FEEDBACK! Can barter help spot?/92

Television/Radio Age

BUDGET SHIFTS
Agencies confront increased promotion spending/85

ROAD TO NATPE-III
1st-run sitcoms signal major access changes/89

NETWORKS ON 15s
Jury still out, but daytime hurt by greater use/94

SMALLER MARKETS
100+ TV stations use marketing savvy to get spot $$/96

December 8, 1986 • $3.50

Starring Dr. Susan Forward, author of the #1 New York Times Bestseller—*Men Who Hate Women and The Women Who Love Them.*

Introducing "Strictly Confidential." The provocative new show that probes the bitter conflicts unraveling the fiber of modern marriage.

Conflicting careers. Domineering in-laws. Confrontations over money. The pressures of parenting. "Strictly Confidential" is about the real problems real people face. From the stresses and strains of everyday life to the controversial, sometimes shocking issues rarely discussed.

Only "Strictly Confidential" dramatizes actual case files of renowned psychotherapist Dr. Susan Forward, bestselling author and host of her own ABC Talkradio program. With her sensitive and supportive advice, each personal crisis is discussed, worked through and resolved in a unique and compelling half-hour drama.

But even more importantly, these valuable insights allow viewers to apply the benefits of professional counseling to their own lives.

Produced by Peter Locke and Donald Kushner, the dynamic team behind the extraordinary success of "Divorce Court," "Strictly Confidential" goes beyond the courtroom to deliver the same kind of phenomenal audience appeal.

Call your Blair Entertainment representative today. The power of "Strictly Confidential" won't be a secret for long.

Created and produced by Kushner-Locke Company
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Television/Radio Age

December 8, 1986 — *Volume XXXIV, No. 10*

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.

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

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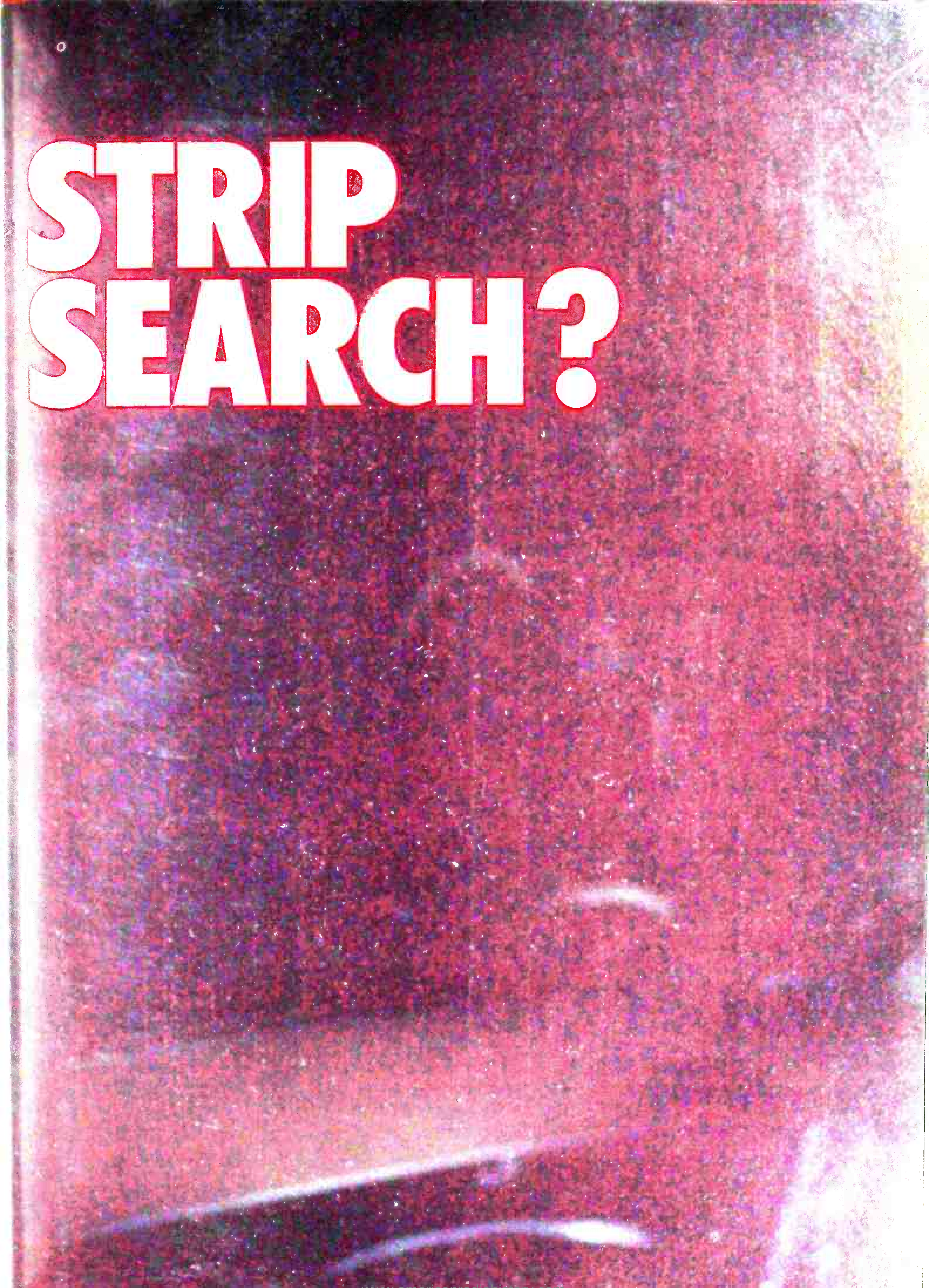
Member Business Publications Audit of Circulations, Inc.

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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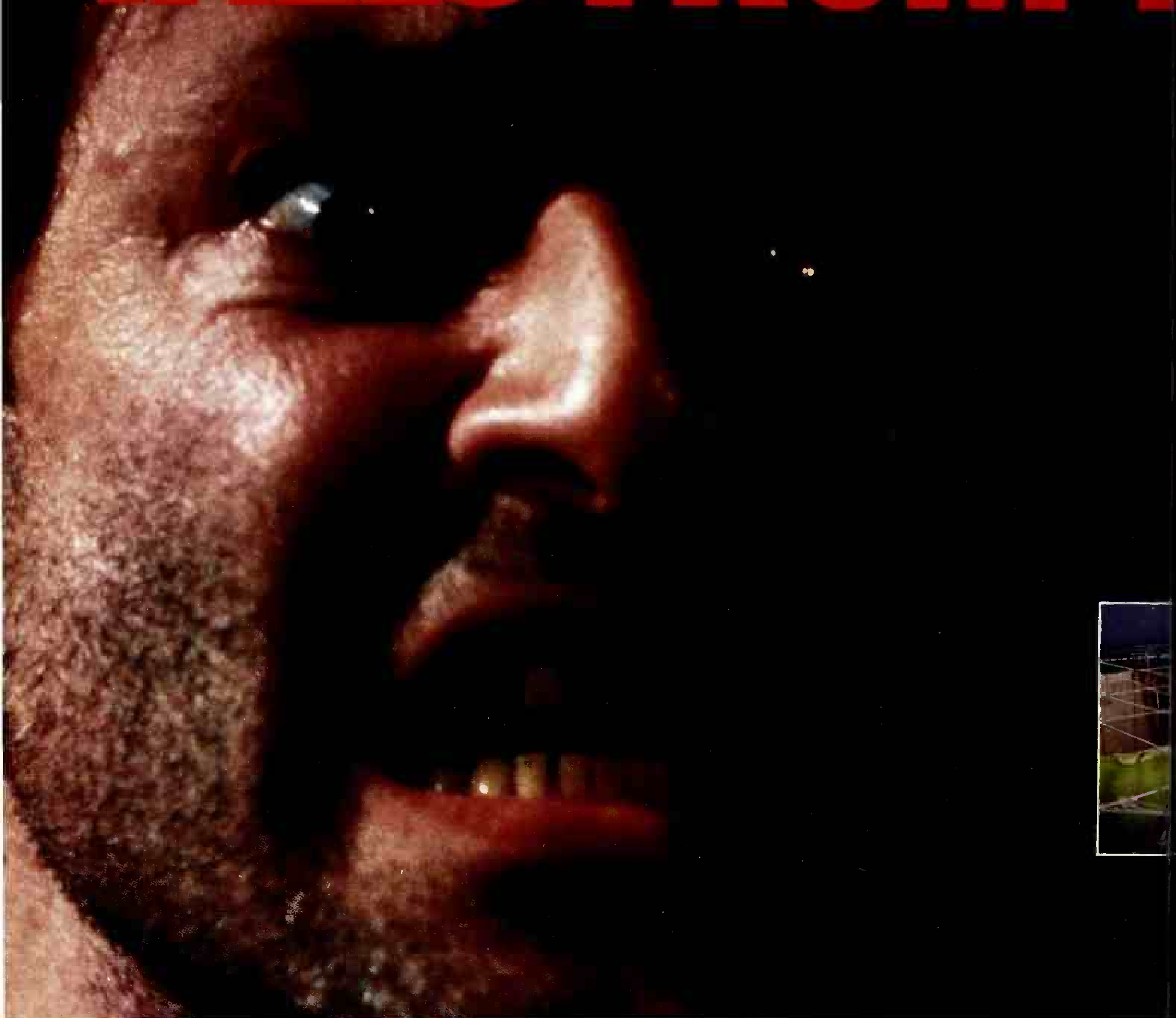
SEARCH?

YOUR SEARCH IS OVER!
TALES FROM T



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- Syndication's highest-rated first-run series ever in Late Fringe.
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- Superb demographics: 49 percent Adults 18-34 *—and a remarkable 75 percent Adults 18-49!*
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- Firmly established as a powerhouse weekly series in Late Fringe—plus Access, Prime and Early Fringe, too.
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SOURCE: NSI ROSP MAY 86

independents and affiliates in markets of every size.

- 92 half hours for stripping, including 22 brand new episodes for 1987-88.
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(312) 943-0707

TRIBUNE BROADCASTING Company

RATINGS AND [cut off]

HOLLYWOOD SQU[cut off]

New York — WABC-TV*
MON-FRI 7:30-8:00 PM

OCT. '85 Entertainment Tonight
9 RATING/15 SHARE/464,000 ADULTS 18-49

OCT. '86 HOLLYWOOD SQUARES
12 RATING/20 SHARE/625,000 ADULTS 18-49

+33% RATING / **+33%** SHARE / **+35%** ADULTS

Los Angeles — KHJ-TV*
MON-FRI 7:30-8:00 PM

OCT. '85 Dallas
4 RATING/6 SHARE/148,000 ADULTS 18-49

OCT. '86 HOLLYWOOD SQUARES
5 RATING/8 SHARE/177,000 ADULTS 18-49

+25% RATING / **+33%** SHARE / **+20%** ADULTS

HOLL[cut off]
SQU[cut off]

Denver — KMGH-TV*
MON-FRI

2:30-3 PM Guiding Light
3 RATING/12 SHARE/25,000 ADULTS 18-49

3-3:30 PM HOLLYWOOD SQUARES
4 RATING/15 SHARE/28,000 ADULTS 18-49

+33% RATING / **+25%** SHARE / **+12%** ADULTS

Dallas — KXAS-TV*
MON-FRI 2:30-3:00 PM

OCT. '85 Sale of the Century
5 RATING/19 SHARE/34,000 ADULTS 18-49

OCT. '86 HOLLYWOOD SQUARES
6 RATING/20 SHARE/57,000 ADULTS 18-49

+20% RATING / **+5%** SHARE / **+68%** ADULTS

Cleveland — WKYC-TV*
MON-FRI 5:30-6:00 PM

OCT. '85 Hart to Hart
6 RATING/15 SHARE/56,000 ADULTS 18-49

OCT. '86 HOLLYWOOD SQUARES
8 RATING/21 SHARE/69,000 ADULTS 18-49

+33% RATING / **+40%** SHARE / **+23%** ADULTS

Atlanta — WSB-[cut off]
MON-FRI 11:30 AM-12:00 N

OCT. '85 People's Court
2 RATING/16 SHARE/17,000 ADULTS 18-49

OCT. '86 HOLLYWOOD SQUARES
5 RATING/17 SHARE/45,000 ADULTS 18-49

+150% RATING / **+6%** SHARE / **+16[cut off]** ADULT[cut off]

Sacramento — KXTV**
MON-FRI

6-6:30 PM CBS News
8 RATING/17 SHARE/37,000 ADULTS 18-49

6:30-7 PM HOLLYWOOD SQUARES
9 RATING/17 SHARE/58,000 ADULTS 18-49

+13% RATING / **+57%** ADULTS

San Francisco — KGO-TV**
MON-FRI

7-7:30 PM ABC World News
7 RATING/13 SHARE/98,000 ADULTS 18-49

7:30-8 PM HOLLYWOOD SQUARES
8 RATING/14 SHARE/113,000 ADULTS 18-49

+14% RATING / **+8%** SHARE / **+15%** ADULTS

Boston — WCVB-T[cut off]
MON-FRI

10:30-11 AM Good Day
2 RATING/14 SHARE/16,000 ADULTS 18-49

11-11:30 AM HOLLYWOOD SQUARES
3 RATING/16 SHARE/25,000 ADULTS 18-49

+50% RATING / **+14%** SHARE / **+5[cut off]** ADULT[cut off]

Sources: *NSI Oct. '85, '86 Cassandra **ARB Oct. '85, '86 Apollo Report

EMOGRAPHICS
RES DELIVERS!!

WOOD
RES™

Philadelphia KYW-TV*
MON-FRI 4:30-5:00 PM

OCT. '85 Newlywed Game
9 RATING/21 SHARE/117,000 ADULTS 18-49

OCT. '86 HOLLYWOOD SQUARES
11 RATING/28 SHARE/149,000 ADULTS 18-49

+22% RATING / **+33%** SHARE / **+27%** ADULTS

Miami WPLG-TV*
MON-FRI 7:00-7:30 PM

OCT. '85 Headline Chasers
4 RATING/7 SHARE/30,000 ADULTS 18-49

OCT. '86 HOLLYWOOD SQUARES
10 RATING/17 SHARE/93,000 ADULTS 18-49

+150% RATING / **+143%** SHARE / **+210%** ADULTS

Cincinnati WLWT-TV*
MON-FRI 5:00-5:30 PM

OCT. '85 Headline Chasers
4 RATING/13 SHARE/9,000 ADULTS 18-49

OCT. '86 HOLLYWOOD SQUARES
7 RATING/20 SHARE/29,000 ADULTS 18-49

+75% RATING / **+54%** SHARE / **+222%** ADULTS

dianapolis WISH-TV**
MON-FRI 6:30-7:00 PM

OCT. '85 New Price Is Right
6 RATING/13 SHARE/34,000 ADULTS 18-49

OCT. '86 HOLLYWOOD SQUARES
11 RATING/23 SHARE/58,000 ADULTS 18-49

-83% RATING / **+77%** SHARE / **+71%** ADULTS

Nashville WSMV-TV**
MON-FRI

4-4:30 PM Jeopardy
12 RATING/36 SHARE/61,000 ADULTS 18-49

4:30-5 PM HOLLYWOOD SQUARES
13 RATING/37 SHARE/69,000 ADULTS 18-49

+8% RATING / **+3%** SHARE / **+13%** ADULTS

Columbus, OH WTVN**
MON-FRI

4:30-5 PM Benson
5 RATING/16 SHARE/17,000 ADULTS 18-49

5-5:30 PM HOLLYWOOD SQUARES
6 RATING/17 SHARE/26,000 ADULTS 18-49

+20% RATING / **+6%** SHARE / **+53%** ADULTS

ittsburgh WTAE-TV**
MON-FRI 10:30-11:00 AM

OCT. '85 Catchphrase
2 RATING/14 SHARE/22,000 ADULTS 18-49

OCT. '86 HOLLYWOOD SQUARES
4 RATING/21 SHARE/26,000 ADULTS 18-49

100% RATING / **+50%** SHARE / **+18%** ADULTS

New Orleans WWL-TV**
MON-FRI 4:00-4:30 PM

OCT. '85 America
7 RATING/22 SHARE/24,000 ADULTS 18-49

OCT. '86 HOLLYWOOD SQUARES
12 RATING/36 SHARE/46,000 ADULTS 18-49

+71% RATING / **+64%** SHARE / **+92%** ADULTS

ORION®
TELEVISION SYNDICATION

Publisher's Letter

Erosion of ad dollars to sales promotion concerns agencies, reps

The television industry is facing a new aggressive competitor that is draining off millions of advertising dollars from the medium. This shift of advertising dollars into sales promotion with a variety of approaches—coupons, off-price deals, sports tie-ins—has concerned major ad agency executives. For example, as much as 60 per cent of all detergents are sold on some kind of promotional deal. Several of the major agencies have acquired promotional companies with such exotic sounding names as Promotion Dynamics, Impact, Dynamics Worldwide, etc. It is estimated that about $85 billion annually is going into promotional spending. According to a recent survey by Donnelly Marketing, since 1980, media dollars have shrunk from 45 per cent to 35 per cent of the pie, while consumer promotion has grown from 22 per cent up to 30.

The TV reps are sensitive to this erosion of media dollars to sales promotion. The reps are aggressively increasing client contacts, offering tie-in promotions with spot schedules. Many stations are utilizing vendor support.

Television can be an even more potent sales medium when tied-in with local promotional community events, aimed at the national advertiser. The local tie-in not only gets an audience, but has demonstrated it can move merchandise. But to do this kind of selling requires time, effort, packaging and innovative approaches. It is for this reason that TV/RADIO AGE has editorialized in favor of some kind of adjustment in the rep commission arrangement to enable the rep to supplement, in some cases, the conventional approach to advertising.

Adversary position. Louis T. Hagopian, chairman of N W Ayer, recently put the issue in perspective. Speaking at an Association of National Advertisers meeting, he said that "the advertisers' promotion departments are turning into promotion *versus* advertising departments. Direct response and national advertising are working together. But promotion and advertising are becoming polarized. Coupons, off-price deals, sports tie-ins, and seasonal promotions all have places in sales and marketing, but the pendulum has swung too far," he said, toward them, at the expense of advertising.

Joe Ostrow, executive vice president, director of communications services at Young & Rubicam, says that the overall emphasis on promotion ultimately conditions the consumer to wait for off-price deals and cheapens the product.

What it all adds up to is that more and more presentations must be made directly to the client to generate more of this type of business.

It also means that there is a transition in the rep business, with the rep firms leaning more and more toward marketing efforts.

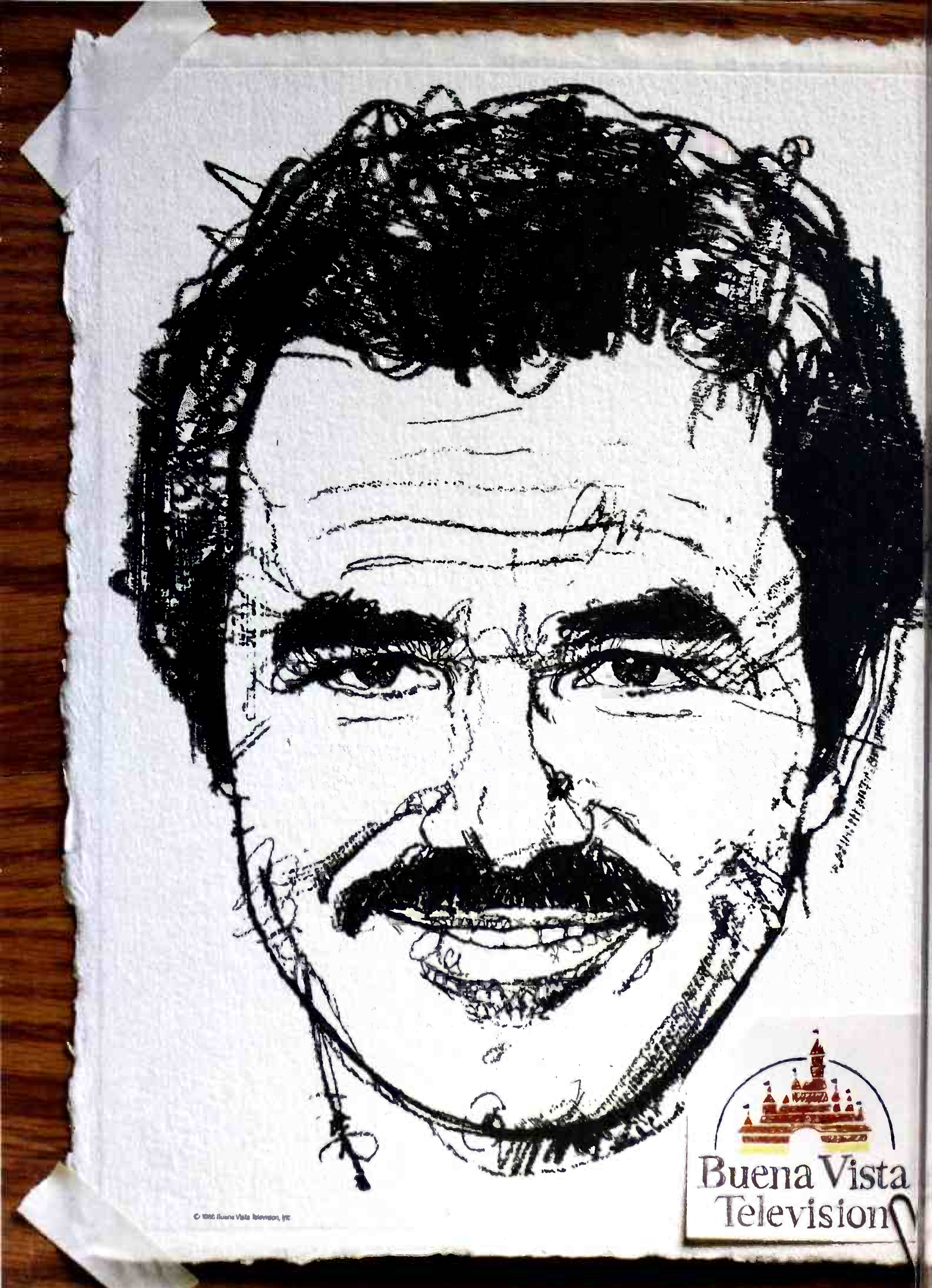
But as we have said in previous editorials, we believe that to make the expanded marketing structure workable, the rep should be compensated for the expanded activities.

Sol J. Paul

Disney

HAS THE BEST AND LOVES TO SHARE!

Buena Vista Television


Buena Vista
Television

SUCCESS. IT'S THE ONLY GAME HE PLAYS.

Executive Producer Burt Reynolds brings the season's most exciting game/entertainment show to television—and he's playing to win.

WIN, LOSE OR DRAW combines the high-energy competition of a game show with the entertainment of improvisational comedy, then tops it off with celebrity star power that only a producer like Burt Reynolds can command.

Already *signed* to appear, more than 9 months in advance of production, are Loni Anderson, Bert Convy, Tony Danza, Dom DeLuise, Jamie Farr, Norman Fell, Marilyn McCoo, Ricardo Montalban, Martin Mull, Tom Posten, Carl Reiner, Dinah Shore, Sally Struthers and Betty White. Of course, Burt Reynolds will appear as well.

Ratings go up when celebrities let their hair down playing the sketch pad version of charades, America's favorite parlor game. With its comedy and star power, WIN, LOSE OR DRAW has two compelling attractions for a younger and more male audience along with a tremendous draw for the core female demos essential to any show's success.

WIN, LOSE OR DRAW. It's fast, fun and packed with star power, comedy and universal demographic appeal. Only WIN, LOSE OR DRAW has the unique flexibility to play in any daypart.

WIN, LOSE OR DRAW

AVAILABLE NOW FOR FALL, 1987.

WIN, LOSE OR DRAW IS A BURT AND BERT PRODUCTION IN ASSOCIATION WITH KLINE & FRIENDS, INC., AND IS DISTRIBUTED BY BUENA VISTA TELEVISION.

A programmer's dream come true.

DISNEY MAGIC I. THE WONDERFUL WORLD OF DISNEY. A library of 25 films. 178 syndicated hours. Each carrying the inimitable values that make Disney part of America's culture. Each carrying the incomparable ability to command an audience wherever it is played.

TRON: a contemporary dream.

KBHK, San Francisco scores a dramatic increase over its previous four-week average rating (+150% for each of its two runs), to earn a 12.5 "cume" rating. KBHK is also up 79% from a year ago. All of this in the face of such tough network competitors as PERFECT STRANGERS, DYNASTY, MIKE HAMMER, MAGNUM PI, DALLAS and MIAMI VICE![1]

THE ABSENT MINDED PROFESSOR: the drawing power of a Disney classic.

WDIV, Detroit scores a Sunday evening triumph, earning an 18 rating, 27 share against 60 MINUTES, MURDER SHE WROTE and a National League baseball playoff game.[2]

WNYW dominates Sunday morning kids.

Against all competitors, WONDERFUL WORLD comes in #1 in time period rating, share, homes, teens, kids, men and women 18+, 18–49, 25–54 and women 18–54. WNYW also increases total viewers by 27% (compared to Oct. '85) and increases this year's lead-in audience by 60%![3]

KGO, San Francisco: An access winner.

Using WONDERFUL WORLD as a lead-in fo the DISNEY SUNDAY MOVIE, KGO boosts it time period rating by 60%, compared to it regular programs introduced last November.[4]

KRIV, Houston: A pair of prime-time winners

KRIV takes a double win running WONDEF FUL WORLD Saturday and Sunday evening

THE FIRST TIME YOU CHEERED.

THE FIRST TIME YOU CARED.

THE FIRST TIME
YOU LAUGHED YOURSELF SILLY.

THE FIRST TIME YOU DARED.

On the average, WONDERFUL WORLD increases its lead-ins by 83%, while outperforming last November's Saturday night by 25%. Sunday is up 100%![5]

WONDERFUL WORLD: the bankable strip.

On the most difficult kind of competition, the come-from-behind hard scramble for success, a WONDERFUL WORLD strip works every time. In the October measured markets, all WONDERFUL WORLD strips are either the highest rated show on their station, improve on their time period, or dramatically increase lead-in. KRBK, Sacramento proves the point: WONDERFUL WORLD improves every lead-in demo by at least 50%, and all of last year's demos, by at least 25%. WONDERFUL WORLD is up 33% in overall rating from last October, and improves its lead-in by an incredible 100%![6]

THE DISNEY MAGIC IS BACK FOR THE ENTIRE FAMILY.

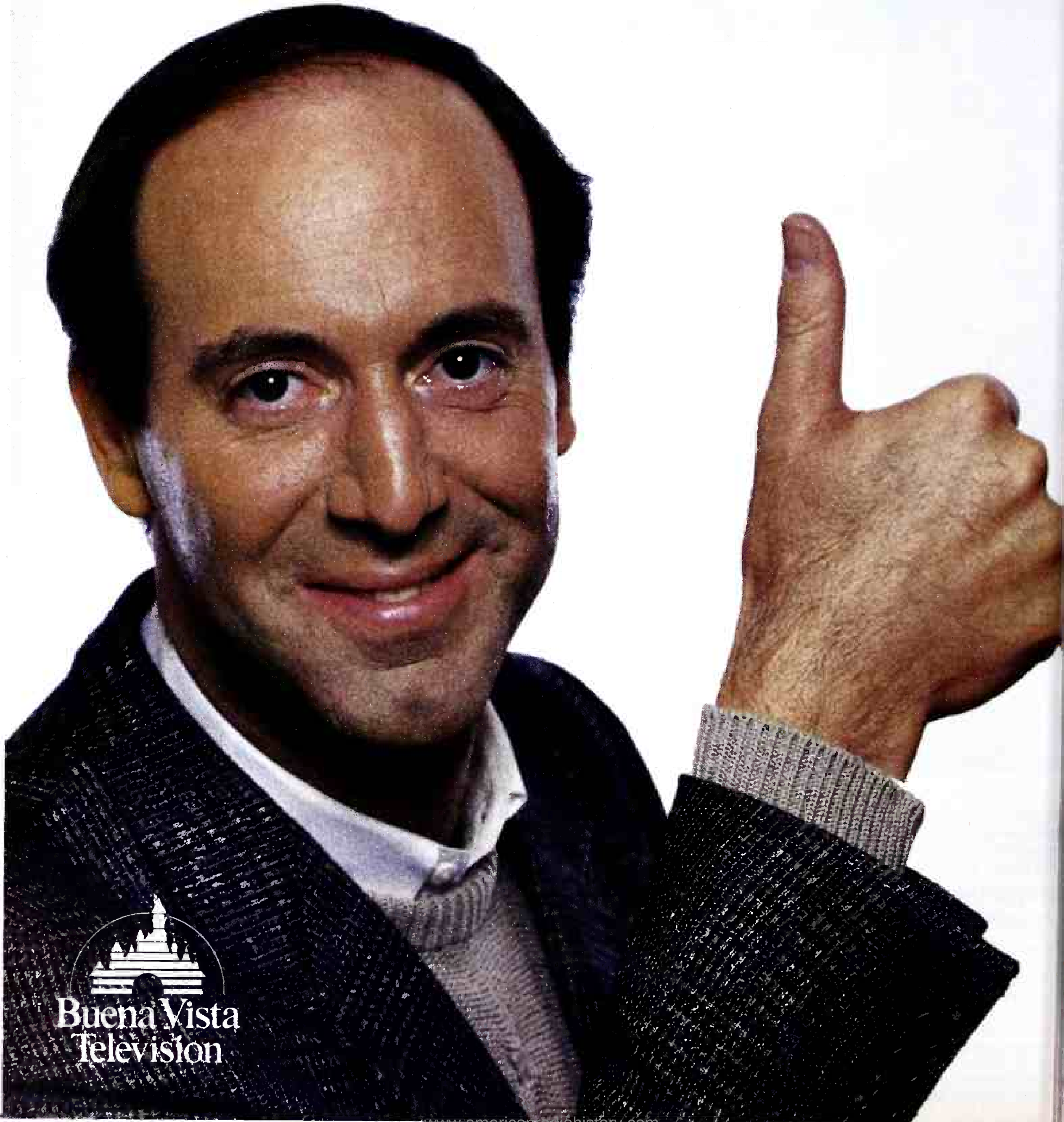
DISNEY MAGIC 1. THE WONDERFUL WORLD OF DISNEY. Predictably bankable performers. Programs people look for and find.

1. Source: NSI 11/12–14/86
2. Source: NSI 10/12/86
3. Source: Nielsen Cassandra 10/86
4. Source: NSI 9/14/86–11/23/86
5. Source: NSI 9/21/86–11/23/86
6. Source: Arbitron Apollo 10/86

Disney
MAGIC I

THE WONDERFUL WORLD OF Disney

SISKEL
STILL THE MOVIES



& EBERT.
STILL NUMBER ONE.

Letters

People meter articles

Hugh Malcolm Beville, Jr.'s two articles on the people meter (*People meter will impact all segments of TV industry*, October 27; *Industry is only dimly aware of people meter differences*, November 10) are the most cogent and eloquent I have read on the subject.

Taken together, the two pieces could surely comprise the standard primer on recently developed audience measurement instruments.

KEN SACHARIN
Vice-president,
associate media director
Saatchi & Saatchi Compton
New York

Thanks for publishing the very complete, accurate, and informative articles, by Mal Beville, on people meters in your November 3rd and 10th issues. I think you performed a real service to the industry by allowing him space to pull together this summary of what appears, at times, to be a confusing if positive set of developments.

LARRY STODDARD
Advertising Research Foundation,
New York

International coverage

I want to congratulate you and your staff on the last issue of *Television/Radio Age International*. The European update, global strategies story and other coverage was simply superb! I particularly found your editorial heralding Murdoch's "single source global advertising buy" a "watershed event" right on! From my vantage point as chairman of the Global Media Commission of the International Advertising Association, I think that Murdoch has (to continue your analogy) broken the dam.

Few publications have watched these developments with greater insight or truly global vision as *Television/Radio Age International* has. Keep up the good work.

JOHN M. EGER
New York
(Former senior vice president,
CBS Worldwide Enterprises)

As ever, you have put together a very impressive book [*Television/Radio Age International*]—both in size and in content

BARRY DILLER
Chairman and chief executive officer,
Fox Inc.,
Los Angeles

Changing business

The coverage of the national television spot market in your November 10 issue points up the great many changes taking place in this industry, changes that many broadcasters and reps recognize and that many others seemingly fail to recognize.

The selling of television time appears to no longer be a cut-and dried affair. It is no longer enough for salespeople (station or rep) to be armed with ratings data and schedule availabilities. Today, television salespeople must offer more. They must be willing to act as consultants, to provide marketing and research data about a client's business, to come up with unique promotional and/or merchandising ideas—all aimed at attracting new advertisers to the medium.

I was particularly pleased to see that the Television Bureau of Advertising annual meeting addressed some of these issues via their workshop sessions on "Creative Selling of TV on the Local Level" and "The Changing Role of Representatives."

Speaking of the latter, your story on sales development (*Keys to new spot TV dollars: client contact, marketing 'ideas'*) was very encouraging. It is also ironic that some of the very sales techniques used in the early days of television are now considered fashionable again.

The TV reps are really the backbone of the television business, and I'm confident that most of them will adjust well to the new economic realities and find new ways to get business.

LLOYD VENARD
San Diego

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

DINOSA

They're coming

ucers

apture the ratings.

An RCA Video Production in association with Columbia Pictures Television

65 half-hours available Fall 1987.

Columbia Pictures Television

Sidelights

Unfazed by Texas

Tim McDonald, president & chief executive officer of TVX Broadcast Group, is unfazed by the prospect of running two TV stations in the depressed Texas economy. McDonald, whose company has reached an agreement to acquire Taft Broadcasting's five independent TV stations (see *Tele-Scope*, November 24) points out that KTXH(TV) in Houston, besides being the market's top independent, also has rights to the Houston Astros and Houston Rockets. The Astros' recent division-winning season should bring "real revenue potential" next season, he notes. And KTXA(TV) in Dallas-Ft. Worth is second only to a VHF independent. McDonald also notes that the Texas cities' economies' and effects on the stations were figured into TVX's projections of future revenues.

Before joining TVX at its inception in the late '70s, McDonald worked at major market independent stations in New York, Washington, Boston and San Francisco, and feels no trepidation going after the big advertising dollars and fighting high programming costs. But his station buying days may be over for the time being.

TVX's Tim McDonald *isn't worried that two of his pending acquisitions (from Taft) are in economically-depressed Texas. That factor, he says was figured into his company's projections of future revenues.*

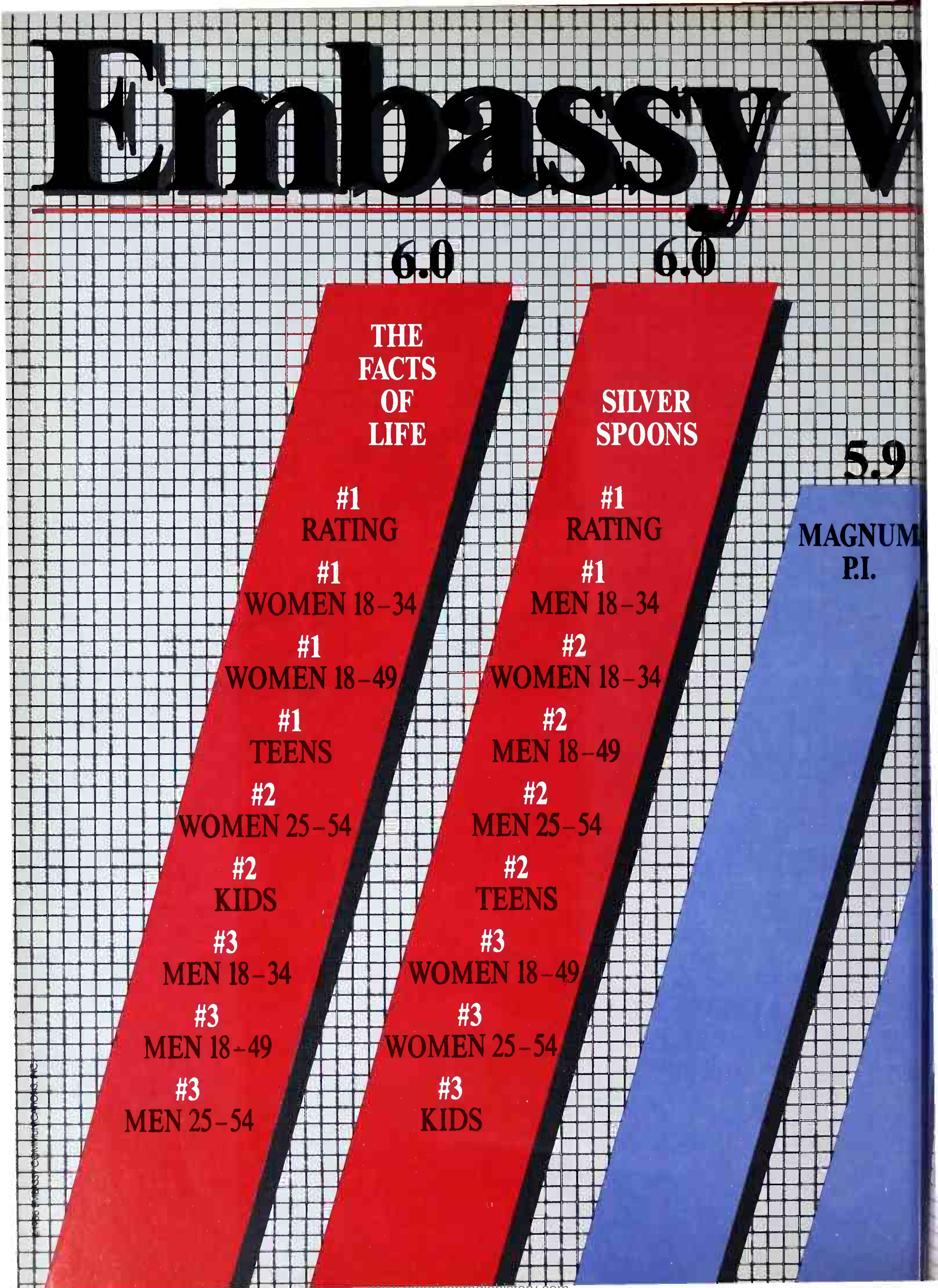
Meanwhile TVX's WLFL-TV Raleigh-Durham turned an operating profit this past year, and McDonald says WNOL-TV New Orleans will do so this coming year. Both were purchased within the past year. After the recent sale of WNRW-TV Greensboro, N.C., TVX still has to sell off one more station to remain within FCC limits—but McDonald says it won't be one of the Taft stations. And he doesn't expect one provision of the Taft deal—that, if a network expresses interest in WCIX-TV Miami before the closing date, (CBS is reported seriously interested) Taft can withdraw the station from the TVX sale, with both parties sharing profits—to take place.

Lines up HDTV business

Despite the slow acceptance of high-definition TV for production in this country, the principals of the newly-launched Rebo High Definition Studio, Inc., feel they're on their way. The studio, which is based at the Rebo & Associates production facility in New York, is being run by Rebo & Associates' Barry Rebo and Tomio Taki and Denis Bieber, a South African with a background in video distribution and real estate.

Bieber reports the new studio already has some business "lined up." This includes music videos, commercials and simulation tapes used for training purposes. The big interest,

The Wait Is Over...


Embassy V
6.0
THE FACTS OF LIFE
#1 RATING
#1 WOMEN 18-34
#1 WOMEN 18-49
#1 TEENS
#2 WOMEN 25-54
#2 KIDS
#3 MEN 18-34
#3 MEN 18-49
#3 MEN 25-54
6.0
SILVER SPOONS
#1 RATING
#1 MEN 18-34
#2 WOMEN 18-34
#2 MEN 18-49
#2 MEN 25-54
#2 TEENS
#3 WOMEN 18-49
#3 WOMEN 25-54
#3 KIDS
5.9
MAGNUM P.I.
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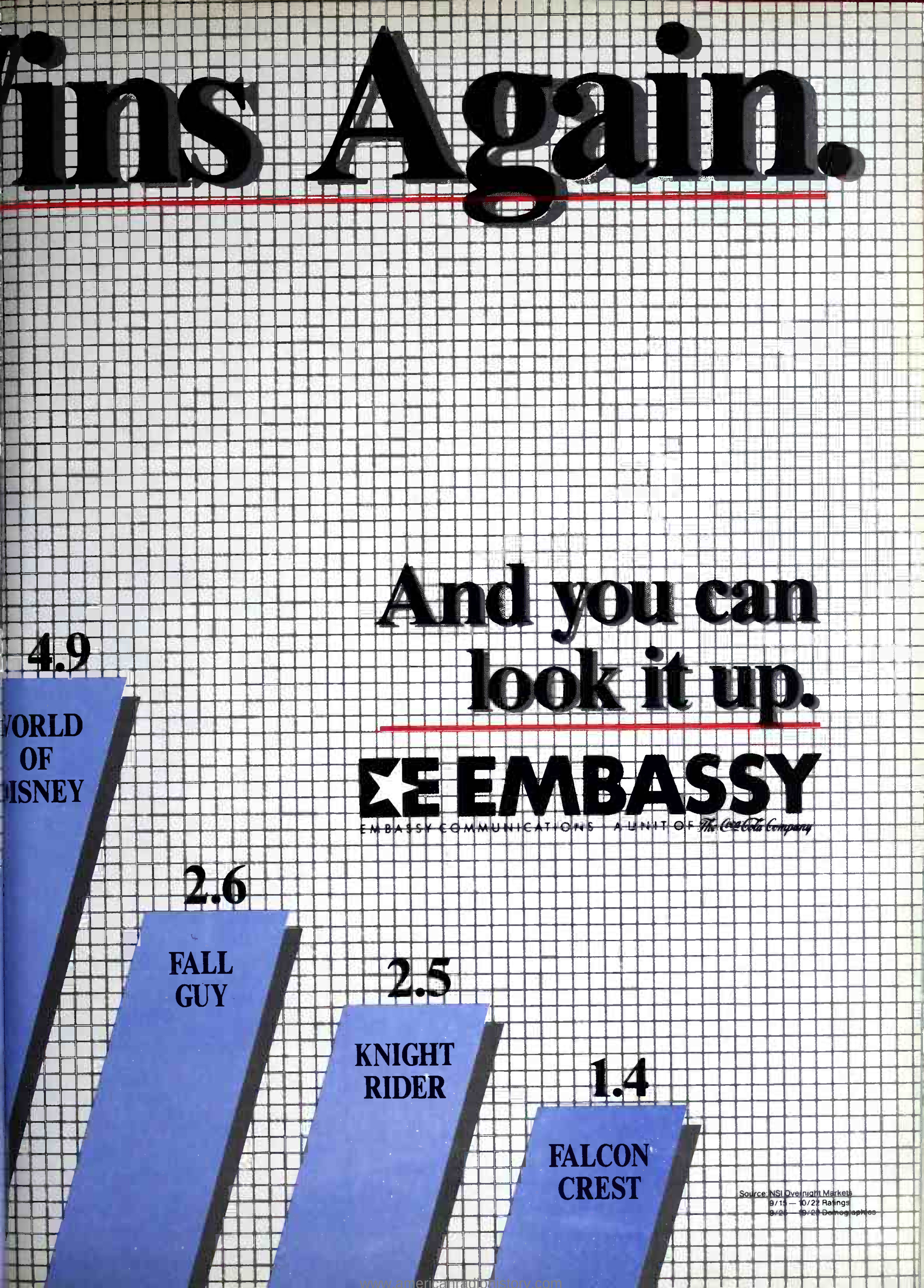


'ins Again.
And you can look it up.
EMBASSY
EMBASSY COMMUNICATIONS · A UNIT OF The Coca-Cola Company
4.9
ORLD OF ISNEY
2.6
FALL GUY
2.5
KNIGHT RIDER
1.4
FALCON CREST
Source: NSI Overnight Markets
9/15 — 10/22 Ratings
Demographics

Sidelights *(continued)*

however, is in theatrical features and in order to attract business Rebo Studio has announced it will assume crew and post-production costs in return for an equity position in the production. "Our goal is to shoot as much software as possible," says Bieber, "and that means theatricals."

The new Rebo operation is described as the "first complete High Definition Video System (HDVS)," which is the Sony equipment based on the 1,125-line format initially developed by Japan's NHK broadcasting company. This is supplemented by proprietary gear built by Rebo. Included in the equipment are three VTRs, one camera, editing equipment and switching gear.

Distribution of Rebo's output inevitably involves transfers to 35mm film. This will be done in Japan by one of two sources—Sony/PCL or NHK.

The Rebo HDTV pitch is economy. Bieber maintains that the combination of electronic production and post-production compared to film, provides under-the-line savings of as much as 50 per cent. In ordinary production, he says, there's at least a 15 percent reduction in costs.

Bieber also maintains that there have been improvements in HDTV since Francis Ford Coppola used the format in *One from the Heart*. Coppola experimented with a "very rudimentary system," Bieber says.

Hispanic car sales

No one will argue that Hispanic consumers don't buy their share of food and clothes. But some may still question the extent to which Hispanics buy big-ticket items.

So Manuel Escalante, director of marketing for Tichenor Spanish Radio, took a good look at new car registrations recorded by the Texas Department of Motor Vehicles. He found 4,800 new car registrations reported for first quarter 1986 in 52 towns in four counties along the Rio Grande Valley in the McAllen-Brownsville-Harlingen market.

