity of 12 video units (including people meters) but that additional Homeunits make unlimited coverage possible. ScanAmerica states that there is no limit to the number of sets or channels because added Data Collector Units can be installed if required.

Cable converters: Nielsen asserts that its meter is capable of tuning all cable converters including "closed" converters designed to prevent theft of service. AGB prefers to hard-wire cable converters where permission can be obtained from the cable system. Otherwise it expects the national service to have a remote tuner that can sense cable use but admits that it may be subject to some inaccuracy. ScanAmerica's pre-tuner circumvents the cable converter problem.

VCRs: AGB claims a breakthrough feature in its "fingerprinting" meter (smaller than a cigarette package), which can be attached to the back of a VCR and requires no hard wiring. It automatically records date, time and channel of any VCR recording. When the taped program is replayed, it is possible to: (1) measure the audience, and (2) determine which program commercials may have been deleted in recording or "zipped" (fast-forwarded) in playback.

Nielsen's set meters have, since 1978, measured record/play of VCRs as well as channel tuned during recording. They have credited VCR recording as television usage. Separate reports now show the VCR-created increment, but no record so far can be made of playback.

A new fingerprinting VCR system is planned by Nielsen for the near future. This will provide playback credit for all home-recorded sources. Acquired tapes will not be identified unless tapes are identified by the supplier with the Nielsen code.

ScanAmerica presently handles VCR recording with its pre-tuner device but plans to measure playback in the 1988 national service.

Satellite dishes: Nielsen has an instrument to measure the angle at which a dish is oriented so that accurate records of satellite reception are obtained. AGB believes its equipment for handling movable rooftop antennas can handle this problem. ScanAmerica has no solution at present.

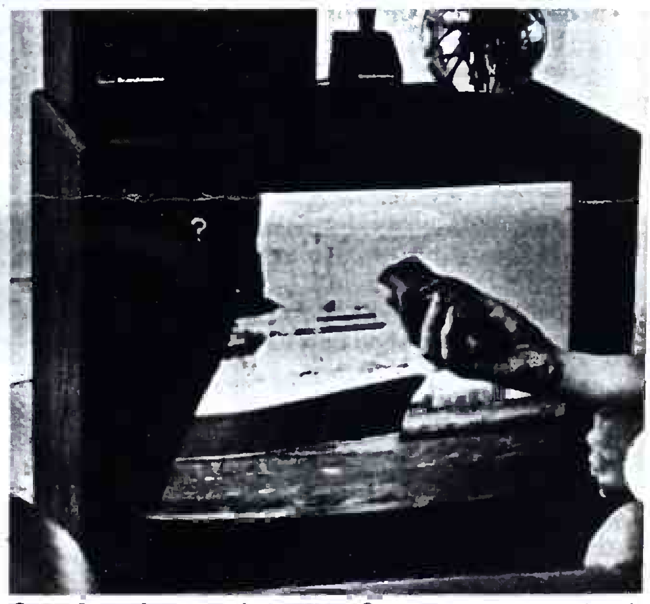
Interhousehold communications: Whereas all people meter keypads use infrared, ultrasonic or wireless for their connection to the set tuning unit, connections from the tuner to the main control unit (from which data are read out daily) vary. Nielsen uses hard wiring to assure no spurious impulses or noise (which it claims can emanate from FM transmissions and other noise sources).

AGB uses household electrical wiring and asserts it found no problem with this system in other countries or in Boston. ScanAmerica can employ either household circuits or telephone wiring and leaves the decision to the field installer.

Connections to central computer: All three services use established household telephone lines for the daily readouts of stored information. For nontelephone households and party lines, a dedicated line must be installed. Time is kept accurate to one second by checks made during daily data collection calls, generally made between 3:00 and 8:00 a.m. Eastern Time. Certain reprogramming of household control units is possible by phone calls from collection controls.

Time units; data storage: The Nielsen system collects data on a 30-second basis; AGB in 15-second units; ScanAmerica collects data on a two-second basis. These data are transformed into average-minute viewing records by central computers. For practical purposes each system, in various ways, can provide storage capacity to handle whatever amount of data is available.

Nielsen equipment presently generates a prompt command either (a) when the set is turned on, or (b) when the channel is changed. The prompt consists o



ScanAmerica people meter: *On-screen prompting is unique feature of ScanAmerica's system (note question mark). Keypad has 17 buttons for guest identification, instructions. Data Collector Unit has pre-tuner that substitutes for set, VCR tuners.*

"We are primarily purchasers of remnant inventory. And the computer-lead basis of our operation . . . allows us to calculate the value of each lead and of each customer."

Brian Anderson
Senior vice president
BBDO Direct

to turn the tables on traditional broadcast negotiations and become more opportunistic buyers. We can offer to buy a station manager's inventory when it's most available and most under-utilized—in first and third quarter, traditionally the slow periods for general spot TV. We are primarily purchasers of remnant inventory. And the cost-per-lead basis of our operation, with a strong assist from high tech, allows us to calculate the value of each lead and of each customer."

In television, explains Grey's Shokoff, "we work by cost-per-order. If we can't negotiate a station down to the rate that makes the order profitable, we forget that station. However, where a station figures it's going to have inventory left over if we don't use it, they'll often come down to the rate we need. This is the one area of advertising where the cost effectiveness of it can be measured down to the last dollar. And we know right away. Once that 800 number goes up on the screen, most of the phone calls we're going to get from that particular showing of that commercial come in within the first 15 minutes after it runs."

Shokoff adds that today, "with 30 or 40 per cent of our TV budget on cable, we also look at the conversion factor. That's the number of response leads that convert into actual orders. And we look at customer performance. Our database on each customer includes a history of his buying patterns; how much he spends, spends on which items, the time of year he spends."

At Eicoff a big change has been the addition of more broadly distributed products to the client roster that brought the agency its early success: a mop called Roll-O-Matic, Nu Finish auto wax, and Eternalash. Latter was originally a professional item, available only in beauty shops who would charge patrons $15 to apply it. Eicoff, plus spot TV, turned Eternalash into a do-it-yourself beauty kit for $5.

An Eicoff spokeswoman sees direct response on TV growing today "because larger companies are in it today. It's no longer limited to record companies, kitchen knives and new inventions. Today our client list reads like an excerpt from the Fortune 500." And, indeed, Eicoff's clients today include Armour-Dial, Avon, CPC International, Chesebrough-Pond's, Duracell, Owens Corning Fiberglas, Pepperidge Farms, Time-Life Books and Sears Roebuck.

Specialized programming

Beyond the cost-per-lead philosophy, cable offers direct marketers some unique targeting opportunities.

"Much of cable's specialized programming," says Howard Lelchuk, senior vice president, executive media director at Ogilvy & Mather Direct, "permits audience targeting through narrowcasting of special interest segments that, in some cases, can become, in effect, a 30-minute commercial for real estate, or a financial report produced to attract a ready-made audience." And, "the 800 number makes it easy for viewers to come and get it without even leaving the house."

Brian Anderson, senior vice president, broadcast media, BBDO Direct, offers a media buying strategy for direct response advertising (page 114).

McCann's Lynaugh agrees that cable has "given us audiences that can be so much more finely segmented in terms of audience definition. Cable networks like Financial News Network can collect a concentrated group of prospects for clients offering financial services, to mention just one example. And computerized list maintenance and electronic response reporting means we can see the next morning after our commercial runs exactly how many inquiries each individual spot pulled, on which stations in which markets.

Commercial length

"Experience," says Lynaugh, has shown us that while some complicated propositions may still need a two-minute commercial—which isn't always that easy to clear on some stations—we can get results with 60s and even 30s. Even for a complex product or offer, we can set up a two-step process in which the 30 is an offer to provide the additional information that actually closes the sale."

Grey's Shokoff reports using "some 90s, but mostly 60s and 120-second messages," adding that, "It's a myth that most of these longer spots are on the air only in the wee hours. Only 5 per cent of our commercials run after midnight. Most of them air during daytime or early fringe. The only daypart we have trouble clearing is primetime, and that's only on affiliates. If it's a product

(continued on page 116)

Direct advertising's impressive growth stems from "the inflation in advertising costs that has driven more major advertisers to look for accountability. . . ."

Ron Bliwas
President
A. Eicoff & Co.

Fastest growing local TV category now includes range of higher learning

Schools learning to offset baby bust with TV, radio ads

It may be a dignified, gloves-on battle, but U.S. educational institutions are fighting one heck of a lot harder to survive in a shrinking marketplace. The growing number of educational institutions that sprung up to service the baby boom have collided head-on with the baby bust, not to mention higher tuitions and diminishing educational assistance—and the only beneficiary is the advertising industry.

This has served to make educational advertising the fastest growing category on local television. According to the Television Bureau of Advertising, based on data from Broadcast Advertisers Reports, the top 20 local educational advertisers spent $39.8 million on local TV in the first half of 1986, a 52 per cent jump from $26.2 million in 1985's first six months.

Radio is also reaping its share of the benefits. The Radio Advertising Bureau says Radio Expenditure Reports shows stations bringing in $1.7 million in educational advertising in the first half of this year, a 44 per cent increase over $1.2 million in last year's like period.

While lower-budgeted state institutions and private colleges and universities have generally restricted their advertising expenditures to radio, print, direct mail and other lower-cost media in the past, TV is making extensive inroads among them. The top 20 TV advertisers (see table, page 86) are mostly proprietary educational institutions offering anything from beautician training to master's degrees—some owned by top industrial companies such as ITT, Control Data Corp. and Bell & Howell. But, while these represent the historical big spenders, the greatest number of educational advertisers on TV now falls into the colleges and universities bracket.

TvB, making a count of advertisers in BAR listed under "university," comes up with 38. A sampling: University of Southern California, University of Oregon, University of Rhode Island, University of South Florida, University of Houston and University of Michigan. Most of these spent between $25,000 and $120,000 on TV in the first half of the year, compared with those in the top 20, whose expenditures ranged from over $310,000 to $2.25 million.

Changed environment

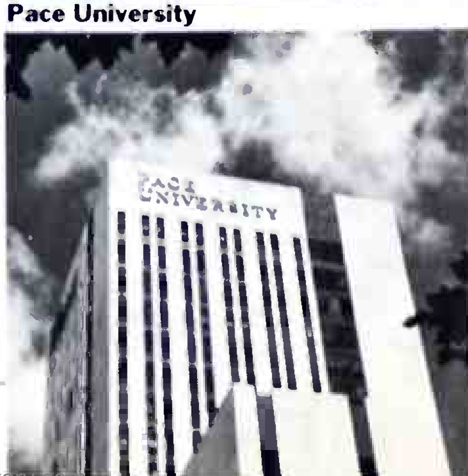
The major growth in TV spending, though, may soon be coming from colleges and universities. Interviews with representatives from these institutions indicate that TV in the past was considered out of the question from the standpoint of both budgets and institutional dignity, but the growing competition for the educational dollar is changing this. Additionally, some

Universities represent the largest number of educational advertisers.

University of Oregon

New York University

Pace University



Control Data Institute

DeVry Institute of Technology

states do not allow state funds to be spent on advertising. While there is some hope for liberalization, state colleges and universities in many cases are using contributed funds for this purpose. Another trend among academic institutions is to engage heavyweight ad agencies.

The proprietary schools are not unaware of what's happening. Says Edward J. Steffes, marketing director of DeVry Institute—third largest spender in the category and operating in 10 markets, offering degrees as high as a master's in project management—"A few years ago, people like us were the only ones out there marketing. Now, a lot of the traditional schools are out there marketing, and they're very good. There's more pressure for everyone in education to do a better job of recruiting.

"Anybody in the education business is suffering from the same thing: The baby bust has finally happened. The percentage of kids going to college is increasing, but there are just fewer kids to go around."

DeVry, 85 per cent owned by Bell & Howell with the other 15 per cent traded over-the-counter, is not just competing with proprietary institutions and colleges and universities, says Steffes. The biggest competitor of all, he holds, is the U.S. military: "They advertise as the world's largest electronics school, and they spend major dollars. The attraction to go into the military is increasing. It's offering free education, and we're asking students to pay us—all while opportunities for financial aid are decreasing."

With the U.S. government tightening up on financial aid to students, the cost of education continues to rise dramatically. According to *Business Week*, four years at a private college starting in 1994 will cost $190,000, amounting to a 10 per cent increase each year over the next decade. A degree from a high quality state school in the same period is projected to run about $55,000.

Technical and vocational schools have been growing rapidly and are the top spenders.

Meanwhile, as ability to pay will have its effect on enrollments, the baby bust is also a major factor. According to the National Center for Education Statistics, 4.3 million people celebrated their 18th birthday in 1979, but in 1995 the number of 18-year-olds is expected to drop to 3.3 million.

The only factor offsetting this is the increased proportion of those seeking higher education. Since 1950, enrollment in higher education has increased almost 400 per cent, while the number of institutions has increased 60 per cent. Currently about two-thirds of all high school seniors go on to some form of higher education within three years of their graduation, with the college and university population approximately 51 per cent male, 49 female. This proportion is a major change from 1960, when about half of men went to college and less than a third of women did. This discrepancy is being somewhat corrected now by the fact that two-thirds of college students over 35 now are women.

These older students are partly helping to offset deficiencies from the baby bust. Factoring them in, by 1992, overall enrollment in colleges and universities is expected to drop around 5 per cent, with full-time students dropping 10 per cent. This is fairly moderate compared with a decline of 74 per cent between 1970 and 1982 of students in four-year institutions and 62 per cent in two-year schools.

It is believed that vocational and technical schools have been making considerable inroads at the same time, with a greater emphasis being seen on practical education. For example, computer and information science degrees increased from 2,400 in 1970–71 to 20,300 in 1981–82.

Technical training

The emphasis on technology has obviously contributed to the growth of operations like DeVry. Steffes says all of its schools are strategically located in high-tech centers. DeVry has both a center city and suburban school in Chicago as well as schools in Los Angeles; Phoenix; Dallas; Kansas City; Columbus, Ohio; Atlanta; Woodbridge, N.J.; Toronto and Calgary.

With its courses heavily electronics-oriented, the shortest course offered by DeVry runs five trimesters. Among the degrees offered is a bachelor of science in electronic engineering technology. Meanwhile, it is rolling out to its various locations a B.S. in business operations and in telecommunications management. "This is what differentiates us from other proprietary schools," Steffes points out—"our longer, degree oriented programs."

He reports DeVry has been using TV since the early '70s to create awareness quickly. He says his organization, whose agency is E. H. Brown, Chicago, primarily buys time on independent TV stations, using network affiliates where there are no strong independents. "The rates are more affordable, and we get a lot of frequency. In Chicago, for example, we can run a couple hundred spots over a week on four stations."

Top 20 local education services advertisers, Jan.–June 1986

Adv./market	Jan.–June 1985	Jan.–June 1986	% chg.
1. ITT Institutes & Schools	$30,600	$2,251,400	+7257
2. National Education Center	884,800	2,122,600	+140
3. DeVry Institute	—	1,764,800	—
4. Wilfred Academy	1,496,900	1,599,900	+7
5. Control Data Institute	—	1,125,300	—
6. Lincoln Tech School	523,600	1,112,900	+113
7. Computer Learning Center	—	934,800	—
8. Apex Technical School	582,000	888,200	+53
9. Art Institute	542,000	802,800	+48
10. American Business Inst.	332,400	794,400	+139
11. Stratford School	450,500	634,900	+41
12. PTC Career	296,400	572,500	+93
13. Superior Training Service	156,700	503,800	+222
14. Airco Tech. Inst.	577,500	480,300	−17
15. Bryman School	—	441,300	—
16. VTI Video Tech. Institute	365,900	415,200	+13
17. MTA School	128,700	346,500	+169
18. Fashion Institute	90,000	336,500	+274
19. Northeastern University	152,400	336,500	+1208
20. Robert Fiance Beauty School	257,700	310,400	+20
Total	$6,868,100	$17,775,000	+159
Category Total	$26,195,100	$39,761,500	+52

Source Television Bureau of Advertising from Broadcast Advertisers Reports

DeVry uses mostly daytime programming, with some evening and weekend, but, because its enrollment is male-skewed, it stays away from soaps and usually game shows, concentrating on the likes of classic movies and sitcom reruns. Steffes notes that daytime TV not only has an abundance of unemployed persons in the audience but also includes the underemployed, high school students, recent high school graduates and such decision influencers as parents and counselors.