Of the 4,800, just over 1,000 were registered to companies and the other 3,790 were bought by individuals. And

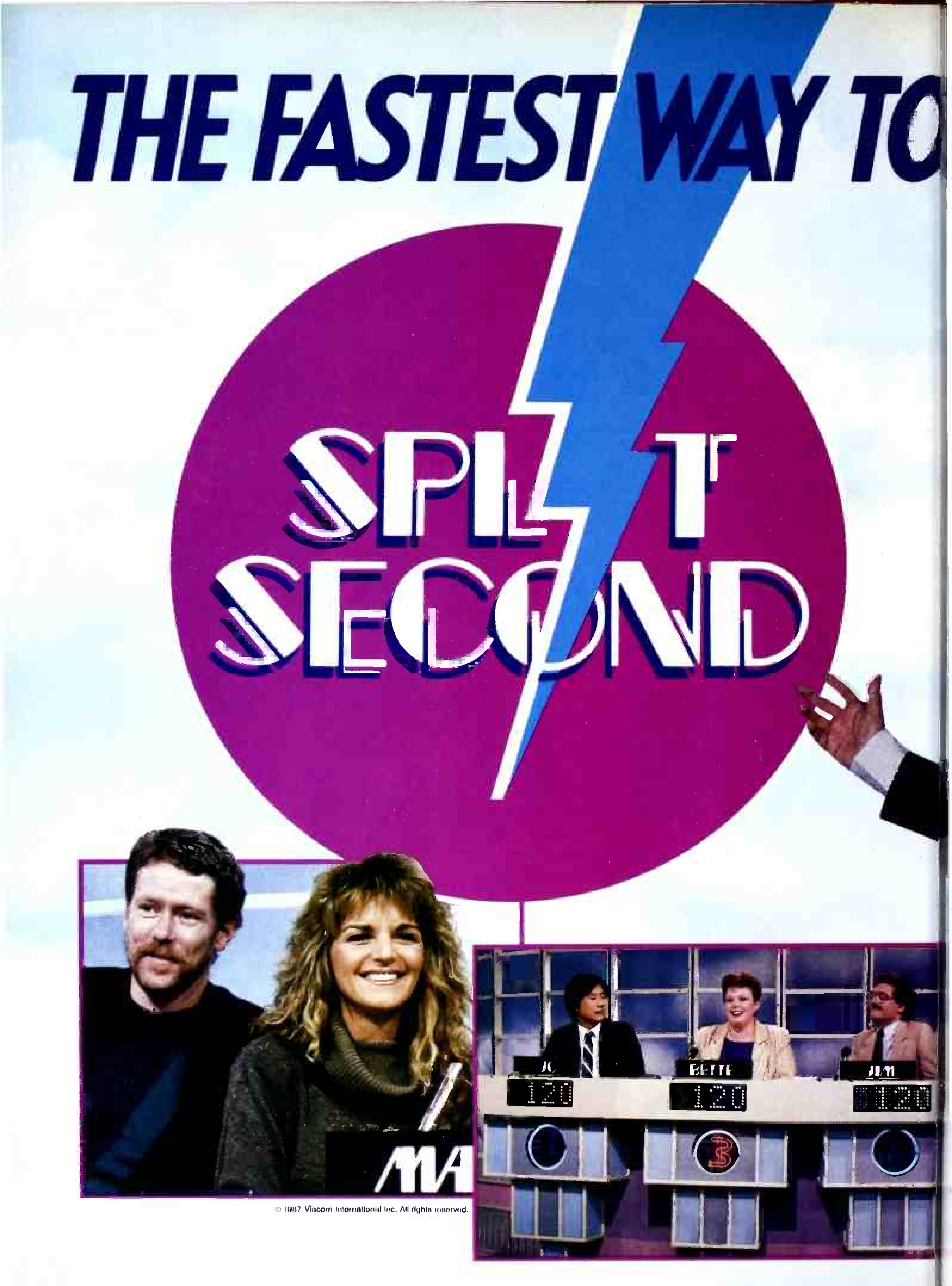
Tichenor Spanish Radio's *Manuel Escalante surveyed four counties in the McAllen-Brownsville-Harlingen Market in Texas and found that 55 per cent of new car buyers are Hispanic.*

55 per cent of those 3,790 individuals were Hispanics. Among these Hispanics, more women bought new cars than men. Chevrolets were most popular, accounting for 30.8 per cent of all new cars purchased by Hispanics in the four counties.

"And these were only *new* cars," observes Escalante." Our study did not count all the people who buy *used* cars. That's another big market in itself that we haven't looked at yet."

Polk study. This local Tichenor analysis reflects in just one market what R. L. Polk and Co. turned up nationwide

ype, hope and hoopla.
This year again, everyone will be pitching game shows, talk shows, court shows and who-knows-what shows. All in the hope of finding a winner. A show with the same sure, steady performance that Entertainment Tonight has been demonstrating for over six years. So you can believe all the hype and the hoopla. Or you can go with a *proven* alternative. Entertainment Tonight.
A winner for six straight years.
Renewed for the seventh.
Paramount
DOMESTIC TELEVISION


THE FASTEST WAY TO
SPLIT SECOND
BETTE
JIM
120
120
120

MAKE YOUR STATION A WINNER!

Introducing the only all-new game show with a proven network track record that's available now!

Split Second has a proven network track record with women 18-49. During its 3 years on the ABC-TV Network, Split Second outperformed other popular game shows in women 18-49 including Jeopardy, Hollywood Squares and The Newlywed Game.

Preeminent game show personality Monty Hall is joined by a dynamic production team to make Split Second the fastest hit around.

It's lightning fast. Imaginative. With sensational prizes. And state-of-the-art production values. It's a spectacular celebration of fun and excitement.

Split Second is currently in production and available now!

Source: NTI, 1971-1975

Viacom®

From l.: WSTM-TV's Ronald Phillips, HRP's Michael Carson, Jefferson-Pilot's James Babb

At rep session, from l.: Harte-Hanks' Bill Moll, Blair's Walter Schwartz, Petry's David Allen, TeleRep's Steve Herson, ITS' Browning Holcombe, Jr, and Katz's Peter Goulazian

From l.: WRAL-TV's Paul Quinn, Katz American's Jim Beloyianis and KSDK's Bill Katsafanas

KNBC's Theo McCullough, l., and Lee Hoegee

WCAX-TV's Ken Jarvis, l., with station's Philip Waterman and wife Ann

The marketing of television

If there was one message rising above all else at the recent Television Bureau of Advertising annual meeting in Los Angeles, it was that the future belongs to the marketers. Not that salesmanship won't continue to be an integral and vital part of the TV advertising picture.

But in the increasingly fragmented media world that now exists, TV station executives and their reps seemed well aware that advertisers and potential advertisers are looking for more than avail schedules. They want information about their own businesses and how the media can move merchandise; and they want to be presented with promotional and merchandising opportunities that can succeed independently of the traditional audience measurement yardsticks.

Outside the working sessions, attending station executives also found time to socialize, particularly at the giant opening night reception hosted by TvB.

in its most recent study commissioned by the SIN Television Network. On the basis of this analysis, SIN estimates that U.S. Hispanics purchased 377,220 new cars and trucks during the 1985 model year, with an aggregate value of $4.5 billion.

The survey was conducted in 19 bilingual markets where 60 per cent of U.S. Hispanics are concentrated. Bob Hitchens, vice president, marketing at SIN, says that "On the assumption that purchasing patterns in the remainder of Spanish USA would parallel those in the 19 markets analyzed, we project that nationwide, Spanish USA would have purchased 377,220 new vehicles with a 'street value' of $4.5 billion. The per-vehicle retail cost estimate of $11,925 came from the National Automobile Dealers Association."

Polk reported that Hispanic 1985 model year sales were 36 per cent ahead of those for the 1984 model year, compared to the 24 per cent increase for the entire general market. There was also a 9 per cent increase in Hispanic share of market. In 1984, 8.5 per cent of all vehicles were purchased by Hispanics. Last year the figure grew to 9.3 per cent.

The report shows for each of the 19 surveyed markets and for the aggregate of those markets, total new car registration by models as well as light trucks. And it shows sales by both ADIs and metro areas, as defined by Arbitron. Polk used official motor vehicle bureau registrations from the states involved and Hispanic purchases were tabulated from Spanish surname registrations.

Regional differences. Meanwhile, back in Texas, Tichenor's Escalante sees an opportunity for advertisers in the regional nationality differences among U.S. Hispanics. Marketing people, he says, "should look at these differences just as they look at the diversity in the general market, where commercials can also be adapted for listeners who prefer stations that offer Beethoven, those that program Dolly Parton and Willie Nelson, and those that feature rock."

This, notes Escalante, "is the beauty of radio. The adaptations are relatively minor and don't cost too much to make, the way it would if you produced three different television spots."

He also points out that except for a few markets like Chicago, "Most of our three Hispanic nationality groups are concentrated, with those of Mexican origin concentrated together in the Southwest, the majority of Cuban origin in Florida, and most of those from other Carribean countries in the Northeast."

He also points out that, "There are dozens of different ways we hear English spoken, too. The way it sounds in Memphis, Tennessee, does not sound the same as the way people speak English in Queens, New York, or in Bangor, Maine.

"So you adapt your commercial to the region and station format, and the local station personality can lead into it in his own personal style."

Supply side videos

Consumers who own VCRs prefer videocassette rentals nearly two-to-one over such competitive entertainment forms as pay-TV, pay-per-view and movie theaters, according to a study done by the Fairchild Group for the Video Software Dealers Association. But consumer satisfaction with video stores could be higher if the industry did a better job of promoting and stocking new titles, the market research firm reports.

Think soup.

Sidelights *(continued)*

Although most videocassette renters surveyed had a specific title in mind 60 per cent of the time they trekked to video stores, they also expected to browse for titles the same 60 per cent of the time. Why the overlap? "In addition to not communicating new product information to their customers," says Fairchild, "retailers are also not satisfying the demand for new product when consumers learn about it through their own initiative."

Only 42 per cent of those surveyed said they learned of new video releases through the initiative of retailers or manufacturers," according to Fairchild. And less than 20 per cent credited paid advertising with informing them of new product. Of these respondents, TV ads were recalled by 20 per cent, *TV Guide* ads by 17 per cent, and newspaper ads by 28 per cent. Video retailers, Fairchild notes, "spend less than half the amount in advertising as a per cent of sales than retailers in other fields."

Impulse rentals. Once consumers know of a specific title they wish to buy, the report continues, "that title is seldom available to rent. . . .Because retailers have been buying too few copies of new releases to satisfy the demand for titles, an artificially high level of impulse rental has been created in the store."

This inability to rent the most desired titles has so far only caused consumers to rent from more than one location, not to turn against home video, but Fairchild says consumers would rent an additional 6.9 cassettes each month—nearly double their present activity—if every new title was available when desired. And video retailers are warned to start "creating additional demand for new product" now, before the rebuilding of cable systems allows all subscribers to "benefit from the convenience of pay-per-view."

Warning to cable. On the other hand, Scott Kurnit, executive vice president and general manager of Showtime's Viewer's Choice PPV channel, recently warned cable systems to "solidify your position as the provider of premium entertainment in the home now, before consumer habits form with the competition."

Speaking at a luncheon meeting of the New York Television Academy of Arts & Sciences, Kurnit said, "Specialty video stores and vending machines aren't really the consumer's best way to get pay-per-view, but when the cable

To celebrate the 10th anniversary *of its "Evening /PM Magazine," Westinghouse Broadcasting Co. donated more than 25 hours of programming from the show to the Museum of Broadcasting in New York. On hand for the recent festivities marking the occasion were, from l.: KYW-TV Philadelphia "Evening Magazine" co-hosts Nancy Glass and Ray Murray; KPIX(TV) San Francisco co-host Jan Yanehiro and her former partner Steve Fox (who is now a correspondent for "Good Morning America") and WBZ-TV Boston co-hosts Sarah Edwards and Barry Nolan.*

Think chocolate.

Sidelights *(continued)*

industry is slow to respond, they may be the only way. As a result, those markets will develop and the average consumer will get pretty comfortable using them."

If cable systems don't start providing and pushing pay-per-view, Kurnit added, "the studios will find another way to push early window movies." Besides added revenues, he said, "we'd better be in pay-per-view to keep cable the most exciting and most valuable place for home entertainment."

Teen pregnancy

Through the Television Information Office, TV is denying any responsibility for the growing rate of teen pregnancy. TIO director Robert Mulholland, in a letter to Faye Wattleton, president of the Planned Parenthood Federation, recently responded to a campaign by that organization citing TV's role in the teen pregnancy crisis.

PPF's nationwide newspaper advertising campaign points to TV programming's regular portrayal of sexual situations, which, it notes, are not tempered by reference to contraception in the programming or acceptance of contraceptive advertising. Two of the ads are headlined, "They did it 9,000 times on television last year. How come nobody got pregnant?" and, "When JR took Mandy for a little roll in the hay, which one had the condom?"

Mulholland, urging PPFA to reconsider the content of its advertising—which includes cut-out forms to send to the heads of the three networks asking for a revision of policies—wrote, "Let's attack teenage pregnancy, not each other." He claims the ads resort to "television bashing" and "totally ignore the efforts of broadcasters to join with you in combating the teenage pregnancy crisis."

'Non-scientific.' He pointed out that the ads' claim that "9,230 sexual acts" occurred on TV in 1978 came from a "non-scientific, not-unbiased source"—the National Federation of Decency. He offered the familiar semantic argument, "To my knowledge, there has never been a sexual act on over-the-air television." (Pay-TV spokespersons have said the same thing.)

On solid statistical ground, Mulholland quarreled with the ads' claim that teens watch television more than six hours a day, noting the A. C. Nielsen figure for 1985 is three hours and 47 minutes.

In addition, he wrote, the ads make no mention of the many programs and public service announcements that the networks air about teenage pregnancy.

TIO president *Robert Mulholland says Planned Parenthood Federation ads resort to "television bashing."*

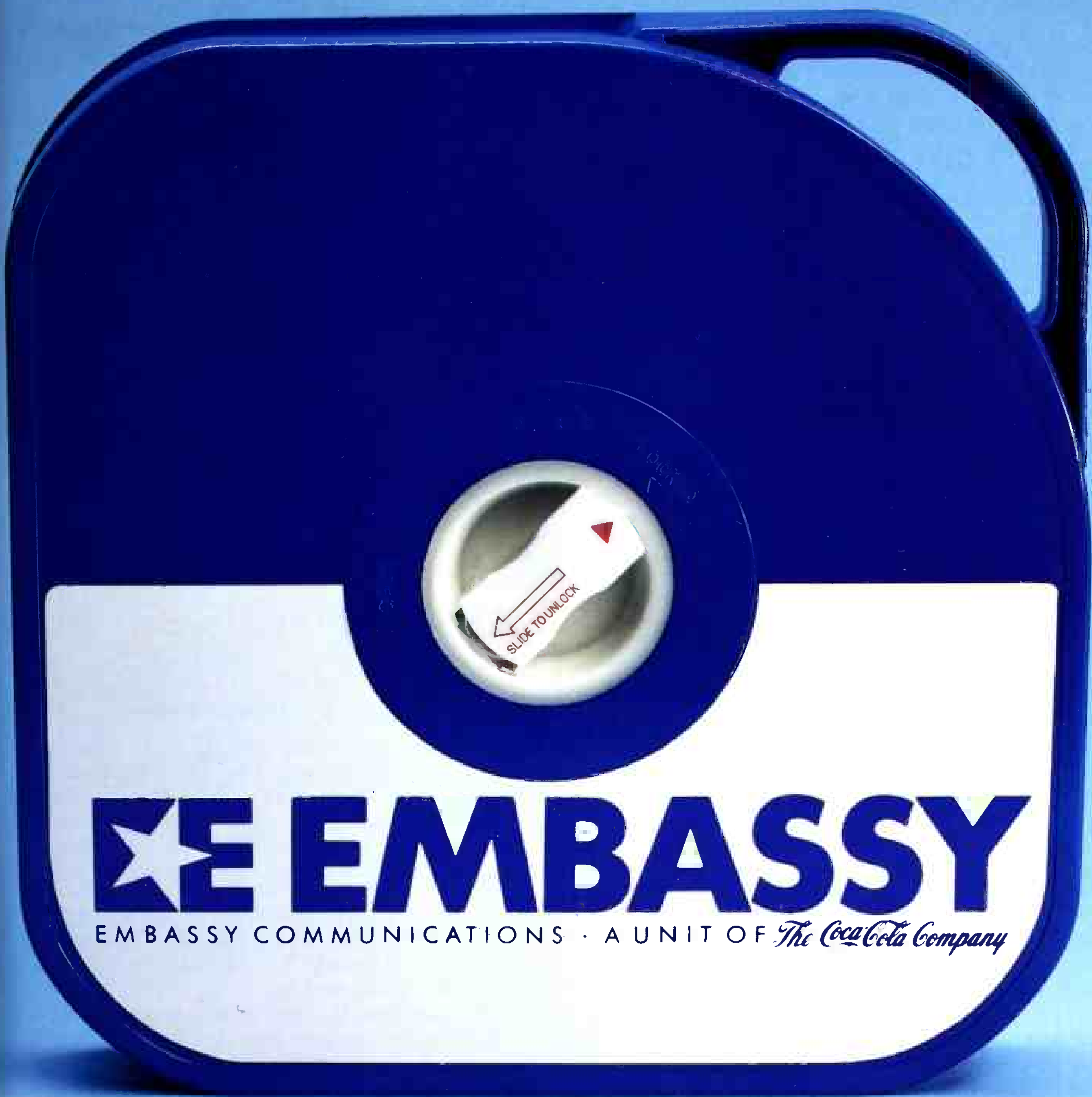
He said the campaign's "concentration on pushing the networks to accept contraceptive commercials is misdirected," stating, "As you well know, this is a highly controversial issue. Networks try to avoid advertising which could offend the moral or religious sensitivities of their viewers.

He added that the networks must also be sensitive to the needs of their affiliates: "Stations know best when it comes to community needs, interests and standards. What is acceptable to one community may be taboo in another." Mulholland reminded the PPFA that "attacks on television gain quick attention, but they seldom solve problems."

"It is never too late *to spend as much time developing new ways of serving the public as we spend serving our advertising supporters." With that advice, Eldon Campbell, former vice president & general manager of WFBM-TV Indianapolis (now WTHR-TV) helped kick off the recent Indiana State Museum radio exhibit—"On the Air: Indiana Radio, 1920 to 1950."*

Think soft drink.

Think comedy.



WHO'S THE BOSS? • SILVER SPOONS • 227 • THE FACTS OF LIFE
DIFF'RENT STROKES • THE JEFFERSONS • GOOD TIMES • MAUDE • SQUARE PEGS
SANFORD & SON • ONE DAY AT A TIME • ARCHIE BUNKER'S PLACE

We make America laugh.

Tele-scope

Houston stations fight back with greater retail effort

In the face of a sluggish economy that's brought a slowdown in national spot dollars, at least some of Houston's television stations have found that a greater retail effort can pay off.

Hoyt Andres, general sales manager at KHTV(TV) reports that the station started up a retail sales division last September, "with four people whose sole assignment was new retail development. We've had a nice increase, and my estimate is that at least half of it is directly attributable to our new retail division."

At KPRC-TV Larry Shrum, general sales manager, says his station is "involved in both vendor support and in Marshall Marketing Target Dollar Market Research."

Shrum says the Pittsburgh-based firm surveys 1,000 Houston consumers about pre-selected retail categories: "It's a telephone survey based on random access digital dialing that gives us results we can take to our retail prospects and show them the local consumer perceptions here of what they're doing and what their competitors are doing."

In the area of vendor support, Shrum says Roland Eckstein, a Red Bank, N.J., based consultant, works with KPRC-TV and with other stations in other markets. This puts Eckstein's people in a position to make a joint presentation on behalf of several markets at a clip when approaching a manufacturer.

New advertisers. Back at KHTV Andres says the retail division was set up "on the theory that it ought to be more effective to make the total advertising pie bigger by adding new television advertisers, instead of just continuing to fight for little pieces of the same pie that we've always fought over."

Andres adds that national spot was "fairly good" at the beginning of the year in January and February. "It was March when the price of oil took a dive and national business started to slow down. Luckily we had our retail division in place and running. Unlike national advertisers who can shift spot dollars to San Diego or wherever the consumer spending index happens to be looking better on their computers, our local retailers aren't going anywhere else. Their bread and butter is still right here in Houston. We found some of them advertising in newspapers, some on radio, some on cable, some using outdoor, and some whose only advertising was in your mail box."

He says his retail operation started very slowly at first. "But we went in and explained that TV 'isn't as expensive as you think it is.' It may still be high on affiliate primetime and news, but in other dayparts rates are down substantially. Not to the point where we've had to accept PI, but we've always welcomed direct response advertisers who pay cash, and still do."

Andres concedes that Houston was "down somewhat" last year in total revenue, "and will probably be down considerably this year. But local business has done well. Once we convince a new advertiser to try television, he soon sees we know what we're talking about when we tell him television can make his cash register ring. Then we have another satisfied customer who comes back to us for more."

And KPRC-TV's Shrum points out that, "The main thing is that while business may not be all it was, Houston is still the country's 10th largest ADI and consumers here still buy a lot of products everyday. We're still here and there's plenty of activity in progress."

Belo taking cautious path

An "active but cautious" approach to TV station acquisition will be taken by A. H. Belo Corp. in the near future, says Robert W. Decherd, recently named to become chairman and chief executive officer of the Dallas-based company at the end of the year. He will move up from president and chief operating officer to succeed James M. Moroney, Jr., who is retiring from that position at 65 to become a full-time consultant and chairman of the executive committee.

Robert W. Decherd

Decherd, a great grandson of G. B. Dealey, who founded *The Dallas Morning News* in 1885 and acquired Belo in 1926, says, "We're in the same posture as most publicly owned companies. We've looked at a lot of stations in the past year, but we've had a hard time matching revenue growth and market growth to pricing levels." He notes his company's interest is in acquiring newspapers and affiliated TV stations. Its TV stations are in Tulsa, Dallas-Ft. Worth, Houston, Sacramento-Stockton and Norfolk-Portsmouth-Newport News-Hampton.

Over the next year, Decherd expects to see station prices drift downward, or at least stabilize. He notes that newspapers are "equally pricy," so acquisitions have to be a matter of timing. He reports no interest in expanding in radio. His company's two Dallas radio stations have been sold to Anchor Media pending FCC approval, although there are no plans to sell the two remaining stations in Denver, he reports.

Sale of the Dallas stations, he explains, was partly driven by tax incentives. The company had until the end of this year, before the new tax law takes effect, to take advantage of the provision encouraging elimination of cross-ownership situations. Under the present law, the company is not required to pay capital gains tax for two years, with the understanding that the money will be reinvested in broadcast.

Economy. Decherd says that, even though Belo properties are concentrated in markets with oil-based economies, he expects them to be "great media markets over the long haul." Economic problems in the Southwest, he reports, have slowed the company's pace of growth, but it is still growing: "We're still growing in Tulsa and Houston, and the pace of growth has slowed in Dallas recently, but we're optimistic that Dallas will have the ability to sustain itself through a period of slow growth."

New York's new newscast

An exact start date, anchors and format have not been finalized for the WCBS-TV New York half-hour noon newscast scheduled to start in the first quarter of next year reports Steve Wasserman, news director, but he notes it will be hard news with some feature content and also keep in mind that the audience in that time period is heavily female.

Wasserman notes markets like Philadelphia, Miami, Cleveland and Detroit already have noon newscasts but that New York has been held back by the fact that "it's not customary for a flagship station to preempt network programming." But the station has not had a network show in the time period since earlier this year and currently is running the syndicated program, *Strike It Rich*. According to Roger Colloff, vice president and general manager, given the escalating costs for syndicated programming, the news broadcast will be a sound financial step for the station.

Wasserman says he knows of no plans for a noon newscast on other CBS-owned stations but points out that WCAU-TV Philadelphia already has one.

MCA taps Davis, Schwab

The MCA Television Group has been partly reorganized, with Colin Davis appointed president of MCA TV International and Shelly Schwab named president of MCA TV Enterprises. Davis, who most recently was executive vice president of MCA TV International, succeeds Bob Bramson, who is retiring. In his new post, Davis will direct the foreign sales arm of the company, which entails licensing theatrical and TV films on a worldwide basis to TV stations and networks around the world. Davis was appointed director of international sales in 1978 after joining MCA TV Canada as vice president and general manager in 1977.

Schwab joined MCA in 1978, and most recently was executive vice president at MCA-TV. Before joining MCA, Schwab was station manager at WAGA-TV Atlanta and held various sales and managerial positions at CBS. In his new post, Schwab will be responsible for MCA Enterprises' programming for

Colin Davis

Shelly Schwab

new markets, including first-run syndication, basic cable and home shopping. Also, Schwab will supervise the Group's advertiser sales and barter sales activities.

RKO properties

Saying he was "very pleased that the commission unanimously gave us a positive decision," Larry Fraiberg, president of MCA Broadcasting, which is buying WOR-TV New York (Secaucus, N.J.) from RKO, says there are still some regulatory steps ahead that have to be resolved before his company can actively take over the VHF independent.

The Federal Communications Commission recently approved the transfer of the station, but Fraiberg emphasizes that there is no timetable for the closing of the deal. Following a 10-day period for the writing of the order is a 30-day period in which, he says, "petitioners can withdraw, request reconsideration [of the decision] or appeal.

"We're getting closer, but we haven't finalized," Frailberg says, adding that he's only been to the station "twice to look at the facilities and once to say hello."

Meanwhile, third-party offers are on their way to 39 participants in RKO disinvestment negotiations, and in turn will set off a month of final negotiations that are expected to finally put an end to more than 22 years of litigation over the disposition of RKO TV and radio properties, considered one of the longest contested license renewal proceedings in the history of the FCC.

Now, James McKinney, chief of the Mass Media Bureau who is acting as mediator of nine other comparative renewal proceedings involving RKO's other dozen licenses, is urging the commissioners to act quickly in selecting a buyer of KHJ-TV in Los Angeles as one of two actions it can take to overcome two major obstacles standing in the way of the final settlement of the RKO mess. KHJ-TV and WOR-TV were separated from the sale of the rest of the stations for which McKinney is serving as mediator.

He wants an early decision on whether to allow a complicated agreement worked out by RKO, Fidelity Television and Group W that would cause KHJ-TV to end up in Group W's hands. "I recommend that the commission render a decision on the RKO/Fidelity/Group W settlement agreement for KHJ-TV at an ear-

ly date," McKinney says in a report to the commissioners on his work as mediator. Such action, he says, "could provide much-needed guidance to the ongoing settlement negotiations in the nine other markets. The uncertainty of what the commission may eventually decide with regard to the KHJ-TV settlement agreement is acting as a cloud on the settlement proceeding rather than the spur which the commission apparently envisioned."

McKinney also tells the commission says that he intends to report any stalement arising from the third-party bids that had to be submitted to him by December 8, but he wants the comissioners to be ready to act swiftly in those cases to return the matter to the administrative law judge for follow-up quick action that in turn would allow the commissioners to act quickly on "effectively resolving the issue of the best-qualified comparative applicant."

Marketing emphasis

The television rep business is changing, and one of the biggest changes is a move to greater emphasis on marketing, according to Dick Williams, vice president and director of national sales development of Katz American. Williams made this prediction at a "Marketing Comes to Television" luncheon held in conjunction with the recent Television Bureau of Adveritsing annual meeting in Los Angeles.

"Within three to five years," he said, "sales representatives are going to be doing more than selling availabilities and selling time. So I do think it's very important that sales representatives learn something about marketing and sales development—something more than they already know. I hope we're headed in the direction of less lip service and more substance."

Why hasn't the national rep business been more active in these areas in the past? "I think our industry is where the retail business, or even large manufacturers such as Procter & Gamble and General Foods were about 25 or 30 years ago when they were completely sales oriented and doing it effectively. At that time the sale managers in those businesses were very much concerned—as we are—with evaluating sales results. They didn't consider the needs and the motives that led to consumer behavior.

"So I think we have to understand that, even though our main objective is to sell television time, we have to know a little bit more about their [advertisers and agencies] business. In the past, we didn't have the economic necessity. Does anybody doubt that there's an economic necessity to develop business [now]?"

The marketing effort at Fisher Broadcasting, according to another speaker, John Behnke, president and chief executive officer, resulted from "the need for survival in what we saw [eight years ago] as a very, very competitive industry, out of the frustration of our inability to better control our own destiny and our results in the marketplace.

Controlling own destiny. "We need to have less reliance on national spot advertising," he continued. "We need to control better our share of the business. We need to get experience and knowledge in selling and serving local and regional distributors and retail purveyors of goods and services." This was true, he said, prior to the "explosive growth of multi-outlet shopping center-based specialty retailers and the fantastic franchisee chains that we know exist in all of our marketplaces. It was true 20–25 years ago, but it is an absolute necessity to recognize that today."

The Fisher strategy is based on "creating our own demand through actively supporting the development of the existing and emerging retail clients. We were tired of being whipsawed on rates and scheduling policies on our stations by large budget national advertisers. We said, 'If there's money in the regional and local business, let's take that money instead of the national spot. If we can fill up our inventory with advertisers who are more willing to pay our rates, then let's do it.' " The company, he said, commissioned some special research, which is "very much a central part of our whole marketing strategy.

"There are other factors in our strategy," he continued, such as, "the increasing competition which has been growing over the last 15–20 years from other media. Another consideration was the growth of operating costs of a television station over the last 15–20 years. There was a simple need to generate more revenue.

"We tried to organize our effort," he said, "in ways that would inspire our salespeople to truly become professional marketing execs, rather than time salespeople or spot jockeys . . . Our people need to know everything there is to know about our clients, our clients' market and our clients' competitors."

What are the benefits? "There is an added dimension to the relationship with the client and the agency if you have people of this caliber. You're able to sell even when your ratings or CPMs are not the best, or if you're in a down cycle in your industry. You can better control and plan sales.

"As an industry," he said, "we have been reactive. We have been at the very end of the chain. We have to change that. We cannot work in this current environment if we don't move out of that last position in the chain. We have to be in the planning phase of our clients' advertising and promotional activities. We need to understand and participate and not just react."

Retail viewpoint. Other speakers at the meeting were: Sanford Josephson, vice president & editor, TV/RADIO AGE, speaking about "The Retailers' Point of View," John L. Garrett, marketing consultant with SRI International, talking on 'Values & Lifestyles and the Broadcast Industry," and four station sales

"SEA HUNT" THE MOST SUCCESSFUL MADE FOR SYNDICATION SERIES IN THE HISTORY OF TELEVISION.

Averaged 21 rating–41 share*

And how's this for "staying power":
In its third year of reruns, "SEA HUNT"
had an average 39 share! (ARB DOCUMENTED).

BACK INTO PRODUCTION!
22 NEW EPISODES OFFERED FOR FALL '87

*Ratings History:

Philadelphia:	Saturday,	7 PM	70 share.
Atlanta:	Friday,	7 PM	52 share.
Kansas City:	Saturday,	6 PM	63 share.

Denver: Saturday, 8:30 PM 48 share.
(An Independent against Network primetime)
Chicago: Monday, 9:30 PM 23 share.
(An Independent against Network primetime)

MGM/UA Television Syndication

executives, recounting their success with Marshall Marketing's "Target Dollars" marketing program. They were: Scott Blumenthal, local sales manager, WISH-TV Indianapolis;Ron Jones, local sales manager, KPRC-TV Houston; Sue McDonnell, director of sales, WOTV(TV) Grand Rapids; and Ira Slakter, general sales manager, WDTN-TV Dayton. The meeting was moderated by Craig Marshall, president of MMC.

Josephson recommended four methods to help TV stations attract more retail business:

- "Staying on top of retail trends."
- "Recognizing unusual and/or emerging opportunities."
- "Becoming involved in the retail community."
- "Coming up with good 'ideas' that can be translated into marketing goals."

He also reported on recent conversations with an agency executive and a retailer about how the TV industry could better service retailers.

From Peggy Howard, senior vice president & corporate media director, Ackerman & McQueen (agency for 350-unit C.R. Anthony stores): "One of the biggest complaints retailers have is that broadcasters are so focused on one station, they lose sight of selling television as a medium."

Also, "I appreciate pitches from someone who has done his homework. Across the years I have always spent a lot more time with people who have researched enough to make a strong marketing pitch."

From Jim Harris, director of advertising/eastern division, Marshalls: "What can you give me to help me make my business better? Become a partner, rather than just asking for the order . . . We've dealt with people who've never been in our stores. They're asking for money, and they don't know anything about us. It's responsiveness, forming a partnership . . . The more you know about us, the better ideas you'll come up with."

Preview screenings

Broadcasters are holding three separate program screening sessions for syndicators within a few weeks of each other, to get a preview of the new product to be presented at INTV and/or NATPE. Two screenings are set, and one has already been held. One presentation involves the Television Screening Group, which will meet December 14–17 at the Century Plaza Hotel, in Los Angeles. All told, 30 stations are expected to attend, with about 35 distributors scheduled to show their product, according to Craig Smith, program director at KGW-TV Portland, who is this year's screening group coordinator.

Station participants include corporate personnel, broadcast managers and program directors from the following: Albritton Communications' WJLA-TV Washington, KTUL-TV Tulsa and KATV(TV) Little Rock; Hubbard Broadcasting's KSTP-TV Minneapolis-St. Paul, WTOG-TV Tampa-St. Petersburg and KOB-TV Albuquerque; The Journal Co's. WTMJ-TV Milwaukee, KTNV-TV Las Vegas and WSYM-TV Lansing; King Broadcasting's KING-TV Seattle-Tacoma, KGW-TV Portland, KHNL-TV Honolulu, KREM-TV Spokane and KTVB-TV Boise.

Also, Post-Newsweek's WDIV(TV) Detroit, WPLG(TV) Miami, WFSB-TV Hartford-New Haven and WJXT(TV) Jacksonville; Midwest Television's KFMB-TV San Diego and WCIA-TV Springfield-Decatur-Champaign; Multi-media's KSDK(TV) St. Louis and WLWT(TV) Cincinnati. Also, Arizona Television's KTVK-TV Phoenix; General Electric's KCNC-TV Denver; Gillett Broadcasting's WMAR-TV Baltimore; Griffin Television's KWTV(TV) Oklahoma City; Narraganset TV of California's KOVR(TV) Sacramento-Stockton; New England Television's WNEV-TV Boston; Palmer Communications' WHO-TV Des Moines; and Standard Corp.'s KUTV(TV) Salt Lake City.

Syndicator sessions. Executives from about 28 stations will attend screening sessions by syndicators December 14–16 at the Beverly Hilton in Los Angeles. The participating stations, which call themselves The December Group, will see two days of product, with the opening day devoted to registration, luncheon and a cocktail party, says David Wilson, program director of KRON-TV San Francisco, who is handling syndication participation. Steve Currie, program director of KOIN-TV Portland, is coordinating the station side.

Participating stations are Hearst Broadcasting's WTAE-TV Pittsburgh, WISN-TV Milwaukee, WBAL-TV Baltimore, WDTN-TV Dayton and KMBC-TV Kansas City; Gaylord's WVUE-TV New Orleans WTVT-TV Tampa-St. Petersburg; Chronicle's KRON-TV, KAKE-TV Wichita and WOWT-TV Omaha; Landmark's KNTV(TV) San Jose and KLAS-TV Las Vegas; Lee Broadcasting's KOIN-TV; Bonneville's KIRO-TV Seattle-Tacoma; Jefferson Pilot's WBTV(TV) Charlotte; Knight-Ridder's WKRN-TV Nashville, WALA-TV Mobile-Pensacola, KTVY-TV Oklahoma City, and WTKR-TV Norfold-Portsmouth-Newport News-Hampton.

Also, Dispatch Printing's WBNS-TV Columbus and WPHR-TV Indianapolis; Scripps-Howard's WMG-TV Memphis; WTVJ-TV Miami; KYW-TV Philadelphia; WWSB-TV Tampa-St. Petersburg; WS WCSC-TV Charleston; WSPA-TV Greenville-Spartanburg-Asheville; and WTNH-TV Hartford-New Haven. Some 38 syndicators will participate, says Wilson.

The third session, already held, involved McGraw-Hill Broadcasting and Fisher Broadcasting. And according to Jim Birschbach, vice president, marketing at McGraw-Hill, about 20 people attended on the broadcast side. The meeting was held December 1–5 at the Beverly Hilton. McGraw-Hill stations represented were KERO-TV Bakersfield, KGTV(TV) San Diego, KMBH-TV Denver and WRTV(TV) Indianapolis. Fisher stations were KATU(TV) Portland and KOMO-TV Seattle-Tacoma.

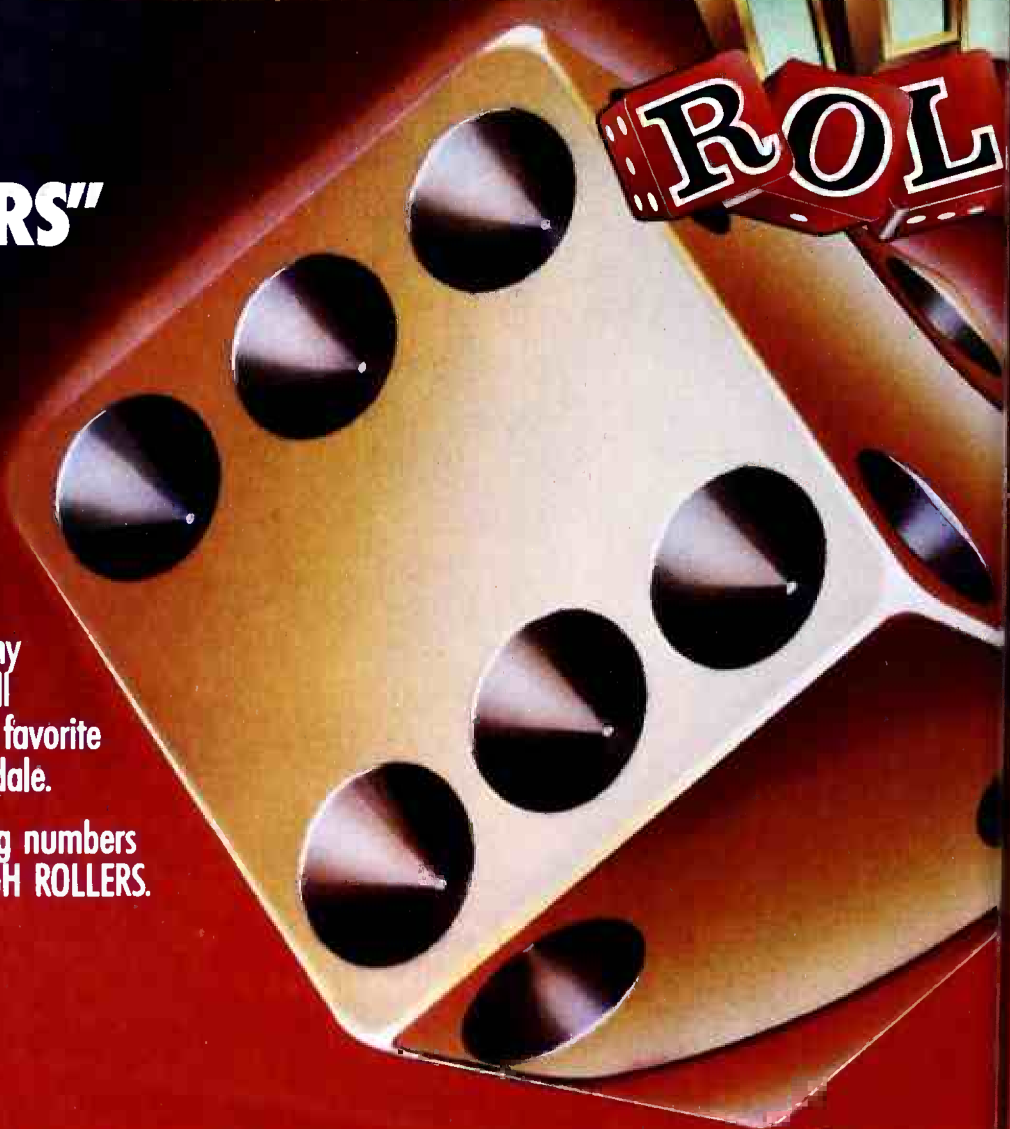
Integrated or conformed?

The issue of whether the A. C. Nielsen Co.'s proposed national people meter sample should be integrated

ROLL THE DICE WITH ORION...

AGAIN...

AND

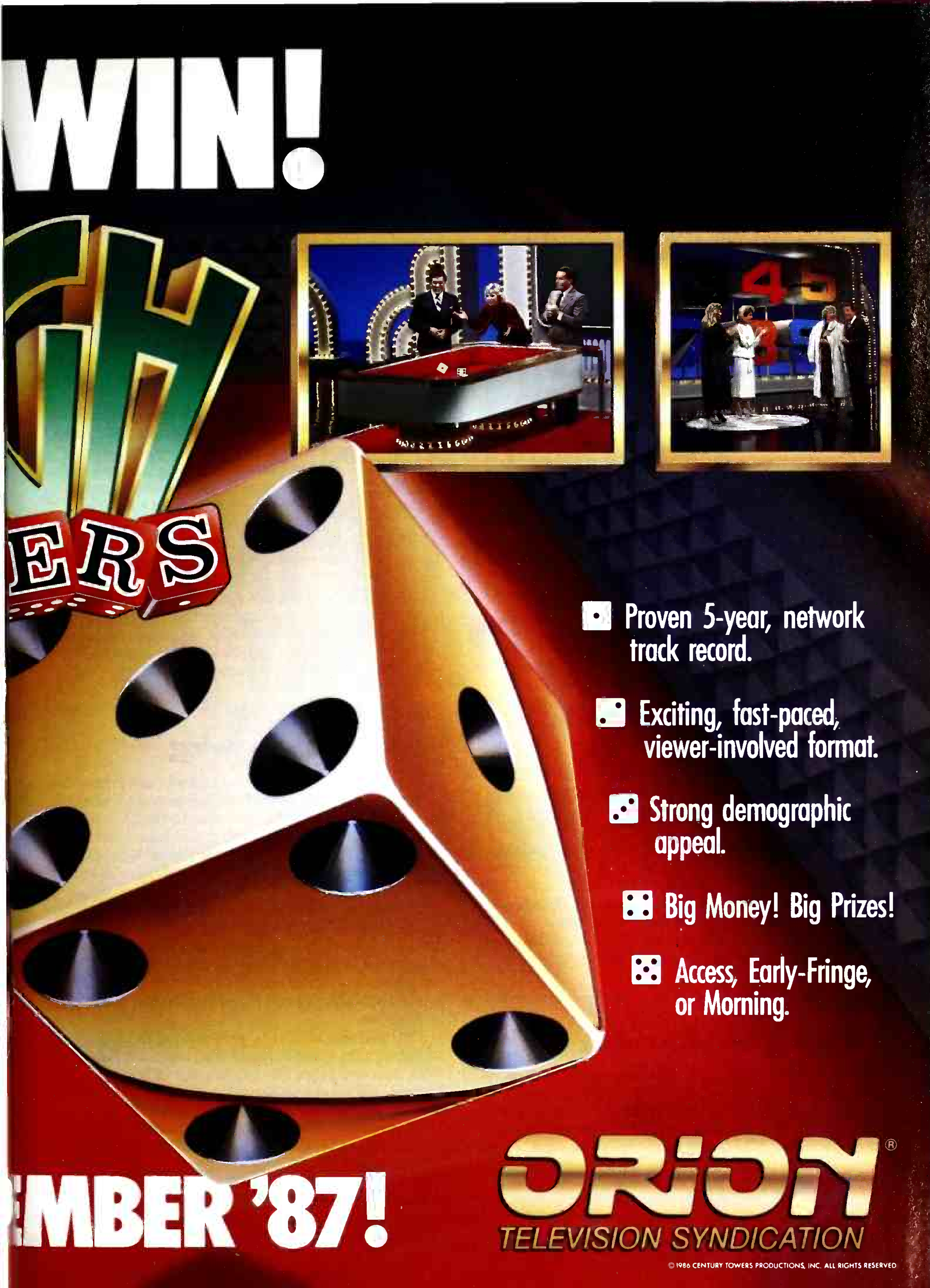


"HIGH ROLLERS" IS BACK!

A new version of the hit NBC game show where the lure of the dice and great prizes make this one of the most exciting game shows ever on television. HIGH ROLLERS will be produced by four-time Emmy Award-winning producer, Merrill Heatter, and stars everybody's favorite game show host, Wink Martindale.

So don't gamble, go for the big numbers with the exciting and new HIGH ROLLERS.

YOUR BEST BET FOR SEP


WIN!
ERS
Proven 5-year, network track record.
Exciting, fast-paced, viewer-involved format.
Strong demographic appeal.
Big Money! Big Prizes!
Access, Early-Fringe, or Morning.
EMBER '87!
ORION®
TELEVISION SYNDICATION
© 1986 CENTURY TOWERS PRODUCTIONS, INC. ALL RIGHTS RESERVED

(people meters only) or conformed (people meters plus household meters) came to a head last week at a breakfast panel of the American Marketing Association's New York chapter. A sharp division between the agency/advertiser view (integrated) and that of the TV networks (conformed) was apparent in the remarks of the two speakers, Larry Roslow, vice president, director of media research, SSC&B, and Barry Cook, managing director of special media research, NBC. There was little discussion about data from AGB Television Research, the U.K.-headquartered firm which is challenging Nielsen.

Roslow argued his agency's position, widely held by ad shops, that the integrated sample will provide more and faster data and will be more accurate because it won't be necessary to merge numbers from two different types of samples. He also noted that the recent validation study of daytime audiences by the Committee on National Audience Measurement (CONTAM) comparing a high-quality telephone coincidental control survey with Nielsen's existing sample as well as its gradually-building people meter sample shows the control survey closer to the people meter viewing levels.

The NBC executive warned against throwing out the baby with the bath water, arguing that the household meter was the "purest" form of audience measurement, and has been working for years. Until the industry knows it's getting good data with people meters, it shouldn't get rid of household meters, he said. Cook also argued against depending on validation studies, contending that good research, not data, should be the basis of decision-making. By "tweaking the knobs," such as adjusting editing policies, a research service can bring data closer to the "truth," the NBC researcher maintained.

The panel discussion was moderated by Marvin Mord, vice president, marketing and research services, Capital Cities ABC, who said he preferred a "dual" (conformed) sample for at least a year. He also expressed concern about the burden now being put on the Nielsen staff to run parallel diary and people meter samples temporarily. The result, he declared, is a decline in the size of the in-tab (tabulated) sample, damaging its representativeness.

Nielsen has said it will make a decision on the integrated vs. conformed sample issue early next year.

Fallout from DBS ruling

Private corporate networking is among the likeliest uses for direct broadcast satellites under the recent FCC decision regarding the DBS band, but the most immediate effect is expected to be the impact on the money sources. Whatever the perceived prospects for DBS, it should be easier than hitherto for DBS permittees to get money for such a venture.

The FCC late last month "expanded" its rulings on DBS to permit "temporary, non-conforming uses." This means a DBS company can sell voice and data services in addition to video programming, the basic service envisaged under the original DBS rules.

There are constraints. The non-conforming use must be initiated during the first five-year license term. Thereafter, the non-conforming use may continue on those transponders continuing to provide DBS service, but only for a maximum of 12 hours a day. However, the non-conforming service will be allowed to continue on such transponders for the life of that satellite.

The FCC made clear its prime purpose was to help DBS, not provide additional services. But an FCC lawyer explained that the Commission also felt it was killing two birds with one stone by encouraging more efficient spectrum use. In reducing the risk of DBS by allowing other sources of revenue, the FCC feels that investors would be more apt to lend money, or lend more money.

Despite the boost to DBS, there is little expectation of DBS service in the near future. There are only two high-power DBS birds near completion and, even if there were more, the chance of getting a launch commitment in the near future is slim, or non-existent. The two major launching entities, NASA and the French Arianespace, appear to be booked solid through the rest of the decade and, in the case of NASA, well into the 90s, because of the space shuttle tragedy.

The FCC's decision was a result of a petition by United States Satellite Broadcasting Co. (USSB) to clarify the Commission's earlier language regarding secondary uses of DBS facilities. USSB is the proposed DBS service of Hubbard Broadcasting.

Strong CBS showing

CBS almost tied NBC for first place in the primetime network TV ratings as the November sweeps were winding down. In addition, during the week ending November 30, ABC, while third, still took Monday, Tuesday and Wednesday nights. The ratings/shares for the week were: NBC, 15.9/26; CBS, 15.6/26 and ABC, 13.1/22.

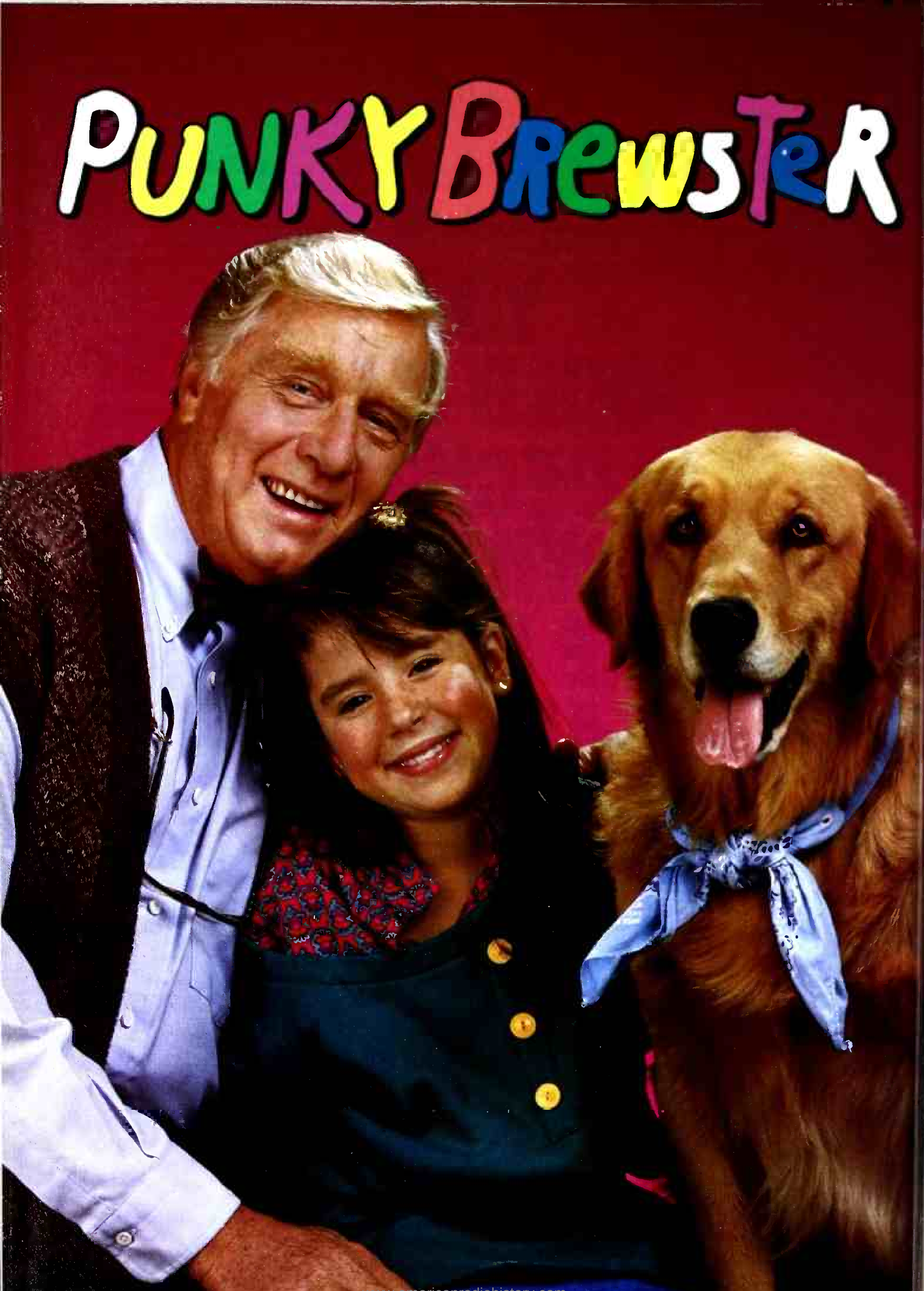
One reason for the strong CBS showing was a sports runover into primetime on Sunday, November 30. The second game of an NFL doubleheader pushed the CBS schedule back one hour, providing the network with ratings over 20 between 7 and 10 p.m. *60 Minutes* ranked Number 3 for the week out of 71 shows.

ABC was also helped by professional football. Its Monday night game between the first place New York Jets and Miami Dolphins got a 19.3/32. But on Thursday, Friday and Saturday nights, the web could not even manage a double-digit average rating.

Through the 10 weeks of the season NBC is firmly ensconced in first place, viz., an 18.5/29, with CBS, 16.0/25, and ABC, 14.3/23.

As for the new shows, there were four in the top 25: *Amen*, *My Sister Sam*, *Designing Women* and *Matlock*, during the final November week.

YOU COULD MAKE A DECISION THAT WILL AFFECT THE FUTURE OF AMERICA'S CHILDREN.


PUNKY BREWSTER

THE FACTS:

- You can have a show with 44 new adventures (88 episodes in total) with the cast that has made it so popular.
- You can have a show that has a loyal following of fans and a backlog of fan letters 60,000 deep!
- You can have a show about a small-for-her-age girl, with lots of spunk, who faces the problems and frustrations of growing up that most children will face.
- You can have a show that's entertaining, a show with lots of heart.

THE DECISION:

☑ **I want "Punky Brewster."**

PUNKY BREWSTER

Available Fall '87

Columbia Pictures Television

New DFS service

Companies doing their own creative work for direct marketing campaigns are the target account universe of Media Directions, the new media planning and buying subsidiary for direct marketers set up by DFS Dorland Worldwide, "separate from and independent of DFS Direct." Former DFS Direct vice president, associate media director Dani L. Glaser who heads the new unit as general manager, offers to "develop comprehensive, analytical media strategies, custom developed for specific direct marketing goals, such as inquiry or lead generation, improving the cost per order, or improving backend performance"—everything that happens after the advertising has motivated a prospect to send in her coupon or dial the 800 number (See story on direct marketing growth, TV/RADIO AGE, November 24).

Glaser also points to two "trademarked planning and buying tools we've developed," DART (Direct Media Analysis and Research Tool) and MODEL (Media Order Database and Evaluation Link). MODEL is a computer program to issue orders for media buys and store and report response by date, unit, cost and other variables. Glaser describes DART as a proprietary media planning process that can examine such factors as demographic, psychographic and geographic profiles of prospective customers, competitive activity, advertising performance history and geographic and seasonal buying trends affecting a product.

ScanAmerica's push

While attention regarding the people meter issue is centered on whether Nielsen will adopt the integrated or conformed samples and whether AGB will get further support for its challenge of Nielsen's network TV dominance, the ScanAmerica people are continuing to push ahead in their efforts to set up a third national people meter service by the 1988–'89 season.

They are cheered by validation studies in Denver, where a 200-household sample will be expanded to 600 in time for a regular syndication service in time for next May's sweeps, with or without subscribers. The results, presented to the Electronic Media Rating Council conference at Miami Beach last month, was said to "show unequivocally that the system produces reliable viewing and purchase estimates."

The validation procedures covering viewing involved four waves in which data from the people meter panel were compared with independent telephone coincidental and independent diary surveys. There were also two waves in which in-panel coincidentals were employed to check on whether panel members pushed the buttons when they should.

In validating purchase information, panel data covering both product usage volume and dollar spending were compared with SAMI warehouse withdrawals and scanner figures from 16 Denver area stores.

Play it in Peoria

In Peoria, ranked 100th in television households, WEEK-TV is offering to help prospective retail advertisers keep manufacturers informed of the products they carry, via results of a transshipment analysis assembled by the station's rep, Katz Continental Television (see story, page 96).

Among these results is the finding that 82 per cent of the retail volume of Peoria is transshipped from warehouse distribution outlets outside the Peoria ADI. Supermarket buying offices servicing Peoria's retailers are located in St. Louis, Springfield-Decatur-Champaign, Davenport-Rock Island-Moline, and Chicago.

The biggest chunk, $172 million worth through the Kroger and Wetterau Foods buying offices, or 33 per cent of Peoria's total, is shipped out of warehouses in St. Louis. But St. Louis television delivers no rating points in Peoria, says Katz. Of these four outside markets, Springfield-Decatur-Champaign television delivers the most. But even there, 100 rating points placed on television in the Springfield-Decatur-Champaign market delivers only eight rating points in Peoria, says the presentation for WEEK-TV, while Peoria television stations "reach virtually every home in the marketplace."

NRMA advertising sessions

As usual, the annual National Retail Merchants Association (NRMA) convention in New York will have a number of sessions dealing with advertising and sales promotion. They include the following:

- "Stop Wasting Your Newspaper Ad Dollars," January 11, 4:45–5:15 p.m. Speaker is Stephen Van Osten, vice president, Retail Training Programs, Newspaper Advertising Bureau; moderator is Harold Merahn, honorary life member and past chairman, NRMA Sales Promotion/Marketing board of directors.
- "Television: A Changing Medium For a Changing Marketplace," January 12, 2:15–3:30 p.m. Speaker is Wallace Westphal, vice president, local sales, Television Bureau of Advertising; moderator is Irwin Coplin, vice president, sales promotion, Pizitz, Birmingham, Ala.
- "Sales Promotion Techniques That Work," January 12, 4–5:15 p.m. Speakers are: John Dillon, publicity director, Grover Cronin, Inc., Waltham, Mass., and John Wilcox, advertising director, Shepler's Wichita; moderator is John Luchsinger, vice president, sales promotion, Swezey's Department Store, Patchogue, N.Y.
- "NRMA Awards for Newspaper Advertising," January 13, 8:30–10 a.m. Speakers are: John A. Murphy, vice president, sales promotion, marketing, NRMA, and Alfred Eisenpreis, vice president, retail marketing, Newspaper Advertising Bureau; moderator is Donald M. O'Brien, senior vice president, marketing, Jordan Marsh Co., Boston.

Jim Fowler. The man with animal magnetism.

"Mutual of Omaha's Wild Kingdom" and its star, Jim Fowler, attract viewers like a magnet. Once again nearly half our rated stations delivered a 6.0 rating or better with an average rating of 9.2 !*

To put more pull in your schedule, call Hal Davis at 402-397-8660 or Bob Aaron at 804-481-4727.

MUTUAL OF OMAHA'S WILD KINGDOM
Starring: Jim Fowler
Featuring: Peter Gros

*Arbitron, Feb. 86.

■ "Radio: The Best Deal in Town for Retailers," January 13, 9–10:05 a.m. Speaker is: Wayne Cornils, executive vice president, Radio Advertising Bureau; moderator is Grover Cronin's John Dillon.

Nielsen VCR viewing data

Nielsen will integrate viewing data on the VCR playback of network program recordings starting in the fall of '88, thus filling a gap in audience measurement that has concerned major advertisers and agencies. This will come about at the start of what is scheduled to be Nielsen's full people meter sample—somewhere between 4,000 and 4,500 homes depending on whether the research company installs an integrated or conformed sample.

Nielsen has developed two systems for identifying VCR recordings of TV programs, both of which can also identify "zipping"—fast-forwarding through commercials. One was specifically developed for collecting network program clearance information—Automated Measurement of Lineups (AMOL). The AMOL system places network program codes on the TV signals' vertical blanking interval (VBI). Homes that tape such shows also tape the AMOL code. The other method, called "encoding," employs Nielsen equipment in sample homes to place the identifying code on the recorded program.

Nielsen's AMOL/VCR system will be discussed this week at the Advertising Research Foundation's key issues workshop in the New York Hilton. By next April, Nielsen will have expanded the AMOL/VCR measurement to 200 people meter/VCR households and will report on the results. In the spring of '88, the "encoding" system will be installed in all people meter/VCR households.

Arbitron's Atlanta plans

With the announcement that it will meter Atlanta starting next November, Arbitron now has 15 markets metered or soon to be metered. That total includes Denver, where Arbitron operates ScanAmerica jointly with SAMI. Arbitron will set up a 400-home sample in the southern city and joins Nielsen, which began metering Atlanta September 30. While Arbitron has as yet no metered service station clients in Atlanta, Nielsen has signed up WATL(TV), WGNX(TV) and WTBS(TV).

Pierre Megroz, vice president, television sales and marketing for Arbitron, noted that Atlanta will be the research company's fourth expansion market next year. In addition to Atlanta and Denver, Arbitron will launch metered services in Cleveland and Seattle-Tacoma in '87. Arbitron's other metered markets are New York, Los Angeles, Chicago, Philadelphia, San Francisco, Boston, Detroit, Dallas-Ft. Worth, Washington, Houston and Miami. Nielsen has 14 markets in common with Arbitron, but, so far, is alone in Hartford & New Haven, while Arbitron is alone so far in Cleveland.

'PM Magazine' restructures

PM Magazine, longtime access syndicated show, will get a revamped beginning with the 1987–88 season. The redesigning of the series, which is produced by Group W Productions, will involve an exchange of stories among stations with mutual interests, greater localization, a dropping of the national barter spot, and the transfer of the administration of the service to the Group W Television Group. Under the new localizing plan, the 30-second spot will be made available to the local stations selected by Group W to be part of the new *PM Magazine* cooperative. The company will continue to provide client stations with the full complement of services between now and next September.

Quinn to head KGTV

Edward Quinn has been named a vice president of McGraw-Hill Broadcasting Co. and general manager of KGTV(TV) San Diego, succeeding the late Clayton Brace. Quinn was previously vice president & general manager of WVUE-TV New Orleans.

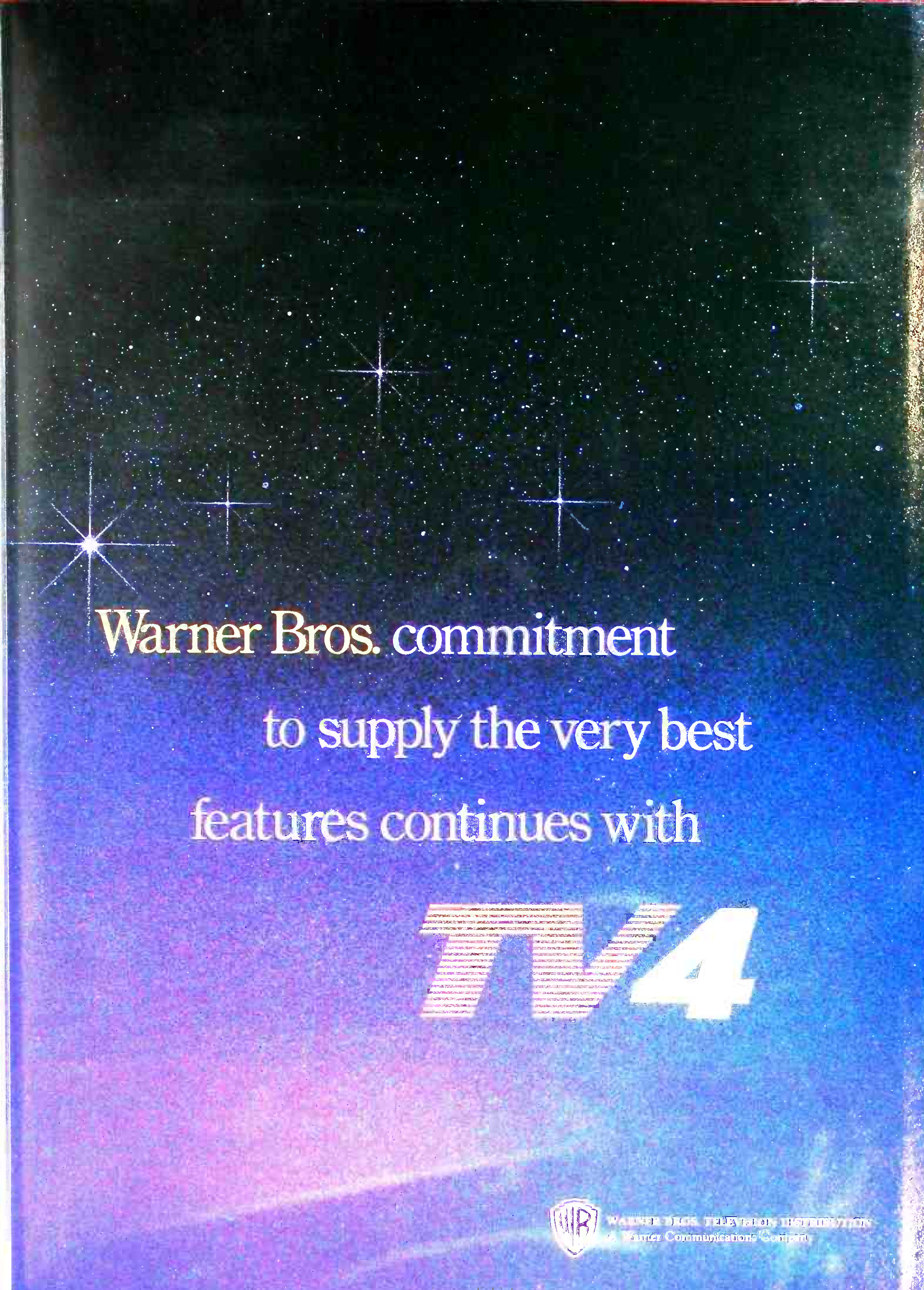
P&G a strong No. 1 on webs

Procter & Gamble was a strong leader in network TV expenditures during September, as the season opened (September 22), according to BAR figures. The giant advertiser's spending (see below) was up 17.8 per cent over September of last year, but up only 7.4 per cent for the nine months to date.

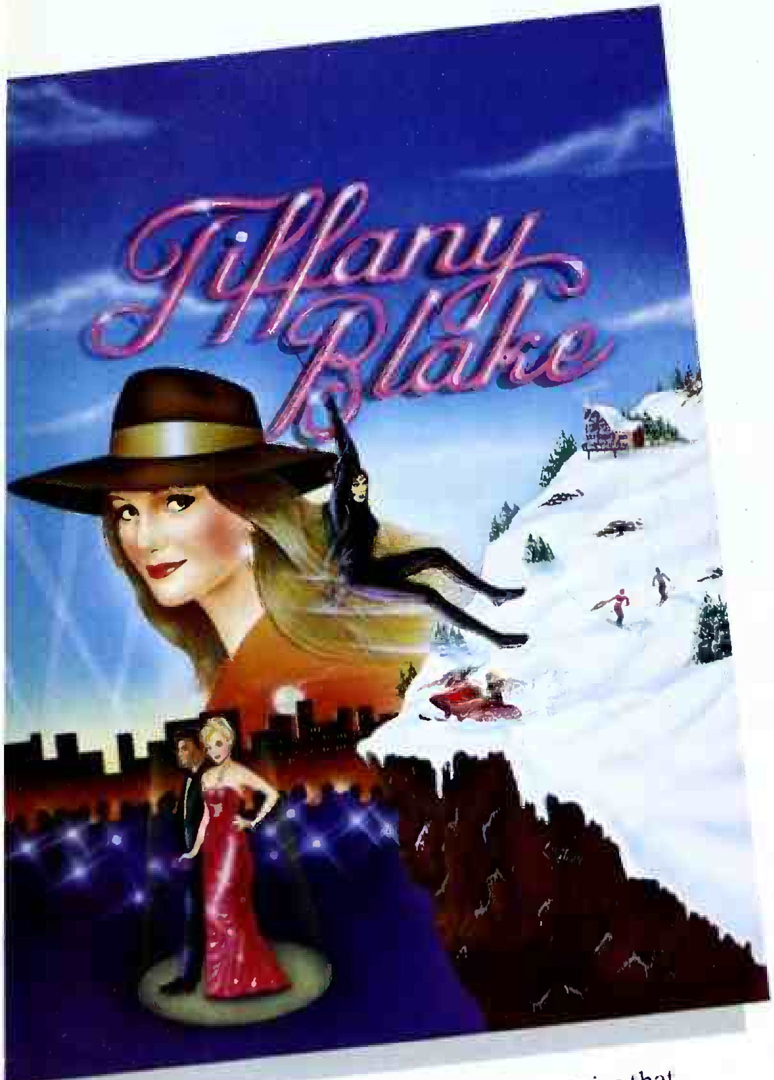
Philip Morris was up 14.3 per cent for the month, compared with last year, which was before PM had acquired General Foods. Together, the two companies spent $25.2 million during September, '85, with PM itself accounting for $10.7 million and GF laying out $14.5 million.

Top 10 network TV clients, September

Parent company	Estimated expenditures	Year-to-date expenditures
Procter & Gamble	$40,094,100	$332,672,100
Philip Morris Cos.	28,818,200	276,305,600
General Motors	20,383,000	142,310,300
Chrysler	15,749,100	65,062,200
General Mills	15,088,200	97,773,700
Ford	14,852,200	143,336,500
McDonalds	14,581,600	145,876,900
Kellogg	14,506,900	124,919,000
RJR/Nabisco	13,314,900	109,450,700
Anheuser-Busch Cos.	13,259,300	117,349,800


Warner Bros. commitment
to supply the very best
features continues with
TV4
WARNER BROS. TELEVISION DISTRIBUTION
A Warner Communications Company

CHILDREN HAD IT



"Tiffany Blake" is an action/adventure series that follows the lives of the internationally acclaimed high fashion model Tiffany Blake and her double secret agent friends, Kristin and Natasha. Their modeling careers serve as a cover for suspenseful missions and role models children will love to identify with.

When it comes to children's programming, kids deserve a lot better.

And now, they can get it in "Tiffany Blake," "U.S. Space Force," and "Beverly Hills Teens." Three, first-run, animated children's series that have the superior quality to make them first-rate.

But that's not all they have going for them. There's also heroines for girls, lots of adventure for boys, and great humor for both. Not to mention, long term usability for you.

Making it all possible is an exciting new venture called Kidnet which combines the forces of Access Syndication—one of the fastest growing, independent production and distribution companies; DIC Enterprises—the largest animation house in the world; and Bohbot and Cohn Advertising—one of the country's largest media buying services.

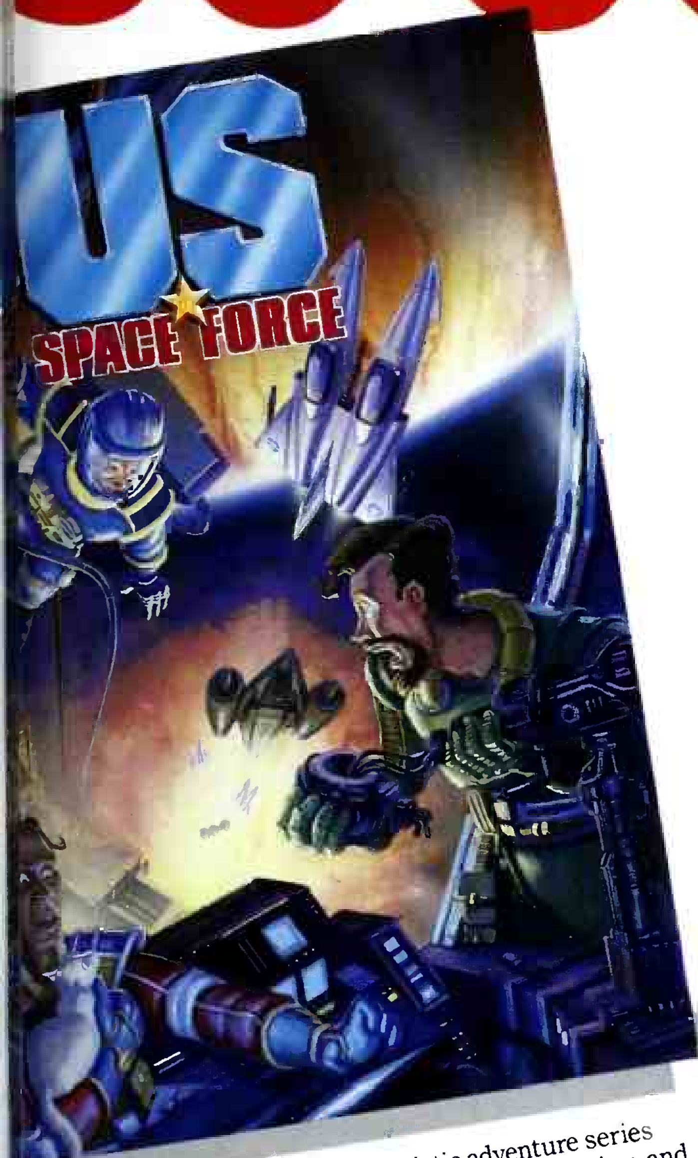
To find out all about the series and the 65 half-hour episodes available per show for next Fall, call Access Syndication.

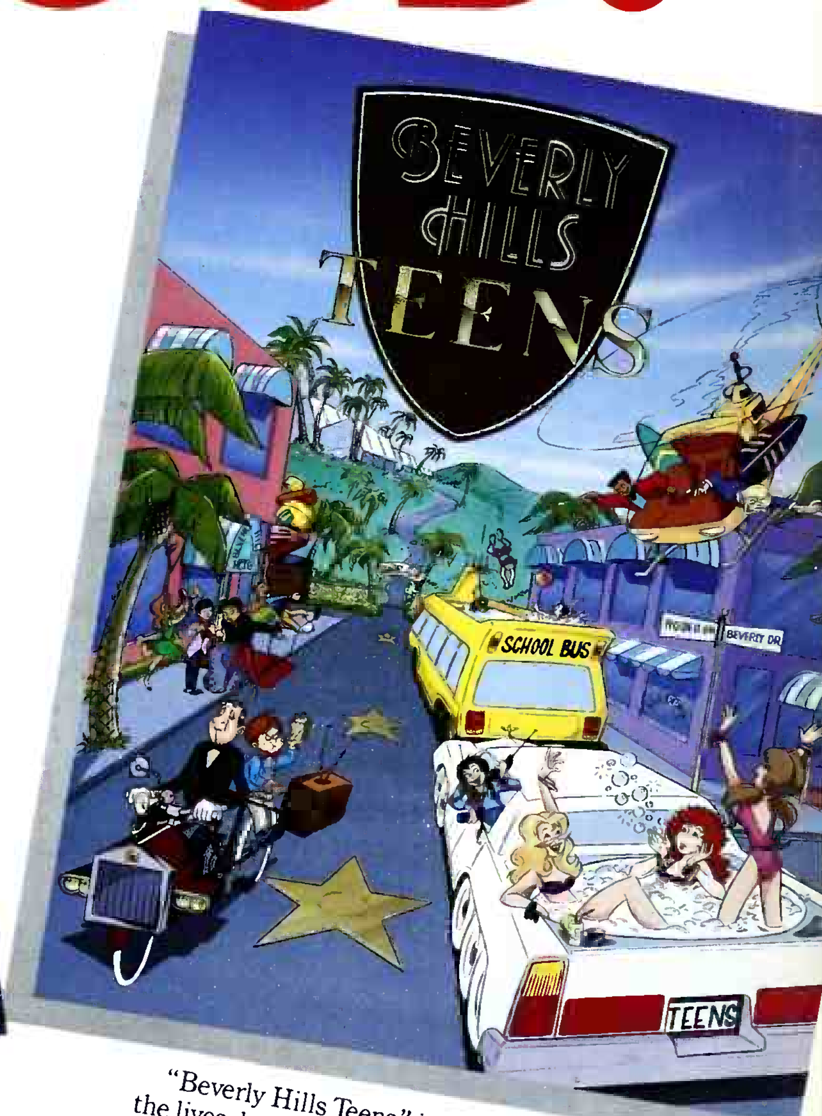
Because your kids deserve the best.

DISTRIBUTED BY access SYNDICATION · DIC · Bohbot & Cohn ADVERTISING INC

12345 Ventura Blvd., Studio City, California 91604 (818) 985-3037
2 Greenwich Plaza, Greenwich, Connecticut 06830 (203) 622-1341

NEVER SO GOOD.





"U.S. Space Force" is a futuristic adventure series based on a select team of Astromarines, Starwing, and Satellite Command stationed in outer space. Their exciting fleet of specially designed land, sea, and space vehicles, allow kids' imaginations to soar.

"Beverly Hills Teens" is a series that centers around the lives, loves, and longings of a group of typical, fun-loving, American teenagers who just happen to be fabulously wealthy. Chrissie, everybody's girl-next-door; Troy, the Golden Boy; Raven, the beautiful vixen; and Pierce Huntley III, a playboy, are the kind of characters kids find easy to follow.

NOBODY CATC
LIKE PH

Jackie Stallone offers some hard-hitting facts about her tough and not so tough son, Sylvester.

HES THE STARS
TOPLAY.

Go behind the scenes with your beautiful host **Morgan Brittany** for an inside look at the world's most glamorous community, HOLLYWOOD!

That's what Photoplay is all about, 26 weeks of new, provocative half-hour shows. 104 in all, available right now.

Nothing has more appeal than Hollywood and the stars.

This exciting entertainment series is produced by Jack Haley Jr., and veteran Journalists Barbara and Dan Lewis. Add the expertise of creative consultant Alan Landsburg and you have one sensational show.

Photoplay has the most dynamic new material on television to capture the all important adult audience.

Catch a star with Photoplay.
Nobody does it better!

PHOTOPLAY

Photoplay is a KTVU production in association with Photoplay Magazine Television Enterprises, Inc.

Co-distributed by
New Century Entertainment and
The Landsburg Company.

THE LANDSBURG COMPANY

NEW CENTURY ENTERTAINMENT
CORPORATION

Georgia Holt shares her own special Cher in a way that's sure to strike a chord in everyone.

TV Business Barometer

October: one of the best spot months

October was one of the best months this year for national/regional TV spot—in percentage growth over the previous year, that is. Only January did better. The first month of the last quarter came up with a double-digit rise, the fourth month to date this year in which that occurred.

October's increase was 15.4 per cent, topped only by the 16.4 per cent scored in January. Other double-digit rises in '86 were in February (10.9 per cent) and August (15.0 per cent).

Billings were $491.0 million, as against $425.5 million in last year's October. The time sales total for this October was a little below September, which generated $505.2 million. Two other months this year topped the $500 million mark—April and May, with $539.4 and $548.4 million, respectively. All three $500 million-plus months, it might be noted, were four-week Standard Broadcast Months (SBMs). But it must also be noted that most stations in the *TV Business Barometer* sample report on a calendar month basis. As it turns out October of '85 and '86 were four-week SBMs.

October spot time sales lifted the total for the 10 months to $4,580.6 million, representing an increase of 9.3 per cent, still running below the local rate.

Judging by the figures broken out by the three station revenue brackets, stations enjoyed good business across-the-board. However, even the subsample averages hide ups-and-downs. Independents, for example, are reported suffering from a slump in toy advertising, some of which is going elsewhere.

The medium-size stations, while averaging an increase of 12.3 per cent in October, still ranked third in percentage increases. In the previous nine months, this revenue group was in first place five times in percentage rises. They were not far behind the other two revenue groups, however, both of whom tied with increases of 16.1 per cent each. It was the second month this year that the bigger stations ranked first in their spot increase.

What about '87?

Meanwhile, what about the rest of the year? Will November and December stack up to October, which turned out better than some reps expected? Probably not. Though November already has shown signs that the final tally for the month will indicate sizable activity in spot business, it does not appear at this point that it will turn out as good as October.

December business so far is reported in the doldrums, and might have a marked effect on overall fourth quarter billings. Unfortunately, forecasts for next year are not exactly promising. By most accounts, '87 will not treat spot as well as '86 did. And not everybody is happy about '86, though spot showed growth in real dollar terms.

National spot +15.4%

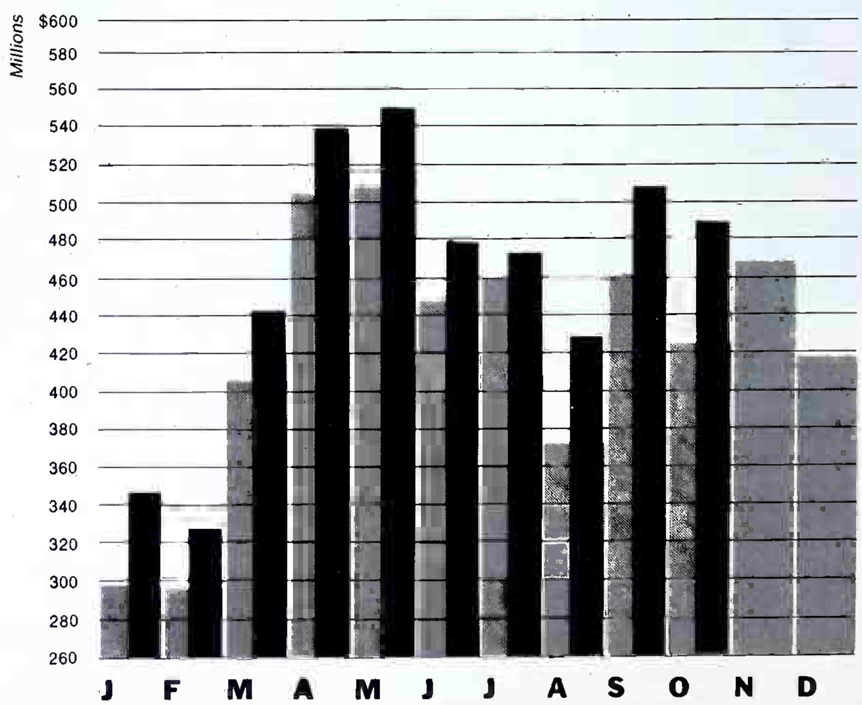
(millions)

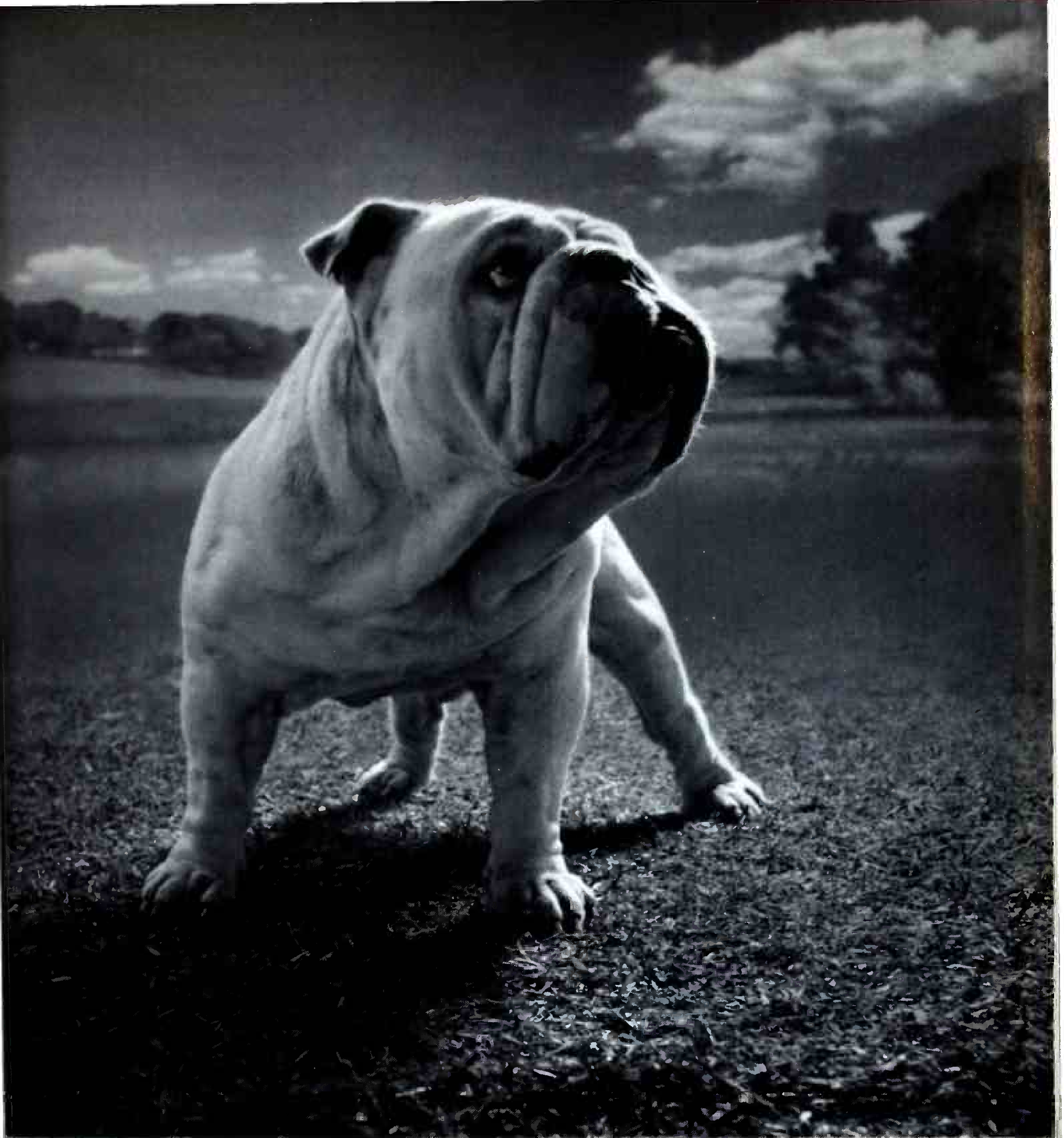
1985: $425.5 **1986: $491.0**

Changes by annual station revenue

Under $7 million	+16.1%
$7–15 million	+12.3%
$15 million up	+16.1%

October





International Report

Hilversum

Eleventh-hour efforts fail to save Europa Television

Europa Television stopped broadcasting late last month, after 11th-hour attempts to save it failed. Dutch broadcaster NOS withdrew its support when the Europa board could not guarantee immediate repayment of at least part of the $4.9 million owed to it for facilities, of which it is the principal supplier.

The decision has shocked Europa staff. "We were so close to a solution—we were very positive," says a spokesperson. The board had already accepted an offer from UK sports marketing group, West Nally, which would have meant substantial private investment of $71 million (U.S.) and a more commercial approach, with direct management involvement from West Nally. In addition to this offer, says the spokesperson, Europa also has been approached by other organizations.

NOS has been accused of pulling out largely for political reasons: Europa would have created competition for a planned third state channel. An NOS spokesperson denies the allegations, saying that its decision was based purely on financial reasons. "NOS would like to go on with Europa. We believe in the project," says the spokesperson, but we can't until the financial problems are resolved." NOS reminded Europa in July that payments for facilities were due, he says.

London

MTV Europe picks chief, unconcerned about others' problems

Mark Booth, vice president, affiliate sales and marketing at MTV Networks (U.S.) has been named managing director of MTV Europe. Majority shareholder Robert Maxwell, publisher of the U.K. Mirror Group Newspapers, told a press conference that Booth was chosen for "his unique understanding of what it takes to launch a new video music network." In addition to Maxwell's 51 per cent interest, MTV, a unit of Viacom International, owns 25 per cent and British Telecom 24 per cent of the new venture.

Remaining unconcerned about the financial difficulties faced by other satellite music channels in Europe, Maxwell confidently predicted "major and profitable returns" after two to three years. He also said, however, that investment in MTV, stylized for European consumption, will amount to "many millions of pounds." The actual launch of the new channel will be early next year, likely to coincide as closely as possible with the January 30 launch of rival Super Channel/Music Box.

MTV Europe will be financed by advertising and payments from cable system operators. Maxwell, as chairman of the European Satellite Television Broadcasting Corporation, which earlier this year had its contracts for two channels on satellite TDF-1 cancelled by the French government, has good contacts with European cable operators. He also has substantial stakes in various British cable companies, which will take MTV Europe. "They will all volunteer," predicts Maxwell.

The channel will broadcast via satellite from London to cable systems throughout Europe. It has not yet been decided which satellite will be used. "We are reviewing options," says Maxwell, who doesn't foresee any problems: "The project has no frontiers—they all want us." Referring to the TDF-1 matter, Maxwell says, "The French are trying to get us back. It's nice to know we are still wanted."

MTV Europe will be headquartered in London, with eventual plans to open studios and corporate offices in Europe's capital cities.

Paris

New commission to absorb enforcement duties of ad unit

Among the first jobs to be tackled by the new Communications Commission (CNCL) is the dismantling of Regie Française de Publicité (RFP), the public body responsible for advertising on the public TV and radio channels.

The CNCL will itself be directly responsible for ensuring that media advertising respects the law and rules of ethics and good taste. At present, TV commercials are viewed by RFP's screening committee for approval before going on the air.

This department's 16 people and equipment will be transferred to the CNCL, probably by the end of the year. Whatever new procedures are adopted, advertising professionals are looking forward to a rationalization of the current system. Ex-post facto verification of commercials and self-discipline for ad agencies will be two major advances, says Jean-François Minne, director of TBWA ad agency.

When RFP is eliminated, its sales subsidiaries in public TV and radio channels will be integrated into their respective stations. Alain-Gérard Cohen, in charge of FR3 Publicité (regional time spots), expects smoother functioning in the future, as the CNCL develops new criteria for judging commercials. "Advertisers' interests may well be better served by a fully-integrated commercial department," remarks Alain Grangé-Cabane of UDA, an advertisers' professional association.

Madrid

Spanish company tests satellite receive dish to cover wider arc

Spanish company Televés, based in Santiago de Compostela, is testing a prototype satellite signal receiving system which differs considerably from the standard parabolic dishes. A spokesman says that the system is "still in the nappy [diaper] stage but the results are surprising us."

The prototype was built after retired engineer Juan Antonio Gómez approached the company with the idea of using the Fresnel system—known for its use in concentrating visible light—to pull in electromagnetic waves beamed down from TV satellites. Consisting of eight concentric plastic rings with an overall diameter of just over two meters, the flat antenna focuses the signal into a receiver cone *behind* the surface. Being less "tunnel visioned" than parabolic dishes, the Fresnel system, it is claimed, covers a wider arc of the sky. At a recent technology exhibition in Barcelona, two satellite signals, Intelsat and SS1, were picked up simultaneously by two cones behind the dish.

Televés already makes parabolic type dishes for the Spanish market, but believes that the multisignal capability of its new product is a big improvement. Although it would be simpler and cheaper to produce than parabolic type dishes, the need for two heavy duty, well anchored tripods to support the ring dish at a sufficient height (two to three meters) above the receiving cones means that the final cost would not be that much less, however.