He says DeVry is generally a year-around advertiser, using approximately a 50-week schedule and taking a break around the holidays: "Our school goes year around, so we're constantly recruiting."

The current slogan for DeVry is, "We're serious about success." Various commercials have shown faculty members, successful alumni and companies that employ graduates, such as Hewlett Packard and Burroughs. This, Steffes says, departs from the typical trade school approach, which goes something like, "Looking for a job that pays good money?" He points out, "We have to be extremely conscious about our image because we compete with universities and community colleges more than we compete with trade schools."

"Although we put most of our emphasis on TV," Steffes says, "we feel a multimedia campaign works better than any single medium." Along with newspaper advertising and direct mail to high schools, radio is also part of the mix. Steffes explains one or two radio stations are generally used for creating awareness when the schools are introducing new courses or having open houses.

Tv's youth orientation

Many educational institutions are finding TV to be critical in reaching their young target audience. In the local markets, those who call or write in are often asked how they heard of the school, coded and computerized in order to determine which media are paying off. Such is the case with Control Data Institute's Chicago facility.

Leonard Levin, sales manager in Chicago, asserts, "Leads are the lifeblood of any proprietary school," and reports, "The closure rates are as high as or better than newspaper." He reports that, in the western suburbs, *The Chicago Tribune* pulls slightly better than TV, but the TV closure rate is higher than any newspaper in the center city, where there are more unemployed and home watching TV.

His is one of 21 branches in a complex owned by Control Data Corp. and offering computer-related courses including programming, repair and office technology. While advertising is created nationally by Colle & McVoy, Minneapolis, it is placed locally. The Chicago office uses Fox Television's WFLD-TV exclusively, running mostly a daytime schedule because the rates are lower and this is the time when the school has personnel ready to handle phone inquiries. Spending about $15,000 a month, Levin reports, Control Data is buying 30s for about $150 apiece.

"We're also heavy on the Yellow Pages," he adds, "but in many cases, they're going to the Yellow Pages because they heard of us through newspapers or TV. We haven't used much direct mail, but we're finding it gets about the same immediate response as TV, while newspapers are much slower."

He reports the average age in his company's day program is 24 or 25, while the night program students average four or five years older. The message in advertising, he says, keeps in mind that "anyone who goes to school goes for one reason—to get a job—and the computer field has the leading growth potential."

Pointing out that Federal Trade Commission and state regulations prohibit guaranteeing employment, Levin says the best approach to advertising so far has been giving the previous year's placement figures. He indicates future copy approach may lean more heavily toward success stories.

Public institutions

The University of Oregon, Eugene, is in its third year of using paid TV advertising for recruitment, according to Barbara Edwards, associate vice president for university relations. Prior to that, the university was dependent on PSAs.

When it first started budgeting for TV commercials, the institution had been forced to raise its tuition 60 per cent in the face of recession-like conditions in the state. It already had been losing students to other states along with other schools in the state. Edwards reports enrollment has risen steadily since the University began TV advertising, increasing 6 per cent this year over last and making for the high-

(*Continued on page 120*)

NEWSPAPER SPENDING
Advertising dollars up 6.7% in first seven months/89

SELLER'S OPINION
Local focus called key to radio's growth in TV age/91

MEDIA PRO
Market changes push media service into barter/93

TELEVISION/RADIO AGE

Spot Report

November 10, 1986

Spot Report

November 10, 1986

Newspaper spending in first seven months up 6.7%

Expenditures for newspaper advertising in July rose 9.8 per cent, to $2.073 billion, from the previous July. According to estimates from the Newspaper Advertising Bureau, retail advertising for the month was up 10 per cent, to $1.053 billion, while national rose 1.4 per cent to $227 million, and classified continued on the upswing, with expenditures of $794 million, a 12.1 per cent hike. For the first seven months of 1986, total expenditures totaled $14.943 billion, 6.7 per cent ahead of the comparable period in 1985. Retail seven-month totals were up 5.5 per cent to $7.643 billion. National was ahead by 3.8 per cent, to $1.946 billion, while classified rose to $5.535 billion, for an increase of 9.6 per cent.

Arbitron's Seattle hopes

Arbitron's announcement that it would launch a meter service in Seattle next November was made without assurance that any Seattle station would sign. But Pete Megroz, vice president, TV sales and marketing, maintains there are a couple of stations that have shown interest. There have been indications that none of the six major affiliates and independents that signed with Nielsen for a meter service starting in May intend to add Arbitron to their research bill, a stand Arbitron is not taking at face value. (It was erroneously reported in the *Spot Report* of October 13 that Arbitron had signed the same six outlets as Nielsen.)

Megroz explains another strategic facet to Arbitron's determination to make it in Seattle. It could lose agency subscribers to its existing diary service if Nielsen remains the only meter service in that market.

Meanwhile, seven-year contracts have been sent to Seattle's TV stations. These provide for a sample of 400 households.

If Seattle is anything like other recent markets scheduled for metering, the stations would pay something around $250,000 for the first year with gradual rises to almost twice that at the end of either five or seven years.

Handling the sales chores for Arbitron is its San Francisco sales rep, Marjorie "Max" Johnson. In connection with Arbitron's Seattle drive, Anna Fountas recently pitched Seattle agencies at a presentation attended by a couple of Seattle stations.

TvB workshop schedule

Workshops at the Television Bureau of Advertising annual meeting, opening November 17 at the Century Plaza in Los Angeles will deal with "The Changing Role of Representatives," "Living With the Pressure of the Bottom Line," and "Creative Selling of TV on the Local Level."

The "Bottom Line" session will have the following panelists: Allan Cohen, vice president, general manager, KMOV-TV St. Louis; John Garwood, president, general manager, KTUL-TV Tulsa; Kevin O'Brien, vice president, general manager, KTVU(TV) San Francisco; Frank O'Neil, president, general manager, KXAS-TV Dallas-Ft. Worth; and Cullie Tarleton, senior vice president, general manager, WBTV(TV) Charlotte.

The discussion will be moderated by Robert Lefko, executive vice president, sales, at TvB.

Panelists at the "Creative Selling" workshop will be: George Bassett, local sales manager, WDBJ-TV Roanoke-Lynchburg; Tom Kane, general sales manager, WABC-TV New York; Dick Morby, local sales manager, KYW-TV Philadelphia; Stephen Newman, general sales manager, KGW-TV Portland, Ore.; and Gary Plumlee, general sales manager, KTNV-TV Las Vegas.

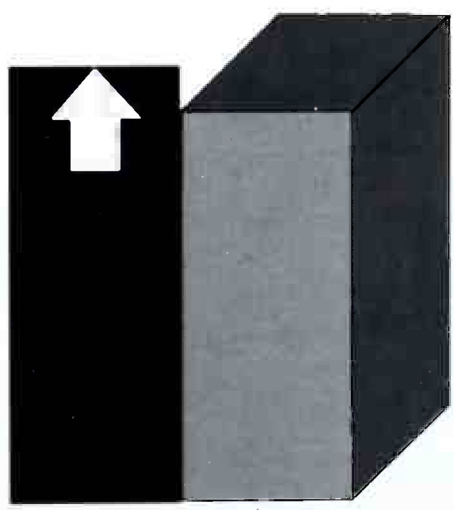
Moderator will be Wallace Westphal, TvB vice president, local sales manager.

The roster of the "Changing Role of Representatives" panel appears on page 71.

September

National spot business

+8.9%



1986: $505.2 **1985: $463.9**

Complete TV Business Barometer details p. 52

Spot Report

Campaigns

Archway Cookies, Inc., RADIO
Archway United Advertising/Battle Creek, Mich.
COOKIES are being featured for two to three weeks starting on various November air dates in numerous southeastern and New England radio markets. Media set schedules to appeal to women 25 and up.

Armour-Dial Inc., RADIO
Ogilvy & Mather/Chicago
PREPARED MEATS are being advertised for four weeks beginning in early November in a good many midwestern and southeastern radio markets. Buyers worked with inventory aimed at women 25-plus.

Associated Mills, TV
Kelly, Scott & Madison/Chicago
BATHROOM FIXTURES and OTHER ITEMS will be featured for three to 10 weeks starting in late November in a long and coast-to-coast lineup of television markets. Negotiators lined up news, fringe and daytime adjacencies to impress both adults and teenagers.

Warner-Lambert Co., TV
J. Walter Thompson/various buying offices
LISTERINE and OTHER PRODUCTS are scheduled for eight to 10 weeks of spot exposure that began in mid-October in a long and widespread lineup of television markets. Negotiators placed daytime, primetime and fringe inventory to reach adults in various age brackets, depending on product.

West Bend Co., TV
A. Eicoff & Co./Chicago
CORDLESS IRON is being recommended for three weeks scheduled to start in late November in a nationwide list of larger television markets. The direct response spots are spread through a wide range of dayparts to impress adults 25 and up.

Wine World, Inc., RADIO
Allen & Dorward/San Francisco
BERINGER and OTHER WINES are being featured for four weeks starting in late November in a nationwide spread of larger radio markets. Target demographic includes both men and women 25-plus.

Appointments

Agencies

James Crimmins has been named senior vice president, research director at DDB Needham Worldwide/Chicago and a member of the Chicago office Board of Management. He joined the agency in 1978 as a research associate, was elected a vice president in 1980 and became its first director of marketing decision systems in 1982.

Donna Blythe and **Kerry Hamilton** have been promoted to vice president/group media directors at Ingalls, Quinn & Johnson in Boston. Blythe came to the agency in 1975 from Creamer Inc., now HBM/Creamer, and now steps up from associate media director. Hamilton came aboard in 1977 from the Marschalk Co. in New York and also advances from associate media director.

Judy Quolke has joined Ketchum Advertising/San Francisco as a media research supervisor. She transfers from Ketchum headquarters in Pittsburgh to serve as liason between the West Coast offices and Central Media Research in Pittsburgh. Quolke came to Ketchum three years ago as a network coordinator.

Jane Waitley has been promoted to media buyer at Semel/Kaye & Co., Northbrook, Ill. She had been an account services secretary at the agency.

New fabric

New Thintech waterproof, breathable fabric, scheduled for availability to consumers in fall, 1987, will be among the products 3M will feature in its commercials in the 1988 Olympic Winter Games in Calgary and the Summer Olympics in Seoul, South Korea. Thintech's initial use is expected to be in skiwear, other outerwear and running apparel where the properties of water resistance and breathability are important.

3M says Thintech "acts as a solid barrier against wind, rain, sleet and snow, while allowing moisture from perspiration to escape to the outside of the garment where it can evaporate. It keeps the wearer cooler, drier and more comfortable." But it will also be only one product from the more than 20 3M divisions and over 50 international 3M subsidiary companies participating in 3M's corporate sponsorship of the 1988 Olympics.

Representatives

Michael Weiss has been named New York sales manager for Durpetti & Associates. He has been an account executive with the rep since the company's startup in October, 1985, and before that he was selling for Weiss & Powell.

Amy Caplan has been appointed sales manager of the new Boston office opened by CBS Radio Representatives. Caplan has been with CBS since 1979 and in her new post will report to **Don Gorski,** director of sales.

Terry Dunning has joined Harrington, Righter & Parsons as an account executive on the Red Team in New York. Dunning had been an account executive with KMOX-TV (now KMOV-TV) St. Louis.

Cafferata To Y&R

Pat Cafferata has been appointed president and chief executive officer of Young & Rubicam/Chicago. She moves in from DDB Needham Worldwide/Chicago where she had been senior vice president and director of research. She joined what was then Needham, Harper & Steers in 1973 and has held various posts including associate in developmental research, research supervisor, manager, focus group research and associate research director before being promoted to research director. She was elected a vice president at NH&S in 1976 and became a senior vice president in 1982 and a member of the Chicago office Board of Management in 1984. And this year she was honored as 1986 Advertising Woman of the Year by the Women's Advertising Club of Chicago.

One Seller's Opinion

Local focus called key to radio's growth since advent of TV

Farber

Forty years ago there was general agreement that radio would continue to be the medium of entertainment. Television, the consensus then said, would focus on live broadcasting, usually event-oriented, and generally at the local level.

But today, it's turned out to be the exact opposite. Apart from news and sports, radio is mainly live and television is . . . well, the opposite. What is of greater importance is the shift from national to community origination in radio, with television, again excepting news and sports, having become overwhelmingly national. But this is more than just a key distinction between the two media. Local focus has become the basis on which radio has managed not just to survive, but to thrive. It is the key to a successful radio strategy.

New Jersey reflects this point perfectly. New Jersey television viewing is overwhelmingly oriented to New York City and Philadelphia. It's a fact of life, dictated by geography and the economics of the television industry. Yet today New Jersey has 74 active commercial radio stations as well as 30 non-commercial FMs. And almost nine out of 10 of those stations—94 out of 104 in total—first went on the air within the past 40 years. And the same is true nationally. Radio's growth nationally has been breathtaking since the introduction of television.

Radio's 40 year record of growth became possible precisely because, in radio, geographical units are so much smaller. When you think of local broadcasting, you literally have no choice but to think of radio.

That's where the opportunity lies, and both WNBC-TV and WCBS-TV in New York know it. The NBC flagship started by flashing the names of individual towns on the screen during breaks in the evening news. Earlier this year, WCBS-TV responded by leading into *its* station breaks with the names of local neighborhoods.

But in radio, local means more than geography. To us, local also means the distinct and specific audience segment or subgroup in a community that a station aims to serve.

This concept may be more familiar in the form of our industry buzzword, "demographics." Radio's strength is its ability to deliver exceedingly well-defined and highly-targeted demographics, or a consumer group whose members share a common age range, and usually a common lifestyle and set of product preferences, as well as sharing a preference for the particular program format that attracted them to a given radio station in the first place. The more local a station can be, the easier it is to build a loyal audience and the more intimately its audience will identify with it.

From the smorgasbord of demographic groups, all of whom identify with particular radio stations, the advertiser can assemble a package of stations that will carry his message clearly and economically to an attentive and carefully defined audience. Advertisers get to the people they care about and don't pay for people who are uninterested in their products. That's waste-free communication.

The message is a simple one. Local focus is the cornerstone of a successful local radio strategy—in programming, marketing and sales.—**Erica Farber,** *executive vice president, radio development director, Interep, before the New Jersey Broadcasters Association.*

Stations

Jack Robinette has been appointed president of the new Television Group of Heritage Communications, Inc. He is currently vice president of the Television Group of Rollins Communications, which Heritage is in the process of acquiring.

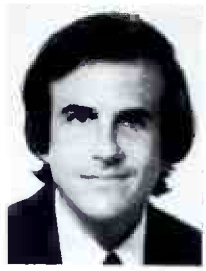
Bob Walsh has joined the Texas State Network as farm director of its agribusiness network. He had been farm and ranch manager for the Trust Department of InterFirst Bank of Fort Worth, and before that had been farm and ranch director for WBAP Dallas-Fort Worth.

Dan A. Adams, business manager for WOC Broadcasting Co., has been named controller for Palmer television stations WOC-TV Davenport-Rock Island-Moline and WHO-TV Des Moines. He came to WOC in 1983 from Executive Financial Planning Corp. of Des Moines, where he had been controller, secretary and treasurer.

Fred A. Adams has been named executive vice president of Alpha Communications Corp. of Mystic, Conn. He moves in from a sales management post with Group W's WBZ-TV Boston, and at Alpha his responsibilities will include acquisition of television stations in medium to small markets.

Charles (Budd) Meehan has been appointed vice president, director of sales and marketing for Fox Television's WNYW(TV) New York, and **Rudy Taylor** joins the station as vice president, general sales manager. Taylor had been vice president, New York sales manager for Group W Television Sales and Meehan, who joined the station in 1962, moves up from general sales manager.

Jerry Nachman has been appointed vice president, general manager of NBC-owned WRC-TV Washington. He joined NBC in 1981 as general manager of WRC (radio) and has most recently been news director of WNBC-TV New York.



Gary Fisher, general sales manager of Malrite Communications' WHTZ(FM) New York has been elected a vice president. He joined the station in 1983 and becomes Malrite's first general sales manager to be recognized with a vice presidency.