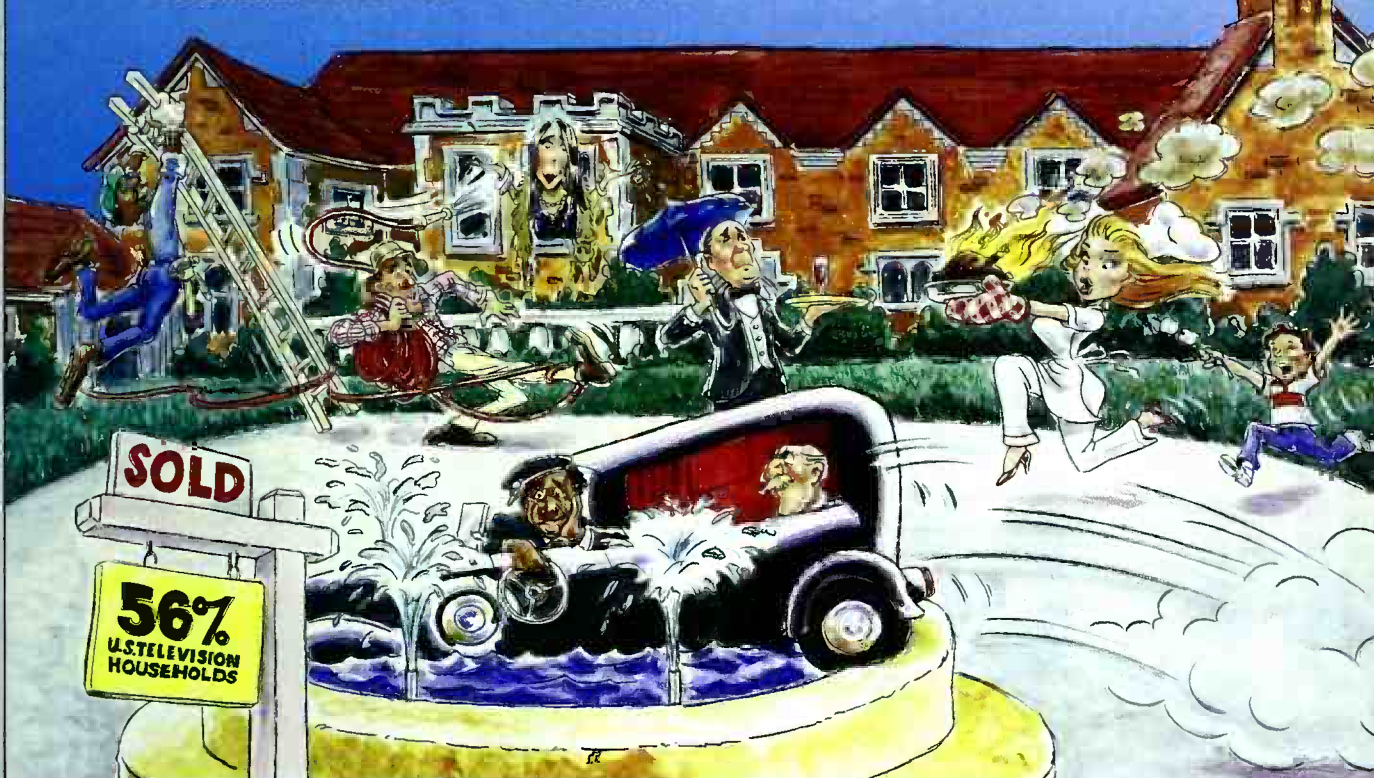
Spanish television plans to appeal royalty decision

RTVE, Spanish state run television, plans to appeal a decision that it should pay 1.33 per cent of its advertising income as royalties to the Spanish Society of Authors. The resulting $7.1 million (U.S.) a year is considered to be too much. Until now, RTVE has been paying about $1.4 million.

Curiously, Spanish TV, according to regulations, should be paying fees for the version of the national anthem which is transmitted every day.

WNBC-TV NEW YORK, NY
KNBC-TV LOS ANGELES, CA
WMAQ-TV CHICAGO, IL
WCAU-TV PHILADELPHIA, PA
WCVB-TV BOSTON, MA
WXON-TV DETROIT, MI
KXAS-TV DALLAS, TX
WRC-TV WASHINGTON, D.C.
WKYC-TV CLEVELAND, OH
KPRC-TV HOUSTON, TX
WTAE-TV PITTSBURGH, PA
WFTS-TV TAMPA, FL
WPLG-TV MIAMI, FL
KTMA-TV MINNEAPOLIS, MN
KMOV-TV ST. LOUIS, MO
KCRA-TV SACRAMENTO, CA
KTVK-TV PHOENIX, AZ
WXIN-TV INDIANAPOLIS, IN
WFSB-TV HARTFORD, CT
XETV-TV SAN DIEGO, CA
WESH-TV ORLANDO, FL
WXIX-TV CINCINNATI, OH
KSHB-TV KANSAS CITY, MO
WISN-TV MILWAUKEE, WI
WKRN-TV NASHVILLE, TN
KWTV-TV OKLAHOMA CITY, OK
KUTV-TV SALT LAKE CITY, UT
WTKR-TV NORFOLK, VA
KTUL-TV TULSA, OK
WFLX-TV WEST PALM BEACH, FL
WAWS-TV JACKSONVILLE, FL
KNMZ-TV ALBUQUERQUE, NM
WUHF-TV ROCHESTER, NY
WDSI-TV CHATANOOGA, TN
KRDO-TV COLORADO SPRINGS, CO
WYFF-TV GREENVILLE, SC
WTGS-TV SAVANNAH, GA
WCOV-TV MONTGOMERY, AL
KSBW-TV MONTEREY, CA
KLFY-TV LAFAYETTE, LA
KDLH-TV DULUTH, MN
WJFW-TV WAUSAU, WI
KRCR-TV CHICO, CA
KJTV-TV LUBBOCK, TX
KJCT-TV GRAND JUNCTION, CO

Congratulations. These stations have earned an honorable mansion.



MARBLEHEAD MANOR

The hottest new property in syndication.

We'd like to thank all the stations that have helped to make Marblehead Manor the hottest new property in syndication.

They've just become the proud owners of a new mansion—complete with a staff of wacky lackeys guaranteed to bring the house down every time.

Of course, there's still plenty of room left for you.

So be the first in your market to move into Marblehead Manor—the program that's giving domestic television a whole new meaning.

Paramount
A Gulf + Western Company
DOMESTIC TELEVISION

TV's first family.

In every major demographic, The Cosby Show outperforms the top ten prime time situation comedies.

Rating	HH	W18-49	W25-54	M18-49	M25-54	Teens	Children 2-11
The Cosby Show	**34.0**	**29.1**	**30.2**	**23.5**	**22.0**	**32.8**	**32.7**
Family Ties	30.5	27.5	28.2	18.8	20.3	29.7	27.6
Cheers	23.8	21.0	21.3	16.9	18.3	17.3	11.8
Golden Girls	21.9	16.0	17.9	9.2	10.6	14.8	14.6
Who's the Boss	21.4	17.7	18.5	11.3	12.5	18.5	15.4
Night Court	21.0	18.9	19.1	15.2	16.6	14.3	8.0
Kate & Allie	20.1	15.3	15.2	9.2	10.6	13.3	8.9
Growing Pains	19.8	17.1	17.6	11.0	11.9	19.7	13.8
Newhart	19.6	15.6	17.5	10.0	11.7	11.0	6.4
Webster	15.3	10.1	11.4	5.5	6.4	9.7	14.5

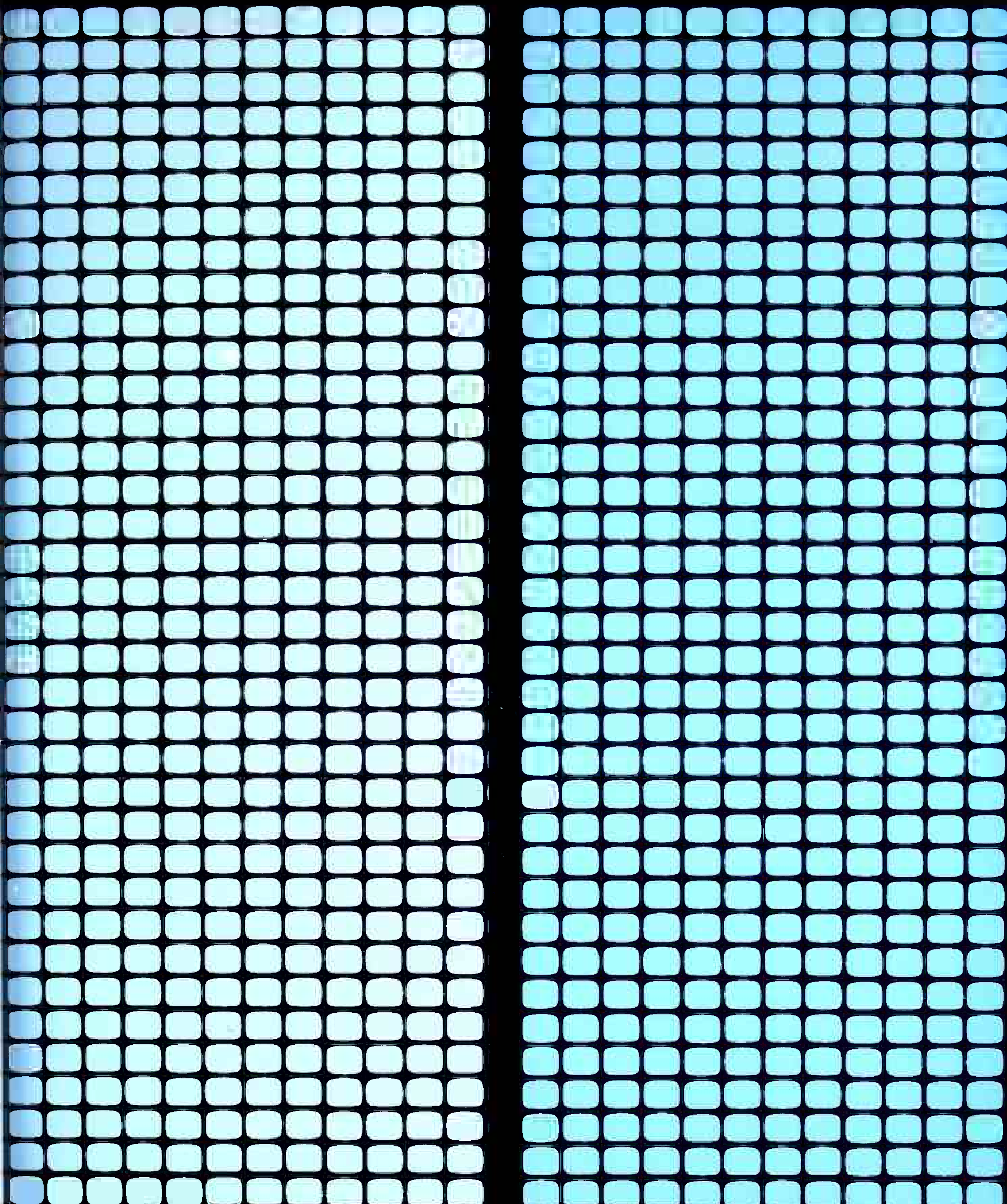
In fact, The Cosby Show has such a versatile, broad-based appeal that it is strong in every MSA break, whether A counties or D counties or whatever the household income.

Beginning in 1988, you can put the powerful appeal of The Cosby Show to work for you *five* nights a week.

The Cosby Factor: Profit from it.

Source: NTI, September-April network season, 1985-86. NTI, NAD, February 1986, ratings, prime time.

Viacom.



There Are 861 Reasons To Turn This Page.

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1987

January 7–11	INTV, Century Plaza, Los Angeles December 22, 1986 Issue
January 21–25	NATPE International, New Orleans January 19, 1987 Issue
February 7–10	Radio Advertising Bureau Managing Sales Conference, Hyatt Regency, Atlanta February 2, 1987 Issue
February 9–13	International Television, Film & Video Programme Market, Monte Carlo Television/Radio Age International, February Issue
March 28–31	National Association of Broadcasters, Dallas March 30, 1987 Issue
March 29–31	Cabletelevision Advertising Bureau, New York March 30, 1987 Issue
April 21–27	MIP-TV, Cannes Television/Radio Age International, April Issue
April 26–29	Broadcast Financial Management Association, Marriott Copley Place, Boston April 27, 1987 Issue
May 17–20	CBS-TV Affiliates Meeting, Century Plaza, Los Angeles May 11, 1987 Issue
May 17–20	National Cable Television Association Convention, Las Vegas Convention Center May 11, 1987 Issue
May 31–June 2	NBC-TV Affiliates Meeting, Century Plaza, Los Angeles May 25, 1987 Issue
June 9–11	ABC-TV Affiliates Meeting, Century Plaza, Los Angeles June 8, 1987 Issue
June 10–13	American Women in Radio and Television, Beverly Hilton, Los Angeles June 8, 1987 Issue
June 10–14	BPME Convention, Peachtree Plaza, Atlanta June 8, 1987 Issue
September 1–4	RTNDA Conference, Orange County Civic Center, Orlando, Florida August 31, 1987 Issue
September 9–12	NAB Radio '87, Anaheim Convention Center August 31, 1987 Issue
November 11–13	Television Bureau of Advertising Annual Meeting, Atlanta Marriott November 9, 1987 Issue

* Television/Radio Age will have coverage and bonus distribution at these meetings.

Cable Report

CBN gets ratings, 'Lassie'; sets sights on ad agencies

Ratings have skyrocketed and more new programs—including *Lassie*—are on the way, but CBN Cable Network vice president-sales Douglas Greenlaw says ad agencies have lagged behind both viewers and their own clients in perceiving recent dramatic changes at the network.

Bolstered by exclusive pre-syndication reruns of such off-network series as *Hardcastle & McCormick* and *Hell Town* (both from Columbia Pictures Television), CBN's primetime commercial programming ratings rose 67 per cent over the previous year's in October's Nielsen HomeVideo Index. In overall seven-day 7 a.m.–1 a.m. ratings, says Greenlaw, CBN's ratings were up 38 per cent.

"Lassie" *is coming back in first-run on CBN, and Robert Blake's "Hell Town" may do the same.*

Such gains have convinced CBN to proceed with more ambitious programming plans. Southbrook Entertainment's revived first-run *Lassie*, Greenlaw reveals, will premiere on CBN next fall, before entering syndication the following season. CBN will "own a piece of the syndication and aftermarkets," he adds.

CBN has also been talking to Robert Blake about reviving *Hell Town*, Greenlaw says, and has picked up exclusive off-network rights to Columbia's *Crazy Like a Fox* for next fall (subject to the program not returning to first-run network production, as Columbia would prefer).

CBN now follows its 7 p.m. *Hardcastle* strip with an 8–9 p.m. checkerboard (*Father Murphy, Hell Town, Bring 'em Back Alive, The Coral Jungle, Daktari*) and Greenlaw says the aim is to have that time period running all-original programming by 1990. To help explain why, he notes, "We have double the audience [on weekends] in *Wagon Train* than *The Campbells* [a first-run series], but we get double the ad rates for *The Campbells.*"

Theatrical films. On another front, CBN has created a theatrical film division, with at least two movies already on the drawing boards. One of these, *Shanghai Pierce*, is a western about a legendary Texan that could develop into a first-run series, according to Greenlaw. Another film would be a Christmas tale filmed in New York City.

CBN will spend from $3–7 million on each film, Greenlaw continues, and eventually cablecast them after several initial windows, including theaters, videocassettes, and possibly pay cable and broadcast.

Changing demographics. The addition of such shows as *Hardcastle* have brought younger demographics to CBN, says Greenlaw, and raised viewership in A and B counties to 75 per cent of the network's audience. In fact, he notes, CBN's slogan, "The Family Entertainer," is on the way out.

Yet, says Greenlaw, much of Madison Avenue still perceives CBN as stodgy and unexciting. In a recent subscriber survey by a major cable operator, he notes, CBN was ranked as the fifth most valuable basic cable service out of 19 surveyed. Likewise, in an Infomarketing survey, advertisers ranked CBN fourth out of 13 basic services. But, in the same survey, ad agencies ranked CBN 11th.

"We decided we had a few image problems we should clean up," acknowledges Greenlaw. So, to reposition CBN to agencies as "big, bold and contemporary," the network began its "Just Watch Us" campaign in September at the same time a new on-air look premiered. Since then, at least 16 new advertisers have come on board—including Bristol-Myers, Chevrolet, Johnson & Johnson, Kimberly Clark, Kodak cameras, Mars, Nutrasweet, Quaker Oats, Star Kist and Warner-Lambert.

This month, the Wunderman Ricotta & Kline effort for CBN expands with a three-tiered direct mailing. Brochures and videotapes about CBN are being sent from executive vice president Timothy Robertson to top agency executives; from Greenlaw and other CBN middle management to agency media directors and supervisors; and from CBN account executives to agency planners and buyers.

Douglas Greenlaw

The local scene. CBN is also making changes to encourage local advertising during network programming. Concurrent with a new 6 cents per subscriber fee being charged to affiliates starting in January (CBN is the last major cable network to institute such charges), the network is giving something back to the cable systems in the form of increased local ad avails. They'll be upped 140 per cent—to approximately two minutes per hour.

According to Greenlaw, this puts CBN on a comparable footing with other basic cable networks, making the network more likely to be included as part of local sales packages.

A&E's Golden Age beckons

The Golden Age of Television, premiering next month on Arts & Entertainment Network, is the initial focal point of a new marketing strategy designed to increase awareness of the basic cable service. In each succeeding quarter of 1987, A&E will again focus its promotional efforts on a specific programming event.

Each hour-long *Golden Age* episode, acquired from Columbia Pictures Television, consists of two episodes shown originally on NBC's *Alcoa Theater* and *Goodyear Theater* from 1957–60. Stars include Edward G. Robinson, Cliff Robertson, Agnes Moorehead, Dorothy Malone and Tony Randall. Unusual episodes include the pilot film for *The Virginian* with James Drury and a murder mystery with Ernie Kovacs.

Golden Age will kick off on January 12 with a full week of 8 p.m. episodes before settling into a regular 8 p.m. Tuesday slot the following week. The premiere episode, "Eddie," stars Mickey Rooney in an Emmy-nominated performance.

At least seven weeks of consumer advertising will center on *Golden Age*, says Andrew Orgel, A&E vice president, affiliate sales and marketing. The multimillion dollar campaign (agency not yet announced) will include the following media: newspapers; radio networks geared to MOR, talk and information; cable networks, such as CNN, Financial News Network, ESPN and The Weather Channel; cable program guides; *TV Guide;* and *Dial* magazine (for PBS contributors). Thirty individual markets will be targeted, which Orgel says is 10 more markets than in this past year's advertising. The *Golden Age* marketing blitz will include a New York reunion party for series stars.

Also next month, the network will introduce its first "A&E" logo (the service will be three years old in February); one of the marketing campaign's goals, Orgel notes, is to make the "A&E" acronym as recognizable by the public as "CNN," "MTV" and "ESPN."

Biography is next. Following the *Golden Age* fanfare, similar all-out marketing assaults will occur for three other program events during the year. All will start with star–studded week-long premieres. The second quarter campaign will highlight *Biography*, an umbrella title for a series of new documentaries from various sources. The third quarter theme is "The Leading Ladies of Entertainment," which will kick off a month-long salute to female performers. In the fourth quarter, A&E will spotlight "A Celebration of America," starting 10 weeks of special programming to coincide with the 200th anniversary of the U.S. Constitution.

The opening parties, all with celebrity hosts, will shift to other key ad sales sites. For *Biography*, celebrations will be held in Chicago and Detroit; for "Leading Ladies," in Los Angeles; and, for "A Celebration of America," in a city yet determined.


Andrew Orgel


Peter Hansen

Nightly anchors. Once the special program events bring viewers to A&E, the network intends to keep them tuning in to a carefully scheduled mix of programming designed for an upscale, "PBS-like" demographic. Each night of the week, explains Peter Hansen, A&E vice president, programming, is anchored by an 8 p.m. program (such as *Golden Age of Television* or the high-rated *The 20th Century* with Walter Cronkite) leading into similar programming for the rest of the evening (i.e., dramas, documentaries, performance).

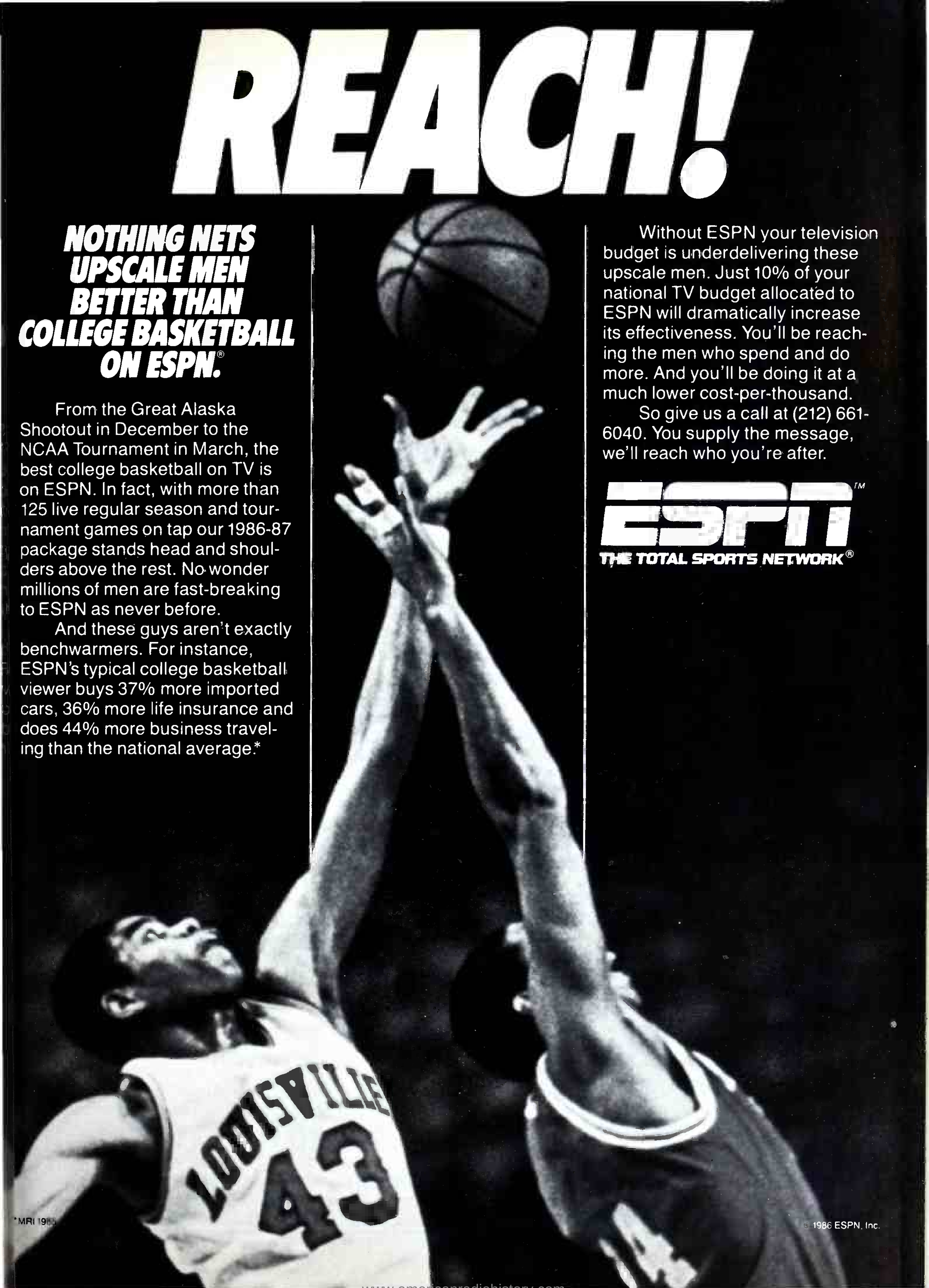
In 1986, says Orgel, the proportion of American-produced programming on A&E has increased from 51 per cent to 60 per cent, while the amount of BBC programming has dropped from 33 per cent to 30 per cent.

Much of the domestic fare (like *Golden Age* and Viacom's *The 20th Century*) consists of old material thought not to have had much of an afterlife until A&E came along. In this vein, A&E has now acquired several *White Papers* and other news specials from NBC and five *Telephone Hours* (orginally *Bell Telephone Hour*) from Jaffe Enterprises. The network has even reached back to cable's own past, acquiring the *Signature* interview series from Columbia; it was produced in 1981 for the short-lived CBS Cable.

The PBS factor. In other A&E developments, Orgel reports progress in efforts to get cable systems to place the network within four channel positions of their dominant PBS station. Group W Chicago and the New York City suburban systems are among the recent converts to this approach. A&E viewership is 37 per cent higher when the network is positioned in this manner, according to the 1985 A. C. Nielsen CAP Report (a January 1986 A. C. Nielsen Special Report found that heavy PBS viewers account for 53 per cent of A&E viewing).

As 1986 draws to a close, A&E is reaching a potential 22 million viewers via 2,300 cable systems, according to the Nielsen Television Index Coverage Tracking Report. That represents an increase of over 5 million potential viewers and 100 cable systems since 1985. Sixty-five per cent of all affiliates now run A&E for its full 20-hour day, also representing an increase of about 5 million potential viewers.

Per-subscriber fees have helped fund the network's program acquisitions and the number of advertisers has now increased to 150, says Orgel. "We will end the year on target and break even," he concludes.


REACH!
NOTHING NETS UPSCALE MEN BETTER THAN COLLEGE BASKETBALL ON ESPN.®
From the Great Alaska Shootout in December to the NCAA Tournament in March, the best college basketball on TV is on ESPN. In fact, with more than 125 live regular season and tournament games on tap our 1986-87 package stands head and shoulders above the rest. No wonder millions of men are fast-breaking to ESPN as never before.
And these guys aren't exactly benchwarmers. For instance, ESPN's typical college basketball viewer buys 37% more imported cars, 36% more life insurance and does 44% more business traveling than the national average.*
Without ESPN your television budget is underdelivering these upscale men. Just 10% of your national TV budget allocated to ESPN will dramatically increase its effectiveness. You'll be reaching the men who spend and do more. And you'll be doing it at a much lower cost-per-thousand.
So give us a call at (212) 661-6040. You supply the message, we'll reach who you're after.
ESPN™
THE TOTAL SPORTS NETWORK®
LOUISVILLE
43
*MRI 19
© 1986 ESPN, Inc.

Radio Report

Task force unit named to evaluate 3 services

The decision by the NAB's Radio Audience Measurement Task Force regarding how to evaluate the three finalists in the association's search for an affordable and innovative rating service—and a competitor to Arbitron—was to appoint a committee (see *Radio Report*, November 10). The committee—or subcommittee—named following the November 20 meeting of the task force, at which the three research firms, mounted full-dress presentations of their proposed services, is made up of three broadcasters and three researchers. They are: Kenneth MacDonald, chairman/CEO, MacDonald Broadcasting Co., Saginaw, Mich., and RAMTF chairman; Ed Giller, president/general manager, WFBG-AM-FM (Gilcom Corp.), Altoona, Pa.; C. Ronald Rogers, general manager, KVET Austin; James Fletcher, School of Journalism and Mass Communication, University of Georgia, Athens; David Kennedy, vice president, planning/research, Susquehanna Broadcasting Co., York, Pa., and Nicholas Schiavone, vice president, radio research, NBC.

The sextet will review the reports of Birch Radio, Coral Springs, Fla., and McNair Anderson, North Sydney, Australia, both of which conducted test measurements in Gainesville, Fla., and Audits & Surveys, New York, which performed a small-scale pilot test in New York. A&S would not conduct a full-scale test study on the grounds that its methodology was well-known and proven.

Recommendation to board. After studying the three services, the subcommittee will meet on January 21 and then get together with the remainder of the task force on January 27. The RAMTF will then "adopt a final position for recommendation" to the NAB board, which will meet February 2–6.

The subcommittee's specific job is to evaluate the three services on the basis of the 11 criteria originally laid down when the RAMTF was set up almost two years ago. These include, among others, innovativeness, response rate, lack of reporting bias, costs, quality, report format and the "survey's potential for use as a research and marketing tool for broadcasters."

At the November 20 meeting, the task force continued to show its interest in high-tech ratings methodologies. It requested the NAB's Science and Technology Department to test the feasibility of a technology which would determine audiences by electronically detecting station tuning on the basis of emissions from individual radio receivers.

Tuning in on car owners

If someone owns a Chevy, there's an 18 per cent chance he or she listens to a country station and a 17.3 per cent chance it's an adult contemporary station. Such statistics—from Blair Radio, based on 1986 SMRB data—won't revolutionize in-car rating methods, but can be a great boon to a station's sales staff, especially in comparing the car ownership habits of one's own listeners with the habits of listeners to other formats.

Country and adult contemporary, for instance, are the two most popular formats with car owners regardless of which model they own. Yet, while country stations find their greatest proportion of listenership amongst Lincoln-Mercury owners (23.3 per cent of whom listen to country) and lowest amongst Honda owners (13.2 per cent), the situation is the reverse for adult contemporary stations (listened to by 25.1 per cent of Honda owners, but only 9 per cent of Lincoln-Mercury owners).

Chevys, which led U.S. auto sales in 1985 with a 15.3 share of the market (according to *Ward's Automotive Yearbook*), are owned by 19.9 per cent of all golden oldies listeners. Listeners to other formats own smaller percentages of Chevys, down to a 7.3 share amongst classical listeners. Yet, 12.1 per cent of classical listeners own Fords, America's second best-selling car line, putting the classical audience right behind golden oldies listeners (12.6 per cent of whom own Fords). Ford's worst performance in this regard is amongst light/soft rock listeners (of whom only 5.5 per cent own Fords).

Light/soft rock listeners, on the other hand, are 59 per cent more likely than the average to own Oldsmobiles, and 49 per cent more likely to own AMC/Renault cars.

Classical listeners, besides liking Fords, are 77 per cent more likely than average to own Toyotas.

AOR and Volkswagen. AOR listeners are 95 per cent more likely than others to own Volkswagens, while news/talk listeners are 58 per cent more likely to own a Volks. The news/talk listeners also are prone to Plymouths (50 per cent more than normal), while all-news listeners prefer Caddies 45 per cent more than average.

Caddies also rate higher than average with listeners to urban contemporary stations (63 per cent more likely to own them), religious stations (51 per cent) and easy listening stations (36 per cent).

Urban contemporary listeners are also 77 per cent more likely to own Hondas, compared with 57 per cent higher than average for black/r&b listeners, 38 per cent higher for AOR listeners, 36 per cent higher for adult contemporary listeners, and 34 per cent higher for CHR/rock listeners.

Promotion power

It's unlikely that Regis Philbin and Kathie Lee Gifford, hosts of *The Morning Show* on WABC-TV New York, will ever again give the wrong identification for ABC-owned WPLJ(FM) New York, which goes by the identification, "Power 95." When Philbin incorrectly referred to the station as "Power 98" on his show, promotions assistant Mark L. Kricheff made full use of the gaff to get his radio station some solid publici-

ty on the TV show.

In response to Philbin's error, the promotions department sent Philbin a sample pack of its promotion merchandise, including a Power 95 baseball cap, which had a cigarette burn on it—resulting in a jibe by Philbin. But this was only the beginning. Kircheff organized more than 50 persons with the caps to infiltrate the program's audience line. So when Gifford noticed one Power 95 cap in the audience and pointed to it, the rest of the infiltrators donned their caps as the camera panned them. At that point, Philbin made a formal apology for his error.

A Christian rep firm?

Whether there is a Christian rep firm on the horizon will be one of the possibilities discussed by operators of religious radio stations at the National Religious Broadcasters 44th Annual Convention and Exposition January 31–February 4. To be held in Washington, the convention will have separate workshop sessions for commercial and noncommercial station owners and operators.

For the commercial stations, subjects to be covered in workshops will be strengthening market sales, how to use research, national sales, acquiring stations, promotion, conducting radio talks shows, radio music licensing, current Federal Communications Commission regulations and satellite technology.

Japan takes top 40 show

With Shiseido cosmetics as underwriting sponsor, Dentsu Advertising has contracted with Radio Express to supply *American Top 40* for broadcast throughout the Japanese islands. The three-year exclusive arrangement is *AT40*'s first major advertiser-supported effort outside the U.S.

To be carried by the eight leading FM stations in Japan between 5 and 7 p.m. on Sunday evenings, the program will be hosted by Casey Kasem, as in the U.S., and will also feature some music commentary in Japanese. Tom Rounds, president of Radio Express, describes the effort as offering listeners a slice of American life packaged specifically for the international market.

"We're very pleased that an agency with the size, stature and clientele like Dentsu has chosen to pioneer the presentation of *AT40* in the Orient," says Rounds. "I look for Dentsu to be a leader in this area." Also instrumental in the Dentsu negotiations was Jim Hampton, president of Tele-Programs, who is the exclusive representative for *AT40* in Japan and who hosts a radio program in Yokohama.

Adding album cuts

In the competition among FM adult contemporary stations in New York, Viacom's WLTW has fared best in recent ratings periods. Summer '86 was no exception with LTW having a 3.6 share of all persons 12-plus, Monday–Sunday, 6 a.m.–midnight (Arbitron) compared to NBC's WYNY, 1.9 and Tribune's WPIX, 1.8.

The latter station, however, has made some slight shifts in its sound, which it hopes will boost listenership. Says Clark Schmidt, program director: "Last year, we were a little too eclectic; it didn't have a lot of mass appeal." Now says Schmidt, "we're a very straight-ahead adult contemporary station."

A new twist, inaugurated this summer, he adds, has been the integration of album cuts into the playlist—familiar selections "that just didn't happen to be released as singles" from popular artists such as Carly Simon, Johnny Mathis and Carole King.

SMN promotes Jones

Bob Jones has been promoted to program director of Heart and Soul, one of seven formats marketed by Satellite Music Networks. Since Hart and Soul's launch a year ago, Jones has been spinning soul/R&B classics as the service's evening drive time personality. He previously spent 17 years at KDIA San Francisco, where he was midday announcer, music director and production director.

Four of the other SMN formats have announced new affiliates. Country Coast-to-Coast has added 10 stations: KBIT Billings; WHLB(FM) Virginia, Minn.; WSWN(FM) Bellglade, Fla.; WONT(FM) Ontonagon, Mich.; KALP(FM) Alpine, Texas; KRSV FM, Afton, N.Y.; WBBK Blakely, Ga.; WELZ Belzoni, Miss.; KRAM Las Vegas; and WAUK Milwaukee. Pure Gold has six new stations: WIXC Hazelgreen, Ala.; KNNT Kennett, Mo.; KLUE Longview, Texas; WWSR St. Albans, Vt.; and WGGR/WMFG(FM) Hibbing, Minn. Stardust, SMN's nostalgia format, has signed five newcomers: WIXI(FM) Naples, Fla.; KXIC Iowa City, Iowa; KDON Monterey, Calif.; WILL Roanoke; and WEAC Gaffney, S.C. And StarStation, SMN's adult contemporary format, has named three new affiliates: KGHR Austin; WJMQ(FM) Clintonville, Wisc.; and KQZL(FM) Lisbon, N.D.

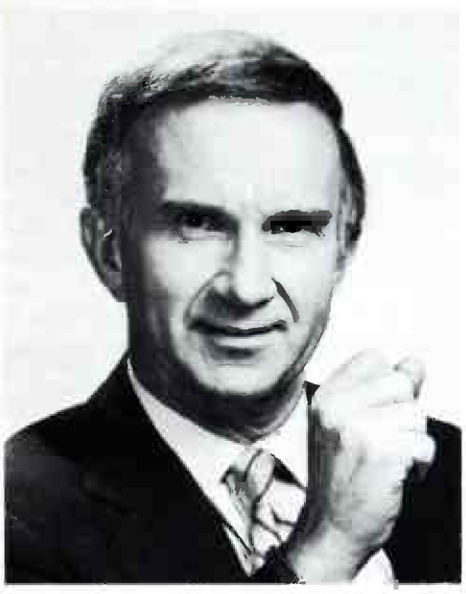
Nationwide taps Phillips

Nationwide Communications Inc. has promoted Beau Phillips to general manager of KISW Seattle-Everett. He succeeds Steve West, who resigned recently. NCI, a subsidiary of Nationwide Insurance, owns 14 other radio stations, four TV stations and a cable company. Phillips has been with KISW since 1978.

"When it comes to buying and selling, it's important that broadcasters talk with broadcasters."

"The financial community today has awakened to the enormous opportunities in the broadcasting industry. But it takes another broadcaster to really understand the dedication that goes into building a broadcasting organization. To recognize the excellence of the stations they're dealing with. To appreciate that a good station is more than a business; it's part of the community.

RICHARD N. SAVAGE
Senior Vice President
Broadcast Services
Richard Savage has over 30 years of broadcasting experience. He joined CEA from his position as vice president of the ABC Television Network. In addition, he has owned and operated radio stations, and worked in television sales.



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

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COMMUNICATIONS EQUITY ASSOCIATES

Investment Banking, Financial and Brokerage Services

Radio Business Barometer

October spot radio rose only 0.9%

Spot radio continued its snail's pace rate of growth—if, indeed, it is growth—during October, according to the latest figures on commissionable business from Radio Expenditure Reports. The Larchmont, N.Y.-based research service, which receives data from all the major reps, revealed a 0.9 per cent increase in spot radio time sales for the first month of the final '86 quarter.

The pattern for October remains the same as it has been for the earlier months of this year—slow or negative growth in the top 50 markets and a modest—single-digit—increase for the smaller markets.

However, because there was some little pickup during the third quarter, there were hopes that spot radio was beginning to climb out of its sales pit. Each quarter this year was a little better than the one before, and the signs certainly pointed to at least a slow ascent out of the slump. But no such luck.

October billings were $77,734,200, vs. $77,016,100 for the previous October. For the year-to-date, the total was $756,680,100 vs. $743,486,800 the year before, which represents an increase of 1.8 per cent. Both October, '85 and '86 were four-week Standard Broadcast months.

Top 10 markets

The top 10 markets were off 2.3 per cent in October, the worst performance of any of the four market groups reported by RER. The best performance was, as noted, the 51-plus market group, whose spot radio revenue climbed 8.1 per cent to $18,988,900.

As for the other two market groups: The 11th-to-25th markets were up only 0.3 per cent, with billings of $17,249,500, and the 26th-to-50th group was off 0.6 per cent to $11,573,000.

All four groups displayed plus signs, albeit small ones, during the third quarter. They were: top 10, 3.2 per cent; 11–25, 3.9 per cent; 26–50, 4.9 per cent, and 51-plus, 12.4 per cent.

Overall, the third quarter rose in time sales by 5.8 per cent. This compares with a decline in the first quarter of 2.9 per cent and a 1.5 per cent increase in the second quarter.

Market groups

Year-to-date, sales data for the four market groups line up as follows: top 10, down 1.0 per cent to $287,075,800; 11–25, down 0.5 per cent to $161,861,800; 26–50, up 1.6 per cent $116,190,300, and 51-plus, up 8.6 per cent to $191,552,200.

A comparison of time sales shares by market group from 1984 through the first 10 months of this year shapes up in this way: The top 10 markets had a 39.2 share in '84, a 38.8 share in '85 and a 37.9 share so far in '86. Contrariwise, the 51-plus markets were, respectively, 23.7, 24.3 and 25.3. The other two groups changed only slightly during that period.

September

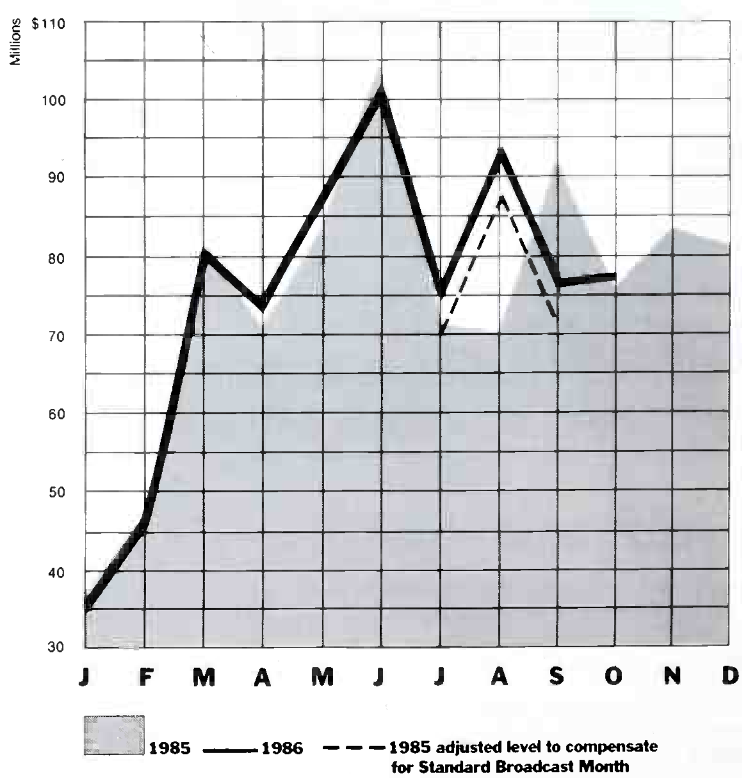
National spot +0.9%

(millions) **1985: $77.0** **1986: $77.7**
1985 adjusted: $77.0

Changes by market group

Market group	*Billings (mils.)*	*% chg. 86–85*
1–10	$29.9	−2.3%
11–25	17.2	+0.3
26–50	11.6	−0.6
51+	19.0	+8.1

Source: Radio Expenditure Reports



PD Clay Daniels with Andie

Andie with GSM Steve Hill and "Chuck the Duck" Station Mascot

Andie Fatool knows more about KXXY because she's been there.

McGavren Guild Radio salespeople will spend two weeks this year working at our client stations.

We feel that this type of first hand information is why McGavren Guild Radio salespeople know their markets, stations and the radio industry better than any other rep.

That's why Andie Fatool, Account Executive from our Dallas office, recently traveled to Oklahoma City to work at KXXY.

"What sets 'KXY Country' far above the rest is their unique ability of capturing all audiences 18-54 through well thought out programming, innovative promotions, and excellent music selection."

At McGavren Guild Radio we believe the best way for a national rep to sell beyond the numbers is to have reliable, first hand station and market knowledge through regular visits to our client stations.

Andie with Music Director Mike Ownes

Andie, GM Thomas G. Kennedy III, and VP/GM Okalahoma 89's Sports Jim Weigel

DJ "Hot Rod Henry" with Andie

AE Pat Etzkin, Andie, and National Sales Coordinator Darlene Abbot

M^c^GAVREN GUILD RADIO

Innovative Leadership

AN INTEREP COMPANY

In less than 10 seconds we can make a case for our hours.

Magnum's numbers in syndication prove
that a great hour will work...anywhere...anytime.
And speaking of great hours....

Your 10 seconds are up.

MCA TV
Our Hours Will Make Your Day.

Ad shop promotion subsidiaries grow; one-stop shopping a hope for the future

Agencies confront big shift of media dollars to promotion

By EDMOND M. ROSENTHAL

Television/Radio Age

December 8, 1986

While decrying the burgeoning shift of advertising dollars into promotion with such phrases as "erosion of brand loyalty" and "cents-off vs. quality positioning," agencies increasingly are putting their money where their mouth isn't. The "If you can't lick 'em, join 'em" philosophy that created an agency stampede into the promotion business about five years ago appears to be having a rebirth—or at least a roundup of the stragglers.

There are few major agencies left that haven't gotten into promotion in one manner or another, but what appears to be developing for the future is a more sophisticated approach that involves melding promotion and media expenditures so that they can work together for both short-term and long-term results. What some agencies are hoping to create is one-stop shopping, where a client will go to a single agency for both promotional work and traditional agency services.

Agency executives point out that better coordination between the two functions will alleviate the problem of having a television campaign attempting to create a quality image for a product while a couponing or sampling promotion simultaneously "cheapens" it. But they point out that their shops are still a long way from making one-stop shopping the norm, with many clients still not attuned to coordinating the two aspects of marketing.

In fact, agencies with major promotional efforts indicate that, although this aspect of their business is growing rapidly, it still isn't coming close to

Impact's promotion for Wendy's

An added value promotion was done for Wendy's, discounting GoBots rather than food items in order not to conflict with TV advertising centering on quality and environment.

"Truckload of Value" promotion for York involves a coupon book for savings on York's and other products and chance to enter a sweepstakes with a Jeep Comanche as grand prize.

Beaumont-Bennett for York steak houses

making up for the ebb of media expenditures that promotion has been responsible for. (TV reps, recognizing the ebb in media expenditures, are making a concerted effort to convert some of the print-directed sales promotion dollars into spot television. See TV/RADIO AGE, November 10, page 69).

According to general trade estimates, there is currently $85 billion annually going into promotional spending, accounting for 47 per cent of advertising/promotion expenditures. The Eighth Annual Survey of Promotional Practices, sponsored by Donnelly Marketing, meanwhile, breaks down marketing expenditures into media advertising, consumer promotion and trade promotion. It shows that, since 1980, media dollars have shrunk from 45 per cent to 35 per cent of the pie while consumer promotion has grown from 22 per cent to 30 and trade promotion has remained static at 35 per cent. Joseph P. Flanagan, president of the Council of Sales Promotion Agencies (with 40 member agencies worldwide) and president of Impact, sales promotion subsidiary of Foote, Cone & Belding Communications, indicates trade promotion is not a particular concern: "We define trade promotion as dollars turned back to the retailer in the form of discounts."

Austin Chave, president of Promotion Dynamics Worldwide, an Omnicom subsidiary, says he has observed an 8–12 per cent annual growth rate of promotion expenditures since he first got into the business in 1969. He adds, "True, it's a reflection of a down economy, but it doesn't retreat when the economy improves." He observes that promotion is now rivaling TV in the amount of clutter it generates—particularly couponing: "There has been a five-fold increase in the number of coupons in 10 years, but usage has only increased slightly. [Some others contend usage has gone up more substantially but that there is a misredemption factor sometimes as high as 30 per cent.] So what we see is the efficiency of couponing declining. What this would suggest is that promotion dollars would fall off, but they're not. They're being channeled into other forms of promotion like events marketing and sports marketing."

Agency subsidiaries

Promotion Dynamics, which is heavily into the latter form of promotion mentioned, is a home-grown operation of BBDO which just recently repositioned under parent company, Omnicom. While a number of agencies are dabbling in promotion informally, major home-grown operations also include FCB's Impact and Ogilvy & Mather Promotions. Acquired operations include Young & Rubicam's Rogers Merchandising, its Burson-Marsteller subsidiary's Cato-Johnson, Saatchi & Saatchi's Howard Marlboro Group and Grey Advertising's Beaumont-Bennett.

Meanwhile, indicative of renewed interest in promotional activity is the disclosure by Gary Susnjara, chairman of DFS/Dorland New York that, "We're not in the promotion business, but I think we should get a piece of the pie." He views acquisition of an existing firm as the best route "so that we can get started right away."

Once stepping beyond the pale of pure advertising activity, many agencies are developing a strong momentum. Graham Phillips, chairman of Ogilvy & Mather U.S., reports his agency's non-advertising business has grown from 5 per cent of total revenues four years ago to a current 30 per cent. He says Ogilvy & Mather Promotions, started less than five years ago, now employs some 100 people in offices in New York, Chicago and Los Angeles and is growing in revenue at the rate of about 35 per cent a year.

With its capitalized billings (fees and commissions multiplied by 6.6—the standard industry measure) expected to hit $50 million this year, he notes, it still isn't making up for the drain in advertising expenditures. O&M just acquired The Sage (Strategic Assets Group Enterprises), a marketing services and information business that involves itself in such in-store merchandising operations as software and shelf-space management. Somewhere in between is the A. Eicoff subsidiary, a media and creative operation involved in trade support advertising—"marrying the incentive to buy with brand advertising."

As for traditional advertising business, Phillips says, "What we're seeing is not advertising budget cutbacks but no growth as marketing budgets grow." He adds, "Everything in life is a pendulum—I hope." He concedes the promotion share of the marketing budget will continue to grow on a short-term basis because of the deflationary environment in which advertisers can't raise prices. But he's hopeful that "a realization that a brand franchise is a very valuable asset" is seeping through.

"I think there's a reevaluation going on right now among major advertisers," holds Mike Drexler, executive vice president, national media director at Bozell, Jacobs, Kenyon & Eckhardt. "General Foods has said it is going back more in the direction of media advertising, and I'm sure there are others. Which way the industry goes will depend on the direction of the economy."

While Drexler and others note that promotion expenditures come "off the top" of overall media allocations, he adds that the diversion of dollars is more likely to take its toll on network TV expenditures because the majority of promotions are national.

Agency concern

Warning cries to advertisers continue to be heard in the industry. Typical was one issued by Louis T. Hagopian, chairman of N W Ayer New York, a while back at an Association of National Advertisers workshop. Expressing concern that advertisers' promotion departments are turning into "promotion-*versus*-advertising departments, he stated, "Direct response and national advertising are working together. But promotion and advertising are becoming polarized.

"Coupons, off-price deals, sports tie-ins and seasonal promotions all have places in sales and marketing, but the pendulum has swung too far toward them, at the expense of advertising. Sixty per cent of all detergents, for example, are sold on some kind of a promotional deal.

"You may feel that this is an unfair comparison, but the client who sacrifices advertising for promotion is doing so for the same reason that an advertiser calls for an agency shoot-out. That reason: the intensity of competition to grab existing business from someone else—and run a brief race."

And, according to Joe Ostrow, executive vice president, director of communications services at Young & Rubicam, the "brief race" philosophy mentioned by Hagopian is short-term thinking. He contends that an overemphasis on promotion ultimately conditions the consumer to wait for a price-off deal and cheapens the product.

This can especially be seen in the more crowded product categories, says Bob Lilley, executive vice president, director of media and network programming at SSC&B: Lintas USA. He adds that much of it emanates from response to retailer demands: "In times when sales are slower, stores are more willing to run out of stocks than to build inventories. Retailers all have their own major promotions, and when the stores are asked what's the most effective advertising, they say, 'It's advertising that has our jingle and our wraparound.'

"But advertisers have to decide themselves how to split their spending. A balance of promotion and advertising is necessary. If they let retail pressure dictate what they do, they'll probably end up with an overall less effective marketing plan. You have to have your own product story out there in addition to promotion. You can't just condition the consumer to wait for the next set of price features."

The perspective of Susnjara of DFS/Dorland is that marketers are "operating more for the stock market than for the long-term growth of the company." On one hand, he asks, "If they're all doing it, how dangerous can it be?". On the other, he sees overemphasis on promotion to be an "opportunity for brand franchise erosion." The primary way for an agency to address the problem, he says, is "better advertising" that will swing the pendulum back.

But Chave of Promotion Dynamics asserts that it's not heavy promotion per se that erodes brand loyalty: "Companies like Sears and K-Mart have not gone out of business by running almost a promotion-only program. Generally, though, there's got to be a balance. Events can also accomplish positive imagery. Where marketers run into problems in brand loyalty is when they have separate departments for promotion and advertising." He suggests better coordination can help the marketer avoid the likes of counteracting "quality" advertising with price promotion. For example, an advertiser wishing to maintain a quality image can go in the direction of a value-added discount.

Localized efforts

While others speak of promotion's threat more in national terms, Howard Nass, senior vice president, media at Cunningham & Walsh sees a particular threat to local and spot TV expenditures not only from promotion but also from direct marketing and telemarketing.

"These are all stealing from media," he says, "so we have to be creative to capture that money. Radio has always led the way by creating promotions, contests and incentive plans around promotions so that advertisers can make their dollars go a bit farther beyond the media expenditures. Magazines are now doing it—especially the targeted magazines. Radio has worked with supermarkets in in-store displays, and they go to the retailer and put to-

Promotion Dynamics for Visa

Visa hosts bankers, merchants at tennis tournaments in 11 major markets and offers hospitality gifts.

gether co-op ad deals. TV is going to have to do the same thing, and local cable is going to have to do it to steal the money from local TV.

"As an agency, we've taken a leadership position by working with radio and TV stations to create meaningful merchandising and promotion activity to run with our advertising."

Nass states that no separate fee is charged for such efforts, which are considered part of client servicing. One example, for an automotive client, involved a tie-in with the telecasting of a hockey game, where a car filled with hockey pucks was on display at the arena. Those wishing to guess the number of pucks in the car obtained entry blanks at a dealership—with over 50,000 entry blanks picked up. The station promoted the contest during a natural break in the game.

When promotions of this type are successful, Nass says, they can be taken to other areas of the country. He concedes that there's a lot of work involved in approaches like this but says, "It's worth it and a lot of fun to do," adding that a large advertiser can assign one person to handle a promotion like this. He concludes, "We're going to find that advertisers are going to be doing more testing of what proportions of promotion and advertising are best for the business."

Ostrow of Y&R also believes that agency activities with no direct impact on media expenditures will help the agency in the long run. For example, where Y&R clients have local franchisees, bottlers or dealer associations, it provides these local activities with guidelines on how to best tie in with the national advertising effort. Aside from the work done by the Rogers Merchandising subsidiary, he notes, some Y&R offices outside New York do promotional work. If it involves a continuing assignment, he adds, the people involved will have a promotional background.

Also, Y&R works closely with Rogers as well as outside promotional agencies, when possible, "to create synergy in timing, what's said or even to mention promotional activities in the advertising." Although working with the promotion subisdiary of another agency may be more awkward, Ostrow says, "If the client trusts them, we also have to."

Expressing his attitude toward coordinating with outside promotional activities, Lilley of SSC&B says, "If we say we don't want to be involved and just want our own piece of the business, we're not really establishing ourselves as a marketing partner."

Susnjara of DFS/Dorland addresses the prospect of acquiring a promotion agency with a grain of caution in regard to client conflicts. While he would not like to see such a subsidiary as far removed as another city, he indicates that having it under the same roof may give clients more pause when conflicting accounts are handled. He notes that much promotional work is on a project basis, so "What happens if Coke is the agency's client, you do some project work for it in the promotion subsidiary, then it goes away, and you then do some work for Pepsi and it goes away?" He adds, "In many companies, the guy who selects the promotion agency is not the same guy who selects the advertising agency."

Obviously the strong preference of agencies is to create a one-stop shopping environment. At O&M, according to Phillips, the word for it is "Ogilvy orchestration"—a marrying of the diverse activities offered by the agency. He says that what's holding this concept back is that "clients have their own suppliers for services we offer. We have to convince them that there's a competitive benefit in orchestration."

At Beaumont-Bennett, which was acquired by Grey in November, 1981, Mike Zisser, president, reports that some 50 per cent of his operation's work is for Grey clients. He asserts, "Grey clients who use our promotion services get a lot more for their money because of the research available to us, because we know what the agency's doing and because we're part of the communications task force. And with non-Grey clients, we probably have a better understanding of how our work relates to their advertising." With these clients, he notes, his operation may have to depend more on the client for information.

Beaumont-Bennett, run as a separate profit center, has some 100 people in six offices—New York, Atlanta, Detroit, Minneapolis, San Francisco and Newport Beach, Calif. About 60 of these people are in New York. Zisser won't disclose revenues but boasts a growth of roughly 50 per cent between '85 and '86. While new business comes in typically from clients who are pushing to make their quarterly forecasts, he relates, "some of it comes in for significant reasons and some just for a quick fix, where they're robbing from another media area to use promotion.

"Most people who get into promotion for short-term fixes stay because it works—or because they're afraid sales will drop off if they stop—and sometimes they do it at the expense of the brand. A lot of people forget they ever did any advertising, but the idea is not to lose the brand franchise while you're doing promotion."

The biggest growth area in promotion is couponing, Zisser reports. His company is not involved in sports and event marketing, and he states that it has not really grown to the extent that's been reported, although he sees no reason why it shouldn't: "I think it's a 100 per cent viable means of supplementing a communications program."

Zisser contends that promotional ac-

(continued on page 127)

Types of consumer promotions used during 1983–1985

Types of Promotion	1983	1984	1985
	Percent of respondents in each year		
1. Couponing (consumer direct)	93%	95%	93%
2. Money back offers/cash refunds	83	81	85
3. Premium offers	82	82	79
4. Cents-off promotions	66	64	78
5. Sweepstakes	78	73	77
6. Sampling new products	61	62	77
7. Sampling established products	47	36	76
8. Pre-priced shippers	45	49	70
9. Couponing in retailers' ads	46	40	56
10. Contests	45	29	55

Source: Donnelley Marketing Annual Surveys of Promotional Practices for 1983, 1984 and 1985. Based on responses of 86 advertiser executives.

First-run sitcom growth, checkerboard experimentation could alter daypart

Access on verge of major scheduling, programming shift

By ROBERT SOBEL

For affiliates in the top 50 markets and independents, the current season is shaping up as a possible prelude to a program overhaul in access in 1987–88, revolving around both type of show and form of scheduling.

As far as program genre is concerned, the spate of first-run sitcoms being introduced this season, basically for weekend play, will appear tiny in comparison to the large numbers to be presented in one form or another at the upcoming NATPE International convention. The 30 announced as possible entries will easily top game-show projects, the traditional leader and attention-getter at previous NATPEs. How the present crop of first-run sitcoms are performing will be closely watched and, at first blush, it seems they are competitive with other weekend fare, thus spurring demand for 1987–88.

As for form, the launch of checkerboarding in access this season by several stations, mainly indies, is also being closely monitored, and how the form fares this season will be a barometer for the future. Also adding impetus to the trend is the intention of the NBC-Owned Stations to do first-run sitcom checkerboarding next season.

But how first-run checkerboarding is doing at present is unclear. Early returns vary from good to mixed, but they are hard to come by because most of these stations are in markets which won't get full performance data until mid-December, via the November books. Even at that point, it's not likely a verdict will be in on checkerboarding, say station sources, until additional ratings books come in later in the season and are evaluated.

Another form, besides checkerboarding, which bears close scrutiny and which may alter the access landscape next season is double-access, a practice already in wide use by affiliates in the top markets where large news blocks have been shed for other types of programs. The latest double access move involves WABC-TV New York and its positioning of a game show in the 7 p.m. time period. Sources look to the two other network-owned stations in the market to possibly follow suit, if the WABC-TV switch pays off in higher ratings and increased billings.

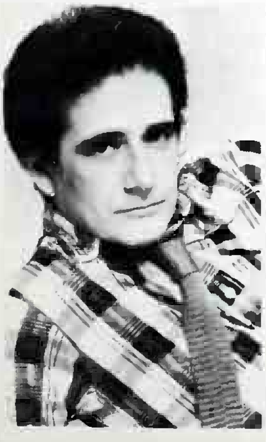
Highlights of interviews with stations, reps and other sources also include the following developments:

- Affiliates are using game shows whose emphasis is on humor/entertainment as a means of attacking the more traditional game-show genre of *Wheel of Fortune* and its roommate from King World, *Jeopardy!* Ratings results on one or two of these have been very good, and a few new comedy game strips will be introduced at the upcoming NATPE.
- One syndicator is looking to get an instant first-run sitcom strip flying for next fall, primarily for access. The sitcom half-hour pilot will be aired in Jan-

Harry Morgan of LBS' "Can't Take It With You"

The spate of 1st-run sitcoms unveiled this season will seem tiny compared to the large numbers in the wings for the upcoming NATPE.

Richard Kline, Caren Kaye of Group W's "Together Again"



MCA TV's "Charles in Charge"

uary. Clearances for the test represented 26 per cent of the U.S. households, at presstime.

- Stations which are checkerboarding are stocking up on other first-run sitcoms as backups for faltering weekly programs.
- Off-network hour strips are being used extensively in access by medium and smaller-sized stations, according to one rep who says half of her clients are going this route.

Checkboard ventures

Seven stations have launched first-run sitcom checkerboards in access this season, as an alternative to *Wheel* and/or other game shows and established strips. Two of the seven are network affiliates, KCRA-TV Sacramento/Stockton and KOCO-TV Oklahoma City (TV/RADIO AGE, May 26), and both are reporting mixed results.

KOCO-TV's checkerboard schedule in access consists of *The Ted Knight Show*, *Throb*, *One Big Family*, *Small Wonder* and *What's Happening Now*, Monday–Friday, respectively. In addition, according to Michael Palmer, vice president of programming, the Gannett ABC affiliate added *It's a Living* to the Saturday, 7:30 p.m. schedule as the replacement for *Wonder*, which aired there the previous season. *The Price Is Right* was the previous weeknight access occupant. However, says Palmer, the game show performed poorly, ending up third behind *Wheel* on CBS affiliate KWTV(TV) and *PM Magazine* on KTVX-TV (NBC).

Because of *Wheel*'s dominance in the market, Palmer decided against using another game show to compete with *Wheel*, and opted for the checkerboard route as counterprogramming. At this point, Palmer says, it's too early to determine accurately how the form is doing. "We have some positive indications from people we have talked to, but there's nothing comprehensive. Our feeling is that they are working, for the most part. However, we don't get the October books, so we will have to wait for the November reports before we know anything."

Either way, Palmer says, it will take some time before the checkerboard concept is established as general practice, and it will probably take more than one rating book to determine the success or failure of the form on those stations using the strategy.

He adds that this station will continue to air the weekly shows in access for at least the remainder of the season and probably beyond.

Some of his bullishness is based on the numbers initially achieved in the October books by KCRA-TV. At KCRA-TV, John Kueneke, station manager, says that both *Mama's Family* and *Throb*, the Wednesday and Thursday shows, respectively, are performing better than last year's access strip, while the other three weekly programs, *The New Gidget*, *One Big Family* and *It's a Living*, which air Mondays, Tuesdays and Fridays, respectively, are about on par with the past performer. *Mama's Family* had an 11/18, while *Throb* got a 9/16 in access in October, says Kueneke.

Despite the decent showings of the checkerboard shows, Kueneke says, the October books may have even been better, because of the World Series and playoffs, and he sees them growing in ratings.

The station's affiliate competitors run game shows in access. KOVR-TV, ABC outlet, recently acquired by Narran-Narraganset TV Co. of California, is running *The New Newlywed Game* and *The New Dating Game* in a 7–8 p.m. game-show block. CBS affiliate KXTV(TV) runs the heavy-hitting combination of *Wheel* at 7 and *Jeopardy!*, the share leader, at 7:30, as it was last season.

Kueneke believes the November books will show stronger ratings for the checkerboard shows than October, and that "will be the true test. It's a new concept for us, and the sitcoms are coming off *Entertainment Tonight* which, quite frankly, is not the best lead-in in the world for sitcoms, and is down a little in performance over the past season."

Backup shows

Kueneke adds that the station is looking at the possibility of other sitcoms as a back-up or possibly for weekend play. He's encouraged with the results that KNBC(TV) Los Angeles is getting with weekend sitcoms. He's also encouraged, he says, with the NBC-owned stations' planned move into access checkerboarding. "The more ac-

Jim MacKrell of TEN's "All-New Dream House"

Viacom's "Split Second"

Though game shows seem to be taking a back seat to sitcoms for fall '87, they remain the basic foundation for affiliates in access.

Isabel Sanford of Access' "Honeymoon Hotel"

An 'instant' sitcom strip is being given a pilot test in January on a lineup representing 26% of TV households.

ceptance the concept has, the better the quality of programs that will be made available. Also, the second and third generation of the sitcoms could be better than the originals."

As reported previously, the NBC Owned Stations will checkerboard in access beginning next fall. The first-run sitcoms making up the schedule will be *Suddenly Sheriff*, from Lorimar-Telepictures; *Out of This World*, MCA TV; *Marblehead Manor*, Paramount Pictures Television; *You Can't Take it With You*, LBS Communications; and *We Got it Made*, from MGM/UA. A sixth show, to be aired on Saturday, is likely to be ordered as well. Only one program, *World*, has a firm night of the week, Thursday, as a lead-in to *The Cosby Show*.

All of these sitcoms are a "go" for next fall, and it's expected that their clearance rate will be quite high, because of the NBC-owned buy. At Harrington Righter and Parsons, Dean McCarthy, vice president, director of program services, says the purchase will have a great influence on the decisions that other stations will make about sitcoms for either checkerboarding or for the weekend. L-T, he adds, says it already has *Sheriff* in 20 markets, which he believes was most likely a result of NBC's move.

Following NBC's lead

At Petry Television, John Dorkin, associate director of programming, says that most stations thinking of checkerboarding next season will probably follow the NBC Owned Stations lead.

Sharon Wolf, vice president, research and programming at Independent Television Sales, says the NBC stations' program choices have a decided edge over other first-run sitcoms as far as sales are concerned.

She notes that once prospective station buyers begin to see the program getting clearances, "it will be a good sign for them to pick up these programs as well, as opposed to not knowing whether the show is a go or not or judging it on the basis of what the pilot looks like or who the syndicator is."

Dorkin says access checkerboarding represents a reasonably good alternative for stations which don't own *Wheel*, especially for affiliates in the top 50 markets, where the primetime access rule is in effect. The hope, as far as NBC Owned Stations are concerned, believes Dorkin, is that the programs will be looked at as an extension of primetime by advertisers. Dorkin points out that there is a "reasonable amount" of access checkerboarding this fall, but the impact of the form will not be known until at least January and possibly as far as next fall. "The big fear stations have in checkerboarding is that some won't work, but they are willing to give it a try for awhile. Also, stations, in checkerboarding, are giving away barter inventory, so any pullout means they have to make good on the time and have to replace the old show with a new one."

But, he continues, while networks depend on ratings for their programs, making the mortality rate high, the checkerboard shows aren't under the same ratings pressure to succeed. "A program doesn't have to have a 22 rating. A lot, instead, depends on the demographics."

Down the line, Dorkin sees checkerboarding growing. "I have talked to stations and a lot are at least thinking about checkerboarding. A few months ago, they thought it was a bad idea. Also, a lot of stations have picked up some of the new first-run sitcoms, and even if they decide against checkerboard, they can always run the programs on the weekends."

Indie checkerboards

The five indies using first-run sitcom checkerboarding in access are KTLA(TV) Los Angeles, WOIO(TV) Cleveland, KVVU-TV Las Vegas, WKFT-TV Raleigh/Durham and WDBB-TV Tuscaloosa. At KTLA, the 7:30 p.m. schedule is *Square Pegs* (off-network), which will be replaced in January by *Charles in Charge*, on Mondays; *New Gidget*, Tuesdays; *What a Country!*, Wednesdays; *One Big Family*, Thursdays; and *What's Happening Now*, Fridays. *Magnum P.I.* is lead-in to the weekly shows and, obviously, is also new to this season's schedule.

However, the KTLA checkerboard lineup has some heavy hitters as competition on the other indies in the market, including *Wheel of Fortune* in the 7 p.m. slot as a lead-in to *Jeopardy!*, the KCOP(TV) returnees, while KHJ-TV's 7–8 p.m. programs are *M*A*S*H* and *Hollywood Squares*, new 7:30 p.m. entry. KCOP is said to be the only indie airing *Wheel* in access.

At WOIO, Bob Affe, program director, says that its checkerboard lineup is, Monday–Friday: *Silver Spoons* (off-network), *The Ted Knight Show*, *What a Country!*, *It's a Living* and *What's Happening Now*. Affe believes his station is the only UHF indie using checkerboarding, adding, "The access time period is the youngest adult skewing half hour in the 6–8 time period and has the largest audience; and we think these people are disposed more to watching comedies than other kinds of programming.

The only other comedy on at 7:30 in this market is *M*A*S*H*, which is being double run on WUAB."

Prior to the checkerboard lineup, WOIO was airing "everything," says Affe, including *Mork and Mindy* and *Soap*. The latter did well on the station, but was rested because of the limited number of episodes available. Besides perceiving checkerboarding as attracting young adults, Affe continues that the idea of using the form came only after the station had bought a number of the first-run sitcoms at the past NATPE convention. "We didn't want to bury them on weekends, as some stations are doing. We felt that if we believe enough in these shows to buy them, we should put them in a very visible time period."

Affe, pointing out that the NBC-

(continued on page 132)

FEEDBACK!

"In a roundabout way, I think [barter] syndication helps spot. The better choice of programming brings more viewers to the local marketplace, giving local stations larger audiences to offer to spot advertisers."

Ira Bass
Vice President, media director
HBM/Creamer Pittsburgh
(TV/RADIO AGE, September 29)

"Local ad agencies have better programs to advertise in because of barter. But it takes money out of the national spot buying pool."

Robert L. Simmons
President
Sinclair Broadcast Group

"I don't agree that barter programming is necessarily better programming. The quality doesn't weigh on whether it's barter or not. And barter takes away from spot advertising."

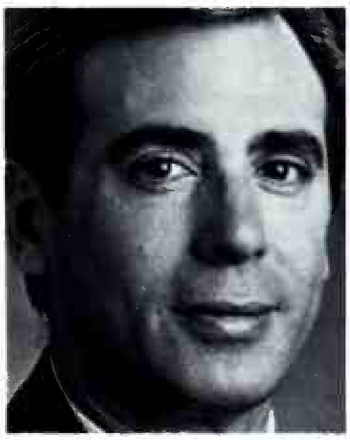
Bob McCaughey
General sales manager
KDVR-TV Denver

"It's good news and bad news. Stations seek audience and relinquish valuable time with every barter contract, but program expense is defrayed. Advertisers buy barter programs as spot, only after a base has been laid in barter syndication. That expenditure formerly came directly to spot after the network base was purchased."

Gene McHugh
General sales manager
WATL(TV) Atlanta

"It's only partially true. Most of the barter programming is not of sufficient quality to be a help to most stations, with the exception of some of the first-run movie networks and some kids programming. And barter takes money out of the spot market."

David Schackman
General sales manager
WXIX-TV Cincinnati



"That's putting a rather distorted view on barter. It's brought programming into the marketplace, but to consider that a benefit to the station is a misguided belief. Other than deferring program costs, I don't see any benefit."

Henry K. Yaggi III
Director of sales
WUSA(TV) Washington

"Under certain circumstances, a good barter syndication program delivers such an audience that the time period is improved and we can sell the station inventory at such a level that it provides more income to the station than if we put it in a regular spot program."

Robert L. Shive
General sales manager
WTHR(TV) Indianapolis

"We disagree. That's kind of an agency rationale to make us feel better about doing barter. The barter advertising money is coming out of money that would have gone into more traditional forms of TV advertising."

Buff Parham
General sales manager
WFAA-TV Dallas-Ft. Worth

"I don't agree. It still takes inventory away from stations. It's especially a problem to the extent that straight barter and barter/cash programs have increased dramatically; and there's no indication the ratio isn't going to increase more."

Robert Levy
Director of broadcast operations
KXTV(TV) Sacramento-Stockton

Many standalones switched over from split-30s; daytime hurt by greater use

Impact of 15s on web TV business still question mark

By LES LUCHTER

Nearly three months have passed since the TV networks began accepting standalone 15-second commercials, but the impact of the new policy on network revenues—and its success in bringing in new business—remains to be seen.

Although Bob Blackmore, senior vice president of sales at the NBC Television Network, says standalones already account for 60 per cent of all 15s running on the network, he stresses that much of the total probably includes brands that had already been running as split-30s.

Alec Gerster, executive vice president, media and programming services at Grey Advertising, backs up Blackmore. "It seems standalones have been getting pretty popular," he notes, [but] "99 per cent of standalones are switchovers from splits, or they're 30s converted down to 15s." Gerster adds, however, that some companies were forced to run 30s in the past because they had only one product while at least two products were necessary to run split-30s; now, he notes, these companies can run standalone 15s.

Television Bureau of Advertising president Roger Rice takes a different view of what's going on. "To date, we've seen only a few standalone 15s on the networks," he told the recent TvB annual meeting. "Virtually all 15s are cut-down versions of 30s. . . . We've seen little or no new business being brought to the networks by the 15-second unit. . . . So far, [it] has simply redirected existing dollars into more spots. . . . TvB doesn't see 15s becoming the standard for the industry."

Agreeing with that assessment is Jerry Dominus, vice president, sales at the CBS Television Network. "There hasn't been an explosive increase in the use of 15s," he says, "and we never expected one. We've said all along that we didn't believe it would be the dominant unit. We saw this as one more arrow in the advertiser's quiver. Not every advertiser . . . would want to use that arrow all the time.

The first brand introduction campaign utilizing only 15s involves a client that doesn't use spot.

"We don't distinguish between standalones or split-30s," continues Dominus, who adds that the total use of 15s on CBS has not increased measurably this season. In primetime, he says, 15s still make up only 15 per cent of all 30-second slots. In daytime, the figure remains at 22 per cent.

According to Blackmore, the overall use of 15s on NBC—standalones and splits combined—has also stayed stable so far this season as compared with last year.

ABC executives, saying it was too early to analyze results, declined to be interviewed for this article.

TvB has also found little noticeable increase in use of 15s this season. A TvB analysis of Broadcast Advertisers Reports data found that 15s represented 20.9 per cent of all network commercials during the first three weeks of the new season. Higher ratios of 15s to total spots had occurred this year in both May and August.

In primetime, 15s comprised 19.9 per cent of the new season's commercial load, a proportion lower than that seen most of last winter. And in daytime, where 15s have been most popular, their share of the pie dropped to 61.1 per cent, lower than any of the year's previous monthly results.

Softness in daytime

It's in daytime, however, that 15s have stung the networks by cutting into potential upfront revenues. "The use of standalones and splits," admits Blackmore, "certainly contributed to the increase in the softness of daytime."

Advertised products in daytime are generally well-known, and the brands are looking mostly for frequency. If 15s have similar recall to 30s, as some research shows, they should work as well as 30s when it comes to repetition. Ac-

Abbott & Costello in Gillette Foamy ad

"There hasn't been an explosive increase in the use of 15s, and we never expected one. We've said all along we didn't believe it would be the dominant unit."

Jerry Dominus
Vice president, sales
CBS Television Network

cording to this theory, advertisers could cut their budgets in half while maintaining their campaigns' effectiveness—or get twice as much for the money they were spending previously.

"I'm sure many brands have reduced some of their spending due to the use of 15s," says Bob Igiel, senior vice president, group media director at N W Ayer.

Other agency executives, however, insist that client budgets have at least stayed the same, with 15s bringing them more bang for their bucks.

"The networks had bad timing," says Gerster, who explains that 15s were introduced "at the time the market got soft. Most of the 15s are occurring in cheaper dayparts. Some [ad] budgets probably haven't gone up as fast as if 15s had not been there."

Adds Alan Jurmain, senior vice president/group director of media planning operations at SSCB:Lintas: "There are no [budget] cuts because 15s make it cheaper to buy. Most brands and most clients are using the 15s in combination with 30s. It's really been an add-on."

For smaller advertisers, Jurmain adds, "We've been able to get more mileage out of the medium." He gives the following example of how 15s may be helping network sales: Advertisers who previously could afford TV only for the first half of the year and then turned to other media can now buy TV for the whole year.

"If it's anything less than a 30, it's a way for advertisers to keep what they've got," says Perianne Berezney, vice president-associate media director at Lowe-Marschalk. "If there were only 30s, something would have to give." That "something," she adds, might be giving up a particular geographic or demographic target.

Mike Drexler, executive vice president-national media director at Bozell, Jacobs, Kenyon & Eckhardt, says the acceptance of 15s may have been a "blessing in disguise" for the networks, because it added more inventory and thus helped strengthen the network pricing structure. This, he says, has enabled many advertisers to "still buy 30s without having to resort to more 15s in order to be able to afford television."

Spot barriers

If the networks aren't seeing everything they had hoped from 15s, the spot market is hardly seeing anything at all. It's spot's own fault, says Mike Hedge, senior vice president-associate media director at BBDO. "Right now, spot is charging a premium, because they're afraid that [encouragement] of 15s will drive advertisers to the networks." (The networks on the other hand, still treat 15s as half a 30, and charge accordingly.)

The local stations' policy may backfire if advertisers with 15s get priced out of the spot market and turn to the networks anyway. Similarly, it should come as no surprise that the first brand introduction campaign to use only 15-second commercials—Gillette's Foamy for Sensitive Skin (from Lowe-Marschalk)—involves a client that never uses spot advertising.

Berezney notes that advertisers "looking to gain efficiency through 15s find spot very difficult. A 15 in national primetime is a 30 in spot." Besides the pricing, she says, 15s are "highly preemptable" on a local level, and advertisers with standalones find it very difficult to match up their commercials with compatible commercials on a market-by-market basis.

Matching has also been a problem for standalone 15s on the network level. "There were logistical headaches as far as matching these things up," says Gerster, so, he says, the networks started to request that film and other ad materials arrive earlier than usual.

Such anticipated headaches were part of the reason the networks once resisted 15s. Although network executives now talk about the expected benefits of 15s—increased inventory, advertising from companies who previously could not afford television and increased spending in more expensive dayparts—Igiel points out that 15s "were accepted [by the networks] to please advertisers. I'm not sure they [the networks] went to 15s to build revenues." For one thing, Igiel says, the new products the networks seek to attract often require "large copy units."

Drexler says an anticipated 1987 increase in such new product introductions will hinder the acceleration of 15s. "They call for longer length 30s rather than shorter 15s," he says.

That isn't true in every case, however, as Lowe-Marschalk's Foamy for Sensitive Skin campaign attests. "We decided to use only 15 seconds worth of information," says Andrew J. Langer,

(*Continued on page 134*)

"The more flexibility we can give advertisers [the more] it contributes to the selling of products. What's good for them is good for us."

Bob Blackmore
Senior vice president of sales
NBC Television Network

Promoting unique qualities, working with local brokers among tactics used

Marketing savvy helps 100-plus TV stations get spot $$

BY GEORGE SWISSHELM

It's not easy. It takes a lot of homework and persistent pitching. But small market television stations *can* get out from under and sell themselves onto national spot buy lists.

Says Gene Willhoft, vice president, associate media director at Ally, Gargano/MCA Advertising: "It's not impossible for a rep to persuade us to add a smaller market to a buy—if he can come up with relevant information to justify it. But the reps and stations that approach us with anything like this are few and far between."

On the other hand, Gil Farley, vice president, group media director at Cunningham & Walsh, reports that, "It's come up a number of times, and we're open to valid arguments backed by legitimate data."

Bob Ganzer, *general sales manager, WLUC-TV Marquette, Mich.: Transshipment studies and per capita spending analyses "aren't always as successful as we'd like them to be ... But they've helped keep some dollars here that might otherwise have left."*

At D'Arcy, Masius, Benton & Bowles/New York, Rich Hamilton, senior vice president, media director, says his agency "buys spot in small markets as well as large. We buy spot on network affiliates as well as on independents, and that includes affiliates in smaller markets where network delivery alone is stronger, simply because there is less or no competition from independents." Hamilton adds that, "It's true, as I explained at TvB [annual meeting] in Los Angeles, that we do run a good deal of computerized analysis of the latest market research data in helping us evaluate and select which markets end up on each buy for each brand. But in addition to this, we consider a number of judgmental factors as well." Among these, he explains, are coordination with trade merchandising, co-op efforts and what a brand's competition is doing in each market.

New revenue sources

Bob Kizer, president, MMT Marketing Division, observes that "While the problems of 100-plus markets may be great, they are not insurmountable. With an effective, comprehensive marketing plan, a small market station can generate revenues far in excess of what its ADI or DMA rank might suggest. But it means developing new revenue sources by aggressively promoting the unique qualities of the market. An analysis of total national spot dollars reveals that this strategy can and does work in many 100-plus markets."

In fact, stations in markets below the top 100 have organized under the umbrella of the National Association of Broadcasters to swap ideas on how to make it work. They met in Chicago in October to hear suggestions from representatives of the advertising, agency and rep communities. And at the NAB itself, Dick Hollands, senior vice president/television, is recruiting contributing authors for a book, *Small Market Television Stations: Survey of Today's Managers and Their Ideas for Tomorrow.* Target publication date is first quarter, 1987.

One of the Chicago panelists was George Ker, director of advertising for Kimberly-Clark. He recalls that the panel's consensus was that, "Approaching the buyer when the avails call goes out is too late to get a market on the list if it's not there already. At that point the buyer is concentrating 100 per cent on arranging the most efficient buys possible for the markets already on the list."

What can work instead, says Ker, is "approaching the planner or associate media director before the market list is made up. And locally, establish rapport with the client's local distributors or brokers." In doing this, he adds, "It was suggested that it could be helpful to borrow an idea from the past when stations had national merchandise managers who would follow up on a buy and devise ways to support the schedule, working with the local brokers and retailers."

Another panelist was Mike White, senior vice president, director, Department of Media Resources, DDB Needham Worldwide/Chicago. He recommends that small market stations "work as smart as some of the cable networks and magazine salesmen."

He notes that cable networks "manage to sell point-three ratings by going beyond merely showing the commercial. A cable talk show host will do a 30-second lead-in to the commercial to get

John Beam, *vice president, Beam Communications: "Markets like Traverse City and Cadillac [Mich.] often aren't credited with the extent of their actual consumption of many package goods categories."*

Michael White, *senior vice president, DDB Needham Worldwide/ Chicago: "If a brand has a specific reach or frequency goal, give us packages of fixed positions that help us make the goal . . . try to understand our target audience the way we try to."*

the viewers thinking about situations where it's natural to use the product. On a cooking show, a recipe can feature the sponsor's product."

In the same way, says White, small magazines make the client's list "by asking what the brand is trying to accomplish. If a brand has a specific reach or frequency goal, give us packages of fixed positions that help us make the goal. And, again like magazines, try to understand our target audience the way we try to."

White points out, for instance, that "The only time a working mother gets a chance to bake a cake is on Saturdays. So the same cake mix commercial she'll ignore if it's run on Tuesday night can plant the idea to bake her cake 'tomorrow' if it runs on Friday night. It's a matter of knowing which weekday or daypart customers for a particular category are likely to have their minds open to that product, and when their minds will probably be closed to it."

Sales results

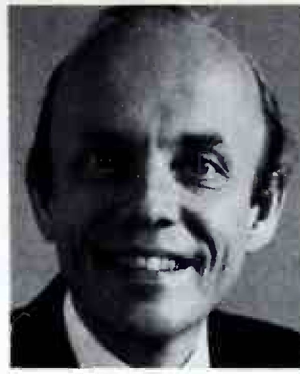
Harry Smart, chairman of Blair Television, another panelist, recommends that with the tremendous increase in competition for the ad dollar, "The way to fight and win is to make sure every advertiser you sell once increases sales in your market. Advertisers will inevitably return to the medium that delivers the greatest sales increase."

And the way to insure that, says Smart, is to "go back to the basics. Use your client's schedules and every new commercial to generate enthusiasm among the local food brokers, distributors and retailers, the way television did in the '50s, when every network had its merchandising department. When you get a new commercial, throw a cocktail party for the local sales force that covers your market and preview the commercial for them. Make it the occasion for the client's area sales managers to give their troops a pep talk and show them the end aisle displays that are going to help boost sales in every store they service. An ad campaign is only as good as the enthusiasm it helps generate."

To counter the depersonalization and growing computerization of buying, with the computers soon likely to be fed even more numbers from people meters, Paul Bortz, managing director of Browne, Bortz & Coddington, Denver-based financial consultants specializing in broadcasting and cable, believes that a station allowing itself to be sold by numbers alone "is not going to get its market on anybody's list if it's not already there. Therefore, they have to build their case around the distinctive elements of their market. And they have to make a few trips a year to the buying centers."

Bortz, who moderated the Chicago panel, says, "That means not just Chicago and New York. With the spread of regional buying, it includes Los Angeles, Atlanta, Minneapolis, Detroit and Dallas. And if you're a station in North Dakota, to take one example, one of your distinctions is that your viewers are likely to use more antifreeze and wear out more snow tires faster than people in the average market."

Paul Bortz, *managing director, Browne, Bortz & Coddington: A station allowing itself to be sold by numbers alone "is not going to get its market on anybody's list if it's not already there . . . They have to build their case around the distinctive elements of their market."*



Rich Hamilton, *senior vice president, DMB&B/ New York: "We do run a good deal of computerized analysis of the latest market research data . . . But we consider a number of judgmental factors as well."*

Market development

MMT's Kizer says that for the small market broadcaster who dominates his market, "The critical issue is often not a station or market problem, but a market development problem. While smaller markets can't compete with a New York or Chicago in size, they may actually be better buys in terms of per capita or per-household sales. With better research sources available to them, advertisers can make better marketing decisions. And if markets are selected for marketing reasons, then sales come into play and a market ranking is no longer simply a function of television households."

Kizer notes that one way to increase visibility by national advertisers is to persuade them to use it as a test market. The overriding principal behind such Nielsen Data Markets as Boise, Idaho (market number 138), and Bangor, Maine (number 154), explains Kizer, is "the belief that a test market is valid only so far as it replicates the 'real world' in miniature. Use of a small market that meets this requirement can make a test relatively economical,

(continued on page 134)

Co-op: untapped local revenue source for cable

Account executive Paul Waters, Jr. of NYT Cable in Audubon, N.J., believes co-op advertising is one of the cable industry's most potent secret weapons as a local sales strategy.

While he's among a minority of believers in the power of co-op, that only serves to reinforce his faith in it as a source of untapped advertising dollars. But the riches, he says, go only to those willing to invest the upfront time and effort it takes to develop and maintain co-op business.

This 26-year-old salesman presents some convincing evidence to buttress his contentions—success stories that serve as a primer on how to transform co-op from a time-consuming, paperwork-laden drudgery to a primary source of new accounts and fatter commissions.

Indeed, Waters reckons that carefully cultivated co-op accounts represent more than half of his personal commissions in a typical month—with co-op contributing some 20 per cent of total system advertising revenues. That's far above the estimated levels of the cable system co-op activity reported by the most avid of industry boosters. No precise figures are available; the Cabletelevision Advertising Bureau (CAB) believes that co-op accounts for 10 to 15 per cent of overall local cable advertising dollars; others involved in co-op put the figure in the 5 per cent range.

The CAB estimates this year's local cable ad sales activity will total $200,000, up by about a third over last year. Those sales are being registered by about 1,300 cable systems equipped with the automatic commercial insertion gear necessary for a professional local ad sales operation. Those systems represent about 65 per cent of cable's 40 million U.S. homes, the CAB says.

Co-op long has been a revenue staple of newspapers. The print medium has developed sophisticated mechanisms to handle co-op, with specialized personnel to handle co-op opportunities. In contrast, only a handful of cable systems have designated co-op coordinators on their sales staffs.

Slow and steady

So why does NYT Cable's Waters proclaim success with co-op, when many in the business question its value? The answer can be found in the parable of the tortoise and the hare: Slow and steady wins the race.

"Not many cable salespeople use co-op because it's so complicated, and because of the time it takes," he explains. "It's not a one- or two-call sell; it can take two or three months to develop a co-op client. Most ad people in this business want the quick fix, the sale they can close in one or two calls.

"But once the co-op plan is set up, and you're part of it, the system pays off constantly. And product distributors, who often administer retailers' co-op plans, will work with you to maintain the business, because it enhances their competitive position with retailers who might stock other brands of the same item."

When he first came to NYT Cable a year ago, the system's co-op activity was nil. But Waters had success using co-op in his previous sales job with the Storer interconnect in south Jersey; and he remembered from his advertising courses at Temple University how newspapers, as well as radio, rely on co-op for a hefty chunk of their local ad business.

Starting with manufacturers

So Waters has set out to create his own co-op approach. But rather than simply approach local retailers to ask about co-op monies to which they might be entitled, he took a more direct approach—starting with national manufacturers. He obtained lists of co-op plans approved for cable, from sources such as the CAB and USA Network, which periodically issues its own co-op guide. CAB's 1986 co-op directory lists some 1,500 manufacturers, covering 53 major product categories, with cable-approved co-op plans—up from 1,000 listings just a year ago.

Waters also used the voluminous Standard Rate and Data Service (SRDS) directory, the "bible" of co-op for major print and broadcast media.

"The typical cable system doesn't even know that SRDS exists," he notes.

Then he tailored a computerized form letter, outlining his system's interest in promoting co-op to local distributors and retailers. Perhaps most importantly, he always requests upfront a video tape of the manufacturer's co-op TV spot, usually a 30-second commercial to be tagged with the local retailer's name and address.

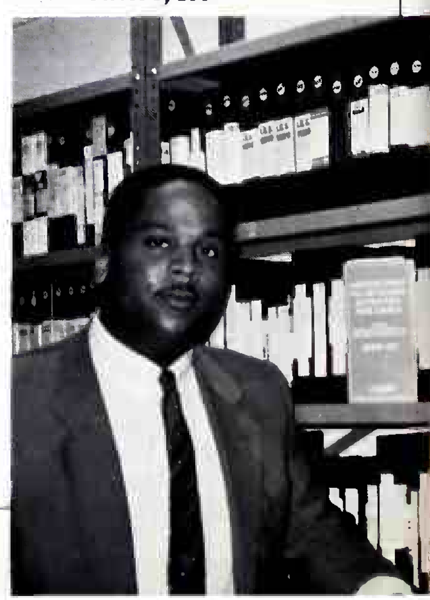
By going to the manufacturer first, Waters says he accomplishes several things. First, he often gets approval for cable advertising on his system from advertisers who otherwise might not have approved cable. Second, he gets a powerful negotiating tool if local or regional distributors balk at using cable; if the manufacturer has already signalled approval of cable, it's more difficult for distributors to attempt to limit retailers' co-op money to more tradi-

(*continued on page 128*)

NYT Cable's Paul Waters, Jr. says that carefully cultivated co-op accounts represent more than half of his personal commissions and 20 per cent of system ad sales.

Lane Furniture co-op spot

Paul Waters, Jr.



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Better research tools permit more precise targeting/103

MEDIA PRO
Wide range of items advocated for direct response/105

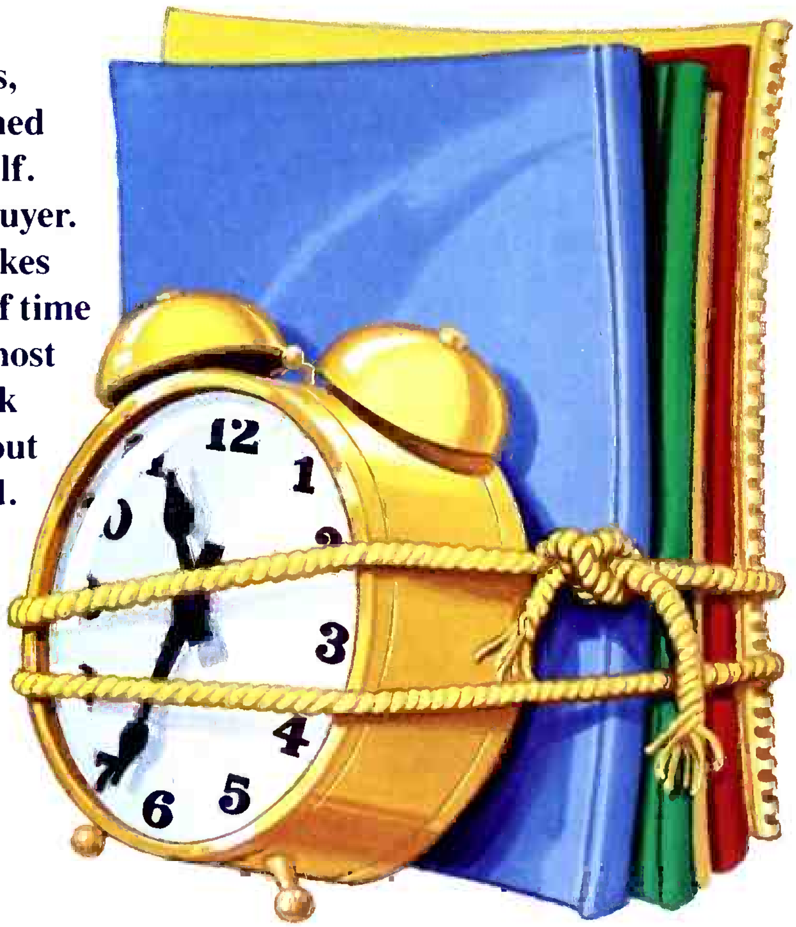
TELEVISION/RADIO AGE

Spot Report

December 8, 1986

A timebuyer's job was becoming a race with the clock.