Bill Newman has been named a vice president of Hoker Broadcasting, Inc. He has been general manager of Hoker's KCFX(FM) Kansas City since August, 1985, and before that had been vice president, general manager of KBBJ/KMOD(FM) Tulsa.

Gene Collins has joined WTZA-TV Kingston, N.Y., as station manager. He moves in from Albany-Schenectady-Troy where he had been program and operations manager of WTEN-TV.

Wants more stations

The boards of SunGroup, Inc. and McDowell Enterprises, Inc. have agreed to merge the two Nashville-based companies and expand their holdings in the broadcast business. SunGroup already owns eight radio stations in the Southeast and Southwest, has an agreement pending to acquire two more, and holds options to acquire still five others. The combined companies will have approximately $45 million in total assets and plan to use the equity capital of McDowell, which is selling its assets in the construction business, to purchase additional radio properties. The agreement calls for the existing boards of the two companies to combine to form an expanded board for SunGroup. Frank A. Woods will continue as president and CEO, and P. S. Prasad will be chairman of the board.

Media Professionals

Change pushes media service into barter

Allen Bohbot

President
Bohbot & Cohn
New York

Allen Bohbot, president of Bohbot & Cohn, warns that this Christmas may be tougher than usual for many television stations. He points out that, "Most toy budgets are down. And there's no one major new toy sensation like the Cabbage Patch Doll this year to bolster the market."

Because of such changes taking place in the market, Bohbot says his media service is entering the program syndication business, "as a natural extension of our media buying in the children's market." This decision, he reports, has lead to a long term agreement with international animation producer DIC Enterprises to provide to the stations his company works with both current children's programming and past programs from DIC's film library, as well as upcoming animation for syndication that is currently on the television networks.

Bohbot adds that because of "the extent of audience fragmentation today," and "because there's so much more children's programming available today than used to be the case, it's no longer enough just to make a show available to the stations. Today we have to put heavy promotion behind it. So our client, Toys "R" Us, is working with us to run the kind of 'Run for the Toys' promotion on local TV stations that was so successful on cable for Nickelodeon."

He describes this as a contest whose prize is letting the winning kid "run through the local Toys "R" Us store and walk off with all the toys, free, that he can grab off the shelves in three minutes. And while the kid's going crazy grabbing toys, the local station tapes it for later playback as part of its own children's programming."

Bohbot says there's also a public service aspect to the film packages he's putting together. This is a joint project with the Washington, D.C.-based Alliance for Missing Children to produce PSA spots warning children not to talk to strangers, against trying to run away from home, and the like.

He adds that besides Toys "R" Us, he has two other clients marketing to children. These are the LJN Toy Division of MCA and Coleco, parent company of the Cabbage Patch Dolls.

New Stations

Under Construction

WLKT-TV Lexington, Ky.; Channel 62; ADI Lexington; Licensee, Family Group Broadcasting, 5401 West Kennedy Blvd., Suite 1031, Tampa, Fla. 33609. Telephone (813) 875-0006. Ian N. Wheeler, managing general partner. Target air date, Spring 1987.

Buyer's Checklist

New Representatives

Blair Radio has been appointed national sales representative for Capital Cities/ABC-owned WLS/WYTZ(FM) Chicago. WLS is a personality-contemporary station and WYTZ offers contemporary hits.

Katz Radio is now national sales representative for WFEA/WZID(FM) Manchester, N.H. and for WATZ AM-FM Alpena, Mich. Both WFEA and WATZ(FM) are adult contemporary stations. WATZ carries country music and WZID airs an easy listening format.

Seltel has been appointed national sales representative for KOAM-TV Pittsburg-Joplin. The station is a CBS affiliate.

Target Radio Marketing Group has been named national sales representative for KKBH(FM) Victoria-Port Lavaca, Texas.

New Facilities

KOVR-TV Sacramento-Stockton expects to complete its new tower in Walnut Grove this month. Chief engineer Bob Hess says it should "greatly improve" reception, aided only by indoor rabbit ears antennas in the hill and fringe areas of the valley.

Transactions

Heritage Communications, Inc. plans to sell the six radio stations being acquired in its pending purchase of **Rollins Communications**—a $600 million transaction also involving four TV stations, cable systems and an outdoor advertising company. The radio stations are KDAY Santa Monica (Los Angeles), WBEE Harvey (Chicago), WRAP Norfolk-Newport News, WAMS Wilmington, Del., and WCHS/WBES(FM) Charleston, W.Va. Broker is the Ted Hepburn Co., Cincinnati.

SFN Companies, Inc. of Glenview, Ill. has completed sale of its TV and radio stations to **Pegasus Broadcasting, Inc.,** for $154 million. Pegasus is a corporation formed by members of the management of SFN subsidiary SFN Communications and other outside investors. Stations involved are WAPA-TV and Televicentro Films, Inc., San Juan, Puerto Rico; WJBF-TV Augusta and WTVM-TV Columbus, both Georgia; KSCH-TV Sacramento-Stockton; KCAP/KZMT(FM) Helena and KGVO Missoula, both Montana.

Reliance Capital Group, L.P. has agreed to acquire Spanish-language WNJU-TV New York in a transaction valued at approximately $70 million, according to Henry R. Silverman, president of Reliance Capital. Reliance also holds interests in Spanish language TV stations in Los Angeles, Miami-Fort Lauderdale and San Juan, Puerto Rico. Principal owners of WNJU-TV are **Norman Lear, A. Jerrold Perenchio, Bud Yorkin** and **Carlos Barba,** president and general manager of the station.

ven't tried is a first-run sitcom. They know they win in primetime with sitcoms so why can't they win at 7:30?"

Also adding impetus to *Sheriff* as an access show is the liklihood that other affiliates, besides the NBC-owned stations, KCRA-TV and KOCO-TV Oklahoma City, which began checkerboarding this fall, will follow the checkerboarding route, opening up room for a number of new sitcoms. And another plus, Kenney adds, is that L-T has been doing very well with its three other first-run weekly comedy entries for this fall. Not only have they racked up 85–89 per cent U.S. coverage, but the three are doing well as far as numbers are concerned. Kenney says that *Mama's Family*, *One Big Family* and *It's a Living* rank as number 1, 2 and 4 in ratings in first-run series.

Sheriff, which stars Priscilla Barnes of *Three's Company* and George Wyner of *Hill Street Blues*, is being marketed on a cash-plus-barter basis. Stations get five minutes for local sale, while one-and-a-half minutes are for national sale. Production on *Sheriff* is expected to start in the spring.

Malrite first-run entry

Malrite Communications Group and The Dick Clark Co. have developed a TV talk show for syndication, for airing beginning next fall, with Dr. David Viscott as host. The show, whose working title is *In Touch*, marks Malrite's initial production entry into first-run syndication, says Bill Jenkins, executive vice president, television division at Malrite. Marketing plans for the strip series haven't been firmed, Jenkins says in an interview, but Malrite is leaning towards a "limited amount of barter plus cash." At this point, who will distribute *In Touch* is also not set, but Jenkins says that the series will either be handled by an outside distributor or will be syndicated in-house. Jenkins notes that Malrite has the framework for in-house distribution. The sales campaign will be launched no later than mid-November, he says.

In Touch will be pitched for a time slot starting between 9 a.m. and 4 or 5 p.m., useable for both affiliates and indies. Malrite stations will be given the option of carrying the show. "The series was not designed exclusively for our stations, but if they feel the program will fit their needs and schedule, they may take the show," says Jenkins. A pilot was to have been produced late last week. The concept and Viscott tested "extremely positive" in market research, says Jenkins.

In launching *In Touch*, which features psychiatrist Viscott helping members of the studio audience and special guests to better understand their emotions and resolve problems in their lives, Clark, executive producer, says that it is a forerunner of the next generation of talk shows.

Bill Jenkins

Jenkins says that *In Touch* may be the beginning of other new first-run projects to be produced by Malrite, including a sitcom and a late-night strip based in comedy but not a talk show. However, Jenkins has reservations about producing either at this time: "We have to crawl before we walk. But also, we want to feel that there is a need for these programs rather than just to send them out willy-nilly." In sitcoms, Jenkins believes the market is already saturated. "We understand there are between 45 and 60 sitcoms that will be introduced in one form or another at the next NATPE, so is that what the market needs? I don't think so."

As to the late-night project, Jenkins says he's waiting to see how *The Joan Rivers Show* makes out before Malrite goes forward with its own show. All the Malrite stations are carrying *Rivers* in the 11 p.m. time slot except the Cleveland outlet, WXIX-TV, which airs Rivers at 11:30 p.m. The Malrite project could air at midnight as well, but HUT levels begin decreasing at about that time, points out Jenkins.

Group W new product

Group W Productions is coming to NATPE with five first-run entries, representing a broad diversity of product. These are *Salem's Children*, a proposed daily half-hour Gothic mystery/romance series; *Fun for the Money*, a game show which will be marketed for a mid-season start; a situation comedy whose title is *Together Again*; *The Wil Shriner Show*, a talk/variety series; and *Bravestarr*, animated series. All except *Fun for the Money* will be available beginning September, 1987.

Regarding the game series, Edwin T. Vane, president and chief executive officer at Group W Productions, says that the show was piloted last fall but was withdrawn because of the proliferation of game strips at the 1986 NATPE. "We have decided to market it as a second-season substitution for new series which will be dropped because of poor ratings. So we waited a few weeks for stations to get the ratings, recognizing that some of the shows they bought will not work."

The game show, which will be produced by Group W in association with Woody Fraser Productions and B&E Television Productions, will be offered on a cash-plus-barter arrangement, says Vane. Bob Hilton is host of the half-hour strip. Regarding the sitcom, Vane says three different scripts were commissioned by Group W and Bristol-Myers, which is a partner in the venture, and one will be selected for a pilot go-ahead.

Salem's Children, a joint venture of Group W and Taft Entertainment, recently signed Martin Tahse, TV and Broadway producer, to produce the pilot. *The Wil Shriner Show* is being designed for daytime, particularly for early fringe. Shriner has been touring major markets, polishing his hosting skills on local shows. Details on *Bravestarr* had been announced previously.

Radio City expansion

Radio City Music Hall Productions is looking to expand its vistas, with plans down the road to include heavier involvement in the development and production of network television, in pay-TV, first-run syndication and to enter the home video area. As its intitial step, RCMPH has named Wayne Baruch as vice president, West Coast operations, as well as director of development at Radio City Music Hall Television (TV/RADIO AGE, October 27). Baruch will work with New York television division vice president/executive producer, Steven Alper, and will specialize in TV development, marketing and production.

In an interview both Alper and Baruch emphasize the TV division's commitment to all four areas. One added bonus in their plans for the future is Radio City Music Hall's reputation as a producer and developer of quality stage shows, note both executives. On the network end, at hand are "pages full of development reports," says Alper, and the company has already approached ad agencies on two possible ad-sponsored specials designed to meet the needs of the networks and the advertisers.

The plan to market programs via advertiser support also pertains to pay TV, which represents the next major step in the building process at the division. One special produced by the division will go the Home Box Office route: *Christmas at Radio City Music Hall* will air on December 13 with repeats during December. The one-hour special features Joel Grey as host. The

Programming/Production

(*continued*)

ventures represent the company's first wholly produced shows made exclusively for HBO.

In first-run syndication, specials will take priority initially, but plans call for development of series as well, says Baruch. Here, too, contacts are being established at ad agencies. In addition, Baruch says he will work with station groups when it's appropriate to do so. Baruch says he expects to have some product of both available for the 1988 NATPE convention, via a syndicator.

In home video, the division expects to produce its own product for this aftermarket under its own logo. Both executives feel that here, too, the Music Hall name is important as being synonomous with credibility. While the home video step is still in its early stages, Baruch notes that discussions are underway with three manufacturers of videocassettes.

Syndication shorts

D. L. Taffner/Ltd. has added 10 stations to its *The Ted Knight Show* lineup for a total clearance of 108. Most recent signings include WHTV(TV) Meridian, KEYT-TV Santa Barbara, WMKW-TV Memphis, WNOL-TV New Orleans and KRRT-TV San Antonio.

Program Syndication Services has sold *Morning Stretch*, half-hour strip entering its seventh syndication year, to five markets. Giving the series a total lineup of 106 markets are KECH-TV Portland, WPMI-TV Mobile, WTCS-TV Savannah, KPEJ-TV Midland-Odessa, and WHSV-TV Harrisburg.

ITC Entertainment has acquired exclusive distribution rights outside the U.S. to the four-hour miniseries, *At Mothers Request*, to debut on CBS. Stefanie Powers stars in the drama based on a true story of a socialite who ordered her son to kill her millionaire father.

The Soap Opera Awards, two-hour special distributed by **Program Partners Corp.** on a cash-plus-barter basis for two runs, has named Susan Lucci and Kevin Dobson as hosts of this year's program.

King World's **Jeopardy!** has added 13 markets and has been renewed in 180. New licenses include KSNT-TV Topeka, KRIS-TV Corpus Christi, KFTY-TV Santa Rosa, and KBJR-TV Duluth.

ITC Entertainment's Volume Six, consisting of 16 motion pictures, has been sold in 39 markets, including eight of the top 10. Sales include KHJ-TV Los Angeles, WLS-TV Chicago, WPVI-TV Philadelphia, WBZ-TV Boston and WXYZ-TV Detroit. Among the films are *Amos*, *Malice in Wonderland*, *Not My Kid* and *Deadly Encounter*.

Harmony Gold has acquired the international rights to *The Rose of Baghdad*, award-winning animation film, which features the voice of Julie Andrews. *Baghdad* was one of the first animated features produced in Italy after World War II.

The Television Program Source will distribute *Parole Board*, a Columbia Pictures Television production, to be available to stations beginning in January. The half-hour strip is designed mainly for early or late fringe. Two stories will air each day, and are based on actual stories and transcripts of criminals seeking parole, with the audience voting before the parole board's decision.

All American Television will distribute *The Boy King* for the second year. Window for the special is January 12–February 8, 1987.

New Embassy prez

Barry Thurston, newly appointed president of Embassy Communications, is looking forward to his post at the helm of the company. In an interview, Thurston says Embassy is a first-rate company with "great product flow." He says he expects to learn and to contribute more to the momentum of Embassy. He cites the success of *Facts of Life* and *Silver Spoons* in ratings and anticipates that more successes will follow in the off-network area with *Who's the Boss?* In features, Thurston says Embassy is preparing a new volume in its Embassy Night at the Movies, which will be ready for the coming NATPE.

Barry Thurston

Thurston joined Embassy in May, 1983, as vice president, domestic syndication, after 12 years at Field Communications. At Field, as vice president, programming, for the station group, Thurston acquired and developed several award winning kid programs and the miniseries *Blood & Honor*. He was a co-developer of *Inspector Gadget*.

He began his broadcast career in New York at Sports Network Inc. and over succeeding years worked in various areas, joining Field (then Kaiser Broadcasting) in 1965 in Philadelphia as WKBS-TV's first program manager. Later, he was named director of programming for all Field stations and became VP, programming, for the group in 1971.

Haimovitz, Hughes posts

Jules Haimovitz has been named president of the Viacom Networks Group. Haimovitz, who has been president of the Viacom Entertainment Group since July, 1985, will be succeeded by Paul M. Hughes. Haimovitz will have overall responsibility for the Group's operations. These include operating Showtime/The Movie Channel, as well as supplying TV programming to commercial establishments and owners of home satellite dishes, and MTV Networks.

Jules Haimovitz **Paul M. Hughes**

Haimovitz joined Viacom in 1976 as director, planning and administration for pay television. He later held a number of management positions at Showtime and from 1981–83, Haimovitz was vice president of Viacom International. He was appointed executive vice president of the Viacom Entertainment Group in 1983 and became Group president in 1985.

Hughes, in addition to his new post, will retain his position as president of the Viacom Broadcast Group. Before his appointment as head of the VBG in 1982, Hughes was appointed president, general manager of WVIT-TV New Britain-Hartford-New Haven, in 1978, the year the company bought the station. Before that, Hughes was an executive vice president of TeleRep and vice president, general manager of several TV stations.

Mattel forms syndication

Mattel Toys has formed MTS Entertainment, a television syndication division. To be headed by John M. Weems as vice president of entertainment at Mattel, the division will debut its first series with two weekly programs for the fall, 1987. One will be *The Barbie TV*

Magazine, a weekend magazine format with a blend of entertainment and information, for young viewers and parents. The other property, *Captain Power and the Soldiers of Fortune*, will move to a strip in the fall, 1988. *Power* is described as a combination of computer character animation and live action.