You had to look up the numbers, rush to get the estimating finished and do most of the work yourself. That's why we developed Spotbuyer. It's the PC based system that takes the time-consuming work out of time buying and lets you do what's most important—the negotiating. Ask your Nielsen representative about Spotbuyer. You'll be time ahead.



SPOTBUYER
Information with Integrity

Nielsen Media Research

D&B a company of The Dun & Bradstreet Corporation

Spot Report

December 8, 1986

Wall St. speculation: Storer TV station sale still likely

Despite SCI Holdings' (Storer Communications) announced decision to continue to own and operate its Television Stations Division—following the reversal of an earlier decision to sell its stations to Lorimar Telepictures— the view on Wall Street is that all or part of the stations still could be sold before the next year is out. One scenario, according to John Reidy, vice president and media analyst at Drexel Burnham Lambert, is possible sale of the stations to more than one party—and he considers CBS to be a natural as one of those parties.

Reidy speculates that CBS could acquire the four Storer CBS-affiliated TV stations in Atlanta, Cleveland, Detroit and Milwaukee, along with the Miami CBS affiliate that SCI's parent company Kohlberg Kravis Roberts acquired in its Wometco deal, and still be under its station ownership limit. He adds that, if SCI wants to continue operating the stations, it has strong management in place that has done an effective job since the acquisition by KKR—but the fact that KKR put the stations on the market in the first place is indicative that it might want to do so again.

Considerations. For now, Reidy expects the Storer stations to work on their cash flow in order to get a better valuation of their operations. He adds that these stations were not significant underperformers in the first place. He also expects the company to take a hard look at the tax law and observe how buyers and sellers in the station marketplace react. On the surface, he says, the most significant aspects are that sellers will pay a higher capital gains rate and that buyers would want to pay less because of less sheltering of tax flow.

Meanwhile, Terry H. Lee, chairman, president and CEO of SCI Holdings, points to the possibility of its acquiring more stations. He reports Storer's TV Division had better than a 13 per cent increase in revenues and a 29 per cent increase in operating cash flow (excluding non-cash reevaluation of film amortization) for the first nine months of 1986.

P&G spending way up

Procter & Gamble stepped up its spot TV spending during the third quarter, almost doubling the $38 million figure tallied for the second quarter, according to BAR estimates. P&G almost topped Pepsico as the Number 1 ranked spot TV client for the July–September period (see ranking below). In network TV, however, P&G outspends Pepsico by better than three to one.

Political ads climbed from $25.4 million in the second quarter to the third quarter figure of $52 million. If political ads are not counted among the top 10 clients for the third quarter, the 10th ranked advertiser would be Ford, with $17.4 million for the quarter and $40.2 million for the nine months. If political ads are eliminated from the year-to-date top 10, the 10th ranked client would be Ford Division auto dealers (not the Ford auto dealers associations), with $47.9 million for the nine months and $17.2 million for the third quarter.

Otherwise, the top 10 for the third quarter are also the top 10 for the year-to-date, though not, of course, in the same order. Nine of the third quarter top 10 were among the second quarter top 10, the exception being Toyota. In the second quarter, the 10th-ranking client was RJR Nabisco.

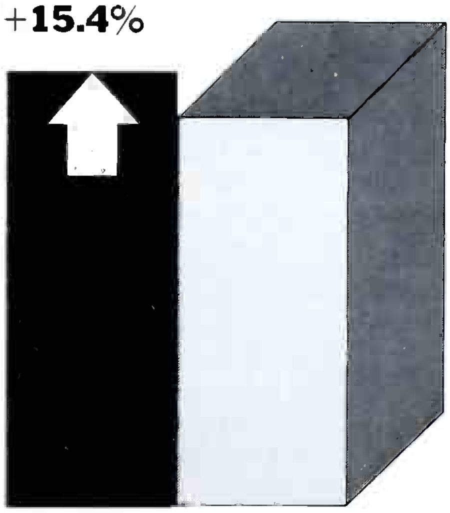
Top 10 spot TV clients, 3rd quarter

Parent company	Estimated expenditures	Year-to-date expenditures
Pepsico	$73,411,366	$196,802,787
Procter & Gamble	72,408,723	168,734,458
Political advertisements	52,043,655	85,348,626
Philip Morris Cos.	44,136,866	112,416,276
Pillsbury	41,814,101	98,342,523
Anheuser-Busch Cos.	37,118,811	81,892,410
McDonalds	36,346,643	94,100,453
General Mills	34,251,508	87,707,760
Toyota	26,646,730	64,145,097
Coca Cola	25,385,833	67,167,309

October

National Spot Business

+15.4%



1986: $491.0 **1985: $425.5**

Complete TV Business Barometer details p. 64

Spot Report

Campaigns

Associated Milk Producers, Inc., RADIO
Crume & Associates/Irving, Texas
HOLIDAY PROMOTION is being featured via four weeks of radio advertising during December in a great many markets in a six state area in the Southwest and South. Target demographic is women 25 and up.

Beatrice Companies, RADIO
Young & Rubicam/New York
MEADOW GOLD DAIRY PRODUCTS are being advertised for three weeks starting in early December in a widespread selection of western and midwestern markets. Media set schedules to reach women 25-plus.

Adolph Coors Co., TV
Foote, Cone & Belding/Chicago
PREMIUM and OTHER BEERS are being recommended for 13 to 15 weeks that started in mid-September in a nationwide spread of larger television markets. Buyers are using primetime, fringe, sports and weekend inventory to attract men 18 and up.

Chick-fil-A, RADIO
Cargill, Wilson & Acree, Inc./Atlanta
FAST FOOD RESTAURANT CHAIN is using three weeks of spot advertising that started in late November in a long lineup of southeastern and Texas radio markets. Target audience includes both men and women 18 and up.

Ground Round Steak House, RADIO, TV
Harold Cabot & Co./Boston
RESTAURANT CHAIN is set for four weeks of radio that started in mid-November to back current 26-week television schedules that commenced in mid-September in a select lineup of eastern and midwestern television markets. Media worked to attract adults 25-plus.

Geo. A. Hormel & Co., RADIO
BBDO/Minneapolis
GOLDEN LIGHT is being recommended for 13 weeks that began in late October in a widespread selection of southeastern and midwestern radio markets. Negotiators arranged schedules to influence women 25 and up.

Jacobs Suchard, TV
Tatham-Laird & Kudner/Chicago
ANDES CANDIES are making 13 weeks of spot appearances that started in late September in a fair lineup of television markets concentrated in the Northeast, but including scattered markets elsewhere. Buyers lined up daytime, fringe and access inventory to reach women 18 and up.

Kellogg Co., TV
Leo Burnett Co./Chicago
WHITNEY'S YOGURT is scheduled for 16 weeks of exposure that started in early September in a long and coast-to-coast list of television markets. Media worked with a full range of dayparts to reach women.

Lowe's Inc., TV
Campbell-Mithun/Minneapolis
KITTY LITTER is using 13 weeks of spot advertising that began in late September in a long and widespread lineup of television markets and plans call for extending the campaign into next year in some markets. Buyers concentrated on daytime and fringe showings to appeal to women 25 and up.

T. J. Maxx, RADIO
Ingalls, Quinn & Johnson/Boston
DEPARTMENT STORE will be using three weeks of pre-Christmas advertising that commenced in late November in a long and nationwide lineup of radio markets. Primary target demographic is women 25 to 49.

New Vector Communications, Inc., RADIO
BBDO/Minneapolis
CELLULAR MOBILE TELEPHONE SERVICE is being recommended for four weeks that kicked off in mid-November in a fair lineup of southwestern radio markets. Negotiators set schedules to reach business men 35-plus.

The Quaker Oats Co., TV
Backer & Spielvogel/Chicago
SELECTED CEREALS are being featured for six to 12 weeks that began on various October air dates in a long and coast-to-coast list of television markets. Media lined up fringe, daytime, prime time and access showings to reach women, children and teens.

Ralston Purina Co., TV
CPM, Inc./Chicago
DOUBLE CHEX are being offered for nine to 13 weeks that commenced in mid-October in a select list of larger northeastern television markets. Buyers worked with a wide range of dayparts to reach women 25 and up.

Mrs. Smith's Frozen Foods Co., TV
Leo Burnett Co./Chicago
SELECTED FOOD ITEMS are sharing 13 or more weeks of spot appearances that started in mid-September or on later September air dates in a long and coast-to-coast lineup of television markets. Media arranged for placement in the full range of dayparts to attract women 25-plus.

Toys "R" Us, RADIO
Bohbot & Cohn/New York
RETAIL TOY CHAIN is running a four week pre-Christmas radio campaign in a long and nationwide spread of markets. Buyers selected schedules that started in late November to reach women 25 and up.

Volume Shoe Corp., TV
Foote, Cone & Belding/Chicago
SHOES are being sold for three to 13 weeks that began on various October and November air dates in a long and coast-to-coast lineup of television markets. Media placed daytime, fringe and primetime inventory to attract young adults.

Appointments

Agencies

Bob Woodworth, director of media services for Cochrane Chase, Livingston & Co. of Newport Beach, Calif. has been promoted to senior vice president. He came to the agency two years ago as vice president from McCann-Erickson, where he had worked in media for 27 years.

Chuck Young, a group research director at Tatham-Laird & Kudner/Chicago has been named a partner of the firm. He joined the agency in 1983 as a senior account research manager from Leo Burnett and was advanced to group research director in 1984.

Mary McCarthy has been promoted to senior media planner/buyer at The Earle Palmer Brown Companies in Philadelphia.

Mary Beth Richlovsky has joined Sive Associates in Cincinnati as a media planner/buyer. She comes to the agency from similar responsibilities at Teledyne's in-house agency, TRL Productions.

Brian Hughes, associate media director at D'Arcy Masius Benton & Bowles, has been elected a senior vice president. He came to the agency in 1981 from N W Ayer and was promoted to vice president the following year.

Karen Strohman and **Traute Winters** have stepped up to posts as media planners at BBDO/Chicago. Both had been assistant planners. Winters will report to associate media director **Debbie Nevin** and Strohman reports to **Nancy Swiet,** vice president, associate media director.

Media Services

Donald B. Miller will be the next president and CEO of Media General Broadcast Services. He's scheduled to succeed **L. Donald Robinson** early next year when Robinson returns to the broadcasting and syndication side of the business. Miller had been executive vice president, international of Saatchi & Saatchi Compton Worldwide before joining MGBS in February as senior vice president for marketing and sales.

Leslee Heskiaoff has been elected a vice president of Independent Media

One Buyer's Opinion

Better research tools permit more precise audience targeting

Power

There is a research revolution coming to local marketing that will have a stronger impact on advertisers and agencies than any mega-mergers. The three interlinked tools that are behind this research revolution are vastly better research, local market scanner data and the computer.

Almost all effective advertising campaigns share a common initial denominator: soild market research. No matter how diverse the creative ideas, or the products or services being marketed, the most successful campaigns are based on objective research rather than intuition. Yet market research has historically had a very serious limitation: the inability to address sharply varying local market conditions.

Recently, our company commissioned a survey of 100 of the country's largest advertisers to determine their attitudes about marketing and media research, and to learn where these major advertisers see the use of research evolving during the next few years.

Indications are that while research will be used for creative purposes, it will assume a much weightier role in the strategic areas of media planning and buying. Advertisers expect to invest significantly greater sums of money and time to determine more precisely who their audiences are and how to reach them.

While this reflects a growing awareness on the part of advertisers of the importance of research, the research itself has become highly advanced, having evolved rapidly during the past few years. Today sophisticated research techniques enable advertisers to accurately target consumers according to their lifestyles, tastes and preferences, inclination to change brands, and to reach them through selected media.

Spot broadcast media buying is one area where advertisers have used the new technology to their benefit. At our company, we provide clients involved in spot television and radio advertising with research tools that allow us to maximize their media planning and buying dollars. But, surprisingly, we find that advertisers frequently do not realize such research is available.

The emergence of local market scanner data, combined with new Arbitron AID and A.C. Nielsen NSI Plus data, is giving advertisers the ability to pinpoint their target consumers much more precisely and effectively than ever before. The scanner data provide precise sales information instantaneously. It is now possible to track market shares and the effect of advertising and sales promotion campaigns with great precision.

Arbitron's AID can determine such socio-economic factors as education, income and lifestyle through zip code analysis using PRIZM or ClusterPlus segmentation systems. Schedules developed through AID enable us to move spot television and radio buying to the next important plateau, targeting advertising messages to the most likely prospects even more effectively.

The computer enables us to analyze vast amounts of data and to plan local markets with greater ease and precision than previously. This combination of better research, scanner data, and more precise local market planning is already having its impact in the marketplace. Advertisers using these new tools gain a significant advantage in a complex and very competitive marketing and advertising arena.—**John Power,** *group vice president, Vitt Media International, Inc.*

Services. She joined the company in 1984 and is media planning director and an account management supervisor.

Steve Anderson has been appointed executive vice president, director of client services for Cash Plus, Inc./ Minneapolis. He had been media director at Ruhr/Paragon Advertising, also Minneapolis.

Representatives

Scott Donahue and **William L. Servick** have been promoted at Select Radio Representatives and **David H. Adams** has transferred to Select as vice president, Los Angeles office manager from a similar post at Blair Radio. Servick, who had been vice president, Atlanta manager, becomes vice president, Southern regional manager. Donahue, formerly vice president/New York sales manager, is now vice president, Eastern regional manager.

Alan Buckman has been named vice president, West Coast sales manager and **Greg Schaefer** is promoted to New York sales manager for Group W Television Sales. Schaefer moves up from group sales manager and Buckman, who now heads GWTS sales in

Price names Interep

Interep has been appointed exclusive sales representative for the Price Communications radio stations. Durpetti & Associates will sell for WNIC AM-FM Detroit, KIOI(FM) San Francisco, WLAC AM-FM Nashville, KOMA/KIMY(FM) Oklahoma City, and for WIBA AM-FM Madison.

McGavren Guild Radio has been named to represent WTIX New Orleans, WOWO AM-FM Fort Wayne, and KKOB AM-FM Albuquerque.

And Hillier, Newmark, Wechsler & Howard will represent WIRK AM-FM West Palm Beach and WWKB/ WKSE(FM) Buffalo. All appointments become effective as soon as the contract buyouts can be negotiated with the stations' current representatives.

11 Western states, had been Los Angeles sales manager.

Cathy Jones, sales manager of Harrington, Righter & Parsons' Green Team in Los Angeles, has been named sales manager of the Gold Team there. Previously she had also headed sales for HRP's Blue Team in Los Angeles.

Sandy Weggeland and **Sheri Wolf** have stepped up to sales managers at Durpetti & Associates. Wolfe, now sales manager in Chicago, joined the firm a year ago from Hillier, Newmark, Wechsler & Howard. Weggeland, who now heads the Los Angeles sales office, had been an account executive with Eastman Radio before coming to Durpetti at its inception last year.

Alan Harrison has been appointed vice president, stations, Eastern division at Torbet Radio. He had been vice president, New York regional manager, and now New York sales manager **Kandice Cinnamon** will take over all sales responsibilities for the New York office.

Marc Gross, regional manager of the Boston office of Hillier, Newmark, Wechsler & Howard, has been promoted to vice president. Gross has been with Interep for 13 years and was formerly vice president/sales in New York for McGavren Guild Radio.

Mary Jane Laidlaw has been promoted to manager of the Charlotte office of MMT Sales Division. She had been an account executive in the Minneapolis office where she has been replaced by **Mark Manders,** formerly with the sales staff of WCCO-TV Minneapolis-St. Paul and WFRV-TV Green Bay.

Yolanda O'Hern transfers to Chicago as Lion sales manager for TeleRep following two years as sales manager of the Houston sales office. She had formerly been an account executive for CBS Television Stations National Sales in Atlanta.

Leslie Maisel has been promoted to manager of Katz Independent Television's Swords Sales Team in Los Angeles. She has been with Katz Independent Television since 1983.

Leslie Rogers has been promoted to sales manager at the Houston sales office of Independent Television Sales. Rogers had been with ITS' Los Angeles office and before that sold for KTVT(TV) Dallas-Fort Worth.

Jack Whalen has moved up to sales manager of the Independent Red Team at Blair Television/New York, and **Lisa Coghlan** becomes the team's assistant manager. Whalen came to Blair from TeleRep last year and Coghlan joined the company last September, also from TeleRep.

Marcia Herman and **Kirk Combs** have been promoted to regional managers of the New York office of Hillier, Newmark, Wechsler & Howard. Both have been co-New York sales managers since last January.

Robert Saltzman has joined Christal Radio's Chicago sales office as manager of satellite networks and syndicated sales. He had been Midwest region account manager for the Financial News Network.

Blair Radio promotes

Starr

Sacks

New vice presidents at Blair Radio are Jane Doherty, Rita E. Starr, Cindy Sacks and Mike Weinstein. Weinstein joined Blair in 1984 and is manager of Blair Radio's Philadelphia office. Sacks joined the rep's Houston office at its inception in 1982 and was promoted to manager there this past July.

Doherty came to Blair four years ago and was named manager of the Boston sales office in February. Starr joined Blair Radio's Detroit office as a sales assistant in 1974, became an account executive six years later, and was promoted to sales manager there in 1984.

Media Professionals

Wide range of items use direct response

Sheila Hamowy

Vice president, supervisor,
Direct Response Advertising
Media Basics
New York

Sheila Hamowy, who heads direct response advertising at Media Basics, sees two types of products moving in two different directions in direct response broadcast. Products using direct response commercials today, she observes, "have changed from novelty kitchen gadgets to mainstream, top-of-the-line items. These include subscriptions to upscale publications, books, insurance policies and even mutual funds."

For these categories, she says, "Now that the major agencies have discovered direct response, set up special direct response subsidiaries and started using broadcast, the demand for broadcast time is up."

With new independents in many markets, she adds, "The supply of time is also up. But that doesn't mean that the supply of audience is up. If you have a market where a few years ago there were three affiliates and two independents, and the bulk of the television direct response was on the two independents, today there may be four independents, and there's twice as much time available on independents. But there's not twice as much audience. The same audience is split four ways instead of only two. Growth is a matter of defining what it is that's growing."

Hamowy points out that the other kind of product using broadcast direct response techniques "is what we see on these new home shopping cable networks and on a few of the over-the-air television stations those networks are buying. The items they've been successful with so far, during this early growth stage of home shopping, have been list-price items they can sell below list, like an odd-lot retail outlet. An item with a perceived value of 100 per cent that they can offer for maybe 40 per cent or less."

But she adds that, "A company like Time-Life Books can't do that. They can't sell a quality $14.95 book for $6.95 and come up with a profit. Neither can insurance companies or the Franklin Mint."

Nevertheless, Hamowy believes that these young ventures into cable home shopping "will probably continue to be successful so long as there's enough distress merchandise out there."

Stations

Gary R. Bolton has been named president and general manager of LIN Broadcasting's WOTV-TV Grand Rapids, Mich. He was formerly vice president/television operations for Park Broadcasting in Ithaca, N.Y. with responsibility for a seven station group.

Linda Rios Brook and **Michael J. Conly** have been promoted to corporate vice presidents of Harte-Hanks Communications. Conly is president and general manager of WFMY-TV Greensboro, N.C. and vice president, general manager of WTLV-TV Jacksonville, Fla. Brook is president and general manager of KENS-TV San Antonio.

Edward Quinn has been named a vice president of McGraw-Hill and general manager of KGTV(TV) San Diego. He moves in from New Orleans where he had been vice president, general manager of WVUE-TV.

Michael M. Cohen, general manager of Gilmore Broadcasting's WIVY(FM) Jacksonville, Fla., has been named vice president. Before heading WIVY Cohen had been manager at WCRJ(FM), also Jacksonville.

Bruce Krawetz has been named general sales manager for WLS/WYTZ(FM) Chicago. He moves up from local sales manager to replace **Jack Johnson,** now general sales manager of WRZN/KMJI(FM) Denver.

MMR board adds two

Jerry Hroblak, president/chairman of United Broadcasting, and Bill Holmberg, national sales manager of KEEN/KBAY(FM) San Jose-San Francisco, have been added to Major Market Radio's Station Advisory Board. The Board met in Chicago in mid-October to consider such matters as network payments, employee strengths and weaknesses and opportunities for expansion.

Steve West has been appointed general manager of KQKT(FM) Seattle. He had been general manager of KISW, also Seattle, and before that program director of KJR Seattle. Shamrock Broadcasting expects to assume control of KQKT in December.

Peter K. Orne has been named president and general manager of LIN Broadcasting's WISH-TV Indianapolis. He moves in from New Haven where he had been president and general manager of WTNH-TV.

James Flynn has been appointed senior vice president of Home Shopping Network's owned and operated broadcast television stations. He was formerly vice president, general manager of Wometco WWHT, Inc., responsible for operations of WWHT-TV Newark and WSNL-TV Smithtown, Long Island, now HSN properties.

George Gilbert has been appointed general manager of Universal Communications' WZLD(FM) Columbia, S.C. He had formerly been general manager of WRAK/WKSB(FM) Williamsport, Pa.

Tony Thompson has been named general sales manager of KMPH-TV Fresno, Calif. He moves in from New York where he had been a sales team manager with MMT Sales.

Tom Burkhart has joined WSOC-TV Charlotte, N.C., as director of sales and marketing. He comes to the station from similar responsibilities at WDBJ-TV Roanoke-Lynchburg.

Keith James has been appointed general sales manager for KHIH(FM) Denver-Boulder. He comes to the Sterling Recreation Organization station from KNUS Denver, where he had been sales manager.

Judy Hays Kenney has been promoted to national sales manager at WXMI-TV Grand Rapids, Mich. She joined the station at its inception in 1982 and now advances from local/regional sales manager.

Nancy Zaloom has been promoted to national sales manager for WABC New York. She steps up from account executive to replace **Marilyn Klionsky** who has taken over the newly created post of local sales manager.

J. Lee Morris has been named vice president, marketing and special projects for the broadcasting division of Cox Enterprises, Inc. He will continue to be based in Charlotte, N.C. where he has been vice president and general manager of WSOC AM-FM.

Gayle Shaw has been named vice president, general manager of KIIZ/KIXS(FM) Killeen-Austin, Texas, pending FCC approval of the stations' acquisition by Duffy Broadcasting Corp. She had been general sales manager for KRZN/KMJI(FM), also a Duffy Broadcasting duo.

Tim Hahnke has been elected a vice president of Sandusky Newspapers' Radio Division. He is general manager of KWLT(FM) San Diego.

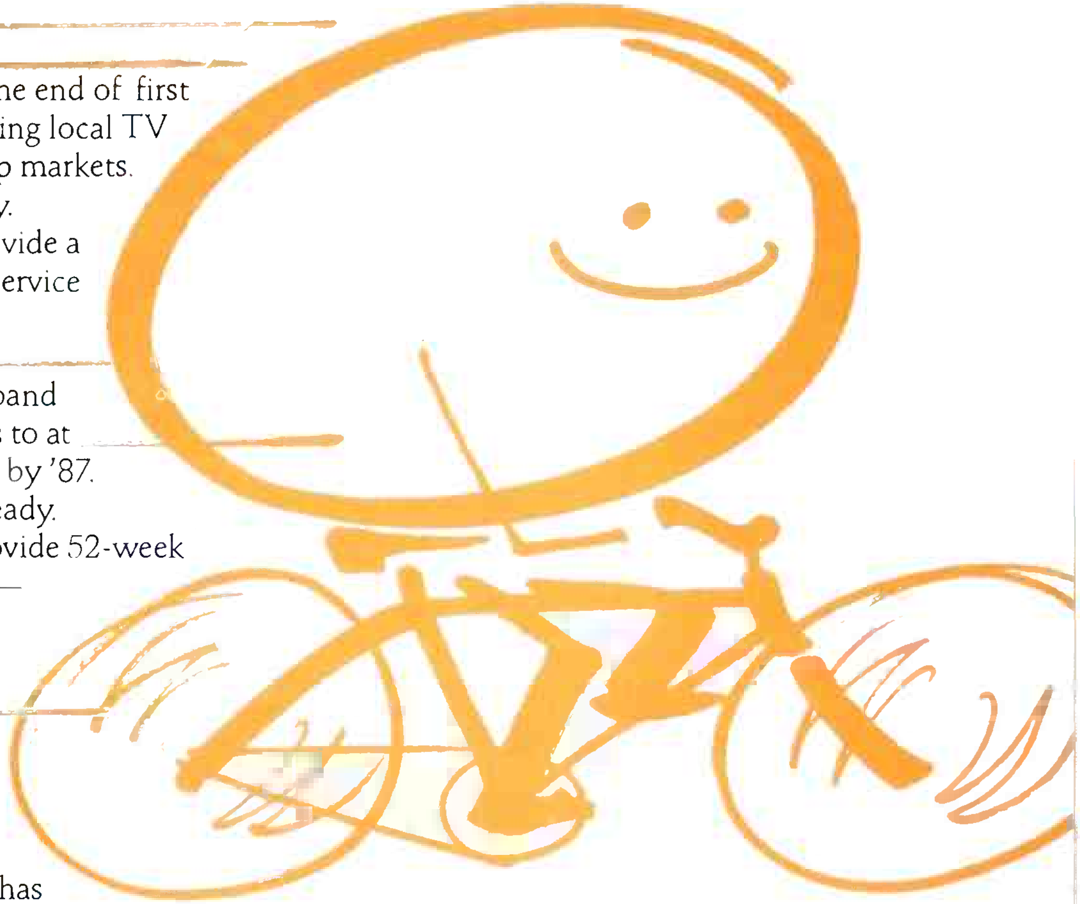
Rich Cerussi will become the new vice president/general sales manager for KRON-TV San Francisco, effective December 1. He replaces **Ron Collins,** now president and general manager of KAKE-TV Wichita, Kans. Cerussi comes to the Chronicle Broadcasting

C-E combines collaterals

Jim Bernardin has been named chairman and Frank Hoag president of Ceco Services, a newly created division of Campbell-Ewald's Ceco Communications subsidiary. Mission of the new unit is to "coordinate delivery of all communications services other than traditional creative development and media placement." Its services will include merchandising, direct marketing and retail services, as well as recruiting, data-base marketing, co-op Yellow Pages, audio visual materials "and other services that will be developed."

Campbell-Ewald chairman Dick O'Connor says the new unit "is designed to take full advantage of the growing number of communications services that are becoming more important to today's advertisers. It establishes a means for all communications services people to work closely together in support of each client's advertising."

JOHNNY ON-THE-SPOT.



BAR promised you that by the end of first quarter 1986, we'd be monitoring local TV spots 52 weeks a year in six top markets.

We delivered—a month early.

BAR promised you we'd provide a new National Syndicated TV service starting with January '86 data.

We delivered.

BAR promised you we'd expand coverage from 319 TV stations to at least 340 in the top 75 markets by '87.

We're up to 336 stations already.

BAR promised you we'd provide 52-week monitoring in sixteen markets—representing 50 percent of TV spot expenditures—by the start of '87.

You can be certain we'll deliver on that, too.

Plus a lot more in the months and years to come.

Over the last 33 years, BAR has earned its leadership with a very simple set of rules for ourselves:

Come up with the right solutions at the right times.

And then deliver what you promise, *when* you promise.

THE INDUSTRY STANDARD IN BROADCAST MONITORING.

BAR

BROADCAST ADVERTISERS REPORTS
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station from Denver, where he had been general sales manager of KWGN-TV.

Robert Eoff has been promoted to vice president for station operations at the New York Times' WREG-TV Memphis. Eoff has been with the station for 16 years, most recently as program director.

Robert E. Bechir has been appointed general sales manager of WHLL-TV Worcester (Boston). He was formerly sales manager at WYZZ-TV Peoria.

J. Michael Allodi has been named general manager of WOMP AM-FM, Wheeling, W. Va., recently acquired by Justice Broadcasting, Inc. Allodi had been general sales manager of the two stations.

Buyer's Checklist

New Representatives

Blair Radio has been named national sales representative for Capitol Broadcasting Corp.'s WWKX(FM) Nashville. The CHR station is "being totally reformatted to concentrate on adults."

Christal Radio is the new national sales representative for WPVA/WKHK(FM) Richmond, Va. and KHAK AM-FM Cedar Rapids, Iowa. WKHK and both Cedar Rapids stations program country music. WPVA airs oldies.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of WWKB(FM) Buffalo, N.Y. and WJBO/WFMF(FM) Baton Rouge, La. WFMF programs an adult contemporary sound and WJBO is a news and talk station. WWKB carries a personality/adult contemporary format.

Katz Independent Television is now representing WNUV-TV Baltimore. The station is owned by New Vision, Inc.

McGavren Guild Radio has been named national sales representative for WOKQ(FM) Dover-Portsmouth, N.H. The station airs a contemporary country/pop format.

MMT Marketing Division has assumed national sales representation of WEVV-TV Evansville, Ind. The station is owned by Ralph C. Wilson Industries.

Republic Radio is the new national sales representative for WDMT(FM) Cleveland and for KQDI/KOOZ(FM) Great Falls, Mont. KOOZ offers easy listening, KQDI features oldies and WDMT is an urban contemporary station.

Torbet Radio has been selected as national sales representative for WMRY(FM) St. Louis, WERE(FM) Cleveland, and for KIEZ(FM) Ventura, Calif. KIEZ is an adult contemporary station and WERE offers news and talk. WMRY carries an adult rock sound.

Transactions

Shamrock Broadcasting, Inc. has agreed to sell KITV(TV) Honolulu and its two satellite stations, KHVO-TV Hilo and KMAU-TV Wailuku, to Tak Communications, Inc. for approximately $50 million. Shamrock is wholly owned by the Roy E. Disney family.

Heritage Broadcasting Group has acquired WXXT-TV Albany from Albany TV-23, Inc. for $10.1 million. Heritage is owned by Mario F. Iacobelli and H. B. La Rue was broker in the transactions.

DKM Broadcasting has agreed to sell four radio stations to **Independence Broadcasting Corp.** for $6.75 million, including a $1 million non-competing agreement. The stations are KSAL/KYEZ(FM) Salina, Kans. and KOEL AM-FM Oelwein, Ia. Broker is The Mahlman Co. of Bronxville, N.Y.

Osborn Communications has acquired WNDR/WNTQ(FM) Syracuse, N.Y. from **WN Broadcasting** for $6.5 million, subject to FCC approval. Frank Osborn is president of Osborn Communications, which will own nine radio stations upon completion of the purchase.

Justice Broadcasting, Inc. has purchased WOMP AM-FM Wheeling, W. Va. from **First Valley Broadcasting Inc.** for $4.5 million. That gives Justice, headed by Lawrence K. Justice, six radio stations.

Limetree Bay Broadcasting has sold WCEZ(FM) Columbia, S.C. to **Ridgely Communications, Inc.** for $2 million. Ridgely is owned by Robert Kramer and family of Baltimore and Stewart Freeman and family owns Limetree. Broker is Chapman Associates.

Simmons Family Inc. has acquired KID AM-FM Idaho Falls from **First Security Bank & Trust** for $1.8 million plus assumption of liabilities. SFI is headed by Roy W. Simmons. Broker is Chapman Associates.

$ally's enhancements

SoftPedal Inc. has expanded its "$ally" TV sales and research PC software to include such new features as ability to handle 12 rating books, campaign statistics tracking, radio data, Arbitron AID and NSI-Plus runs, multi-tiered rate cards, and automatic packaging based on dollar, audience delivery and daypart goals.

Softpedal reports that $ally and $el-A-Vision, the company's first avails and packaging system, are currently in use at 77 television stations in this country and that the new "enhancements" for $ally will be available to users in first quarter 1987.

GOALS elects Seidowitz

Eileen Seidowitz, director of radio research for NBC owned stations has been elected co-chairperson of the Radio Advertising Bureau's GOALS Committee, to serve with Kay Florio of WCBS-FM New York. GOALS (for Goals for Operation, Administration, Logistics and Stability of radio rating services) is radio's all-industry research organization whose members are research specialists from radio rep companies, stations and station groups.

RADIO EXPENDITURE REPORTS INC.

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COMPETITIVE ANALYSIS REPORTS

National Spot Radio Expenditures

R.E.R COVERS OVER 200 MARKETS AND 2500 RADIO STATIONS
FOR:
COMPETITIVE STUDIES
ACCOUNT SOLICITATION

DETAILED ADVERTISING EXPENDITURES ARE
REPORTED QUARTERLY BY PRODUCT-BY BRAND, BY MARKET.

The Competitive Report By Product-By Brand

SECOND QUARTER 1986

Category
Parent Company

Product		
ARIZ.	PHOENIX	23,421
CAL.	LOS ANGELES	180,961
CAL.	SAN DIEGO	34,862
CAL.	SAN FRANCISCO	32,103
FLA.	MIAMI/FT. LAUDERDALE	12,560
FLA.	TALLAHASSEE	19,259
ILL.	CHICAGO	69,050
IND.	SOUTH BEND	5,202
KY.	LOUISVILLE	8,090
MICH.	DETROIT	36,920
	TOTAL	422,428

The Competitive Report By-Market

SECOND QUARTER 1986

Category
Market

	BRAND	
ALA. BIRMINGHAM	AAA CO.	
	BRAND A	2,850
	BRAND B	3,000
	BBB CO.	
	BRAND A	4,211
	BRAND B	7,500
	BRAND C	7,100
ALA. HUNTSVILLE	AAA CO.	
	BRAND A	3,500
	BRAND B	2,100
	CCC CO.	
	BRAND A	4,217
	BRAND B	3,854
	BRAND C	1,620

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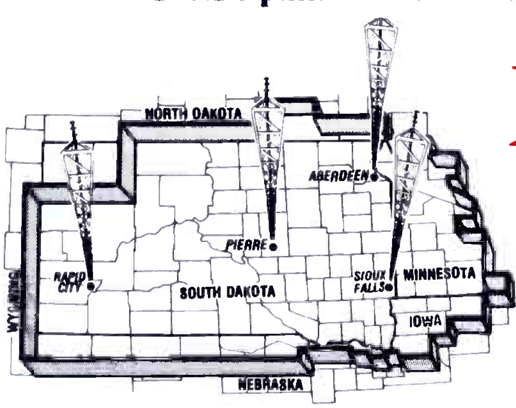
1st AGAIN!

Kelo-land TV SCOOPS the Nation in Newest Arbitron Sweeps!

ADI Winner In Every Category

#1	ADI S/O-S/O	Total Households, Mon.-Sun.	41 share
#1	ADI S/O-S/O	Women 25-54	44 share (tie)
#1	ADI Late News	Total Households, Mon.-Fri.	55 share
#1	ADI Late News	Women 25-54	61 share
#1	ADI CBS	Total Day	41 share
#1	ADI CBS	Late News	55 share
#1	ADI 3-6:30 p.m.	Total Households, Mon.-Fri.	40 share (tie)



kelo·land tv

Kelo-tv Sioux Falls, S.D. and satellites
KDLO-TV, KPLO-TV

Source: Arbitron Sweeps, May 1986

Above estimates include time slots and demographic information in equal facilities markets as analyzed by TV Radio Age. Survey data estimates subject to usual qualifications.

Represented nationally by SELTEL In Minneapolis by WAYNE EVANS.

Viewpoints

Blake Byrne

Vice president, television, Lin Broadcasting, and current president of Television Bureau of Advertising, in speech at recent TvB annual meeting in Los Angeles.

In today's business environment, emphasis is on increasing bottom line

In the past several years, we've seen the costs of doing business escalate dramatically . . . especially in the area of syndicated product. Recently, however, price increases seem to have slowed down . . . but one thing is for certain. There are more people bidding for product today, and competition is increased with affiliates, independents, and cable all jumping into the bidding wars.

The economy is basically healthy, but some areas of the country are struggling with the drop in oil prices. Inflation remains low, suggesting to the advertiser that perhaps he doesn't need to increase his budget. Unemployment remains naggingly high in numbers . . . and the effect of the new tax laws is yet to be determined.

The "bottom line" seems to be a phrase that we think about constantly. We're looking for any way possible to increase that bottom line.

It is tougher out there than ever before. Whereas before, it used to be a simpler world . . . today it's more complicated; whereas before, things were more predictable . . . today they're more complex. And whereas before, change was the exception rather than the rule . . . today it's an everyday part of doing business.

Continuing churn

There is nothing in our business that is the same today as it was yesterday . . . and it won't ever be again! It takes no crystal ball to predict that the churn will continue. It may even accelerate.

In this year, 1986, we live in a world of rapid changes . . . a world where each of our viewers and each of our advertisers has more choices than ever before . . . We live in a world where we have to make decisions faster than ever before, and there's less room for error in the decision-making process. Virtually every decision we make directly affects the bottom line.

The media has been having a field day with us [television] this year . . . and so have the agencies, many of our advertisers and even some of our own television news departments. A lot of the press has been negative. The headlines go into minute details on network layoffs, top staff replacements, declining viewing levels, softening prices, the rise of 15-second spots, ad agency megamerger clout . . . and on and on!

We're constantly bombarded with stories of how rough business is . . . how television is being replaced by VCRs, cable and a whole array of new technologies. The truth is that our business is healthy and undergoing changes to make it still more healthy. And I suggest that television is right at the heart of the changing business climate in America today!!

Let's look at some facts, facts that perhaps we too often forget.

First, television viewing is now roughly seven hours, 10 minutes a day in the average American home. When full year 1986 figures are in, the number could be a new record or within a minute or two of the all-time high. Summer viewing: nearly 6⅔ hours a day . . . up each year. Looking at the time spent with all media, television's lead gets viewers' attention more than radio, newspapers and magazines combined! Time spent with newspapers and magazines is declining. Radio's listenership is up marginally, but television's viewership is up dramatically.

To put television viewership in perspective . . . the average home increased its viewership 56 per cent since 1950 . . . 41 per cent since 1960 . . . 21 per cent since 1970 . . . and 9 per cent since 1980! By anybody's book, that is phenomenal viewership growth! Furthermore, 57 per cent of the television homes in the U.S. have more than one set; that's up from 1 per cent in 1950 . . . to 12 per cent in 1960 . . . 32 per cent in 1970 . . . and 50 per cent in 1980.

Local sales opportunity

Here are the big positives I see: solid retail sales, spurred by a rising after-tax income for most Americans because of the massive tax overhaul. The *Kiplinger* Washington editors expect "real" purchasing power will improve . . . and grow faster than the cost of living. They expect that employment will expand by two to three million jobs and that consumer confidence will continue to be strong. All that means solid retail sales . . . at all levels from department stores to banks . . . and from hospitals to legal clinics.

Nielsen estimates that as of January 1, 1987, we'll have an increase of 1.5 million television households . . . to 87.4 million. They confirm earlier trends showing increases in the proportion of 35-plus adults. Television viewing increases among this age group . . . so that's positive.

But by far the most important positive that I see on the horizon in terms of our business is the development of the local marketplace. As strong as television is as an industry, we still take less than 15 per cent of every retail dollar spent in our home markets. We have the opportunity to tap the other 85 per cent by aggressively marketing our stations to our advertisers and by actively developing non-traditional sources of business at the local level.

Programming/Production

20th Fox breakthrough deal with China

In a breakthrough by a U.S. syndicator, 20th Century Fox has completed a major international barter deal. The deal, struck with the People's Republic of China, involves a series of 52 features to be selected from a list of 3,000 films from the 20th Fox library, says Harry Mulford, vice president, advertiser sales, TV syndication at 20th Fox. Under the arrangement with China, 20th Fox will offer six minutes for international sale in each feature. Dubbing into Chinese will be done by China.

Also under the agreement, the CCTV, the China government's network, will air one feature per week, beginning in March, 1987, over the first year, with an option to renew, says Mulford in an interview. Mulford says the China deal represents the first step in what 20th Fox envisions as the beginning of similar unprecedented barter accords with other foreign countries.

The deal was arranged by Len Grossi, senior vice president of 20th Fox TV distribution and by Peter Broome, vice president 20th Fox, Sydney, notes Mulford. Mulford is coordinating the selling of the barter time and is contacting advertisers for participation in the features to be played on the Chinese network. Mulford says he's contacting major international ad buyers such as Procter & Gamble, Gillette and Philip Morris, and has been getting positive response.

Market. The executive says he sees China as a strong market for other ad-supported ventures, and growing. "They have 80 million television sets, with 10 viewers per set, which gives us a potential audience of between 200 million and 300 million." The Chinese network reaches 30 provinces, and each province has an affiliated station, notes Mulford.

Meanwhile, Mulford is keeping busy on the domestic front as well. His newest charge is also in the film package arena, where he's selling eight titles in the new Century 13 film package of 25, for barter. The titles are being released under the new name of Fox Premiere Movies in an 11/11 ad-supported split in each movie.

Stations will play a movie per month, beginning in February, followed by movies for April, May, June, July, August and September, says Mulford. Barter titles include *Bachelor Party*, *Return of the Nerds*, *Heart Like a Wheel*, *Star Chamber*, *To Be or Not to Be*, *Without a Trace*, *Dreamscape* and *The Osterman Weekend*. None have been shown on commercial TV previously, which is the case with the entire package.

USTV expansion

USTV has expanded its operations and has named three industry executives to spearhead the company's new look. Already in the works for USTV are two sports shows, according to Lionel L. Schaen, appointed president and CEO. Other appointments made by USTV, a television production, distribution and syndication company, are Richard S. Gold as executive vice president and Jerome Greenberg as vice president, creative affairs and programming. USTV is a limited partnership of Hubbard Broadcasting, Petry, Inc., Burt Harris and other TV industry leaders.

Lionel L. Schaen

The Minneapolis-based company will open offices at the World Savings Center in Los Angeles, where the three executives will be based.

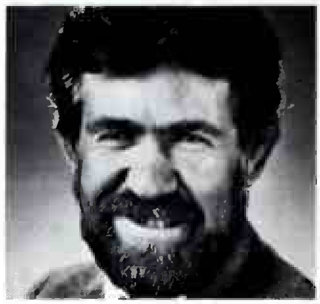
In an interview, Schaen says USTV has made an agreement with the Professional Golf Association to televise a syndicated half-hour pre-PGA show to run before 18 tournaments on both the NBC and CBS networks. The shows will focus on the history of each event leading up to the specific tour, says Schaen, including interviews with players.

The second sports show will be a series of boxing cards, live from Las Vegas, to be produced by USTV. Both the PGA pre-game show and the boxing programs will be offered by barter, says Schaen. Being explored are other types of programs including comedies and drama. Both sports shows will be offered at the upcoming NATP convention, along with other properties.

Gold says the sports shows would tie in with USTV's satellite ability for transmitting programs. USTV is capable of serving more than 700 TV stations via its leased transponders on the RCA Satcom K-2 Ku-band satellite. USTV also provides satellite transponder capacity to Conus Communications, satellite news cooperative, Gold notes.

Greenberg adds that USTV is "in essence the next generation of program syndication," because of the company's delivery ability and its goal to produce a full spectrum of programming. Greenberg says that announcements on additional programs will be announced shortly.

Schaen joins USTV from Harmony Gold, where he was president of syndication. He has more than 20 years of management experience, production, syndication and sales experience. Gold has 18 years of experience in TV. He joins USTV from Casablanca Enterprises, where he was president and owner. Greenberg had been vice president, creative services/worldwide syndication and TV. He has more than 30 years of experience in film, network TV and radio, and advertising.



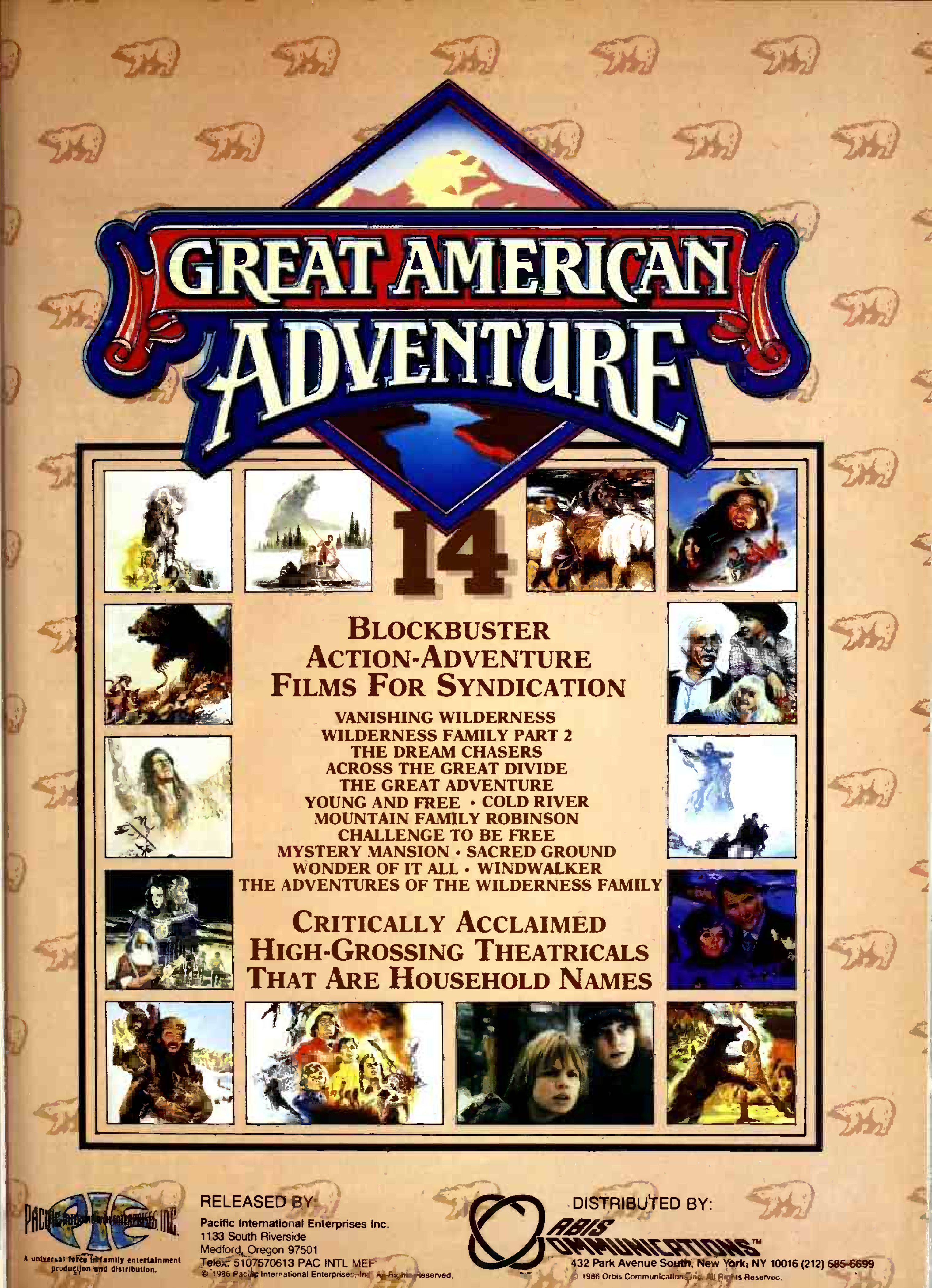
Jerome Greenberg

Also, USTV, Conus and TV Direct (joint venture between Conus and Associated Press) will offer free coverage of remarks by two Federal Communications Commission members, Dennis R. Patrick and Mimi Weyforth Dawson, when they address the issue of deregulation and limitations on network syndication. The talk will take place at a symposium of the Patent Trademark and Copyright Law Section of the American Bar Association December 9 at the Marriott Hotel in Washington.