Gayle Dickie

MTS has made several appointments in conjunction with its formation. Gayle Dickie becomes director of Western regional sales, Bette Alofsin director of East Coast sales and Michael Caponi director of midwestern regional sales. Dickie was with Fries Entertainment, Alofsin was Eastern sales manager at Fries and Caponi most recently was with the midwestern division of MGM/UA Entertainment.

Fries quarter results

Fries Entertainment has reported gains in revenues but a net loss for the first quarter ended August 31. Revenues rose to $5,835,000 from $4,570,000 in the similar period last year. A net loss of $113,000 was recorded, compared to net earnings of $205,000 for the similar period in 1985. Interest costs incurred on the company's recent debenture offering were cited as the primary reasons for the loss. Had it not been for these costs, says Fries, the current quarter's net results would have exceeded the profits of the 1985 three-month period.

Zooming in on people

Jeffrey R. Ruhe has been named to the newly created position of senior vice president at **King World.** Before joining KW, Ruhe was with ABC sports for 11 years, most recently as vice president of programming. He joined ABC as a production assistant and later was assistant to the then president of ABC News and Sports, Roone Arledge.

Robert J. Williamson, former president of RKO General's radio and television divisions, has joined **New Century Telecommunications** as vice president/sales. After his RKO stint in 1982, Williamson was in the station acquisition business for three years. Earlier in his career, Williamson was vice president/general manager at WOR-TV New York and moved to WNAC-TV, CBS affiliate in Boston in 1979.

Robert J. Williamson

Group W Productions has established a regional sales structure and has named executives to head departments in New York, Chicago and Los Angeles. **Peter Gimber** has been promoted to Eastern region manager, based in New York; **Thomas R. Will,** Central region manager, Chicago; and **David Jacquemin,** Western region manager, Los Angeles. Gimber first joined Group W in 1978. Will came to Group W in February from Seltel; and **Jacquemin** had been with Columbia Pictures Television as executive for the Northeast region before joining Group W in April.

Christopher Egolf has been named vice president, **MGM/UA International Television Syndication.** He joins the company from Embassy Communications where he was director, international sales, for eight years.

Paul A. Sumi has been named director of research at **Fries Distribution Co.** He has been at Paramount Pictures, where for the past five years he was senior research analyst.

Douglas P. Parker has been appointed to the new post of director of operations at **D. L. Taffner Ltd.** He joined Taffner in 1982 from Viacom International, where he was manager, international and domestic technical facilities.

Steve Hackett has joined **Columbia Pictures Television Domestic Distribution** as head of the Dallas sales office. He was account executive at Blair Entertainment for three years.

Roger B. Adams has been appointed to the newly created position of senior vice president, national sales manager at **The Entertainment Network.** Adams was senior vice president/national sales manager at King World Enterprises from March, 1983 to October, 1986. Before that, Adams was eastern division sales vice president and director of research at Orion Pictures Television.

Dan Greenblatt has been retained by Tribune Entertainment to develop marketing and sales plans and coordinate certain sales activities for Tribune Entertainment programs. Initially, he will concentrate on *Geraldo Live!*, cash/barter offering to be introduced at NATPE 1987. Currently, Greenblatt is president of Upscale TV Productions, broadcasting and programming consultant firm. He joined LBS Communications in 1983 as executive vice president. When he left LBS in 1986 to form Upscale, Greenblatt was LBS TV marketing group president.

Dan Greenblatt

Kunkel to TeleVentures

TeleVentures has named William A. Kunkel IV as president of domestic distribution. TeleVentures is an international distribution company formed by Stephen J. Cannell Productions, Witt/Thomas/Harris Productions and

Programming/Production

(*continued*)

Tri-Star Pictures. Prior to joining TeleVentures, Kunkel was vice president of marketing and sales at Tribune Entertainment/Tribune Co., where he headed sales and marketing of Tribune Entertainment properties and co-ventures.

He began his career in TV with MGM, where he eventually became general sales manager, domestic sales for MGM/UA.

CABLE

Viacom joins shop net

Cable Value Network, the shopping channel that began as a partnership between MSO Tele-Communications Inc. and the C.O.M.B. Co., a merchandiser specializing in closeouts, has taken on Viacom Cable as another MSO equity partner.

The service now has some 16 MSO equity partners who have committed channel space to the channel, which began cablecasting a 24-hour day on September.

WTBS strips sitcoms

Superstation WTBS has begun to strip two of its four original situation comedies. The move is in conjunction with creation of a new late afternoon Monday-Friday lineup.

From 5:35 to 6:05 (ET), WTBS airs encore episodes of *Rocky Road*. *Safe at Home* episodes air Tuesday–Friday from 6:35–7:05 p.m., with first-run episodes of *Down to Earth* remaining in the current position of Mondays from 6:35–7:05 p.m. ET.

Gilligan's Island, which came to WTBS September 1, now airs Monday–Friday from 5:05–5:35 p.m. *The New Leave It to Beaver* continues to air Mondays from 6:05–6:35 p.m., with repeats on Sundays, 6:30–7 p.m.

Nick kid review show

Nickelodeon at 4 p.m. debuts *Rated K: For Kids by Kids*, what it terms "the first movie review showmade just for kids, by kids."

The half-hour show, produced in-house in New York at Windsor Total Video, is hosted by four teenagers who give their picks and pans on movie releases, home video and pay cable titles. The show also features film clips and behind-the-scenes features.

Showtime caption push

Showtime, which was the first satellite network to make closed-captioned programming available to its subscribers, is producing two public service announcements to inform viewers that closed captioning is widely available and easy to access.

The spots feature Showtime movie reviewer Bill Harris and actress Shelley Duvall, who encourage viewers to phone the National Captioning Institute for information on how to obtain a special decoder. They remind viewers that some 160 hours of TV programming, broadcast and cable, are closed-captioned.

Those who heed the advice will get a $40 discount on the units, which retail for about $200. The promotional spots also are available to broadcast stations.

Lifetime holiday fare

Lifetime Cable Network plans over a month of programming on holiday themes, titled *Once Upon a Lifetime: A Christmas Fantasy*, starting November 27.

Programming vice president Chuck Gingold says the package contains over 68 hours of programming devoted to Thanksgiving, Christmas and the Jewish festival of Chanukah. It includes exclusive rational coverage of the Philadelphia Thanksgiving Day and New Year's Mummers parades. The Thanksgiving Day parade coverage will come from ABC-TV affiliate WPVI-TV, while the Mummers parade is being picked up from KYW-TV.

Lifetime hopes to use the themed approach to repeat the ratings success it had with its coverage of the recent royal wedding in Great Britain.

USA plugged in hit film

Careful viewers of the new hit theatrical film, *The Color of Money*, will see a fleeting piece of cable's USA Network and its zaniest personality, Commander USA.

The commander, who introduces films on his Saturday at noon *Groovie Movies* slot, pops up on the tube in a motel scene in the Paul Newman-Tom Cruise film.

HOME VIDEO

Republic in film buy

Republic Pictures has acquired the home video rights to five TV movies from ABC Circle Films. The films, in the action/adventure/suspense genre, are *Reflections of Murder*, which stars Tuesday Weld and Sam Waterston; *Pursuit*, starring E. G. Marshall; *Snatched*, featuring Howard Duff; *Pray for the Wildcats*, with Andy Griffith; and *The President's Plane Is Missing*, starring Buddy Ebsen. The videocassettes will be released in early 1987.

The acquisition, according to Nick Draklich, vice president, home entertainment, marks the beginning of an aggressive new campaign to add quality contemporary product to the company's extensive classic library.

G.G. Video formed

G.G. Communications has formed a home video distribution subsidiary, G.G. Video. G.G. Communications is a distributor of products to theaters and to stores. Initial release will be *Fishing USA*, movie starring R. V. "Gadabout" Gaddis. G.G. Video will release two additional cassettes starring Gaddis in January.

Paramount releases

Paramount Home Video will release in December the first comedy series created specially for home video. The first program in the series, Paramount Comedy Theater, will star Howie Mandel in *Well Developed*. Other comedy coming up the same month at Paramount are the first three videocassette volumes from the BBC TV series, *Monty Python's Flying Circus*.

Coca-Cola purchase

As expected, the Coca-Cola Co. has completed the sale of Embassy Home Entertainment to Nelson Entertainment Inc., the U.S. subsidiary of Nelson Holding International Ltd. The definitive sale agreement was announced on August 5.

Pacific Arts campaign

Pacific Arts Video has set a co-promotional campaign with The Cousteau Society on PAV's release of the first four cassettes in the 10-program series, *The Underseas World of Jacques Cousteau*. According to Robert Fead, president of PAV, all cassettes in the series will be packaged with Cousteau Society membership applications to encourage individual sponsorship of the group. In addition, PAV will supply *Underseas World* cassettes at a preferred distributor cost to the society for sale to its members. All proceeds will go toward the society's worldwide drive to "Save Our Water Planet."

Commercials

'Nearer' to home

A Louisiana electronic banking service went from a 17 per cent awareness level to a 75 per cent advertising recall among adults as a result of a campaign dubbing the service the "Near" network and endowing it with some fanciful frills. Approximately $1 million was spent on TV, radio, newspapers, outdoor and collateral materials in the campaign for Linc (Louisiana Interchange Network Committee) Switch out of Cargill, Wilson & Acree, Atlanta, a subsidiary of The Ominicom Group.

Linc Switch, which became operational last March, is owned by 10 bank holding companies in Louisiana, and over 55 independent financial institutions participate in the Near network. According to CW&A senior vice president/creative director Harris Milligan, "Our goal was to introduce a new ATM network from the ground up by letting consumers know it was all over town. So we named it 'Near,' designed the logo and built creative around the name."

In the TV commercial, a 30, an announcer asks, "When you need cash, wouldn't it be nice to use the first cash machine you see?" Then the man in the commercial is exposed to a machine that plays a few bars of "You're in the Money," says "Thank you," hands him the money with a white-gloved hand and pops the cork on a bottle of champagne. The voiceover advises that, if the viewer's bank is part of the Near network, he can use his current ATM card at any Near cash machine around town, even if it's not his bank.

One of the three radio 60s has a young man taking a date out in a car that not only is outfitted with a wet bar but also an automatic cash machine. His date informs him the latter is unnecessary because the Near symbol can be found on machines all over town. When she informs him her other dates all get their cash from Near machines—"big wads of it"—he suddenly remembers he has to rearrange his underwear drawer that night and that his cat needs him.

The campaign was directed to residents of Baton Rouge, Shreveport, Monroe and Lake Charles, and agency vice president/account supervisor Tom Scott says tentative plans to run it in new Orleans, Lafayette and Alexandria early in 1987 are being examined. He adds that the agency will enter the campaign in local, regional and national awards competitions.

To test the campaign's effectiveness,

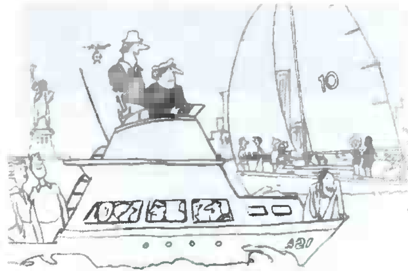
Advertising Directory of

Selling Commercials

B. F. Goodrich • Hill & Knowlton

DOLPHIN PRODS., NY, COMPUTER ANIMATION

Irving Trust • Brouillard Communications

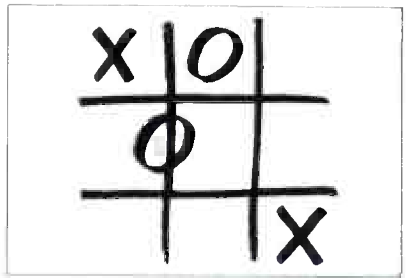


KCMP PRODUCTIONS, LTD., New York

Faces of Japan • TeleJapan USA

DOLPHIN PRODS., NY, COMPUTER ANIMATION

NYNEX—Tic, Tac, Toe • H.H.C.&C.



GIFFORD ANIMATION, INC., Norwichport, MA

Hamady's • W. B. Doner & Co.

BANDELIER, INC., Albuquerque, NM

Rainbo Brite • Ogilvy & Mather

BANDELIER, INC., Albuquerque, NM

Honeynut Cheerios • Dancer, Fitzgerald, Sample

KCMP PRODUCTIONS, LTD., New York

Swintec Corp. • Wimmerschoff & Assoc.

DOLPHIN PRODS., NY, COMPUTER ANIMATION

Commercials *(continued)*

Linc Switch employed the research firm of Robert S. Miller Associates. Not only did the research disclose an advertising recall of 75 per cent among adults (with media bought to reach 82 per cent of the market), but 46 per cent of all adults said the advertising made them more interested in Near.

This far exceeds the goals originally projected, according to Linc Switch sales and marketing manager Gerald Cunningham. He adds, "The message we're using at the end of all our advertising is, 'Now we've put all your money right where you want it—near.' We researched the name, and the connotation is just what the customer wants from an ATM. We say in the advertising, 'Whenever, wherever you need cash around town, look for the Near sign.' Again, we're promoting the local access. The idea is we are where you can't miss us—and that message has come across."

Monster unfurled

Reynolds Plastic Wrap portrays its competition as a monster with a "mind of its own" in; a TV 30 to promote its own product's smooth rollout and ability to "cling where it is supposed to cling." Upbeat "monster" music backs the commercial out of J. Walter Thompson/New York.

In the spot, an astounded homemaker watches a competing brand roll from its container and twirl out of control to seize kitchen appliances, utensils, furniture and food. The high point of the new spot is a view of the huge, matted mound of plastic wrap and its imprisoned contents.

Lee Kovel was creative director for the campaign. Others on the JWT team included Len Fink, associate creative director and art director; Drake Sparkman, associate creative director; and Lori Korchek, copywriter. Sid Horn was agency producer, and Power & Light, New York, was the production house. Music production house was Crushing/Joey Levine, New York, with David Wolfert composing the theme.

Shaking it up

A Carmen Miranda clone appears in a new 30 out of Venet Advertising and directed by Dominick Rossetti introducing Goody Two Shakes, a yogurt shake sold in a reusable plastic container. Playing on the idea of adding milk and giving it some shakes, the Brazilian bombshell, wearing a turban topped with fruit and subsequently Goody Two Shakes containers, demonstrates, in a Busby Berkeley-style production, that she knows how to shake it. She closes with the message, ". . . if you can shake it, you can make it."

The commercial has been launched in New York and Philadelphia in anticipation of a national rollout. The product is from Miami-based To-Fitness, Inc., which specializes in taking America's most popular foods and making them more appealing by making them nutritious. The shake line currently has five fruit flavors, with each container holding individual serving packets to create two shakes.

'Before and Afrin'

Not satisfied with having fielded the leading nasal spray without major consumer advertising, Schering Corp. has launched a new TV campaign through Ketchum Advertising to make its Afrin the "top of the mind" consumer brand as well. The 10-year-old remedy reportedly became the leader through trade promotion and doctor and pharmacist recommendations.

Says Dean Schwartz, senior vice president at Ketchum's New York office, "We anticipate this campaign will make Afrin the most remembered and by far the most purchased nasal spray on the market." The TV spot, in both 30 and 15 formats, plays off the before and after concept, showing people having trouble breathing, a spraying Afrin container and finally a smiling customer, with voiceovers and titles stating "before and Afrin." The campaign also is designed to help introduce the brand's new premeasured pump bottle.

Leaving a sour taste

Land O'Lakes, Inc., in TV commercials for its new Lean Cream sour cream and natural dairy blend, is withdrawing a claim that "It certainly tastes every bit as good" as regular sour cream. A commercial created by Campbell-Mitchum Advertising/Minneapolis was investigated by the National Advertising Division of the Council of Better Business Bureaus as a result of a competitor's complaint, leading to Land O'Lakes' voluntary action.

The advertiser provided test results showing three-quarters of panelists agreed that Lean Cream matched sour cream in flavor. Tests comparing it to leading sour creams also showed it has the key characteristics of sour cream. The competitor provided tests, though, which showed the majority of those sampling its sour cream and Lean Cream preferred the sour cream.