USTV and Conus have contacted stations by letter on picking up the coverage, the day after the talk, from 11:45 a.m. to 2 p.m. Broadcasters equipped with Ku-band satellite downlinks can view the coverage.

Coca-Cola TV formed

A new unit of The Entertainment Business Sector, a subsidiary of The Coca-Cola Co., has been formed, encompassing all of the company's TV operations. The new unit will be called Coca-Cola Television, and under its wing will be Columbia Pictures Television, Embassy Communications and Merv Griffin Enterprises. Frank J. Biondi Jr., executive vice president of the Coke subsid-


GREAT AMERICAN ADVENTURE
14
BLOCKBUSTER ACTION-ADVENTURE FILMS FOR SYNDICATION
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WILDERNESS FAMILY PART 2
THE DREAM CHASERS
ACROSS THE GREAT DIVIDE
THE GREAT ADVENTURE
YOUNG AND FREE • COLD RIVER
MOUNTAIN FAMILY ROBINSON
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Programming/Production

(*continued*)

iary, has been named chairman and chief executive officer of the new unit.

The newly-established Coca-Cola Television will comprise of four divisions: Columbia/Embassy Television, Coca-Cola Telecommunications, Merv Griffin Enterprises and Coca-Cola Television Operations. Columbia/Embassy will be responsible through Columbia Pictures Television and Embassy Communications for creating programming for the networks and for syndication of off-network programming and theatricals to stations.

The division will be led by Gary Lieberthal, chairman and CEO of Embassy Communications, who now becomes chairman and CEO of Columbia/Embassy TV. Barry Thurston, currently president, syndication, Embassy Communications, becomes president, syndication at the division. The second division, Coca-Cola Telecommunications, will be led by Herman Rush, currently president of Columbia Pictures Television Group, who is named chairman and executive officer of the new division. (See *In the Picture*, page 135, for profile of Rush). Robert A. King, is named president of first-run syndication of the division. He currently is president of Columbia Pictures Television Domestic Distribution.

Merv Griffin Enterprises will produce programming for network broadcast and first-run syndication, with Griffin remaining as chairman. Murray Schwartz, president of Merv Griffin Enterprises, retains his title. The fourth division will be headed by Brian McGrath, currently executive vice president of Columbia Pictures International Corp. He is named executive vice president of Coca-Cola Television, with responsibility for Coca-Cola Television operations.

Mattel unit product

The Mattel Toy Co.'s new syndication division, MTS Entertainment, is planning to launch two programs. Called *Barbie TV Magazine* and *Capt. Power and the Soldiers of the Future*, the two series will be launched in the fall, 1987. *Barbie* is being produced by Viacom, and each weekly show will consist of 21 original half-hours each season. Each will contain both live action and animation, and a singer will perform in one segment per week.

Regarding *Power*, plans call for the show to run weekly but ultimately as a strip. Sixty-five half hours will be produced, which also will combine live action and animation. Both shows are offered via barter.

Syndicast pitches advertiser network

Syndicast Services is looking to "reinvent the wheel" by pitching advertisers on buying their own network. One of Robert Silberberg's "pet projects" as newly appointed executive vice president at SS is to set up a marriage between producers and advertisers on a series of programs to be cleared by advertisers buying time on participating stations.

Silberberg says that during his years at ABC sales "everything was reduced to cost-per-1,000, which is not the way to sell this business. The way to sell is to move the product off the shelf, and there are a lot of frustrated advertisers who want to put shows on television but who are unable to do so because the networks are caught up in the ratings numbers. Someone came up with the brillant equation that high ratings mean a lot of dollars for a network. But that's not what it's all about, because the networks don't realize there are only so many viewers who are marketable consumers."

Silberberg believes that syndication networks are the answer to major advertisers that are willing to go into syndication but haven't known how to do so. Mobil, via SFM Entertainment, is a prime example, he says, of a sponsor starting its own ad-hoc network after the three major networks rejected the programs that Mobil wanted to sponsor.

Advertisers. Silberberg says he's talking to a number of advertisers regard-

Robert Silberberg

ing setting up a network via time buys on stations. The programs, as envisioned by Silberberg, could be one hour in length, and the number of network programs could vary during the year. "If we can get to the advertiser and make him realize that we have the right kind of marketing vehicle, we can all benefit, because the consumer gets a good show, the advertiser gets the target audience and the syndicator doesn't have to be pressured by the CPMs."

Meanwhile, in first-run syndication, Syndicast has launched a two-hour movie, *Neat & Tidy*, and to date more than 133 stations have been cleared, including 38 of the top 60 markets. The action-adventure-comedy, which stars Elke Sommer, debuts this month, says Silberberg. The intention, he says, is to use the movie as a pilot for a possible series for the fall of 1987, either as a half-hour or hour.

The production is an example of what Silberberg calls "creative financing," in that *Tidy* was produced overseas with RCA Video Productions, mostly in Spain. Featured in the made-for is the music of Elvis Presley.

Included in the deal arranged with RCA is that Channel 4 in England will use the movie as a four-parter of half-hours, so some production costs will be recouped that way, says Silberberg. Cost of the movie was $2.2 million, which will also be partly offset down the line by foreign sales. "If the project works, it will be one of the ways we will do subsequent pilot programs. If it doesn't, we have the opportunity to run it twice and to sell it as part of a movie package." The barter split is 12 and 12, says Silberberg. At this point, Silberberg says, there are less than two minutes left in the show. Sponsors include Bristol-Myers, Stroh, Norelco and Beatrice Foods.

Cooking. Another first-run project is Richard Simmons' *Slim Cooking*, half-hour show designed for morning play. The program is offered for cash, and one 30 is for barter. It is set for a fall launch. Silberberg is looking for station clearances initially rather than advertisers: "It's still too early to go to advertisers regarding 1987 commitments. Most are still thinking of January at this point."

Also, Syndicast has a first-run, two-show syndication deal with Sid and Marty Krofft. One is called *A Night at the Follies* and is a contemporary, satirical half-hour for late night on the weekend. Featured will be a mixture of puppets and guest hosts. A pilot will be ready for NATPE.

Also planned with the Kroffts is a variety show, *Truck Stop*, which could be used as a weekly access show. One of the projects, says Silberberg, may go barter, probably *Follies*.

In addition, Syndicast will continue to produce annual specials. A new project will be a "weekend of caring," a live satellite feed, to be picked up by stations on the weekend. Dick Clark will host the two-hour special, which will mark the 40th year of CARE and feature many celebrities, for an April airplay. The special may be the blueprint for annual event at the end of each year.

Programming/Production

(*continued*)

Syndication shorts

Syndicast Services' *Christmas Every Day* has been sold to 11 more stations for a current total of 50. Leading the list of stations that will carry the half-hour special are WBZ-TV Boston, WXYZ-TV Detroit, KDFI-TV Dallas-Ft. Worth and WOIO-TV Cleveland.

The Wall Street Journal Report on Television is being carried in the New York market by WPIX(TV) New York, Manhattan Cable and WLIG-TV Long Island. Beginning in January, the show will be distributed via satellite by **International Television Network,** Salt Lake City.

The Newsfeed Network, Group W satellite news service, has been picked up by WNYW-TV New York. All American Television is distributor. Total lineup at present is 76.

Acama Films, Sherman Oaks, has begun marketing *King of Kensington*, sitcom series, produced for the CBC network. The series aired five seasons and consists of 111 half-hours suitable for stripping. It's available immediately on a cash basis with five runs over five years.

World Events Productions has added Nigeria and Peru to its overseas sales of *Voltron: Defender of the Universe*, which is now seen in 40 countries. A lineup of 50 countries is seen, with sales in France and West Germany, by the time the 124 episodes air in mid-1987.

Oakridge Television Productions and Tim Conway's **Longshot Enterprises** will co-produce a pilot called *Road to Riches* for syndication. The half-hour program represents the second co-venture for both companies. The initial pilot was '*Scue Me*, featuring Jonathan Winters. *Riches*' host will be Conway.

Orbis Communications is offering 14 action/adventure features from Pacific International Enterprises, under the package title of Great American Adventures. Included in the package are *Across the Great Divide*, *Challenge to Be Free* and *Mountain Family Robinson*. The 14 titles grossed more than $150 million at the box office.

Multimedia Entertainment will distribute *Future Flight* worldwide next April. Producer of the one-hour documentary is Arnold Shapiro Productions in association with USAA.

Atlantis Films Ltd. and **Grade Trime Productions** Ltd., in association with Global Television Network, have filmed a half-hour pilot of a new drama/comedy TV series. The show is called *Vulcan E.F.T.S.* (Elementary Flying Training School) and is set in 1940 at a wartime air base near Ontario.

Pro Sports Entertainment has secured the syndication rights to *Walter Sports Network*, weekly half-hour series of 26 half-hours, with an optional second run.

Multimedia Entertainment's *Molly's Pilgrim*, 1985 academy award winner for best live-action short, has cleared 151 markets, representing more than 93 per cent of the U.S. *Pilgrim* is featured in this month's Young People's Special. Markets cleared include WNBC-TV New York, KNBC-TV Los Angeles, KGO-TV San Francisco, WCVB-TV Boston and WPVI-TV Philadelphia.

Fries Distribution Co. has acquired exclusive domestic syndication, basic and pay cable rights to four TV movies from NBC Productions. These are *An Early Frost*, *Love on the Run*, *Poison Ivy* and *Fatal Vision*. *Vision* was the second-highest rated movie of the 1984–85 TV season, according to Fries. Plans call for the titles to be integrated into a syndication package.

Media Placement Services will handle syndication of *Sports Top 40*, hour special packaged and put together by **People & Properties.** The program commemorates the 40th anniversary of

Programming/Production

(*continued*)

Sport magazine, which selected the 40 top sports figures.

L-T sells Ziv

Lorimar-Telepictures has sold Ziv International Inc., a wholly-owned subsidiary, to Coral Pictures Corp. of Miami. The transaction provides Coral with the distribution rights to a library consisting of more than 2,000 hours of programming, with the exception of *Gumby*. L-T will retain all distribution and merchandising right to Gumby. The Ziv library consists of more than 400 hours of episodic TV series produced originally for network TV. Among these are *Sid Caesar's Your Show of Shows*, *My Little Margie* and *Rocky Jones, Space Ranger*.

Also, there are some 300 feature films in the library, ranging from comedies and dramas to romances and westerns, and the library has more than 400 hours of animated series and animated features as well as musical and comedy specials. The deal also gives Coral certain merchandising rights to *Captain Harlock*; *Candy, Candy*; *Angel* and *Fables of the Green Forest*.

Heritage buy planned

Heritage Entertainment is looking to acquire Southbrook Entertainment and its TV distribution wing. Under the proposed deal, subject to a definitive agreement and board and shareholders' approval at Heritage, Heritage will pay 11 million in cash, and 1,650,000 shares of its common stock, and Southbrook will become a wholly-owned subsidiary. Southbrook has 500 hours of TV programming and 53 feature films.

The deal doesn't involve Southbrook International, which will continue to do business in England. Southbrook product includes *Lassie* half-hours and pictures, and 221 half-hours of *The Lone Ranger*, in addition to films and animated series of *Ranger*.

International Emmys

A British program featuring grotesquely caricatured puppets, a documentary on the life of Josephine Baker, a drama about an Oxford professor and an American woman, a Kabuki ballet and a show on the adventures of a group of neighborhood kids racked up International Emmy Awards, recently presented at ceremonies in New York. Herbert Schmertz, a director and vice president of Mobil Corp., received the 1986 directorate award for personal executive achievement. Donald D. Taffner, president of D. L. Taffner/Ltd., received the 1986 Founders Award.

The program winners were: drama, *Shadowlands*, BBC, United Kingdom, starring Joss Ackland as the Oxford professor and Claire Bloom as the American. Performing arts, *Bejart's Kabuki Ballet*, NHK, Japan. Popular arts, *Spitting Image* (series III, show 12), Central Independent Television, U.K., spoof by puppets created in the images of newsmaking personalities.

Documentary, *Chasing a Rainbow*, Channel Four Television, U.K., with films and comments from people who knew Josephine Baker. Children's, *The Kids of Degrassi Street: Griff Gets a Hand*, Canadian Broadcasting Corp., Canada.

Reps from TV syndication companies meet to map final plans for SYNDITEL '87. *Clockwise: (Seated) George Merlis, J-Nex; Larry Laurent, INTV; Owen Simon, Group W Productions; Steve Astor, Columbia Pictures Television; Larry Black, Genesis Entertainment; John Garofolo, Twentieth Century Fox; Richard Hammer, The Entertainment Network (not participating); Lorraine Collins, D. L. Taffner Ltd.; Karol Pozniak, Blair Entertainment; Richard Firth, Harmony Gold; Marsha Greenberg, Multimedia Entertainment; David Horowitz, MGM/UA; Robert Oswaks, Orion Television Syndication; Al Husted, Hale & Husted; Sandi Ezell, Access Syndication; Terri Kilroy, Fries Distribution. (Standing) Lee Helper, Bender, Goldman & Helper; Iris Gelt, Bender, Goldman & Helper; Jim O'Connell, Paramount Television; Preston Padden, INTV; Mort Slakoff, MCA TV; Natasha Schliapnikoff, INTV; Debbie Hirschinger, LBS and Colex; Kim Ryan, Lionheart Television; Jack Devlin, Tribune Entertainment; Jim Mahoney, Gaylord Productions/Mahoney-Wasserman; Barry Stagg, Lorimar-Telepictures. The theme of the initial symposium is "First Run: The Time Has Come." Event, to be held for the TV Critics Association, is set for Los Angeles, at the Palace, on January 14.*

Zooming in on people

Tom McDermott has exited as president and chief executive officer at **Southbrook Entertainment.** He'll concentrate on producing shows for TV. McDermott remains on the board of directors at SE. McDermott is developing a number of projects in collaboration with SE.

Robert Phillis, managing director of Central Television, will join **Carlton Communications Pictures** early next year as group managing director.

Paul E. Franklin has joined **New Century Telecommunications** as midwest director of sales. Franklin had been an account executive at Blair Entertainment's Chicago office, and before that worked in the same capacity at Blair's Los Angeles office.

Philip S. Press has been appointed vice-president, first-run sales and marketing at **Columbia Pictures Television**'s distribution division. Since 1985, Press was vice president and general manager at KTVU(TV) San Francisco. Before that, he was with CBS Inc. for 14 years in various capacities.

Drew Hallman has been promoted to associate director of research, and David McLeod and Rachel Wells have been promoted to research analysts at **Buena Vista Television.** Hallman previously was manager of research. Before joining Disney, Hallman was research manager at Group W Productions. McLeod and Wells were research analysts. McLeod had been a research

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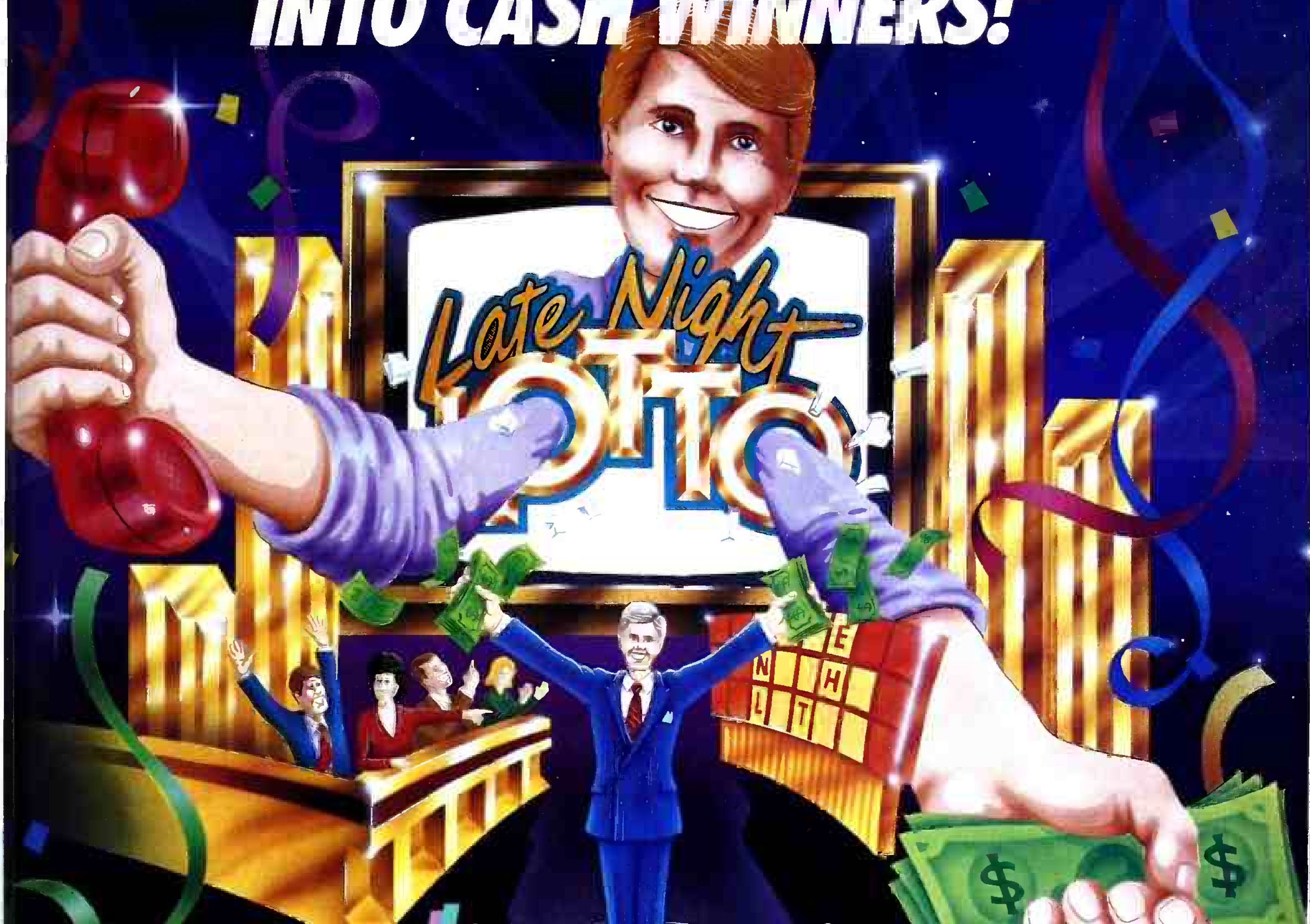

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intern at Lorimar, and Wells was an intern at Paramount Television's research department before joining Disney earlier this year.

Don "Jake" Jacobson has been promoted to director of promotion at **Multimedia Entertainment.** He has been manager of promotion at ME since he joined the firm in August, 1985. Before that, Jacobson was a freelance producer-writer-director of promotion, marketing, sales, and motivational spots for HBO, USA Network, Group W and others.

John M. Mansfield has been promoted to senior vice president for the western region at **Colex Enterprises.** Mansfield most recently was vice president in charge of all sales for the western region of Colex. Before that, Mansfield was vice president, domestic television at ZIV/Lorimar from 1983–1985.

Christie Hawks has been appointed television sales rep at **The Samuel Goldwyn Co.,** responsible for TV syndication sales for the Western division and a portion of the midwest. Most recently, she was sales coordinator for Lorimar-Telepictures for three years.

Paul S. Williams has joined **Orbis Communications** as station sales account executive, West Coast. He comes to Orbis from INTV, where he was director of marketing, West Coast. His background also includes sales positions at Arbitron and IBM. Also at Orbis, **Leslie Learner** has joined the company as creative services supervisor. She had been promotion coordinator at Multimedia Entertainment since June, 1985.

Current NATPE total

The number of companies joining the exhibit hall lineup for the upcoming NATPE International has reached 207. Included in the 35 companies recently signed up are 26 first-time exhibitors. These include Malrite Entertainment, Color Systems Technology, Home Shopping Network, Reel Movies International and Perennial Films.

Eight of the 180 previously announced exhibitors have dropped out. These are Alan Enterprises, American Medical International, Colbert Television Sales, Premier Entertainment Group, and RKO Pictures, among others.

20th Fox earnings

Twentieth Century Fox Film Corp. has reported that operating revenues increased 36 per cent to $268,882,000, from $197,761,000 for the first quarter of fiscal 1987 ended last September 27. Net earnings soared nearly 300 per cent to $8,682,000 from $2,195,000 for the first quarter of fiscal 1986.

The company attributed the increase primarily to *Aliens* and *The Fly* and international theatrical distribution of *Jewel of the Nile* and *Commando*. Also the television distribution division realized gains, attributed to the domestic syndication of *The Fall Guy*, *Trapper John M.D.* and *M*A*S*H*. The pay-TV arena also added substantially to earnings through the release of the film, *Commando*.

WFMT marks 35th

WFMT(FM) Chicago, fine arts station, is marking its 35th year with several celebrations both on the air and off. According to Ray Nordstrand, president, the station will premiere a fanfare for flute written for WFMT by Morton Gould, to be heard for the first time on December 13, the day of the anniversary. The program will be repeated throughout the weekend. Also, several live performances will be held on the weekend at the station's studio. These include a presentation of *Scriabiniana*, a suite, and a performance by John Bruce Yeh, clarinetist.

A mostly live midnight special will be held on Saturday, with folk artists performing in the studio.

Off air, as part of the celebration, WFMT will hang banners where the studio is located and will move to another area through January. Nordstrand has prepared a summary of the station's 35 years. The booklet will be available in January. Also, an historical photo exhibit will be hung in the reception area at WFMT, including slots of Studs Terkel and some of his guests on WFMT. Leading up to the anniversary were minute interviews, taken from lectures and readings by Tennessee Williams, Peter Ustinov, Edward Albee and John Cheever, among others, all taped through the years by WFMT.

KCBS adds news

While affiliates and other stations are doing double access programming, (see story, page 89), KCBS-TV Los Angeles is going the other way. The station will air-test a half-hour of local news in the 7 p.m. slot, replacing *Photoplay*, which will move to another time period. The new local show follows *CBS Evening News With Dan Rather*. The test began this month and will run to January 2.

Focus will be on hard news and local lifestyles with only a smattering of sports. *Photoplay* is being moved because it has been getting poor ratings, notes a spokesman. The local news show now competes with *Entertainment Tonight* on KNBC-TV and with *ABC World News Tonight*, as well as entertainment shows on the indies in the market. KCBS's block of local news, which airs from 4–6:30, remains intact.

CABLE

Big names to HBO

As if showing a rare Barbra Streisand concert wasn't enough of a coup, HBO has also announced that two of network television's biggest names—Don Johnson and Bruce Willis—are coming to the pay cable service in their own specials. *Barbra Streisand: One Voice*, taped in September, is so far scheduled only for Saturday, December 27, at 10 p.m., and on New Year's Eve at 11 p.m.

Miami Vice's Johnson will star in an hour-long music video titled *Don Johnson's Music Video Feature Heartbeat*. Debuting January 17, the show features a dramatic storyline pegged to the score of Johnson's hot-selling *Heartbeat* record album. HBO, which has decreed that the program will not air before 10 p.m., promises a "passionate, steamy adult scene" between Johnson and co-star Lori Singer.

Paul Shaffer, bandleader for *Late Night with David Letterman*, also stars, with cameo appearances by Willie Nelson and David Carradine. Co-executive producer Johnson conceived the show's storyline for CBS Music

Video Enterprises.

Willis moonlights. Willis, who has already branched out from *Moonlighting* to Seagram's Wine Cooler commercials, will add two self-developed HBO specials to his rapidly expanding media conquests; besides cable, his first movie—Blake Edwards" *Blind Date*—will be in theaters soon and a Motown record album will be released early next year.

The two HBO specials are scheduled to air sometime in 1987. The first, tentatively titled *The Return of Bruno*, is described as a "mockumentary" look at a musician named Bruno Radolino. Willis plays Bruno and will get to perform in concert at The Hollywood Palace as part of the show's on-location filming.

USA rides Coaster

USA Network has picked up exclusive rerun rights to Claster Television's *The Great Space Coaster*, which ended its syndication run last season. USA will run two half-hour episodes of the live action children's show back-to-back weekday mornings from 9–10 a.m.

Ain't Misbehavin', which ran originally on NBC-TV in 1982, also comes to cable as next month's "USA Premiere Event." The original Broadway cast of the 1978 Tony Award-winning musical, including Nell Carter, stars in the two-hour show, which features 29 Fats Waller songs. USA Network will run the Columbia Pictures Television production on Wednesday, January 7, at 8 p.m.; Sunday, January 11, at 2 p.m.; and Friday, January 16, at noon.

HOME VIDEO

USFL show

The League and its televised games may be a thing of the past, but Halycon Days Productions has produced a one-hour tribute to the men who played in the United States Football League. Called *The Best of the NFL*, the videocassette is an officially licensed product of the USFL and features such players as Herschel Walker and Doug Klute, beginning with the first kickoff to the last play of 1985.

The tape features more than 15 songs covering three decades of rock 'n' roll and also takes a lighthearted look at some of the oddities in the league's history. The video is being sold directly by Halcyon, and is not available in stores, says Gary Cohen, president. He maintains that retail video outlets will probably put his product in an area where it may be overlooked. "Depending on the product, we have found they can put it in a place where you are surrounded by 1,000 feature films, which can be rented for $2 or $3. So what person will buy a $30 tape when he is confronted by the wonderful diversionary things which cost little to rent"?

At this point, he continues, "the trick is to find an alternative distribution method, which is to do-it-yourself. I believe very strongly that the industry is evolving into individual companies doing their own distribution. Going directly to distributors doesn't work for the most part unless you have a track record or an extensive line. By going direct to the consumer, you get a larger slice of your investment and control the product as well."

When the League first started, Halycon produced a half-hour syndicated highlights film, *This Is the USFL*, which ran before the television games. "We did very well," says Cohen. We had a 3 rating on average and 80 per cent clearance in the first year. But in the second year, ABC added *American Sportsman*, a half-hour pre-game sports show on the network, so we lost out after that."

Halycon has since shifted gears and now does how-to video as well as other things, including in-flight programming for Pan-Am airlines, and it downlinks the *NBC Nightly News* for Pan-Am.

RCA/Columbia names

Bernard P. Vanderfin has been promoted to senior vice president, finance and administration at RCA/Columbia Pictures Home Video. Prior to joining Columbia as director of accounting and operations at the home entertainment division in 1981, Vanderfin was manager, financial reporting at The Taft Entertainment Co. and assistant controller at QM Productions.

MCA extends accord

MCA Home Video has extended its agreement with Macrovision to use the Macrovision anti-piracy technology for a second year. To date, MCA Home Video has applied the technology to more than 2 million videocassettes, and plans to apply the process to all of its domestic and Canadian videocassettes.

De Laurentiis deal

Home Box Office has obtained the home video and pay-TV rights of up to 45 Dino De Laurentiis Entertainment films scheduled for release between May, 1987 and 1990. Among the titles are *Illegally Yours* and *China Marines*. The deal for home video distribution is being called the most extensive home video agreement Time Inc. has made since it became involved in the business in October, 1984. The first title in the agreement will be released through HBO/Cannon Video in late 1987.

EUE/SG seeks funds

EUE/Screen Gems and Chestnut Communications, Greenwich Conn., marketing/advertising firm, are seeking venture capital for productions from their recently formed home video division. Among the projects under way through EUE/Home Video are a series of *Outdoor Bound* cassettes; and *Captains of Industry*, featuring some of the most successful people in American business.

Astral Shoot

Eight "romance" films, to be released to TV and the home video market in the spring are being shot in Montreal. Called *Shades of Love*, the series is being financed by Astral Film Enterprises in association with First Choice Canadian Communications Corp., with the participation of Telefilm, Canada. The initial eight movies, all based on romance novels, will start with *Lilac Dream*.

The series are budgeted at about $1 million each and will be shot on two-week schedules.

Commercials

McCalling the car shots

Although his responsibilities are broader since his recent appointment as creative director, Bruce McCall, executive vice president of McCaffrey and McCall isn't likely to turn his back on his first love—automobile advertising. And he has some very strong ideas on the subject: "I'm amazed that Detroit continues, in the face of overwhelming evidence, to cling to the beauty and soft lifestyle stuff. They're telling people not what they want to hear but what they want to tell them. Still, deep down, they can't divorce themselves from the big dreamboat approach." He notes people still buy cars as status symbols, but not as much as they once did.

McCall succeeds chairman David McCall as creative director, and the

Bruce McCall, *executive vice president and creative director at McCaffrey and McCall, contends that Detroit's automobile advertising is stuck in neutral.*

Canadian-born Bruce McCall is not related to him. His comments about Detroit are easy to make, with the Mercedes-Benz account under his wing at his present agency as well as it was at Ogilvy & Mather, where he worked for 14 years. Previously, he had worked on Ford at J. Walter Thompson and Chevrolet at Campbell-Ewald. Both an artist and writer, McCall began his career writing for automotive trade publications.

McCall's career in advertising has involved such other types of accounts as travel and airlines, but little in the way of package goods. He's now concerning himself with such other accounts as Air Canada, North American Philips (Norelco) and Pfizer. As for Mercedes, he says he was always more interested in European cars "because they're differ-

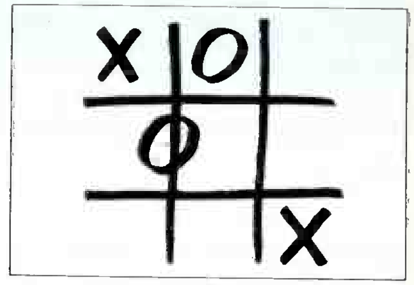
Advertising Directory of

Selling Commercials

Faces of Japan • TeleJapan, USA

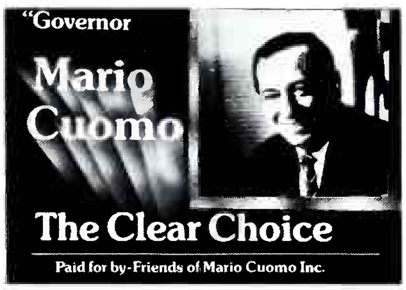
DOLPHIN PRODS., NY, COMPUTER ANIMATION

NYNEX—Tic, Tac, Toe • H.H.C.&C.



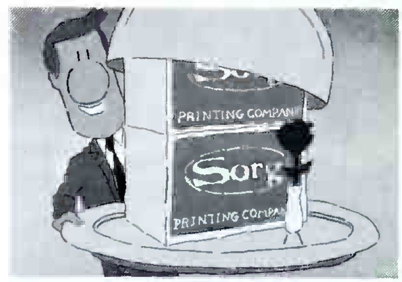
GIFFORD ANIMATION, INC., Norwichport, MA

Friends of Mario Cuomo



DOLPHIN PRODS., NY, COMPUTER ANIMATION

SORG • Kolker Talley Herman



KCMP PRODUCTIONS LTD., New York

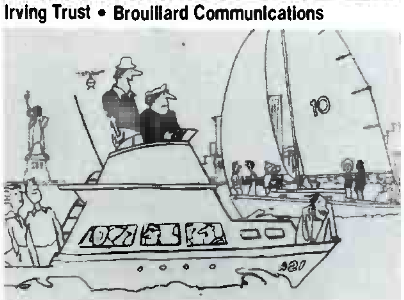
Harry • CBS

BANDELIER, INC., Albuquerque, NM

Tide • Saatchi & Saatchi

BANDELIER, INC., Albuquerque, NM

Irving Trust • Brouillard Communications



KCMP PRODUCTIONS, LTD., New York

XTRA • Venet Adv.

KCMP PRODUCTIONS, LTD., New York

Commercials *(continued)*

ent animals" from what he observed in his earlier years to be "the big-fin animals of Detroit." He explains European auto manufacturers have a better story to tell in terms of the total product, including engineering factors, vs. appearance.

The no-nonsense approach to Mercedes, he says, has been a marketing decision rather than his own idea, but it's been "a pleasure and a great responsibility to tell why Mercedes is a great car—to describe why it's worth the money even though it's not a big car with a boudoir interior."

The creative executive says it's lately been shown that there are a lot of legitimate ways to do car advertising, and he commends the Far East contingent, including Isuzu and Hyundai, for "coming up with witty advertising that breaks the rules." With more makes of automobiles than ever competing for the business, he says, advertising has to be more singular to break through the clutter: "They can't all have undercrank shots [slowing down the film so the car looks like it's going faster] of cars cornering to show that the car is well engineered.

He says 15s can work for automobile commercials, given added frequency, "but it's a very tight discipline. We haven't done any 15s for Mercedes, but we're looking at it."

McCall adds that it's difficult to do a visual product like this on radio, but his agency has used it to advertise benefits outside the car itself, such as the maintenance package.

New Coke gets the max

New Coke has finally hit its stride—at least in terms of consumer recall of its TV commercials. Spots featuring Max Headroom, computer-generated cult figure from Britain, are placed at the top of Video Storyboard Tests' list of outstanding campaigns for the third quarter of this year. VST, which tracks campaign performance with more than 6,000 interviews, notes that, although Max Headroom hasn't yet gleaned the response rate of the Mean Joe Greene spots for Coke in 1979, it's found a loyal following among the target group of younger viewers.

Honda Scooters' "Outrageousness" campaign placed it in the top 10 for the first time. Featuring Jim McMahon, Sandra Bernhard and Miles Davis, these commercials are best known for McMahon's outrageous outfits as well as the practice of running the commercial backward. Honda Scooters was ranked 19th in the previous quarter, moving up to eighth this time.

The Isuzu "Liar" campaign was responsible for that advertiser's debut in the top 10. Ranking 10th, Isuzu was not even in the top 20 during the previous quarter. "Liar" started out as a single dealer promotional commercial in May, 1986, subsequently becoming a national campaign with six different executions. Kibbles 'n Bits moved to ninth place from 16th in the previous quarter.

After Coke, the remaining top 10 advertisers, in order, were McDonald's, Pepsi-Cola, Bartles & Jaymes, Miller Lite, Jell-O and Budweiser Light.

Cadillacs and taxes

With Cadillac buyers on the hook for state and local sales taxes as high as $2,450, the Tri-State Cadillac Dealers Association (New York, New Jersey, Connecticut) invoked the new Tax Code of 1986 to drive radio listeners to their dealerships. And it brought in none other than Mortimer Caplin, former commissioner of the Internal Revenue Service, to drive the point home.

Caplin says in the spots, "If you're thinking about an expensive, luxury purchase, it's well to remember that the sales taxes won't be deductible any more." The spots go on to explain that local and state taxes will continue to be deductible only until December 31 and urge prospective purchasers to see their "Cadillac Tri-Statesmen" before then.

The campaign is the first created for the dealer's association by Biederman & Co. since taking over the account two months ago. It runs on 18 radio stations in the metropolitan area of the three states.

HMO humor spots

What's so funny about a health care program? Sanus Corp. Health Systems, operator of health maintenance organizations in the Dallas-Fort Worth area, left that to Bert, Barz & Kirby to determine when it started pitching a new program in collaboration with New York Life in its market. The program offers "big company health care benefits at affordable prices" to companies with as few as two employees.

The Los Angeles based radio advertising production firm came up with two spots that tell the story in humorous fashion. The first involves a plumber and his 24 helpers who arrive on the scene to fix a drip. The housewife with the drip tells the plumber that he doesn't need so many employees to get HMO coverage after all, noting that her husband's small company has the Sanus/New York Life Plan.

In the second commercial, the president of a company called Mondo Amalgamated Trans-Global Industries announces over a public address system that the company is offering New York Life's HMO/major medical option. When his voice booms out the roll call, it's discovered that he has only one employee.

The campaign employs five radio stations in the Dallas-Fort Worth market and is expected to run also in Houston.

Coffee smugglers

Producing a commercial involving the smuggling of coffee into South America for the Wawa Food Markets chain gave the creative people at Earle Palmer Brown, Philadelphia-based agency, a taste of what real smugglers might experience.

The 30 for the convenience store chain serving eastern Pennsylvania, New Jersey, Connecticut and Maryland was designed to show the lengths some people will go to for Wawa coffee. It showed them smuggling it into South America "where they *grow* the best coffee in the world" but "don't have Wawa around to *brew* the best coffee."

The spot was filmed off the Florida Keys using a boat that has been seen on *Miami Vice* for both the commercial and transportation to and from the shoots. Reports EPB creative director Tom Hemphill, "On our return from the second day of filming, the boat ran aground, and we were stuck—in total darkness—in the middle of Biscayne Bay. Wawa director of marketing Fritz Schroeder, Rid Francisco [EPB's executive art director] and I had to get out and, fully dressed, pull the boat to smoother waters."

Donna Mills appears

Donna Mills, star of *Knots Landing*, is going to bat for Faberge's Aqua Net line of hair care products. Recently named beauty and fashion director for Faberge, she is also appearing in commercials for the line out of Bozell, Jacobs, Kenyon & Eckhardt.

She appears wearing sensuous silk costumes against the romantic backdrop of Knole Estate, the turn-of-the-century masnion in Old Westbury, L.I. Use of the song, *You Go To My Head*, adds to the romantic, "fantasy" feeling.

BJK&E creative team included Marv Lefkowitz and Bob Elgort, senior vice presidents and creative directors; Scott Kulok, senior vice president, director of broadcast production and David Cohen, Sr., TV producer. Director was Michael Moir of Moir Productions.

Wall Street Report

Ellen Berland Gibbs

President, Communications Resources, Inc., in presentation at recent Television Bureau of Advertising annual meeting in Los Angeles.

Deregulation, cash flow have lured outside investors to the broadcast industry

In years past, broadcasting stocks sold at a discount to other media stocks—notably newspaper stocks—because broadcasters were government-regulated, while newspapers were [and still are] not. Concerns about government intervention in those days were well-founded, as the congressional ban on tobacco advertising and the Justice Department antitrust suit against the networks can attest.

Now the regulatory climate has changed completely. Fewer restrictions on station ownership exist.

A second attraction of the broadcast area for investors involves its unique operating characteristics. Network-affiliated stations have historically averaged profit margins of 35–50 per cent, or more, as compared to operating margins of 13 to 14 per cent for the companies in the Standard & Poor's 400 industrial composite. Once constructed, television stations need little in the way of additional capital for investment in plant or equipment. Consequently, television stations, once up and running, tend to generate significant amounts of unencumbered cash, excess cash flow, if you will. It is the availability and the leveragability of this excess cash, combined with the elimination of various regulatory restrictions regarding station ownership, that have attracted nonbroadcast investors to the business.

Tv stations' operating characteristics

High operating margins
Little reinvestment in plant and equipment
High cash flow generation
Unique ability to leverage

The point about excess cash flow and leveragability cannot be made strongly enough. With enhanced borrowing capacity, not only have existing stations owners been able to add to their holdings, but new kinds of owners have emerged as well. Individual investors, on the one hand, enticed by the glamor of owning a piece of a television station—as well as the tax benefits formerly derived therefrom—have invested in a variety of station ventures through limited partnerships.

Management groups, on the other hand, acting in conjunction with their investor partners and/or investment bankers, have been able to reposition themselves as equity participants rather than employees of their operations. The result of all this activity has been to encourage a new kind of thinking.

Different approach to station management

Maximize cash flow
Reduce operating costs
Cover interest obligations

Old-timers in the business, as well as public-interest critics, have voiced concern about the different kinds of business practices necessitated by these new investment-oriented owners. Are their goals compatible with those of traditional broadcasters? Can they achieve the kinds of returns on investment they strive for and still do credible jobs as broadcasters?

There is no question that these new owners have different priorities than the old ones. Maximizing cash flow is now the name of the game. Cash flow is what repays the banks. And high multiples of cash flow are what assure a profitable exit route. To achieve these ends, operator-owners are now scrutinizing all costs more carefully.

In the current deflationary environment, where advertising revenues can no longer be expected to increase in double-digit percentages automatically each year, such an operating strategy is probably well-advised for broadcasters of all persuasions—new or old in the business. Interestingly, most observers seem to agree that the current cost-cutting efforts at the networks were long overdue. Yet these same people express concern when similar strategies are put into practice at the station level.

While it is easy to blame "the money men" or "Wall Street" for some of the unpopular changes taking place in the business today, it should be noted that many of these changes are being made by experienced broadcasters themselves. It is not some outsider to the business that has been shaking things up at ABC, for example, or to be more accurate, scaling them down, but the management of Capital Cities Communications—long-time broadcasters, know to one and all. On the station level, a similar pattern has developed. Many of the new owners are, in fact, the old managers. The difference now is that they are part-owners of the operations they are running. In other words, their objectives have changed.

Graham Phillips, *chairman of Ogilvy & Mather U.S., reports non-advertising business has grown from 5 per cent of total revenues four years ago to a current 30 per cent. Ogilvy & Mather Promotions is growing in revenue at the rate of 35 per cent a year, he says.*

Promotion *(from page 88)*

tivity doesn't have to ignore brand identity: "There's no reason that a full-page free-standing insert in a Sunday paper can't deliver some message for the brand" while also giving a price incentive. He says his subsidiary is not married to any particular activity but that "almost any promotion we do that is backed up by media also includes couponing," even though a prime thrust may be a sweepstakes or rebate offer.

Expanded menu

He adds that the menu of services offered by promotion agencies is expanding. For example, Beaumont-Bennett has had a cooperative advertising section for three years and, within the last year, became involved with serving retail clients with marketing, promotion and advertising services. Direct response advertising, he notes, has been another direction for operations like his, but Grey already has this area covered by another subsidiary.

FCB's Impact is one of the oldest agency operations, launched within the agency 12 years ago. Headquartered in Chicago, it also has offices in New York and San Francisco and some 75 persons on staff. Flanagan reports capitalized billings this year of nearly $40 million, from both retainer and per-project work—about half of that coming out of Chicago headquarters. He says about half of his firm's work is on a retainer basis.

Impact's promotion planning service involves follow-through in such areas as couponing, continuity promotions (accumulation of proof of purchase for larger premiums), added value and incentive programs, point-of-sale material, brochures and sales force contests. It has not been involved in event marketing.

Flanagan reports about 25 per cent of the revenue generated by Impact is in conjunction with FCB clients, including Pearle Vision Centers and Coors beer. Among non-clients handled are Wendy's, Pepsi-Cola, Campbell Soup, Bell Atlantic, Kiwi shoe polish and Ocean Spray.

When Impact works with FCB, Flanagan reports, "What normally happens is that, if Foote, Cone & Belding is pitching an account, we join forces with them and serve up our capabilities. It's very different from a Y&R acquiring a Rogers Merchandising when you have a home-grown company; you have a cultural compatibility. Not that any of our employees were Foote, Cone & Belding employees."

In fact, he points out that the old way of appointing agency people to run internal promotion departments has proven to be disastrous: "The business has grown so much that it's a whole specialty area."

He notes that sometimes the agency directs his operation to go after a piece of business already involved on the advertising side—"like a blocking back opening a hole for the runner." For products like S.C. Johnson's Shout, he says, it's been very helpful to be able to take advantage of the agency's long years of experience with the client.

Even with non-FCB clients, Flanagan says, Impact takes care not to run promotions that, when coupled with traditional advertising, result in a mixed message. For example, when Wendy's was still with DFS/Dorland before its recent move to Dick Rich, The FCB subsidiary was careful not to conflict with the message of environment and quality. Rather than devalue the product, it went the "added value" route last summer, offering a GoBot toy for 99 cents along with a product purchase—and moved over 5 million GoBots.

"Having come from an agency environment helps us work with other agencies as well," Flanagan asserts, "but they're inclined to be more cautious. If you've got your nose in the tent of a client of another agency, it tends to make that agency a little nervous."

Events promotion

Events and sports promotion is becoming one of the more important areas for Promotion Dynamics, which started as a one-person operation at BBDO five years ago and now is a 30-person operation with capitalized billings expected to be $20 million this year. Chave says the five-year plan suggests it will have billings triple this amount five years hence.

Chave is another promotion executive who notes that putting advertising people into promotion doesn't work. He adds that, because of this, BBDO had two prior failures before PD was started. He says the trend recently is more toward acquiring existing operations. Until last July, when his operation was spun off as a separate subidiary of Omnicom, it was known as BBDO Promotion.