NAD agreed that the phrases, "a whole new kind of sour cream" and

Videotape and Film Post Production Services

"just half the fat and all the flavor" accurately described the new product.

Burrell tops at CEBA

Burrell Advertising, Chicago, was the top winner in broadcast advertising categories as well as overall in the recent CEBA (Communications Excellence to Black Audiences) Awards, with more than 1,500 attending ceremonies at the New York Hilton. Burrell was the only agency to cop two awards of excellence in TV advertising, and it also won one of the top awards in radio. Overall, it took 86 honors. Mingo-Jones Advertising took two in radio.

Burrell spots winning top honors were, on TV, "First Glasses" for McDonald's and "Reporter" for Johnson Products, and, on radio, a doo-wop commercial for McDonald's promoting the McDLT.

Other agencies winning top-of-category awards for TV commercials were D'Arcy Masius Benton & Bowles, N W Ayer, BBDO, and Young & Rubicam. Others taking top radio awards were Lockhart & Pettus, Needham Harper Worldwide, Vince Cutler's Advertising Agency, BBDO and Dawson, Johns & Black.

The 1986 competition attracted more than 1,700 entries.

Adding emotion

Graphically conveyed emotional elements comprise the new look in TV commercials just breaking for the March of Dimes Birth Defects Foundation. The new campaign, including four 15s and 30s for TV, was undertaken by the Al Kahn Group, New York, which describes itself as a creative think tank involved in image building in advertising, corporate identity, packaging and conceptual design.

The campaign features two pregnant women smoking cigarettes with alcoholic drinks in hand. One asks, "Are you hoping for a boy or a girl?" The other replies, "I don't care. I just hope it's healthy." After an announcer voiceover stating, "Hoping is not enough. Don't smoke or drink while you're pregnant," a child's voice is heard saying, "Mommy, don't." In one TV spot, a baby's pacifier turns into a burning cigarette.

"This campaign has been 18 months in the making," says Al Kahn, president of the organization. "We began with in-depth research and interviews with pregnant teens and women, primarily from minority groups and educationally disadvantaged, but also from the suburban middle class."

Videotape and Film Post Production Services

Wall Street Report

Network movie deals heart of Robert Halmi's revenue growth potential

The slight dip in revenues and net income for Robert Halmi, Inc. in its first fiscal quarter ended August 31, 1986, hardly gives a picture of its true potential. For one thing, the independent producer of TV and feature films claims a backlog of committed productions for delivery in the next 12 months at more than $30 million. And in its last fiscal year, the company, traded over the American Stock Exchange, had a gain in net income of 267 per cent on a revenue gain of 121.8 per cent.

Net income for the quarter was $978,000, or 5 cents per share, primary, and 4 cents, fully diluted, on revenues of $6,018,000. This compares with a year earlier first quarter with net income of $1,381,000, or 8 cents per share primary and fully diluted, on revenues of $6,274,000. Per share results are based on 21,719,000 average common shares outstanding, primary, and 24,741,000 shares, fully diluted, in the 1986 quarter, up from 17,323,000, primary and fully diluted, in the year-ago period.

Revenues for the 1986 first quarter came from delivery of *Barnum*, a CBS-TV movie starring Burt Lancaster, and the first 10 episodes of the 24-episode action-adventure series, *William Tell*, for first-run syndication. Accounting for $9 million of the $30 million backlog are two recently announced projects: *Ford*, a four-hour miniseries on Henry Ford, is slated to air next April 27 on Operation Prime Time and will generate $6 million in revenues; *Pals*, a CBS-TV Movie of the Week starring George C. Scott and Don Ameche, is scheduled to air next February and generate at least $3 million in revenues in fiscal 1987.

Full year's results

For the fiscal year ended May 31, 1986, the company reported net income of $2,830,000, or 16 cents per share, primary, and 15 cents, fully diluted, compared with the previous year's $771,000, or 5 cents, primary and fully diluted. Revenues amounted to $17,254,000, compared with $7,781,000.

Halmi recently completed placement of $15 million in convertible subordinated debt due September, 1998, convertible into common shares at 4⅞ per share. Drexel Burnham Lambert acted as placement agent.

The company has entered into an agreement with Grolier, Inc., and Hal Roach Studios to form a joint venture called Grolier Home Video, with each partner owning a third and sharing expenses and income equally. The new company was expected to produce programming initially for distribution through direct marketing. Halmi will produce programming from material controlled by Grolier and others, covering various subjects for children and adults. Roach will be responsible for manufacturing and will have rights for non-direct marketing distribution.

Some other arrangements with Roach were approved at a special shareholder meeting last June. HRS acquired 2,248,767 unregistered common shares and the company's $4.5 million 10 per cent convertible subordinated debenture, due June 9, 1998, giving Roach the right to increase its ownership to approximately 21 per cent of the company's common shares. Also Halmi and HRS entered into a production/distribution agreement where HRS will have certain exclusive distribution rights to the company's film properties. HRS, in return, granted Halmi a right of first negotiation/matching last refusal to produce certain of HRS' film properties. The two companies also entered into mutual standstill and voting agreements which will give Roach the right to nominate two members to the company's board of directors, and HRS was also granted certain registration rights in Halmi's common shares.

Robert Halmi, Inc.

	For the three months ended 8/31/86	8/31/85
Revenues	$ 6,018,000	$ 6,274,000
Income before provision for income taxes	1,665,000	1,699,000
Net income	978,000	1,381,000
Earnings per share:		
Primary	.05	.08
Fully diluted	.04	.08

Weighted average number of shares outstanding:

	8/31/86	*8/31/85*
Primary	21,719,000	17,323,000
Fully diluted	24,741,000	17,323,000

Tv movies dominate

A significant majority of the company's revenues since 1979 have come from network made-for-TV movies. Between '79 and the end of the last fiscal year, the company produced or arranged for production of 14 network movies, 25 episodes of the network series *Nurse*, seven TV specials, three animated children's motion pictures, three TV pilots, one miniseries for first-run syndication and four motion pictures for initial theatrical release.

Halmi is also well involved in international co-production. The initial 24 episodes of *William Tell* are being financed by a French/English co-production and distribution advances from HRS. If the syndicated series gets sufficient ratings, Halmi reports, it will produce up to 48 additional episodes. The company has produced one made-for-TV movie in Canada with a Canadian crew and has completed three animated children's TV specials under an agreement with a Hungarian animation company.

"Determining fair market value isn't just an ivory tower exercise at CEA."

"Every financial situation is different. Each station offers a unique set of opportunities. And challenges. CEA looks at much more than one or two parameters in assessing the financial feasibility of an investment. We look at the whole picture.

Historical data. Published information. Industry resources. We make use of every source available, taking into account the constant changes in the marketplace. And using our own professional knowledge and experience as a guideline.

DENNIS R. ECKHOUT
Senior Broadcast Analyst
Prior to joining CEA, Dennis Eckhout served as Senior Financial Analyst for Frazier, Gross and Kadlec, Inc., and has worked as an independent consultant in market and station analysis.

We also talk to the people closest to the situation. A station manager, for example, can be a very important resource because he knows his own territory better than anyone else.

We ask questions. Investigate. And, most important, listen.

Then CEA brokers and financial analysts compile all this information into a presentation that's clear, concise and functional. These presentations play a major role in every transaction. They're not just ivory tower exercises.

And CEA handles every aspect of every transaction for our clients' best interest. Even the most complex financing involving equity and debt placements.

Whether it's for a stand-alone transaction, or as part of a larger financing or broker arrangement, CEA delivers much more than the data. We turn the facts into accurate, effective information that can help clients make sound investment decisions. Our valuations and financial analyses are the springboard for action. And for success."

1133 20th St., N.W., Suite 260
Washington, DC 20036 202/778-1400

Diane Healey Linen, Sr. Vice President – Broadcast Services
Kent M. Phillips, Sr. Vice President & Managing Director
Glenn Serafin, Director – Radio Broadcast Services

CEA is a member of the National Association of Securities Dealers, Inc. and all its professional associates are licensed by the NASD.

COMMUNICATIONS EQUITY ASSOCIATES
Investment Banking, Financial and Brokerage Services

CC/ABC's John Watkins

NBC-TV Spot Sales' Bud Hirsch

Spot TV (*from page 73*)
sarily reflect the flow of ad revenues, but rather such factors as overspending on programming or indies going into markets where ad revenues are insufficient to support them. What's seen as a coming shakeout of the newer indies is thus another layer of problems on top of the slowing ad stream.

Meanwhile, reps are generally figuring that fourth quarter billings, unless things improve suddenly, will continue at the modest level of the third quarter, or even below it. John "Jay" Walters, president of Harrington, Righter & Parsons, looking at spot business overall, estimates a "reliable figure" at 7 per cent over the 1985 summer quarter, "maybe eight."

(*TV Business Barometer's* estimate for spot time sales in third quarter was $1,410.9 million, up 8.8 per cent over '85, including an unusual gap between

Rep firms are generally figuring that fourth quarter billings will continue at the modest level of the third quarter.

the performance of larger and smaller stations—with larger stations up by a sizeable amount and smaller stations down by a sizeable amount. (The *TV Barometer* report is on page 52).

Examining the fourth quarter figures to date, Walters said, late in October, that the first month of the quarter would end up with an increase of about 5 per cent. This excludes political advertising, as per HRP's usual method of time sales analysis, but Walters sees a "low double digit" rise in spot business with political included. As for November, he expects it to be flat compared with last year.

(This estimate also excludes political ads, which could be a factor, since the November Standard Broadcast Month (SBM) includes the last five days of October. Another factor to be taken into account is that the November SBM is five weeks this year vs. four weeks for the November, '85, SBM.)

Blair's Schwartz, speaking about his own compnay, puts the third quarter increase at 7 per cent, with August strong. Blair had a good month in October, reaching a rise of around 15 per cent. November should be a fair month, though not as good as October, Schwartz believes, and, after SBM adjustment, Blair might settle in at about 8 per cent up. As for December, it's too early to tell.

Goulazian says Katz Television did "slightly better" than its projected 7 per cent increase in the third quarter, with Katz's medium and small stations generally doing better than its larger clients. The Katz TV top executive reports that spot rates were "unstable" in some of the larger markets affected by rising indie competition, with packaging of spots being especially "aggressive," including the routine incorporation of the cream of the inventory in the packaging. However, in some of the smaller markets, rates were "actually pushed up," according to Goulazian.

O&O's gaining

Among the O&O reps, NBC's Hirsch reports a strong third quarter, with national business among the five owned outlets averaging an increase of 14 per cent. The healthy showing, Hirsch notes, had more than something to do with NBC's primetime leadership. However, he says the NBC-owned stations performed unevenly, with, for some reason, stations on both coasts (New York, Washington and Los Angeles) doing better than the Midwest outlets (Chicago and Cleveland).

October sales opened strong and Hirsch saw a final increase (this estimate was made during the third week of October) of more than 15 per cent. Early indications about November, however, have not been promising, Hirsch relates.

John Watkins, president of Capital Cities/ABC National Television Sales, reports that the four core ABC-owned outlets were up 11 per cent during the summer quarter and sees the same group of four up 9 per cent in the fourth quarter. Adding in the four Capcities outlets, which will soon be under his wing, Watkins estimates a rise of 8 per cent for all eight stations in the final '86 quarter. If local is included, the eight stations could well reach an increase of 10 per cent, the ABC station boss estimates.

Boosting all these figures, Watkins points out, is the "phenomenal" pace of business in Los Angeles, which is affecting all TV stations, he adds. On the other hand, his Houston station is "off a little."

As for underlying long-term trends, reps differ in their assessments when asked about indications from agency executives that sales promotion, particularly couponing, is undergoing vigorous growth and thereby draining money from commissionable media, including spot TV.

Goulazian believes couponing has "diverted" some money from spot TV. Schwartz, noting that promotion dollars have always exceeded advertising dollars by a wide margin, hasn't noted any obvious change in the ratio of sales promotion expenditures. Walters, while he feels it's hard to pinpoint a direct connection between sales promotion and spot TV dollars, sees a "solid" trend toward using promotion dollars "to buy share." Hirsch argues that, in the end, sales promotion efforts could end up as retail advertising, such as more vendor support money and higher case allowances in co-op plans. Oken agrees that sales promotion is increasing and cites as evidence the fact that major agencies are buying or establishing sales promotion capabilities as a hedge against lost media commissions and fees. But he emphasizes that all media are affected by sales promotion pressures.

Whatever the current and eventual impact of sales promotion, there are also other factors that are putting pressure on spot TV, not the least of which are the newer competitive media and media forms. Spot thus faces a future in which it will have to fight harder for its share of advertising dollars. □

Keys *(from page 71)*

MMT, he is using the same technique to stimulate spot business by "building a network of a particular retailer's markets." In putting together these broader vendor programs, he adds, "you can even build a network within a network. For instance, a retailer might want Chicago, Detroit and Minneapolis only."

There are two kinds of vendors, Eckstein points out: "Those that know television and those that haven't used television." With the latter group, he says, it is particularly important to work with the retailer (and his agency) and establish the creative thrust before the vendor contact is made.

A technique used in the formative days of television to attract national dollars is resurfacing—cultivation of

"We have done a lot of work lately, says CC/ABC's Keith Ritter, "helping people who were heavy print users understand how broadcast can be used as efficiently as print."

such contacts as regional sales managers and local distributors to get markets recommended back at national headquarters.

Says Ron Collins, president and general manager of KAKE-TV Wichita-Hutchinson: "When I first started in this business 30 years ago, we had to know these people—food brokers, regional sales managers. Then, because of all the wonderful things that happened to television, we got away from it. Now, with the fractionalization, we're getting back into it."

Collins, who until recently was vice president and general sales manager of KRON-TV San Francisco (both KRON-TV and KAKE-TV are owned by Chronicle Broadcasting), is a member of TvB's Sales Advisory Committee and recalls that at the last SAC meeting in September a breakout session was devoted to this topic. He says the subject will probably be discussed in the not-too-distant future at a joint meeting of SAC and NSAC, the TvB National Sales Advisory Committee made up of the major reps.

Lynn Fairbanks, vice president & general manager of WAWS(TV) Jacksonville, who is chairman of the SAC Committee, agrees with Collins that "We have to get back in touch with people such as district managers and brokers. At the September meeting, some sales managers had success stories in developing national dollars through that avenue."

One station that has found this technique effective is WDBJ-TV Roanoke-Lynchburg. As previously reported, (*Spot Report*, May 12), WDBJ-TV invited the Roanoke Food Brokers Association to hold regular monthly meeting at the station. Said Mel Mayfield, director of research: "We provided lunch, and following that, we did a full-blown 30–45-minute presentation. They represented 13 member firms, which, in turn, represented approximately 400 companies.

"About two weeks later, we decided to invite a similar group of national

"The competition from cable, the flat advertising economy, the reality of 15s are all creating more inventory. Reps have to be marketing people—they have to be a marketing partner with agencies."

Howard Nass
Senior vice president
Cummingham & Walsh

manufacturers representatives for a similar presentation. These were field reps who report to district managers for companies such as Colgate, Hormel, Hygrade. You make your station the resource in the market for these companies for qualitative data about their clients. They then automatically recommend your station for the largest share of company budgets."

Emerging categories

Identifying growth categories, of course, has been an activity that both reps and stations have been involved in for sometime. However, in the current advertising climate that effort has been intensified.

At Blair Television, which established a Market Development division in 1977, a major focus, according to Epstein, is "to target new-to-television categories and new products that are ripe for development." Blair tracks new, emerging companies and monitors spending levels of existing categories and companies. To do this, the rep uses a variety of sources including Leading National Advertisers (LNA), Broadcast Advertisers Reports (BAR), Simmons Market Research Bureau (SMRB) and material provided by TvB.

In addition, says Jack Poor, Blair senior vice president and director of support services: "When we get a new advertiser, we have to create a new [computer] code. We track all the new codes, and a list goes to Market Development.

"A lot of stuff," he continues, "gets initiated by stations—a national brand, for instance, that's not in their market but is in adjacent markets. It means going to the client and understanding the nature of their distribution."

Blair's eight-person Market Development division not only has responsibility for developing new business, but it is also charged with providing client stations with marketing services and with managing Blair's Sports Division, which secures sponsors and generates spot dollars for its stations' sports properties.

Capital Cities/ABC National TV Sales is also placing heavy emphasis on identifying and capitalizing on emerging categories. "When categories such as health care begin to use television," says Keith Ritter, director of marketing, "we like to help them use it more effectively. If 25–27 per cent of their markets generate 85 per cent of their sales, we tell them they really ought to be putting a lot of weight in those 25–27 per cent.

"We have done a lot of work lately," he continues, "helping people who were heavy print users understand how broadcast can be used as efficiently as print." This effort, he adds, reflects a shift in the traditional television marketing philosophy. "For years," he says, "we have told these people we reach everybody; now we're helping them understand that we can be as effective on a limited basis as magazines."

Consumer behavior data

A similar direction is being pursued at Petry Television where Stecker, acknowledging that, "National agencies and advertisers, because of the nature of the business, need some way to keep a scorecard (i.e., ratings)," adds that other factors such as case movement and brand development indices are gaining in importance. "We understand how to use SAMI, ScanAmerica, etc.," he says. "We marry ratings data with consumer behavior and consumption data. And we do a lot of BAR analysis, tracking categories and analyzing stations and markets."

Petry broke out a separate Sales Development department a little over three years ago, according to Stecker, because "we saw the spot television business changing. As buyers got more sophisticated, we felt we had to be more sophisticated. We also felt there were a lot of dollars being spent in other media that should have been directed toward spot television. We thought we could be a TvB for our clients."

A key thrust of Petry's effort is having its three sales development directors learn as much as possible about the product and business categories they pitch, so that, in Stecker's words, "each one of our calls can be quality calls." One or two months are spent on research "so that by the time they walk in they can make the impression that 'here's somebody that understands our business.' "

The objective, he continues, is not necessarily to write an order but "to plant the seed that might lead to an order."

Special opportunities

The combination of research and "ideas" are what most reps are using to develop new business. The research can pretty much be documented; the "ideas" are more elusive but run the gamut from special program sponsorships to community event participation to unorthodox sales presentations.

One particularly successful programming project was launched by Group W TV Sales for a public affairs show called *Breaking the Blues on Depression*, produced by Group W's KPIX(TV) San Francisco.

The objective in sales development, says Petry's Harry Stecker, is "to plant the seed that might lead to an order."

Recalls Jeff Osborne, Group W sales administration & marketing vice president: "Pfizer Chemical had a couple of brands that dealt with depression, and we were able to develop them as a sponsor on all five Group W stations, plus a clearance on WOR-TV in New York." Group W is now in negotiations to syndicate the show to 20 more markets.

Osborne emphasizes that "the program was developed first; then we went out and developed a sponsor. Hopefully, [other] things we produce will be found logical and compatible [by potential advertisers].

Group W has an ambitious combination programming/public service project called "For Kids Sake," originated at WBZ-TV Boston. It now appears on all five of its stations and is syndicated to more than 60 stations across the country. However, sponsors have been almost entirely local, Osborne says, although they are often local franchises or affiliated dealers of such national companies as True Value Hardware, McDonald's and Pepsi-Cola.

Harrington Righter & Parson has developed a national sales plan that enables it to capitalize on advertising op-

> *"The results," says Lynn Fairbanks of WAWS(TV) Jacksonville, "are not going to happen overnight. The worst thing we can do is sit around and complain. We're trying to show the value you get with spot television."*

portunities within locally-originated special event programming at its client stations. "We set up target lists of advertisers who don't normally advertise in the market as well as those who do," says Ryan.

"We have a special projects person available to work on these things, and we expand beyond the planning level [at the agency] to the account group and the advertiser."

CC/ABC's Ritter also is a strong believer in creating special merchandising opportunities, pointing to the Olympics as one recent example. "The Olympics," he says, "should not just be a media buy; it should be turned into a marketing opportunity. The media portion is really very low."

Blair came up with a specific project to compete with barter syndication. "The concept," explains Poor, "was to take all of our markets that carried certain syndicated shows and sell spots to be carried in those shows."

Adds Epstein: "It was called 'syndication simulation' and was for a very big package goods advertiser."

Targeting value

The key to sales development, though, regardless of the catalyst, is patience. Says WAWS' Fairbanks: "The results are not going to happen overnight. The worst thing we can do is sit around and complain. We're trying to show the value you get with spot television. The usual comment is that network and barter are more efficient, but I'm not sure the value is there. Spot offers a way of targeting a market that can sell more product."

And the sales mentality must be converted into a marketing mentality. Says C&W's Nass: "The competition from cable, the flat advertising economy, the reality of 15s are all creating more inventory.

"Reps have to be marketing people—they have to be a marketing partner with agencies." □

People meter (*from page 81*)

meters. Nielsen's experience is that dropouts are heavily weighted toward blue-collar and larger families, so that an upper-income bias tends to develop.

Nielsen reports in-tab totals running about 76 per cent of total installed households. Major reasons for the loss: unreliable identification of channel, 6.1 per cent; withheld from sample, 4.9 per cent, and nonresponse conditions, 4.0 per cent. In an August week, after editing, the net in-tab rate was 72.9 per cent.

AGB says that in Boston the in-tab levels have remained around 93 per cent consistently. ScanAmerica reports that in Denver the in-tab sample averaged 85 per cent over five months (May–September, 1986).

Technical summary

On many of the factors examined above, the reader must take cognizance of the difference between an operating national service such as Nielsen and single-market tests with small samples, which limits the comparability of competitive data. All three are feverishly developing improvements in equipment and refinements in procedures, a benefit of the new competitive climate.

A major difference to be noted is in the prompting and editing areas. For example, Nielsen and AGB treat VCR tapes recorded with viewers absent as "tuning without viewing," whereas ScanAmerica ascribes viewers on the basis of live viewing records. Of the three systems, Nielsen projects the least intrusive prompting, while ScanAmerica is, in its own words, "both noticeable and compelling."

There is no perfect national sampling plan even when each may aspire to projectability. Differences in eligibility for recruitment extend to such factors as the definition of "industry-related" or "intends to move soon." Significant differences occur in the substitution and replacement procedures. Everyone has problems recruiting single person households, which today comprise nearly one quarter of the universe. Potential users of people meter services must be knowledgeable about such significant details in evaluating these new services.

Conclusions

Here are some key conclusions, facts and summaries:

(1) People meters are here, alive and kicking, having vanquished the old national measurement system of set meters augmented by household diaries for audience composition. By September, 1987, two national people meter services (Nielsen and AGB) will be operating. No longer will network television have the benefit of an uncontested number source—nice, neat Nielsens.

(2) The only unresolved issue is whether Nielsen will retain its NTI sample for household measurement for one more year and conform people meter demographics to that base. Nielsen's decision, due by yearend, is likely to favor the integrated people meter sample, if for no other reason than cost. AGB will, of course, have a single integrated sample.

(3) People meters carry many advantages—greater speed, frequency, and detail in demographic data available; household and people data from a common base, allowing for new analytic insights; greater statistical reliability because of much larger samples of the new services and the ability to develop actual people cumes for programs and schedules for four, eight, and 13 weeks.

*'**A**ll three services are feverishly developing improvements in equipment.'*

(4) People meters are really "electronic diaries" and, unlike set meters, require substantial activity by respondents on a continuous basis. These demands create lower acceptance by households than present meter systems, as well as more frequent voluntary dropouts from the panels. The full effect on the direction and accuracy of results is yet to be determined.

(5) Telephone coincidental benchmark surveys conducted to date indicate that people meters do not necessarily produce more accurate audience data than present measurements. The results may differ for dayparts or programs, but statistically significant differences seem to occur with people meters about as often as with present measurements.

(6) Each of the three competitive people meter systems presently under test has distinct features in technology, operations, editing rules, etc. The industry will need time and further methodological research to fully assess the relative efficacy of each.

(7) There is no evidence to date that network shares will be adversely affected by people meters. The high hopes voiced by cable proponents that replacing the hated diary with people meters would elevate cable ratings have been dashed by results from both AGB and Nielsen.

(8) Television networks are primarily concerned that any lower household rating level emanating from people meter measurement would redound to the benefit of spot TV, where household meter data are widely available in major markets. This would reverse the old situation where NTI meter data gave networks a rating edge over local household diary figures.

(9) The flood of new data from people meters will challenge the ingenuity of the cleverest computer software experts and the acumen of the shrewdest statistical analysts if maximum value of this new tool is to be realized.

(10) Audience research expenses will go up, at least for several years, despite the original goal of lowering costs through competition. The burden of keeping up with the results of two services, plus the analytic potentialities related to ongoing program evaluation and sales opportunities, will carry a high price. So, too, will the need to turn over sample panels more frequently than every five years.

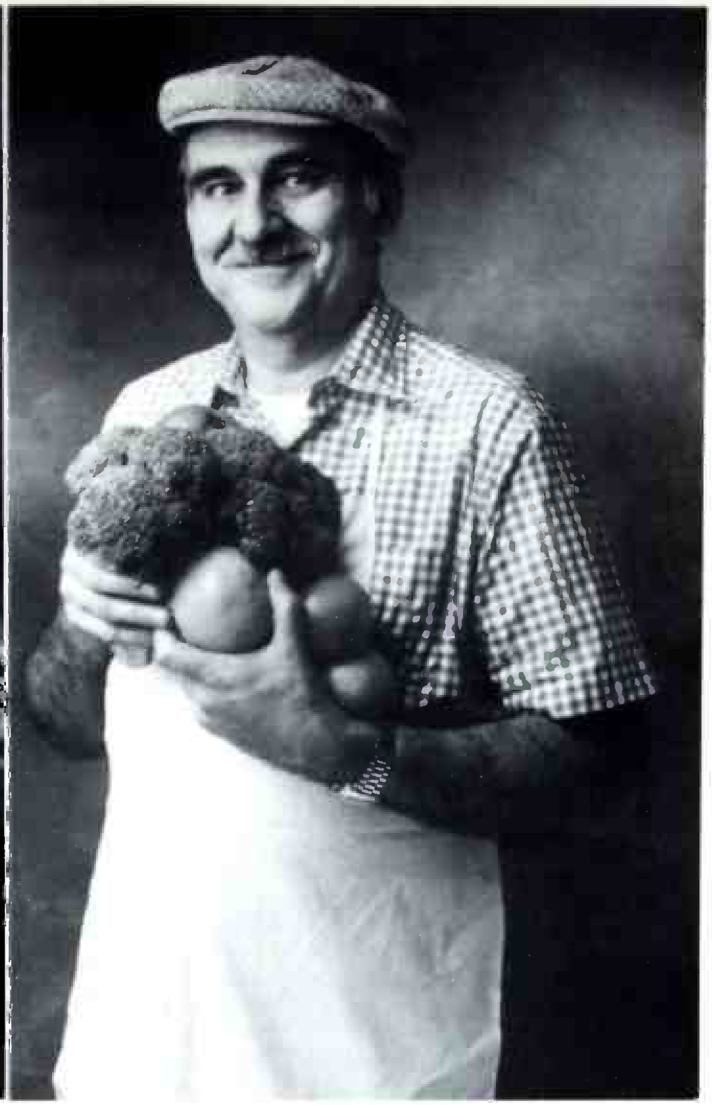
(11) Only time and periodic independent research can determine (a) the degree to which panel household members will continue button pushing, and (b) the possible biasing effect of such heavy active involvement as the systems require hour by hour, day after day for up to five years.

(12) More attention needs to be given by the Electronic Media Research Council to the grave security aspects of respondents' highly visible daily participation in producing television ratings. The many opportunities for biasing, hyping, and rigging ratings will become widely evident, and serious fraudulent practices could emerge.

(13) Local people meter services will spread into most present metered markets—Denver, with San Antonio in April, 1987, being the first. Stations, reps and syndicators will find themselves playing on a new ballfield as this happens.

(14) Additional people meter research along two avenues may be appropriate: (a) an engineering evaluation of the three systems to pinpoint technical problem areas, and (b) some form of passive examination (using photo-cameras or other techniques) to produce diagnostic data on how viewers actually use people meters to aid in building improved cooperation.

(15) There is universal hope that within another two to three years someone will perfect a passive system that will replace "button pushing," just as the latter now replaces "pencil pushing." □



Kid schedule *(from page 77)*

But even this schedule was changed in part last week. *Gobots* is now at 7:30 a.m. and *Rangers* plays at 8. *Smurfs* goes to 3 p.m. and *Transformers* to 4:30.

Other shifts at WPIX include two replaced afternoon shows, *Transformers* and *Gobots*, going into a morning slot, and *Heathcliff* and *Gobots* changing positions. *Falcon Crest*, a new entry for September, was running at 11:30 a.m. but now runs at 10, the old *Love Boat* spot; *Love Boat* now takes the former *Crest* time period.

WNYW changed its entire daytime lineup in September, adding *Centurions* and *Rambo*, which air at 6:30 and 7 a.m., respectively, as replacements for *Fat Albert & the Kids* and *Inspector Gadget*. A few weeks ago, *Defenders* went from 3 p.m. to 7:30 a.m. and *SilverHawks* was moved up a half hour from 2:30 p.m. to 3. *Pony* has remained in the 8:30 a.m. time slot.

In Dallas-Ft. Worth, Clem Candelaria, program director for KTVT(TV) says the market has become heavily competitive for kids and for adult audiences as well. "This market is highly cut-throat because of the number of stations here, plus a new one is signing on." The Gaylord station has made several changes in its daytime lineup including getting out of movies, a long-time programming staple.

In its morning 7:30–9 lineup, KTVT picked up *Smurfs*, *Pony* and *Centurions*, replacing *Robotech*, *Superfriends* and *The Bullwinkle Show*, respectively. *Dick Van Dyke*, was replaced by *Strike it Rich*, followed by *The New Crosswits*. In place of movies at 12:30, the station now airs a two-hour block of sitcoms, starting with *One Day at a Time*, followed by *Laverne & Shirley*, *Dick Van Dyke* and *Flipper*. The noon show was changed as well, says Candelaria, from *Death Valley Days* to *Bewitched*.

The rest of the afternoon consists of kids. Beginning at 2:30, *Plastic Man* replaced *Casper and Friends*; *Dennis the Menace* took over for *Captain Harlock*, *Smurfs* replaced *Robotech*; *Gobots* was removed for *Galaxy Rangers*; and *Laverne and Shirley* and *Gilligan's Island* have been taken off for *Dukes of Hazzard*, from 4:30–5:30 p.m.

Long-term licensing

Meanwhile, stations are reporting that some syndicators are employing marketing devices which may negatively affect their buying of kid product and put pressure on their daytime kid programming schedule. These include requirements that they license kid product for long-term periods and that they air kid series only within specific time periods.

The desire by syndicators for tight windows on kid shows, says Victoria Gregorian of WLVI-TV Boston reflects the "prejudices of the advertisers" who, she says, figure the after-school period is the best time for their product to air.

At WLVI-TV, Gregorian says several syndicators want their show aired either in the 7–9 a.m. time period, or more often, for the 3–5 p.m. slot. But because the station is strong in kids, Gregorian says the Gannett outlet has been able to negotiate a much wider window. "Generally, we ask for 6–10 a.m. and 1–6 p.m., and most often settle for 7–10 a.m. and 2–5 p.m.," she says.

Obviously, Gregorian points out, the syndicators, by looking for tight windows, are trying to carry out the "prejudices of the advertisers," who figure after-school is the best time for their product to air. Most syndicators also are asking for commitments of two or three years. "This is also a pain because you never know what programs will be on or even where the kids will be next week, for that matter."

Too costly

KTVT's Candelaria notes that barter syndicators, especially, are seeking two-three year commitments on their strips, which he terms as too much of a commitment for the station. "We don't know how long the program will last, and the barter commitment is too costly for us. So we generally pass up those type of programs which carry a long-term license arrangement," although Candelaria admits that doing so means rejecting shows with potential. "If the series doesn't work, we are committed for barter spots for three years. If we run or don't run the programs, our inventory is cut down, particularly if you have a number of these shows under contract."

Hanley at KCOP says conditions placed on stations by syndicators are individual to each market, depending on the type of deal that is negotiated. In her own case she says she has made more attractive deals than have other stations. "Los Angeles is a very important market, and we are a very strong kid station, so we have a little more leverage perhaps than other stations. Also, the syndicators know that when we take off these shows, we honor our barter spot commitments."