The services offered by PD are: promotion development and analysis, cooperative advertising, premiums, sweepstakes and fulfillment, merchandising and point of sale, events and sports marketing, sales incentives, sales communications, design services and, most recently, international promotion—"We now have someone running around Europe talking about projects."

International opportunities

PD, which is involved with Visa's sponsorship role in the '88 Olympics, sees further international opportunities via either regionalized or country-by-country approaches. Chave says PD

Joseph P. Flanagan, *president of Foote, Cone & Belding's Impact, reports that about 25 per cent of his operation's revenues come from FCB clients. He notes that sometimes the agency directs his operation to go after its advertising clients.*

Mike Drexler, *executive vice president, national media director at Bozell, Jacobs, Kenyon & Eckhardt, says advertisers are beginning to reevaluate their shift of dollars from media into promotion—including General Foods.*

will be able to make use of people in Omnicom offices overseas who are assigned to promotional work.

Domestically, BBDO clients served by PD include DuPont, General Electric, Lever Bros. and Gillette. Non-BBDO clients include the Barclay's Bank Travelers Cheque Division and Becton-Dickinson pharmaceuticals.

Claiming that coupon usage is not rising nearly as fast as couponing, Chave sees events and sports marketing as means of picking up the slack—including music concert sponsorships, all kinds of sports sponsorships and even cookoffs and cheerleading competitions. He says, "What we're trying to do is tie traditional promotion activity like couponing into events."

Evaluating results

To solidify such tools as a long-term proposition, Chave says, there will have to be more emphasis on evaluation of results: "Not many clients think of promotions in terms of evaluation, but we're able, on events, to determine pre- and post-awareness by our own proprietary means. We can also determine image enhancement.

"We like to do store panel tests on promotions, looking at store volume before and after—and even to measure over a period of six months to gauge long-term results. We'd like to see clients do more evaluation, but they still tend to think of promotion as a short-term tool." □

Co-op (*from page 98*)

tional media.

Waters is often successful in securing the video taped commercial itself, even before he's brought in a client. That's a powerful selling tool to retailers who may be unaware that they are entitled to the "free" use of a professionally-produced spot.

This kind of serious co-op sales groundwork demonstrates to both distributors and retailers that NYT Cable is a serious ad medium. With permission of the retailer, Waters often is able to obtain from a manufacturer or distributor the retailer's "accrual" figure, the amount of co-op dollars, based on a percentage of annual purchases from a manufacturer, to which the retailer is entitled. Because the accrual amount can vary greatly, it is important to determine just how much co-op money a retailer has at his disposal before investing any further effort. If the figure is miniscule, it could be that the co-op approach would be counter-productive as a sales strategy, Waters concedes.

Waters' research has led to the discovery of such untapped co-op monies from Lane Furniture (on behalf of the local Viking Furniture store), General Electric (Lake's Appliances), Lawn Boy (Laurel Lawn Mower Co.) and Amoena-Camp Co. (Bra and Girdle Factory). Interestingly, among those manufacturers, only General Electric is listed in the CAB's approved-for-cable co-op list—an indication of the growing number of manufacturers qualifying cable for their co-op plans. The other co-op sources were cultivated by Waters pretty much from scratch.

According to Waters, the average budget of a co-op account is $1,200 a month, with 13-week flights of local availabilities on four satellite networks: CNN, ESPN, MTV and USA. (The system also sells advertising on its own local origination channel). His clients generally buy random run of schedule, 4 p.m.–midnight. The typical 30-second spot can run as low as $30 under such a plan. The system must foot the bill for dubbing down from one- or two-inch reels to ¾-inch cassette. The cost of tape stock is deducted from the client's accrual as an advertising expense.

Waters also has put together dealer groups for spots from Bolens lawn mowers and Homelite chain saws. By dealing with one regional distributor, "it cuts down on the paperwork, and it gives the distributor a chance to do something for the retailer," he says.

But even NYT's sophisticated approach to co-op may not satisfy the demands of some manufacturers. Since the billing scandals of years past, most major manufacturers have established stringent documentation requirements that must be satisfied before a medium is accepted for a co-op. While some co-op plans will allow run-of-schedule or time period media buys, many require affidavits that document air date, time, and script. Some forms of documentation, cable officials concede, may be beyond the technical capabilities of some cable systems. "It can be a problem," concedes Ron Fischmann, vice president of local sales at CAB, who adds quickly that the more technically advanced cable systems in major markets generally can provide documentation on a par with broadcast stations.

Fischmann also notes that the CAB and the Association of National Advertisers five years ago established a standard documentation form that meets the criteria demanded by most national advertisers. This documentation statement, however, requires only that the cable system affirm the contents of the script and how many times the spot ran. It does not require the sort of exact-time verification that is standard operating procedure in broadcasting.

The documentation problem may be cable's biggest stumbling block to enjoying the fruits of co-op, some believe. Snapper Lawn Mowers advertising director Dick Warren states that "cable has to do everything that a regular TV station does—exact time, confirmation, affidavits, station invoice, script documentation, media merchandising." Although Snapper is on CAB's cable-approved co-op list, Warren maintains that "very few" cable systems have used its co-op plan—15 at the most.

"A lot of cable companies say they can't comply with the documentation we're asking for," Warren states.

Other manufacturers listed by CAB and contracted at random had similar comments. Betty Ray, co-op analyst at American Honda automobiles in Gardena, Calif., says that of about 900 dealers, only about 100 have used cable. Honda, she says, does not differentiate between cable and broadcast TV, and doesn't really care how much cable uses co-op.

At Lee apparel, co-op coordinator Marsha Crawford says a small percentage of the clothing maker's co-op budget goes to cable, mostly in larger markets where major retailers seek to reach the teen market. Like Honda, Lee does not break out cable from other TV, and has little interest in treating cable differently than TV in general: "As far as we're concerned, it's all one category."

Worth the effort?

Thus it appears that it is largely up to the cable industry to promote the virtues of using its medium for co-op.

"Cable has to do everything that a regular TV station does . . . [but] "a lot of cable companies say they can't comply with the documentation we're asking for."

Dick Warren
Advertising director
Snapper Lawn Mowers

But should cable systems specifically promote the use of co-op as a primary sales strategy? Or should the primary emphasis be on truly local advertising, with locally produced spots?

"Co-op is a double-edged sword with a lot of drawbacks, and almost isn't worth the trouble in a lot of cases," says Susan Johnston, ad sales manager at American Community Cablevision of Ithaca, N.Y., an American Television and Communications system that enjoys an 82 per cent household penetration. "If I'm looking out for my client's business and I want repeat business, I'm not going to get it from a national co-op spot, but from a locally produced spot."

This is especially true, she maintains, in a smaller market, where the advertiser often can afford only one TV ad, even with co-op media dollars. "I'd use co-op to get somebody on if they absolutely don't want to pay full cash," she says.

She cites the example of a local store that bought cable time with co-op money from Converse sneakers. "But it was a Converse spot, not a spot for the local store," she adds. "And as far as the viewer is concerned, that just another national ad with a tag on it."

And yet, Johnston allows that co-op has brought her system ad dollars it would otherwise not have gotten. But in the case she cited, co-op was more of an afterthought than a primary strategy. When a local Computerland outlet wanted to do a local ad, the system produced the spot, and in so doing found that Compaq computers offered 100 per cent co-op for its tagged spot.

"We got $3,000 for their local spot, and then got the store to buy another $1,000 for the tagged spot with their co-op budget," she recounts.

That example reveals both the limitations and the potential of co-op, Johnston believes: "It can be effective in adding to a budget, but local advertising has to be effective to sell locally," she states. "What you're doing [with just a co-op spot] is helping the national advertiser, not really helping the local merchant."

Like many other local cable ad managers, Johnston is concerned about the research and paperwork that co-op often requires. Summing up a frequently-voiced complaint, she states: "If I only have two or three advertising salespeople, I can't afford to tie them up for three hours researching co-op deals.

Many cable ad sales managers hold parallel views. "If they give us a hard time, we ask them about their co-op," says Christopher Lassen, ad manager at the Storer system in Eatontown, N.J., in an affluent section of the Jersey shore. "If you just start talking co-op dollars, you're going to lose the romance of the medium. You've got to sell TV, not co-op. There are a lot of advertisers out there, and I'd rather go after the ones that pay cash."

Allan Eisenberg, director of advertising sales for ATC, thinks the biggest problem with co-op is that the industry hasn't yet sold itself on its potential.

"Of course, it has its limitations, like everything else," Eisenberg says. "But if you really work at it, it can really pay off . . . It can be an opener, or it can be a closer. If you have retailers who aren't using you, I don't see anything better than saying, 'We'll get you onto cable for very little, and we'll do the work for you."

"That's not selling cable as a bargain basement," he protests. "It's a good way of doing business." Eisenberg recalls his success with co-op as manager of a New York City radio station several years back. "We got $100,000 a month in co-op money from stereo retailers because I put my staff on co-op as a major priority."

CAB's Fischmann has heard all the objections. He concedes that the technical and staffing limitations of some systems limit co-op's potential. And he agrees that the relative strategic importance of co-op varies according to individual systems and their markets. He maintains that an increasing number of ad sales executives have awakened to co-op's potential.

Co-op foes "don't like the idea of the local advertiser just getting five seconds at the end of a national spot," allows Fischmann. But, he says, many key prospects rely almost exclusively on co-op dollars for local media buys.

"If you want to get advertising from local electronics stores, home furnishing outlets, auto aftermarket stores, computers, special vehicles like motorcycles and motor homes, you don't have any choice— you have to know about co-op or you're not going to get that advertising." □

"If you really work at it, it can really pay off . . . We got $100,000 a month in co-op money from stereo retailers because I put my staff on co-op as a major priority."

Allan Eisenberg
Director of Advertising sales
ATC

"There's always a time lag between when something is available and when it can be taken advantage of. People hadn't been developing 15s in anticipation of standalones."

Mike Hedge
Senior vice president
BBDO

15s *(from page 95)*

information," says Andrew J. Langer, Lowe-Marschalk president. "The name of the product already tells what it's for."

Slowly, but surely, the use of 15s seems to be picking up steam. Most recently, for instance, Alpo Pet Foods announced it would abandon print advertising for 15-second broadcast spots.

And Drexler also anticipates an increase in line extensions next year, which he says bodes well for the use of 15s.

"There's no question 15s have brought in new business," points out CBS' Dominus. "[Second,] It's slowed the migration out of the medium. Third, it's added creative juice to some advertisers, as a new way to use the medium."

Blackmore still believes the use of standalone 15s will open the market to brands unable to afford 30s. But such commercials haven't come on the scene in force yet, he explains, because it takes time to develop creatives.

"Maybe it's a little early to know how advertisers are responding," agrees Berezney. "Sensitive Skin was developed as a 15, and creative development takes a certain amount of time."

"There's always a time lag between when something is available and when it can be taken advantage of," adds Hedge. "People hadn't been developing 15s in anticipation of standalones. Some [like Gillette] were developing them for split-30s."

Creative resistance

Adds Drexler: "Creative people have not yet embraced the 15-second concept. Many of them think of it as a long 10, rather than a short 30. They don't feel it's a sufficient length to develop a full spot, rather than an ID. They've got to get more comfortable [with it]."

Recalls Dominus: "Originally, advertisers were taking 30s and cutting them into 15s. Now, they've done some research on commercials that were [meant] to be 15s."

But Drexler points out that the "research issue" is far from resolved. While 15s have been shown to be 70 per cent as effective as 30s, he notes that these measurements have been taken in a "30s environment." When 15s begin to accelerate, he warns, they may also become less effective as the novelty wears off.

The clutter controversy has also not been resolved. But Drexler says the networks are minimizing concern by continuing to control how many 15s run in each commercial pod. No more than two are now allowed, meaning that only 35 per cent of current inventory is even available for 15s.

If demand increases, such limits may be taken off, of course. But, even if 15s don't eventually become the industry standard that many had been predicting, it seems safe to assume that they're here to stay.

"People buy full pages and half-pages" says Dominus. "Now they can buy quarter-pages."

Adds Blackmore: "The more flexibility we can give advertisers, [the more] it contributes to the selling of products. What's good for them is good for us." □

Smaller clients, says SSCB's Alan Jurmain, have been able "to get more mileage out of the medium."

Access *(from page 91)*

owned WKYC-TV will checkerboard in access next fall, says the indie, recently purchased by Malrite, is looking to gain the competitive edge by kicking off the form this year.

KVVU-TV, which has been using checkerboarding in early fringe (TV/RADIO AGE, November 24), added weekly programs in access this season as well. According to Rusty Durante, program manager and program director, the weekday 7:30 p.m. lineup starts off on Monday with *9 to 5*, followed by *Mama's Family*, *One Big Family*, *Throb* and *What a Country!* *M*A*S*H*, which had been the access show, now runs at 7 p.m. as lead-in to the checkerboard shows.

Progress report

KTLA appears to be doing well, while in the two other cases, the station sources say it's still too early to call. At this point, Steve Bell, senior vice president, general manager at KTLA, says the October numbers are encouraging, with the five shows averaging a 9 rating and 13 share in the Nielsen October report, giving the station a tie for the Number 1 spot in the time period in the market. *M*A*S*H* on KTTV(TV) is the other co-leader. In the Arbitron report, the checkerboard programs rule the roost with a 9/15 average, says Bell.

The demos are "even more spectacular," says Bell." The shows are Number 1 among 18–49 women, in kids and in teens." Individually, the performances of each are about similar across the board, notes Bell. "Obviously, there are little variations, but on the whole they are performing consistently."

While *Charles in Charge* will most likely complete the first-run checkerboard schedule beginning in January, Bell says that because *Square Pegs* is performing so well, the triggering of *Charge* may be delayed. On the other hand, he adds, it may go into the access schedule in January to replace the weakest chain in the checkerboard link. Also, he points out, the station has a lot of bullpen strength for 1987–88, including the Tribune/MCA TV sitcom *Bustin' Loose*.

Affe says the October books showed that his checkerboard programs are performing erratically. "The station has done as high as a 4 rating on one show, but as low as a chicken scratch on another."

But Affe doesn't consider the October reports as meaningful. "They are not the most beneficial for indies, because of all the baseball and network sampling. Also, we have been holding back our promotional dollars until the past month, and we were in a state of transition because of the Malrite purchase, which didn't help matters."

WOIO is expected to be in checkerboarding for the longterm, says Affe, and if some of the shows don't do well, they could be yanked and replaced with other firstrun sitcoms currently airing on the weekends. These include an hour block of the *New Gidget* and *Check it Out*, on the air on Sundays.

At KVVU-TV, where measurements aren't available until mid-December, Durante says he's awaiting the November books for any official indication on how both checkerboards are performing. But in any case, the station also has back-up strength with *Charles in Charge* and other first-run sitcoms, in the event a move is necessary.

Durante says that while the November books will be analyzed, "I'm not a believer in any knee-jerk reaction on any one book. Also, we have available *Family Ties* and *Cheers* for 1987, and we also own *Webster* and the strip verison of *Silver Spoons*."

Primetime possibility

Because of these off-network programs, Durante says he's not certain the station will continue checkerboarding next season.

"If we do, we may have to move into primetime with it, because we have an abundance of sitcoms."

Regarding the schedules of the two other indies that have introduced first-run half-hour sitcom checkerboarding in access the past fall, WKFT has already switched *Check it Out*, the Wednesday occupant, for *What a Country!*, which was the Saturday show in access. Tom Scanlan, general manager, says the move, which was made on October 29, was due to input from metered reports in other markets, which indicated that, on balance, *Country!* was performing better than *Check it Out*.

Also, Scanlan says, *Country!* has a higher level of sophistication than *Check it Out*, more in tandem with the rest of the checkerboard schedule. This consists of *Mama's Family* on Mondays, *It's a Living* on Tuesdays, *The Ted Knight Show* on Thursdays and *One Big Family* on Fridays. The station had been playing *Too Close for Comfort* as a strip in July in access.

At WDBB-TV, the Monday–Friday checkerboard fare, which is on from 6:30–7 p.m., is *9 to 5*, *Mama's Family*, *The New Gidget*, *It's a Living* and *One Big Family*. If a program falters, according to David DuBose, general manager, the station has *What a Country!* in reserve, as well as some short-term comedies such as *Bosom Buddies* and *Private Benjamin*, which DuBose feels will play "very adequately" in access on a weekly basis.

While there are no official tabulations on the shows, as is the case in other non-metered markets, DuBose says he views checkerboarding with "cautious optimism" because he's gotten good viewer response. But, he adds, the November books will not be the determining factor on the fate of the shows. He, too, says it may take a number of books to establish a track record of consequence on the programs.

Future stripping

Down the line, syndicators are looking for stations to strip the weekly sitcoms, thereby gaining substantial back-end revenues from the show, which is one of the key reasons for the large outpouring of new sitcom productions being planned. New first-run weekly sitcom shows, besides those announced in the NBC-owned arrangement, include 20th Century Fox's *Your Mother, My Father*, Blair Entertainment's *Sweethearts*, MCA TV's *Charles in Charge*, Paramount's *Brothers*, which aired on Showtime, Group W's *Together Again*, and *Three Apartments*, from Don Taffner/Ltd.

It's A Living, at present running as a weekly first-run sitcom, is being made available for fall, 1988, as a strip, according to a recent Lorimar-Telepictures announcement. One hundred half-hours are being offered for stripping, according to a L-T spokesman.

But besides the weekly sitcoms, an "instant strip" is being sold by Access Entertainment. Called *Honeymoon Hotel*, the strip will be given a pilot test the week of January 5, on a current lineup representing 26 per cent of the U.S. TV households. In most cases, the stations will run the test in access or early fringe, and a second run in another time period in January or early February. If all goes well, production of the initial 100 episodes will begin in May, for stripping in the fall. The series is produced by the De Laurentiis Entertainment Group in association with Farr/Silverman Co.

Dorkin says he hasn't seen enough of the series to draw any conclusions on the show's chances. However, he's skeptical that 100 shows can be produced with the quality necessary to put the sitcom in access. "I don't say they can't pull it off, but, based on my experience, you have to be skeptical about it. Probably, after the test run, I can form a better judgment.

Another development emanating from New York and involving affiliates is the recent announcement that WABC-TV is planning to go double-access, a move that McCarthy of HRP believes will be followed by one or the other owned stations in the market. In the switch, which begins December 15, the *ABC World News Tonight* goes from 7 to 6:30 p.m. while *Jeopardy!*, the 4 p.m. strip, goes into the old *Tonight* spot, giving WABC-TV an hour game show block with *Hollywood Squares* following at 7:30 p.m.

McCarthy points out that there are only two markets among the top 40—Atlanta and Boston—where double access is not in vogue. But he believes that down the line the two markets will also schedule entertainment and/or informational programming, rather than news, in the 7 p.m. time period. He notes that KCBS-TV and KNBC in Los Angeles have gone double-access and speculates that KABC-TV may do the same at some point.

Obviously, the bottom line for the WABC-TV move is the bottom line—in terms of ratings of profits, the reps note. Estimates are that a station can increase its advertising take by $3 million per year, based on higher ratings predictions.

ITS' Wolf sees the WABC-TV double-access move as a caution signal for stations contemplating news expansion and as an influence on heavy late afternoon news stations to trim their news schedule. "A major affiliate often sets the program pace in the market. When the majors began expanding their news, other stations followed. So now if they are retrenching, and the other stations aren't succeeding with news at 7, other similar stations may follow suit."

But Wolf sees the WABC-TV move as having very little impact on indies' programming. "Affiliates tend to run similar programming against each other—the information/entertainment type of shows that are older skewing and game shows which are older skewing. But the indies' strategy is to counterprogram, based on a younger-skewing audience."

However, Dorkin sees any cutting of news by affiliates hitting some indies as well, especially those which have been using game shows in the 7–8 p.m. time period. For example, he says,, "I would think that WOR in New York may be in trouble with *The New $100,000 Pyramid*, its 7 o'clock game show, which has been getting big numbers."

Game show status

While game shows are taking a back seat in terms of numbers at NATPE, they are and will remain the basic foundation for access shows on affiliates which have *Wheel*, similar to off-network half-hour sitcoms on indies. *Wheel* continues to be the standout, wrapping up a 19.1 rating in the latest Nielsen weekly report, on 211 stations representing 97 per cent coverage. *Jeopardy!* is in the second spot, with a 14.2 on 209 outlets.

The success of both, plus the running of *Entertainment Tonight* and *PM Magazine*, places pressure on game shows looking for access berths next fall or before. Nevertheless, at last count, about a dozen were supposed to be introduced at the convention. These include Viacom's *Split Second*, TEN's *The New Dream House*, Orion's *High Rollers*, and Lorimar-Telepictures' *Truth or Consequences*.

While these shows are seeking an access slot, they will be used all over the board in time periods at affiliates in the top 50 markets. What they also have in common is that most follow the traditional game show line, basically skewing to older audiences. However, the best opportunity for trying to slow down *Wheel's* rating spokes may come from comedy/entertainment game shows, according to the reps.

Both *Hollywood Squares* and *The All New Dating Game*, two newcomers this season, are doing well, according to early reports. *Squares* is Number 10 in ranking among syndicated shows, with a 6.5 rating and a coverage of 91 per cent of the country, Nielsen notes. *The All New Dating Game*, another comedy-oriented game show, is getting a respectable 5.8, on 164 stations representing 92 per cent coverage. And the past season's light-hearted game show, *The New Newlywed Game*, is riding high in the Number 3 spot, with an 11.0, on 152 stations. Both these shows skew younger than *Wheel*.

One major strip which falls into the entertainment/humor category is Buena Vista's *Win, Lose or Draw*, to be offered at NATPE. The half-hour show is described as being a parlor game. One of its major features is that Burt Reynolds will participate in about 50 episodes in the first season.

Off-network hours

Meanwhile, off-network hours are getting particularly heavy access play this season on indies that are clients of ITS, notes Wolf.

Of 40 indies, 20 are using hours in access, she reports, with many in single-market stations. In the majority of cases, she points out, *The Wonderful World of Disney*, *Star Trek* and *Magnum P.I.* are the leading players. *Star Trek*, is a successful hour, and the jury is still out on the performance of the other two shows, she adds.

Stations plugging in hour shows for access include KNMZ-TV Albuquerque, WTAT-TV Charleston, S.C., WHI-TV Cincinnati and WEVU-TV Atlanta, and according to Wolf. Others airing hours are the Lee Hanna stations and Media Central stations. WEVU is running two hours of *Disney* encompassing access, Wolf adds. □

Marketing *(from page 97)*

since product and promotional costs are lower and are more easily controlled and monitored."

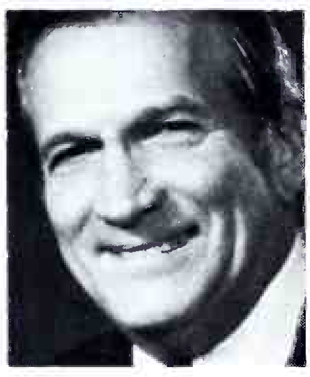
It also helps to be a BehaviorScan market, says Kizer, where product purchase and TV viewing are measured among the same sample of respondents. One BehaviorScan market is Eau Claire, Wisc., part of the Eau Claire-La Crosse market, ADI number 136.

At WEAU-TV Eau Claire, national sales manager Denise Noonan says she's not sure exactly how many national buys the station is part of that it would miss out on if it wasn't in a BehaviorScan market, "but we're lucky enough to be one of the eight markets that are."

"That means that in return for allowing BehaviorScan to alter our signal and insert the test commercials, they send their agency subscribers the UPC data from the stores showing what our viewers buy."

Noonan points out that her management plans to meet with Gateway Foods, a major food distributor in La Crosse "and see if we can find out what the distribution setup is and how products can be tracked to our retailers here."

In Marquette, Mich., Bob Ganzer, general sales manager at WLUC-TV, says his station's first such transshipment study was conducted in 1981 by William Buckman Associates of Northbrook, Ill., "when most of the warehousing for Marquette retailers was located in Green Bay and Minneapolis. This was updated for us by Seltel in 1983 using figures from *Progressive Grocer*."



Bob Kizer, *president, MMT Marketing Division: "With an effective, comprehensive marketing plan, a small market station can generate revenues far in excess of what its ADI or DMA rank might suggest."*

Harry Smart, *chairman, Blair Television: "Use your client's schedules and every new commercial to generate enthusiasm among the local food brokers, distributors and retailers, the way television did in the '50s."*

As a result of this warehousing analysis and other information, says Ganzer, "We were able to meet with the planner at Cunningham & Walsh on one of their P&G brands, show our video tape presentation and win a decision in our favor."

The other information, says Ganzer, included data showing that Marquette families spend a larger share of their household income on food than in larger markets, "maybe because there are fewer fast food outlets in smaller markets, and less eating out."

Comparison with Minneapolis

He reports that SRDS figures for 1984 showed that Marquette households spend nearly 30 per cent of total retail expenditures on food, against only 19 per cent in Minneapolis.

And a comparison of food company investments in TV advertising indicated that only $6.42 was invested on Marquette television per $1,000 of food sales, against $21.52 spent by food advertisers on TV in the Minneapolis-St. Paul market per $1,000 of food store sales.

Ganzer concedes that such presentations "aren't always as successful as we'd like them to be in persuading advertisers to add Marquette to their national buy lists. But we also feel they've helped keep some dollars here that

In the Picture

Herman Rush

Newly appointed chairman and chief executive officer of Coca-Cola Telecommunications believes checkerboarding will diversify into dramas and action-adventure shows.

Envisions expansion into new technologies, more involvement in barter

Herman Rush is waxing enthusiastically about the future, in his new position as chairman and chief executive officer of Coca-Cola Telecommunications, one of four divisions just set up by Coca-Cola Television, which in itself is part of a general restructuring announced by the Coca-Cola Co. (See *Programming* for details). Under Rush's domain, the division will be responsible for the production and distribution of programming for new markets and the managing of barter advertising sales and activities.

But before looking ahead to the new division's activities Rush flashes back to six years ago and traces those years to the present, recalling that when he joined Columbia Pictures Television Group as president on August 4, 1980, CPT had only one show on the air, *Fantasy Island*, "which was attributed to Aaron Spelling, not to Columbia."

However, during Rush's first year of reign, CPT moved forward with three series, and each year since then, CPT has had a minimum of five series on the networks. "That's the good news. The bad news is that not all have stayed on the air for five years." But, he adds, during those years, CPT accomplished the following in series: *Fantasy Island*, on ABC for five years; *Hart to Hart*, on the air (ABC) for four years; *T. J. Hooker* on ABC, where it remained in primetime for four years and one year in late-night on CBS; *Mike Hammer*, on CBS in different years; and *Ripley's Believe it or Not* (ABC), staying on the network for five years.

Current web shows

Currently, CPT is represented by *Designing Women* (CBS), *Starman* (ABC) and *Hammer*, plus orders for *Houston Nights* and *Dads*, as mid-season replacements for CBS and ABC, respectively. The latter has been added to the Saturday night schedule. In daytime, CPT recently negotiated a renewal on *Days of Our Lives*, 21-years-running NBC soap opera, while CPT's *Young and Restless* has been on CBS for 12 years, Rush points out.

Other achievements at CPT, says Rush, are that it has become a strong force in the production and distribution of first-run programming for syndication. Today, CPT makes and distributes *What's Happening Now*; produces *The New Gidget*, which is distributed through Colex, joint venture with LBS Communications; is committed to produce and sell *The New Monkees*, via Colex; has completed a pilot on *That's My Mama Now*, based on the original series, which CPT will distribute as well; and produced a pilot of *Parole Board*, through The Program Source.

Rush envisions taking the company into new production, not only for first-run syndication but into production of programming for basic cable, pay-TV and original programming for the videocassette and home entertainment markets.

Barter plans

When it comes to barter, Rush says that the company may get into this marketing arena on a direct basis within the next year in one form or another. CPT at this point does not handle barter internally on a retail basis. Rush points out. "We deal with LBS in a joint venture. We deal with TeleRep, which handles *The Price Is Right* and *The Card Sharks*, distributed by The Program Source. We have, therefore, been dealing with third parties which have the expertise and manpower to deal in barter. But this doesn't preclude us from going into the barter business on a direct basis, as a sole venture or as a co-venture. Rush refutes the theory that stations are being suffocated with barter shows.

"Stations want hit programming, and will pay a license fee for it, whether it's cash, barter or a combination of both. If it's bad programming, they won't pay anything. Barter is just another form of a license fee. It's a misused word. It's really advertiser sales, which offers an opportunity for revenue-sharing.

Rush is also bullish on checkerboarding, which he believes "is here to stay." At this juncture, sitcoms are the focal point of the concept. But by 1988, Rush predicts the use of weekly dramas, action/adventures and westerns as checkerboard programs. In this regard, Rush says the company has acquired the rights and expects to make a pilot of *Ben Casey* in 1988, with Vince Edwards playing the lead role as *Casey* 25 years later.

Rush has more than 30 years of experience in TV. He's a native Philadelphian who began his TV career in 1951, as a salesman. Six years later, he bought Flamingo Films, a TV distribution company, and later was with Creative Management Associates, and its predecessor organization, General Artists Corp. From 1971-75, he was president of his own production company, Herman Rush Associates, and in 1977, formed Herman Rush Associates Inc. In 1979, Rush was named president of Marble Arch Television.

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might otherwise have left. Either way, it's more dollars."

So now WLUC-TV is planning a third update on its transshipment study since "a new element has come up. One of the major warehouses closed in Green Bay and moved to Duluth."

John Beam, vice president of Beam Communications, explains the significance of transshipment studies: "Markets like Traverse City and Cadillac (Mich.) often aren't credited with the extent of their actual consumption of many package goods categories. Much of it is credited instead to the nearest major transshipment point, where the warehouses are. In the case of Traverse City it's Grand Rapids.

"But if we go to the supermarkets in Traverse City and point out the facts, they'll call their distributors and urge that the suppliers add advertising support in Traverse City. There are certain categories such as cat food, where we've found that more households on the East and West Coasts keep cats than in the central part of the country. Where we have a station in a coastal state we can point this out in our presentations to pet food companies and their agencies."

Cable carriage

George Feldman, vice president, director of Katz Management Services says there are "a number of factors besides transshipment analyses that can help shake loose additional spot dollars to add a market to a buy list. We also offer our stations techniques for improving their programming, for using their own air time to promote those improvements and for better utilization of cable." He describes Nielsen's cable code system that shows which cable operators carry Katz represented stations. This, he notes, "enables us to supply our stations with the names and addresses of cable system managers in their area, so they can establish rapport with them and persuade them that if they carry the station, it's to the cable operators benefit and that of his subscribers, as well as to the station's benefit.

"And if must-carry is dropped, or even if it's kept but not enforced too diligently, this will become even more important to stations."

Katz commissioned a Bruskin survey to find out who influences the decision on where ad dollars are spent, and Feldman reports that in 81 per cent of

the marketplace

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Well established Mid-west NBC affiliate station, market 130+, seeking to expand local sales effort, wanting local sales manager and local sales representative. For local sales manager—want successful and experienced background in small to medium sized market sales, looking for first management position, "salary plus override". For local sales representative—want aggressive self-starter, experience preferred, "salary plus commission". Good fringe benefits, equal opportunity and affirmative action employer, send resume to **Don Ruggles, University of Missouri-Columbia, Personnel Services, 130 Heinkel Building, Columbia, MO 65211.**

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the cases the advertiser decides which markets, and the greatest influence on that decision is held by the local retailers and wholesale distributors who supply them and the company's regional sales force: either its own or his broker's. And these are the people Feldman says the Katz stations work with, "if they want to pursue it aggressively. At Katz, we keep after the agencies constantly, too. But it's that upward pressure through the local retailers and their wholesalers that's the key to developing additional new dollars for markets that are often left out just because of their population size rankings."

Back at Beam Communications, F. Robert Kalthoff, vice president, sales adds that for each product category, Feldman's computers at Katz "index those markets that are above average in per capita spending, either nationally, or statewide. We select those categories that we're strongest in. In one market it might be automotive. In another it might be food store sales or restaurant patronage."

Katz commissioned a Bruskin study that showed clients wield a great deal of influence in market selection.

In any event, Kalthoff says, these categories "are hit three ways: Katz shows the data to the planners at the agencies. We go to both the retailers, who tell the sales managers at the distributors who supply them that their market merits advertising support. And we also visit the district sales offices of the companies involved in our high index categories and show them. We are also members of the food brokers' associations at the transshipment points: the Grand Rapids association for Traverse City and the Phoenix association for Yuma."

Kalthoff adds that, "The payoff for all this is not something that happens overnight. It's a long process—a year, even two years sometimes—of keeping everlastingly at it if you want to produce results."

MMT Marketing's Kizer points to a number of sales aids useful to small market stations. Among them are *Sales*

the marketplace

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& *Marketing Management's Survey of Buying Power* and its annual compilation of population, income and retail sales by market; county-by-county data from Arbitron and Nielsen, Arbitron farm reports and AID, Nielsen-Plus, Simmons, Mediamark Research (MRI), SAMI and TGI.

Rate discrepancies

And there are also a couple of other albatrosses that stations can do something about all by themselves. DDB Needham's White, for instance, notes that a comparison of rates in Charlottesville, Va., to those on Richmond stations, or comparing Salisbury, Md. to Baltimore, turns up CPMs in the smaller markets "that are, by comparison so much higher than in the nearby larger markets that the premium asked for the small market stations can run as high as 70 per cent."

Kimberly Clark's Ker answers the questions some small market stations have about why some spot dollars are moving to cable. In his case, his company markets feminine care products and under the old NAB Code, he says, "Some stations wouldn't even show the *box* our product comes in in some dayparts. Some still don't, even though the Code is no longer in force. Cable doesn't have that kind of restrictions." □

Mark Benscheidt

John Davison

Showing them the way to San Jose

How do stations in non-ADI cities such as San Jose, Calif., keep from being overshadowed by the major market [San Francisco] powerhouses?

There *are* two TV outlets in San Jose, and they fight this battle in several ways.

Mark Benscheidt, research and marketing director at KNTV(TV) San Jose, designated as part of the San Francisco ADI, says his station may not get on all the spot buys it would like to, "but we're on a good many because Santa Clara County has so much going for it."

Benscheidt points to a presentation based on Nielsen-Plus and Arbitron AID that shows how San Francisco stations "underdeliver in Santa Clara County by as much as 25 per cent to 35 per cent, depending on the demographic." And he says that although KNTV carries most of the same ABC shows that KGO-TV carries, "What gives us the edge is our concentration on San Jose and Santa Clara news. The San Francisco stations split their coverage across what happens all over the whole Bay Area. Our dedication to events in our own area is total." And he says that besides the station's regular newscasts, it also incorporates local area news headlines and bulletins in news breaks "to add to our image of being the station that covers San Jose news. And we further strengthen our ties to our own local area by announcing community events."

Benscheidt observes that because buyers "are often saddled with various restrictions that limit their leeway, we've been spending more time calling on agency planners and media directors with our presentations. On the other hand, many clients already recognize our market because they know they have more of their retail outlets here. Santa Clara County contains 25 per cent of the ADI's households, but often 30 per cent or more of many clients' retail outlets. That's both because of Santa Clara's larger population than any other county in the ADI, in real, actual numbers, plus it's being the home of Silicon Valley. That means that our larger population includes many people with above average educations and incomes."

At KICU-TV San Jose, John Davison, vice president, general manager of the independent, sees his station as "having the best of both worlds because we're both in the San Francisco rating book and at the same time located in Santa Clara County, which has 483,000 homes, compared to only 304,000 in San Francisco County. So most advertisers have most of their distribution here. And if buyers say they can reach San Jose with a San Francisco station, we show them our higher ratings in Santa Clara County."

News, sports franchise

Another Davison talking point is the station's programming: "We carry Golden State Warriors' basketball, run good movies and our late news is at 10 o'clock. Two San Francisco stations run news at 11 and the San Francisco news that's head-to-head with ours doesn't put San Jose news on the front page every night like we do."

Blair's Smart agrees with station operators like those in San Jose. Says he: "News is the greatest franchise a local station can have in its market. If a station maintains a strong and respected news operation, that's also the strongest tool it can give to its national rep. With strong news, the rep can tell a buyer, 'I'll clear the early and late news for you, but as part of a package including these other shows.' And buyers are happy to have it."

KICU's Davison also wants buyers to know that his station is "on every cable system in northern California—which adds significantly to our coverage area. We didn't have to sell ourselves to the cable systems. They wanted us because their subscribers like to watch us." □

George Feldman, *vice president, Katz Management Services: "It's that upward pressure through the local retailers and their wholesalers that's the key to developing additional new dollars for markets that are often left out just because of their population size."*

NAB post-election survey used to defend broadcaster practices during campaigns

Politicians and observers of them already have declared this past election campaign one of the dirtiest, if not the dirtiest, in recent history. Most of the dirt has been spread through the use of television and radio spots, and because of that broadcasters are gearing up to defend themselves against a possible onslaught of federal legislation designed to cure the problem.

Backed by a post-election random survey of station managers and news directors, the National Association of Broadcasters is preparing a defense that boils down to "Don't blame us, we were just the innocent vehicle," and last congressional session's favorite phrase, "if it ain't broke, don't fix it."

Essentially, according to John Summers, NAB executive vice president for government relations, the NAB is likely to resist all corrective legislation with the exception of a requirement that the candidate sponsoring a political ad be required to make a "substantial" appearance in the spot.

Federal Communications Commission regulations already require that at least the candidate's picture appear in the TV spot, or voice in a radio spot, if the candidate wants to receive the lowest unit rate charged by a station, get access to primetime, and be free of station censorship of the commercial. Because the lowest unit charge normally is the hugely discounted charge for large-volume advertisers, candidates generally find it desirable to qualify for a political use.

Candidate appearance

But Summers explains, "You have a use simply constituted by a fleeting appearance on television of a picture of the candidate at the end; in radio, a brief announcement by the candidate of the sponsorship. In other words, the candidate does not want to do the mudslinging himself or herself."

Thus, Summers adds, "We will say to Congress, 'If you want to reduce to some extent this negative advertising, have the FCC simply change the interpretation of use, and say the use has to be substantial—the candidates have to appear substantially in the spot or they are not entitled to the lowest unit charge discount, and they're not entitled to no-censorship protection.'"

He says, "We think that would go a long way toward helping resolve this because in order to get the discount which they are all due, the candidate himself or herself would probably have to participate in the mudslinging."

If the NAB is called to testify when the new Congress gets itself geared up in February, Summers adds, "the point we are going to make is something positive that we think can be done to alleviate, to some extent, the amount of negative advertising on the air. It's not a cure-all, but we think it can be a factor in reducing the amount of negative advertising."

The FCC rules now say only that the candidate has to be identifiable in the spot. Summers complains, "It doesn't say how long. I would admit that when you try to define what is substantial, or some other term like that, it would be somewhat difficult. But there are not easy solutions to this thing, and I think it may take a more difficult approach to help cut down the amount of negative advertising."

Still, he adds, he would resist any other proposed changes that he has heard. One is to deny candidates the use of the shorter spots in which gimmicks that can lead to mudslinging are more feasible than a stance on issues. "I just think generally it's bad for the federal government to get into any aspect of broadcasting and dictate what you can and cannot sell. I just think that's a big first step that takes you down a very slippery slope."

That would still leave political action committees (PACs) that are established to sidestep limits on corporate contributions free to sling mud themselves, but in those instances broadcasters have the same right to review and censor as they do with commercial ads.

Broadcaster survey

John Abel, senior vice president for research and planning, says the purpose of the post-election survey of broadcasters "was to assess television station contributions to covering the 1986 political campaign and election. We examined five areas—political debates; offers to sponsor debates or to hold debates, and whether the offer was refused or rejected by the candidates; candidate-purchased advertisements and PAC advertisements; news coverage by stations; and public service announcements to encourage voters to vote in the campaign."

The NAB conducted a post-election poll in 1984 to check on the reaction to relaxation of the FCC rule that had been a roadblock to station-sponsored debates, but only a few of the questions in that poll were repeated in this year's poll. Also, 303 stations were surveyed this year, opposed to only 201 in 1984. The sampling error of the later survey, conducted between November 10 and 13, works out to plus or minus 5.8 per cent. The number of VHF versus UHF, commercial versus noncommercial, and network affiliate versus non-affiliate in the survey generally reflected the ratio of U.S. TV stations on the air, Abel says.

This year, 56.1 per cent of the stations offered free time for political debates. At least one debate was aired on 46.2 per cent of all stations, and 45.3 per cent of the stations offering debates had at least one debate fail to occur because a candidate did not accept the offer.

Of the free debate time offered, 40.3 per cent was to candidates for the U.S. Senate or House, 36.3 per cent to governor and/or other state offices, 17.8 per cent to candidates for state legislature, and 17.5 per cent for city and/or county offices. In addition, 45.8 per cent of the free debates were to be solely sponsored by the station, 35.4 per cent to the cosponsored, and 18.8 per cent sponsored by another organization.

A total of 19.5 per cent of all stations offered free program time to candidates beyond the debate time, and 10.9 per cent accepted requests from candidates for free program time longer than commercial length. But 18.2 per cent did not accept such requests, and 63.4 per cent received no requests for free time.

As for purchased time, 20.5 per cent of all TV stations aired advertisements bought by a PAC or other group not affiliated with the politician's campaign. Of those, 21 per cent were the subject of station requests to edit or revise the ad, and 9.7 per cent of them were rejected because they did not conform to the station's public interest standard.

News coverage

Political news coverage during the month of October also was surveyed. It showed that 81.7 per cent of the stations aired news concerning House or Senate races two or more times a week, and 32.2 per cent of them aired it five or more times a week. Coverage for governor or state office rated coverage two or more times a week on 77.2 per cent of the stations and five or more times a week on 41.6 per cent. The figures for state legislature were 58.6 per cent for two or more times, 20.3 per cent for five or more, and for city/county office 56.9 per cent for two or more and 21.3 per cent for five or more.

The stations gave even more attention to candidate forums in their community or state. The survey showed that 90.8 per cent covered forums for the U.S. Congress, 87.9 per cent for governor and other state offices, 79.1 per cent for candidates for state legislature, and about 78.9 per cent for city/county candidates.

When asked about the PSAs they aired, 78.5 per cent of those polled said they aired PSAs to encourage voting, and 63.1 per cent used PSAs produced in-house.

Comparisons with the 1984 poll were difficult, Abel says, because the same questions were not always asked. The 1984 poll concentrated on station-sponsored debates since that was the subject of interest at that time, he adds. But generally, the polls show an increase in the civic concern of the stations.

In 1984, 45 per cent of the stations offered to sponsor political debates, 41 per cent carried a debate of local interest other than presidential, and 55.4 per cent of those offering debates were refused by at least one candidate.

Although he stops short of endorsing any legislative changes other than the "substantial" appearance by a candidate, Summers does indicate that something should be done to make the various government agencies that are concerned with political time on TV and radio more consistent in their rulings.

Based on past rulings, NAB has been encouraging its member stations to offer free time to political candidates. FCC rules permit the free time offer, but the Federal Election Commission (FEC), in a series of recent reversals, has expressed confusion over whether such offers violate a prohibition against corporate contributions to political campaigns.

Consistent policy

At one point in its deliberation, it said such contributions were a violation, but was stalemated on a tie vote when the issue was brought up again. It finally was decided that the two independent federal agencies would try to work out a consistent policy.

Summers says the situation is not atypical of some of the conflicts the broadcasting community has been faced with in the past. Some of them are FCC rules themselves, which hold commercial entities to one standard and political candidates to quite another. For example, stations can censor commercial ads but not political ones.

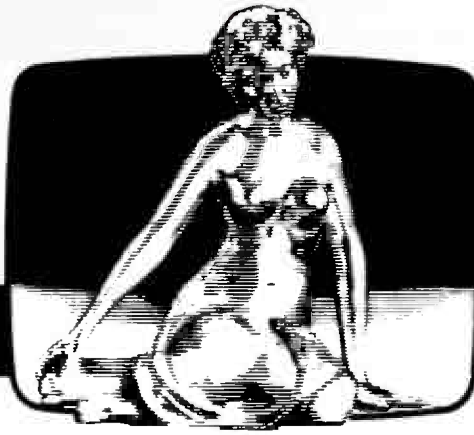
Summers says, "The commission did rule a few years back that if the material is clearly obscene, a station would not have to put it on even though it was part of a use by a candidate. To illustrate how reprehensible some of this material can be, with broadcasters still required to put it on the air, back about 15 years ago there was a candidate in Georgia named J. B. Stoner. "He ran an ad in which he used the term 'nigger' several times. And yet stations who didn't want to put it on the air had to put it on the air. That's how extreme this provision of the law is. We really have no control whatsoever over what the candidates say in a use of our facilities.

"We also are required, in the case of federal candidates only, to provide reasonable access to those candidates. In other words, they have the right to gain access to the stations. We can't dictate the period of the election; there's case law settling that. We can also not shut them out of primetime. I think it's important to point out that we have inconsistencies in the government, between the aims of different parts of the government.

"The FCC and the Congress want us to give candidates access, they would like us to give more free time than perhaps we do. I think the survey shows we show very well in that category, but the FCC wants more time and attention paid to candidates and their views. So does Congress. On the other hand, we have the Federal Election Commission working against the desires of Congress and the FCC."

The free-time dispute is further exacerbated, Summers says, by the "Cullman doctrine" that is part of the fairness doctrine, in which a station that accepts paid spots for one side of a political question is required to give at least some free time to the other side if opponents do not wish to buy the time to counter those first spots.

When a station in Maine complied with that provision, Summers notes, the FEC in Maine declared that the free time for counter ads constituted a violation of the same prohibition against corporate contributions. The Maine FEC later reversed itself after broadcasters appealed.



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