Talk show explosion

Also looking for fall daytime berths, although primarily on affiliates, will be a number of talk shows, possibly triggered by the success of the *Oprah Winfrey Show*, points out Harrington Righter & Parsons vice president, director of programming services, Dean McCarthy. *Winfrey*, according to Nielsen's metered market reports, is setting the pace in the first-run arena, drawing especially good numbers on ABC affiliate WXYZ-TV Detroit, and on KABC-TV, ABC-owned station in Los Angeles. In some instances, *Winfrey* has been moved from an a.m. slot to the afternoons, where it may get even better numbers, a la *Donahue*, which has been getting afternoon exposure on many stations for a year or two.

With both *Winfrey* and *Donahue* out of the daytime picture in some markets, McCarthy says it's not inconceivable that a station can have two or more talk shows—one for the morning and one for the afternoon, "so there's room for new shows to come in." New talk strips being planned for NATPE are Group W Productions' *The Wil Shriner Show*, Tribune Entertainment's *Geraldo Live!*, Malrite Communications Group's *In Touch*, a Gloria Steinem series, and a King World strip, *The Tony Orlando Show*.

Orlando is undergoing a two-month test at WDIV(TV) Detroit, points out Jack Fentress, Petry Television's vice president, director of programming. Fentress says that *Orlando*'s initial test performance is "competitive" with other programs in the daytime in the market. Other strips, such as King Features' *Dr. Ruth's Good Sex*, which is planned for a January 1987 start, and *The Group in Session*, an LBS offering, are looking for a daytime or another time slot.

True Confessions, another 1986–87 daytime strip from King World, in addition to *Winfrey*, is not doing well in numbers as a morning strip. However, notes Petry's Fentress, it's performance on two of the metered markets as an early-fringe show is respectable. The two stations, WLS-TV Chicago and KHOU-TV Houston, air *Confessions* as a lead-out of soap operas, he notes. But airing on indie WLVI-TV in the noon–1 p.m. slot, *Confessions* is doing poorly, notes Gregorian. *Confessions*, along with a public affairs program, replaced the ill-fated *Inday*, two-hour information/magazine block which aired last September and dropped by the producers down the line. At KCOP, Hanley says *Confessions* poor showing at 11:30 a.m. spurred the station to place the show in a late-time period. *Barney Miller* is the present 11:30 a.m. occupant, Hanley says.

WUSA-TV Washington is also doing well with *Winfrey*, which replaced a local program, *Carol Randolph Show*, and *Sally Jesse Raphael* in the 10–11 a.m. time period. *Randolph* was dropped from the schedule, and *Raphael* was moved this past September to the 2:30 a.m. spot, according to Hank Price, WUSA-TV program and marketing director. Price says he's "happy with *Donahue*'s performance, and *Winfrey* is picking up some of *Donahue*'s shares, although the ratings are fair because the HUT levels go down that hour." Regarding the move of *Raphael*, Price says that "unfortunately, we had no other place to put it except in that very early morning time period."

The only other addition besides *Winfrey* made by the CBS affiliate was picking up *Today's Business*, the early morning business/information strip distributed by Buena Vista. At the Washington outlet, Price says *Business*, which initially aired at 5:30 a.m. in the first two weeks, got an excellent 2 rating and was moved on a trial basis to 6 a.m., where it has been registering a solid 3.3 rating.

MMT's Shapiro notes that *Today's Business* is not showing any ratings numbers in some cases, possibly because of the early airing time of the show. But, he continues, the strip was not sold on a ratings basis. He says the future of the program will depend on how it does nationally and what the demographics are, including the audiences' make-up in terms of lifestyle and profession and affluence.

While not strictly in the talk show arena, another new program to be shown at NATPE will be Lorimar-Telepictures' *Value Television*, home shopping program to be launched in syndication in January. The hour, six-days per week program will be co-produced with the Fox Television stations and will air on all six Fox outlets. Horn & Hardart's Hanover Industries will handle the direct mail and fulfillment end (TV/RADIO AGE, September 29). □

Meredith Corp. president *Bob Burnett, l., and Meredith Broadcast Group president Bill McReynolds flank a Herter Bros. cabinet, circa 1880, at recent reception held by Iowa-based communications company at New York's Metropolitan Museum of Art. Meredith is sponsoring exhibition, "In Pursuit of Beauty: Americans & The Aesthetic Movement," through January 11, 1987, in museum's American Wing.*

Maximizing direct ad performance

BY BRIAN ANDERSON
Senior vice president, broadcast media, BBDO Direct

The "old school" of direct marketing believes that they key to the successful purchase of direct response airtime is clout. The "clout" strategy assumes that all buyers of direct response broadcast time are willing to pay a single preset price—the lowest price available—and that the winning bid is awarded by regional distribution or to the bidder with the longest relationship with the seller.

At BBDO Direct, we believe that there are many prices that may be paid for a wide variety of airtime. It is the relationship between the price of a spot and the cost per sale that is the ultimate measurement of success; and in some cases it is more cost efficient to pay a premium price for time that draws a greater response from the target audience.

Direct response broadcast media can be purchased in a manner that directs the message to a selected audience. The benefits are lower cost per sale and improvement in a marketer's ability to forecast results under changing conditions and needs. We call this form of target broadcast buying *Interdynamic Broadcast*.

Interdynamic Broadcast media techniques provide a competitive edge in the marketplace. The quantified relationship between response and audience allows the direct response marketer to move more aggressively than the competition.

The first step, identifying the target consumer, requires that a profile be constructed of who is likely to respond and be a valued customer. For example, if a business person is the target, business hours are not a likely source from which to draw qualified prospects. If a product is for the housewife, a good daypart to prospect is daytime. Knowledge of age, sex, and other demographic and psychographic characteristics enable television to be placed in a manner consistent with new customer acquisition goals.

In television media, the early morning hours deliver prospects different from those watching the early news at 6 pm. Interesting programs shown during periods of time when viewers are likely to be alert offer a higher quality of respondent than time periods and programs containing bored viewers. Identifying the prime prospect will lead advertisers to a selection of media that will provide the right combination of response and conversion.

The information available from a broadcast flight is also important. The flight data allows the advertisers to understand how the message is being received by the public. This second step to Interdynamic Broadcast purchases is being categorized by two new acronyms: TAP and SEL.

TAP is the Traditional Analytical Procedure. TAP evaluates broadcast performance in terms of cost per sale by region, city size, daypart, program type, and other market indexes that are appropriate for an advertiser. The purpose of TAP is to understand the selection of media in order to lower future cost per response. Program types that outperform all others should be selected when available. Regions of the country that outperform other regions are an indication of product or commercial bias. It is this type of traditional analysis that allows response cost to be lowered over time.

The optimum universe is defined by TAP in terms of response cost. But, this kind of analysis raises a question as big as the one it answers. TAP answers, "what works best." However, it does not answer "why" in enough detail to provide confident media expansion. The "why" is answered by a SEL run, the Statistical Evaluation of Leads/response and sales.

SEL is a data base that ties the response received from individual spots to the audience delivered by those spots. It is similar to the data bases developed for direct mail. When a direct mail test is conducted, the quantity of each list is identified in order to determine a response per thousand. Response to lists vary by demographic profile. In broadcast, the quantity and demographic characteristics of viewers are available from Arbitron and Neilsen.

The SEL data base ties audience research information to response so that individual audience delivery can be tracked with changes in cost per sale. Understanding why program type "A" works better than program type "B" allows expansion to be highly predictable. If a program has a similar viewer profile to those on the data base, results can be forecast. Arbitron and Nielsen measure audience on over a thousand stations. The combination of programming and station forms the broadcast universe. Audience research allows the direct response marketer who has built a SEL to forecast and predict response over the millions of variables that make up the broadcast universe.

Direct *(from page 83)*

looking for a quality audience, we'll place it in news and prime access."

She also observes that while some direct response people "may say that high-interest shows distract viewers from the commercial and the product, I've never believed in that. We try to get our products onto the better rated programs, just like general agencies do for their image commercials." And "as a rough guess," Shokoff estimates that about 60 per cent of Grey Direct's business is on independent stations and 40 per cent on affiliates.

BBDO's Anderson says his own view is that the length of a direct response commercial "should depend on the complexity of the product offered and the proposition offering it. Thirties are successful for some DR offers, 60s work for others, on up to 90s, two-minutes and our 30-minute infomercials for Sybervision (cassette taped lessons with workbooks on *How to Ski Better*, *How to Play Better Tennis*, etc.)

The key, stresses Anderson, is flexibility: "As much or as little time as it takes to do the job most effectively and pull the greatest number of inquiries at the least possible cost."

For the future, Anderson sees more 15 and 30-minute infomercials, "now that the FCC has repealed prohibition. I think we'll also see more DR 60s and 30s as more advertisers learn how to use them more effectively. On the other hand, the less sophisticated marketers and agencies who try direct response but who haven't quite learned how to make it work for themselves as well as it can and should, will probably drop out and go back to more traditional marketing techniques."

"There's no demand for an outside source to track direct response. . . . There's no reason for a direct response advertiser to support a BAR-type of tracking service to tell them what they already know now."

Howard Lelchuk
Senior vice president
Ogilvy & Mather Direct

But Stan Rapp, co-founder with Tom Collins of DDB Needham's direct marketing subsidiary Rapp & Collins, and a team that also co-authored the new *MaxiMarketing—The New Direction in Promotion, Advertising and Marketing* Strategy, believes that, "On television you need two minutes." He notes that people "are programmed to either sit through a series of 30s, waiting to see what the next one will be, or to get up and do something else. But if those sitting through the first 30 see the same commercial keep going on and on, that gives then the chance you need for them to go to the phone and make the call."

Rapp says that one of the successes R&C has enjoyed using two minute TV spots has been the generation of 350,000 subscriptions a year for *Consumer Reports*, "consistently for the past five years, totaling over 1.5 million subs at $16 each. That has to be at a low enough cost-per-response so that the subs alone pay all the overhead and earn all the profit. Because *Consumer Reports* tests products, and rates them, it can't accept advertising. Its total income has to come from its readers."

Grey's Shokoff notes that, "There used to be a rough rule of thumb, in the days before inflation got people used to sky-high prices, that for direct response to work the item offered had to sell for less than $10. But today, items priced anywhere from $50 on up can sell. About three years ago before one company changed its method of distribution, we generated leads for their lettering machines that sold for $350 to

Genesis Entertainment *celebrated the launching of its syndicated show, "The Judge," by hosting a recent luncheon for TV rep programming executives at New York's Smith & Wollensky steakhouse. From l.: MMT Sales' Matt Shapiro; Genesis' Wendy Phillips; Telerep's Jay Isabella; Telerep's Laine Richberger; Genesis' Paul Power; Genesis' Stanley Sherman; Genesis' Don Springer; MMT's Bobbee Gabelman; Petry's Dick Kurlander; Genesis' Phil Oldham (in rear); Petry's John Dorkin; Blair's Mike Levitan; MMT's Jon Gluck (in rear); Harrington Righter & Parsons' Dean McCarthy; Genesis' Gary Gannaway; Seltel's Lonnie Burstein; Telerep's John McMorrow; MMT's Joe Weber; and Genesis' Brian Davidson. (Present but not pictured: Katz Television's John von Soosten and Serge Valle).*

In the Picture

Laurence R. Stoddard, Jr.

Veteran media researcher leaves Young & Rubicam to assume new post of senior vice president, director of media research at the Advertising Research Foundation. He describes some of the work underway there that affects broadcast advertising and how it's being handled.

Asks not what he can do for one set of clients, but for industry as a whole

Larry Stoddard has his work cut out for him as he takes over the new post of senior vice president, director of media research for the Advertising Research Foundation. But he has a lot of high powered volunteer help—the membership of the councils and committees that oversee the dozens of ARF projects in various stages of progress, including the embryonic.

And oddly, although radio has been around longer than television, one of those projects in the embryo stage is formation of a radio council. To remedy this, Stoddard has started to work with the Radio Advertising Bureau to organize a steering committee of advisors from the radio industry. He says the ARF plans to eventually convert this steering committee into "a Radio Council that can explore ways to measure the effectiveness of radio. And at the beginning we want to try to establish a set of guidelines for radio research, just as we have criteria for what's involved in valid measurements for other media. But our radio activity is still in its formative stage, and we'll have to walk awhile before we can start running."

Stoddard was brought into the ARF by Mike Naples, the Foundation's president, after almost 20 years at Young & Rubicam, which he leaves as senior vice president and head of Communication Information Services, where he was responsible for both media research and media computer systems as well as economic modeling.

Exclusively long view

At the ARF, says Stoddard, the major difference in what he'll be doing is that, "I'll have to take an exclusively long view of what's good for the industry as a whole—media research companies and the media—as well as what's good for one specific set of clients. The ARF is not a referee intervening in business squabbles between companies. There are other organizations that do that."

Stoddard observes that the genesis of his new job "probably goes back to when Mike [Naples] came here and found that he had to make some fairly severe budget cuts. And now that we're back in the black, we can rebuild from a leaner base." Stoddard is part of the rebuilding concentrating on media research, and the ARF is still looking for someone else to come in as a market research specialist.

Stoddard says that the ARF's two currently operating councils that most concern broadcasting are the MCC and VEMC—the Media Communications Council chaired by Jim Spaeth of ScanAmerica and the Video Electronic Media Council headed by Barry Kaplan of Ted Bates. Among other things, the VEMC is monitoring the progress of the people meter. And while the current competition "may produce certain business strains," says Stoddard, "it's also producing the kind of innovation and experimentation that the ARF welcomes and encourages."

He adds that the ARF is currently putting together its Fifth Annual Electronic Media Conference, scheduled for December 10 and 11 in New York and that "Now that we're out of the gee-whiz phase of people meters, and have some of the testing and validation under our belts, we're planning to have representatives from the four companies involved talk about their versions of what they expect to happen," the four companies being AGB, A. C. Nielsen, Arbitron-Burke's ScanAmerica, and R. D. Percy.

VCR measurement

VEMC is also looking at VCR measurement, which Stoddard notes has become a more important issue "now that VCR penetration is up to 39 per cent and we still don't know how to count playback. We have the networks talking about the 'additional repeat frequency' VCRs provide, and critics on the buying side who talk about the recording that takes place while the VCR owner is watching something else, doing something else, or not even at home—and then zips and zaps, when and if he does get around to playing back what was recorded."

The MCC, says Stoddard, is looking at "the quality of research across all media. Of course everyone has long wanted to find a way to measure the relative effectiveness of each medium compared to that of every other medium. But that's always run up against the apples and oranges problem."

He adds, however, that, "One way to do this may be to use bottom line sales results, and that gets us into single source electronic measurement of both media use and product purchase by the same respondents. I think a single source model is likely to be the way we'll be concentrating on over the next few years."

Another issue MCC is tackling is effective frequency.

One approach to frequency that MCC is considering, says Stoddard, is supplying old test market data generated by IRI—Information Resources, Inc.—"to some people at the universities for analysis to see what levels of frequency it took to do the job for various product categories."

$700. And some car manufacturers have used direct response to build dealer show room traffic. I've even seen direct response commercials for very big ticket items like whole office systems, on CNN."

She also points to direct response behavior other than using the telephone, and describes commercials used "to support our direct mail. We remind people not to forget to clip the coupon from the promotion that's coming to their mailbox, take it to the nearest store or dealer carrying our client's product, and he'll give them a free gift. That's how we can use television to build store traffic for Wallpapers-to-Go outlets."

It's estimated that 10 per cent of the cable networks' ad revenue comes from direct response. This represents close to $80 million a year, not counting home shopping.

Tracking the business

Name a product category on TV and the Television Bureau of Advertising has BAR numbers estimating how much each brand in that category invests in television every year. Every category except direct response. Direct marketing professionals offer a number of explanations.

Ogilvy's Lelchuk says, "There's no demand for an outside source to track direct response. Every direct response agency and its clients already know in-house, the next day, exactly how much they spent to generate exactly how many orders, broken out not only by market, but by station in each target market. There's no reason for a direct response advertiser to support a BAR-type of tracking service to tell them later what they already know now."

Butner points to confusion: "There are categories like publishers. Many who use direct response commercials

the marketplace

for circulation building also run image commercials to stimulate newsstand sales. It's difficult for a service like BAR to differentiate and put the image commercials for, say, the *Wall Street Journal*, in one category, and our circulation building response commercials in another. So they tend to lump all of them together under a single category like 'Publishing' and let it go at that."

Grey's Shokoff talks security: "One reason direct response in both broadcast and direct mail is difficult to measure is that the business is so highly competitive. The result is that many direct marketers keep every move they make so close to the vest—especially their advertising budgets and their data base on their customers."

But numbers or no, broadcast billings at many of the direct response agencies are up geometrically as indicated at the beginning of this article.

Other examples: Roughly 30 per cent of the $173 million reported by Y&R's Wunderman, Ricotta & Kline is in broadcast. At Rapp & Collins, of total billing close to $100 million, some $20 million is in TV. In 1980 R&C's broadcast billing "was about half of that."

"It's estimated that 10 per cent of the cable networks' ad revenue comes from direct response," says BBDO's Anderson, putting it "close to $80 million a year for the cable networks alone. And that was before all this home shopping activity suddenly erupted."

On the image front, Butner sees still another reason for growth of direct response on television: "Long-range, many of us in direct marketing have worked over the years to clean up the industry's image. Years ago, fly-by-night operators would run coupons that should be 'returned with a check for $X to P.O. Box XYZ'. And too many times, that was the last the sender ever heard of that company or saw of her money."

But today, says Butner, "many agencies in direct marketing, including ours, won't touch a client who doesn't have a known, reputable name built up over many years of honest dealing. In our case, many of our clients are publishers everyone has heard of. And we don't have clients using direct response to sell things like watches with moving parts that can stop moving and start customers worrying about getting their money back. It's all helped to make the public feel a bit more comfortable about going ahead and calling that phone number, and having confidence than an honest company will be on the other end of the line." □

Schools *(from page 86)*

est enrollment the school has had to date, while other institutions in the state are still off in enrollment.

While state regulations are under review, state funds still cannot be used for recruitment, so the advertising comes from funds donated for unspecified use. On this basis, the advertising budget is running about $75,000 annually, which has to cover production as well as media. The university uses all three TV stations in Eugene and three or four at a time in Portland, Edwards reports. Bonus spots from the stations have helped the university to make its budget go farther, she notes. Last year in Eugene, she says, the university had 74 paid spots plus approximately another 30 bonus spots, plus PSAs. In Portland, there were 43 paid spots and 39 bonus ones.

TV advertising starting next January will probably follow an MTV-type approach, Edwards discloses, using quick cuts that promote both the attractiveness of the physical environment and the academic program. She anticipates the visuals will focus heavily on outdoor activities while the copy will center more on the academic offerings.

"An awful lot of the TV advertising for colleges and universities is such that you could change the identity of the university and still have the same message," Edwards states. "We're trying to set ourselves apart."

She relates that the first time the university approached paid advertising it conducted a survey that showed that the Eugene campus was seen as being an urban university—the kiss of death for much of Oregon's rural population. So at that time a spot was designed with a father and daughter discussing the young woman's education in a farm setting. Subsequently, when it was found that the university was perceived as higher priced than many others, a commercial focused on two fathers from different economic environments discussing education—a mechanic and his customer.

So far, Edwards notes, the university has been unable to differentiate responses to TV advertising from those stemming from direct mail. Both use the toll free number 1-800-BEA-DUCK (the school's mascot is a duck).

Continuing education

Meanwhile, continuing education is more of a growth area. But Dorothy Durkin, assistant dean of public affairs and student services at New York University School of Continuing Education, says that, although the school is experiencing an annual average growth of 6.7 per cent, "we have to advertise for continuing education because people have to know it's available. They have to know what courses we're offering." She adds that, while colleges in other areas of the country get more free exposure on TV, this is not the case in New York where "we're in a very competitive environment."

While the school does considerable radio advertising, it has been treading lightly so far in TV. In 1972, it did TV commercials in the local availabilities around network morning talk shows, involving direct response. The results then were elusive, she reports, "because we were not as sophisticated then in our tracking."

What stopped the use of TV then was concern with academic dignity. Durkin says, "The university was going through changes regarding its image and wanted to be sure what the message was. The administration felt we were not able to portray who we were in these spots."

So this fall, the school did what it felt was the next best thing, hoping it will position it for a return to commercial TV. It bought 27 spots on public station WNET(TV) New York at $1,000 a 30 under the stations general service announcement program. Such messages can't be overly commercial and must be "corporate" in style. Although a phone number can be used, Durkin notes, the school did not use one in this first effort, which involved essentially a generic message about continuing education. This campaign, running from mid-August to mid-September, was out of O&M Promotions, an Ogilvy Group company. Effective last October 1, though, Biederman Inc. took over the school's account.

Running adjacent to *The MacNeil-Lehrer Report*, the spots used simple visuals derived from the newspaper advertising, such as a compass and a lamp, used in such a way as to create an impression of transition. The copy started out, "Learning—there's no telling where it can lead in your world, your community and your life," and concludes with the slogan, "Where adults make changes that change their lives."

Durkin says the school will be back on WNET next January, but using a phone number and that favorable response within the university to the campaign so far, she hopes, may ultimately lead back to commercial TV.

There had also been a hesitance on the university's part, she recalls, when radio was first used in 1970, but she says it has worked well as a direct response device since that time. The school, using special phone numbers to track responses to specific media, finds radio running third after insert cards in magazines such as *New York*, *Dial*, *Manhattan Inc.* and *TV Guide* and after newspapers. But Durkin also notes the numbers go up when radio is part of the mix.

Durkin has seen a falloff when a particular station is used over a period of time, which she surmises may be due either to changing audience loyalties or to saturation. She adds, "I have a feeling radio has a strong influence, though. We may just need an easier-to-remember 800 number."

Private universities

Since the time it had a disc jockey "run us into the ground" while delivering a commercial in 1980, Pace University, with privately supported campuses in the New York area, has become more sophisticated in its approach to advertising. With McCann-Erickson as its agency, it now only deals in recorded radio spots.

Frances A. Keegan, vice president for university communications, reports Pace is now investigating the use of TV as well as radio. She says the initial thought is to use it in the Albany-Schenectady-Troy area to recruit college graduates for part-time study that will enhance their careers.

She notes TV can also be important in recruiting undergraduate students: "The 18–22-year-old is a visual person. We don't use any newspaper ads for them. We just use special publications that go into high schools. We reach the adult learner through newspapers."

Radio also has been used over the past 10 years around recruitment time for both undergraduate and graduate students. Keegan says the message had been primarily a "now registering" announcement but that has changed over the years to a more image-oriented approach. She explains, "People make their decisions on education over a long term, so we use radio to heighten interest."

With a $1.3 million advertising budget last year, Pace spent about $300,000 in radio, but, Durkin notes, has no idea of the results because it has not used an 800 number. To her amusement, when applicants are asked about how they learned of Pace, they often answer "television," even though Pace has used no TV advertising. The most common response, she says, is "word of mouth," but she adds, "We know they've heard us on radio."

Radio campaign placement generally involves the two or three weeks preceding fall and spring registration, running about five times a day weekdays on 10 stations in New York and Westchester County. Stations used have a wide range of formats including classical. Current tag line is, "On the forward edges of today's changing world." □

CPB report sees little to fear from new technologies, cautious on opportunities

Far from being hurt in the long run by the new video and audio technologies cropping up, public broadcasting can take advantage of them to increase badly needed revenue, although not on a large scale, according to a Corporation for Public Broadcasting (CPB) report.

The report also cautions that "Although public broadcasting has not yet encountered a major threat from one of the new technologies, there is no guarantee that such a threat will not emerge in the future."

In general, it concludes, "Although new technological developments are vitally important, they neither apear to offer any overwhelming opportunities for public broadcasting in the near term, nor do they appear to pose any major threats."

But the report also calls for "a comprehensive national policy and regulatory structure to deal with the new telecommunication technologies." Then it becomes glum, adding that such a change "does not appear to be on the immediate horizon."

That is the assessment of "Telecommunications Technologies and Public Broadcasting 1986," a study of the effect of new technologies on the prospects for public broadcasting. It was prepared for CPB by John Carey of Greystone Communications.

Assessment of impact

The 113-page report examines each of the competing and new technologies and developments within them and then assesses how each might have an impact on public broadcasting. Some of the conclusions also offer enlightenment for the status of the communications industry as a whole.

Such was one conclusion, that "much of the new development is driven by advances in engineering . . . not identified needs or desires of audiences."

Part of the reason the CPB report is optimistic about public broadcasting's survival against the inroads of new technologies is its conclusion that many of the new technology efforts in commercial broadcasting "are directed to narrow audiences, e.g., teenagers who like music video, or the fans of local sports teams. Narrow-audience programming is relatively new in commercial television, which historically has addressed the largest common denominator in a mass audience."

The report notes that narrow-audience segments are nothing new to public television. Thus, "the programming mode of public television is now being adopted by others, due in large part to the new distribution environment."

The report's four main conclusions were:

- "There may be a number of opportunities to generate small amounts of revenue, but few opportunities for large-scale revenue production."
- "The elements of potential high cost and uncertainty in the new technology environment suggest it may be beneficial to approach a new application incrementally."
- "There may be several administrative applications for the new technologies."
- "There is a critical need to monitor technology developments and build expertise in dealing with them."

The CPB report adds that public television has lived up to the part of its mandate that includes innovation. "Public broadcasting's record is second to none in developing innovative uses for communication technologies."

The revenue enhancements may come from leasing excess capacity in a vertical blanking interval (VBI), subsidiary communications authorization (SCA), or instructional television fixed service (ITFS) channel, CPB suggests.

But the report cautions that such leasing should be approached with careful planning, because, while that channel is being leased, the station will have no opportunity to exploit it. And, it says, some companies that may want to lease just aren't reliable.

Program licensing

Other revenue sources may be licensing a product, such as a program, in videocassette or cable channel markets. "This may be viewed as extending the distribution chain for a program," it says.

Although the costs of entering a new technology may be high and therefore should be approached incrementally, public broadcasting in general already has many elements in place that could allow it to enter the new fields "at relatively low cost and risk," the report adds.

It offers the example of the National Narrowcast Service, which builds on existing satellite capacity at a national level, joined with existing and new ITFS capacity at the local level.

The report also offers an example of the administrative applications for the new technologies. Earlier this year, KUON-TV Lincoln, Neb., used CPB funding to organize the Electronic Communications Network (ECNET), a conference service for electronic mail and computers. It allows communication among members of the public broadcasting community who need to share information on administration, planning and technology.

The report adds, "There are also potential applications of pay-per-view technology in raising funds from public television viewers or polling them on issues of interest to a station." This technology provides automated record-keeping on inquiries by touch-tone telephone.

Because "the technology picture changes constantly," the report suggests that public broadcasting closely monitor the technology developments and attempt to achieve expertise in them. It suggests the industry will thus be in a better position to ward off any threats that may emerge in the future.

Public broadcasting also may be protected from threats in that, despite an explosion of equipment in homes competing for the time of the occupants, "viewers appear to be adding the new on top of the old, without giving up traditional viewing habits."

The report does note, however, that some changes have occurred. It cites the audience loss by commercial network affiliates. At the same time, public broadcasting "appears to be holding its own, and even gaining a little," because of the widespread use of videocassette recorders.

A. C. Nielsen surveyed the material taped in the VCR-equipped household and found that 64 per cent of the programming was taped from network affiliates, 14 per cent from independent stations, 13 percent from pay cable, 7 per cent from public broadcasting, and only 2 per cent were cable-originated programs.

Inherent protection

Other protections public broadcasting has from the threats of new technology have to do with sociology, suggests the report.

Cable television and other subscription services are going to continue to face their "major problem," the churn of subscribers. That is because, the report says, U.S. households are still highly mobile even though mobility rates have declined slightly in the past 10 years.

Basic cable has continued growing, however. By contrast, satellite TV and multipoint distribution services (MDS) have been losing subscribers during the past three years.

The report cites statistics that show that 16 per cent of the population moves in a given year, half of it within the same city or county. "Not surprisingly," it adds, "young people move more frequently; after age 45, far fewer people move."

There appears to be a widening disparity among American families in being able to take advantage of new technologies. More than 50 million women are working now, raising the number of households with dual incomes able to buy the technologies and provide them for their children. And more work is being taken home, partly because of new telecommunications services.

Other statistics appear to show, the report continues, that viewing habits do not change substantially with the addition of new technologies and sources of video programming. "It appears that most of the new activity is 'additive,' that is, people are increasing their viewing without giving up programming they have watched in the past."

Greystone's own statistics are used in the report to project the audience share in 1990 under two differing scenarios. Public broadcasting's share stays the same in each, but the shares differ markedly in some of the other services. As a baseline for comparison the report cites statistics showing the relative audience shares of network affiliates, independent stations, pay cable channels, cable-originating channels and public television from October, 1984 through March 1985.

That table shows that network affiliates had a 78 per cent share of all viewing households (and somehave more than one TV set going), independents 15, pay cable 6, basic cable 6 and public broadcasting 5.

Constant audience seen

Isolating the impact of a continuing increase in cable penetration, Greystone projects the share in 1990 to be 76 for affiliates, 16 for indies, 7 for pay cable, and basic cable and public broadcasting staying the same.

If the erosion of the share of network affiliates is added to the scenario, the 1990 shares become 72 for affiliates, 17 for indies, 8 for each type of cable, and public broadcasting still retaining a constant 5 per cent.

Other projections can be made with other technologies added to the scenario, the report notes. "The most important question for public broadcasting, however, is how all these changes will affect public television's share of viewing households.

"The future is always uncertain, but it appears that public television has a remarkably steady following in all categories of viewing households: noncable, basic cable and pay cable. . . . It appears that publictelevision may ride through many changes in the household viewing environment and emerge with an audience share that is similar to its current viewership."

The report then notes that many other factors probably will affect viewership. The report was released before the final order by the Federal Communications Commission on its must-carry rules, but the report does note that "public television has been aided by carriage on cable systems." Also cited are polls that show that cable operators consider public television an asset, not a burden.

Other distribution technologies, such as subcarriers and satellites, similarly pose little threat to public television, the report says, primarily because those technologies appear to be struggling and lack widespread appeal.

Home electronics products also are not seen as a threat in the report. In some cases, such as stereo TV, they are expected to enhance the attraction to public broadcasting. PBS compares its use of stereo to that of NBC, and Greystone projects that 34 per cent of American households will have stereo TV by 1990, compared with only 7 per cent today.

"Thus, audiences in the future may be able to hear the high fidelity sound in public broadcasting programs, sound which has been present in the transmission for many years," the report says.

Similarly, compact disc players, already past the one million mark in sales, are expected to be an asset to public radio stations. About 500 radio stations were using the players last year, with the greatest use among classical music stations.

As for VCR competition, the report appears high on the prospects for public broadcasting groups to enter the videocassette sales arena as "a potential source of revenue." But it encourages the venture with caution.

DCC SWEEPS THE INDUSTRY WITH BIAS® PC's

"The system's versatility and ease of use make it a natural. I think it will more than pay for itself."

Robert Mallery, V.P. Operations
Lincoln Group, Syracuse

"We chose BIAS PC Cable because DCC has more experience in Sales and Traffic systems than anyone. We like their track record."

John Jerman,
Systems Development Manager
Storer Communications Inc., Miami

"We liked the BIAS News Room system because of the flexibility offered by DCC's PC-based system."

Darrell Schmidt, Business Manager
KMSP-TV, Minneapolis

BIAS PC RADIO is **hot!!!** 15 orders were received for the IBM PC-AT based system at the recent NAB convention! Features include a full list of reports for traffic, sales management, and accounting. Easily installed. Expandable. Very responsive and easy to use!

BIAS PC Cable was chosen by Storer Communications, Inc. as the definitive sales, traffic, and billing system for 30 cable operations nationwide. BIAS PC Cable gets the job done. And it's backed by the undisputed leader in media automation systems.

BIAS News Room is perfect for almost any size news department. Customers love how it saves time and effort in all news operations. Modular software lets you build your system according to your needs and budget. Boosts productivity. And it's very affordable!

To learn how you can get
the BIAS PC advantage
call your BIAS Sales Executive today
901-348-3544.

DATA COMMUNICATIONS CORPORATION
3000 Directors Row/Memphis, Tennessee 38131