Television/Radio Age

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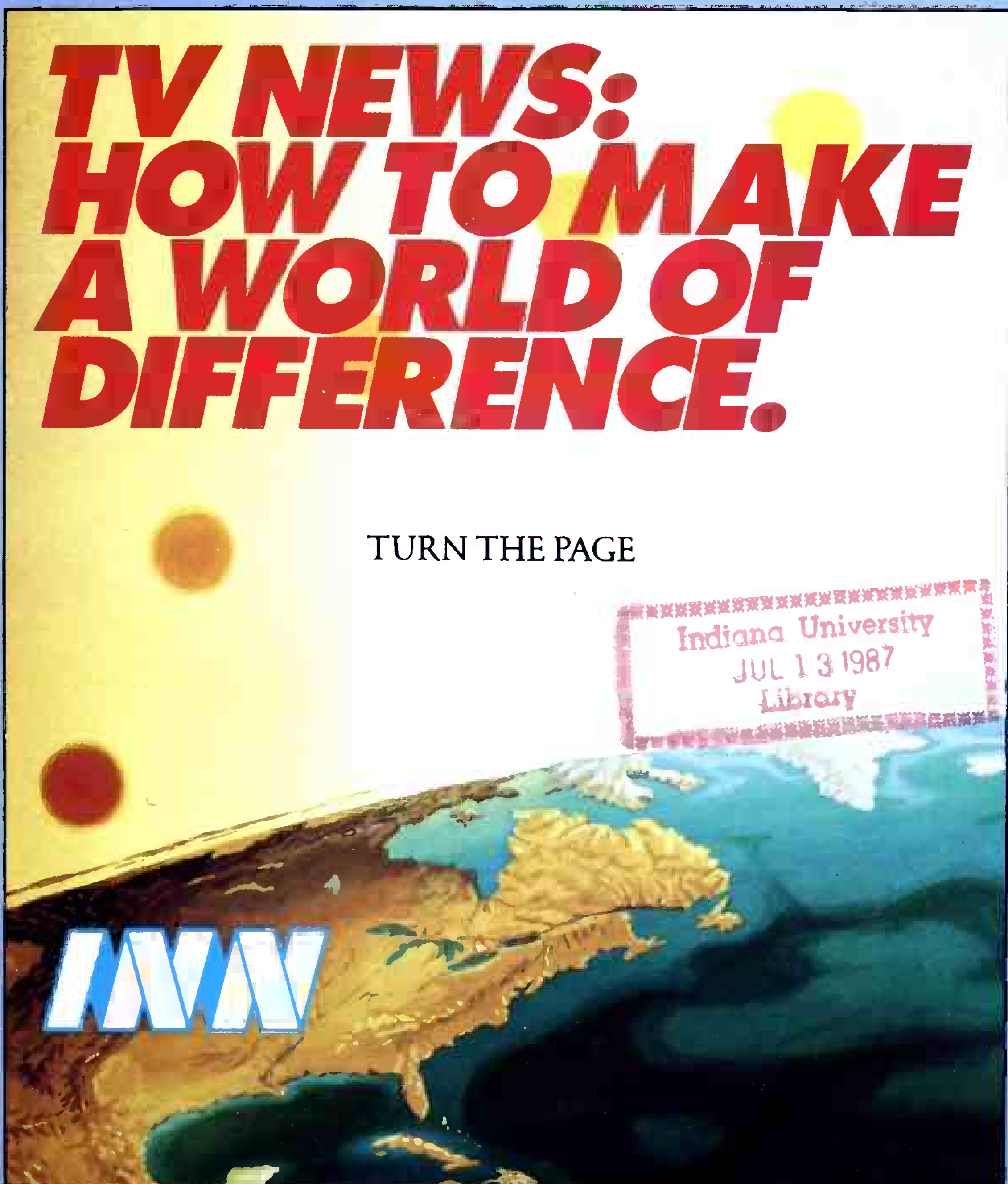

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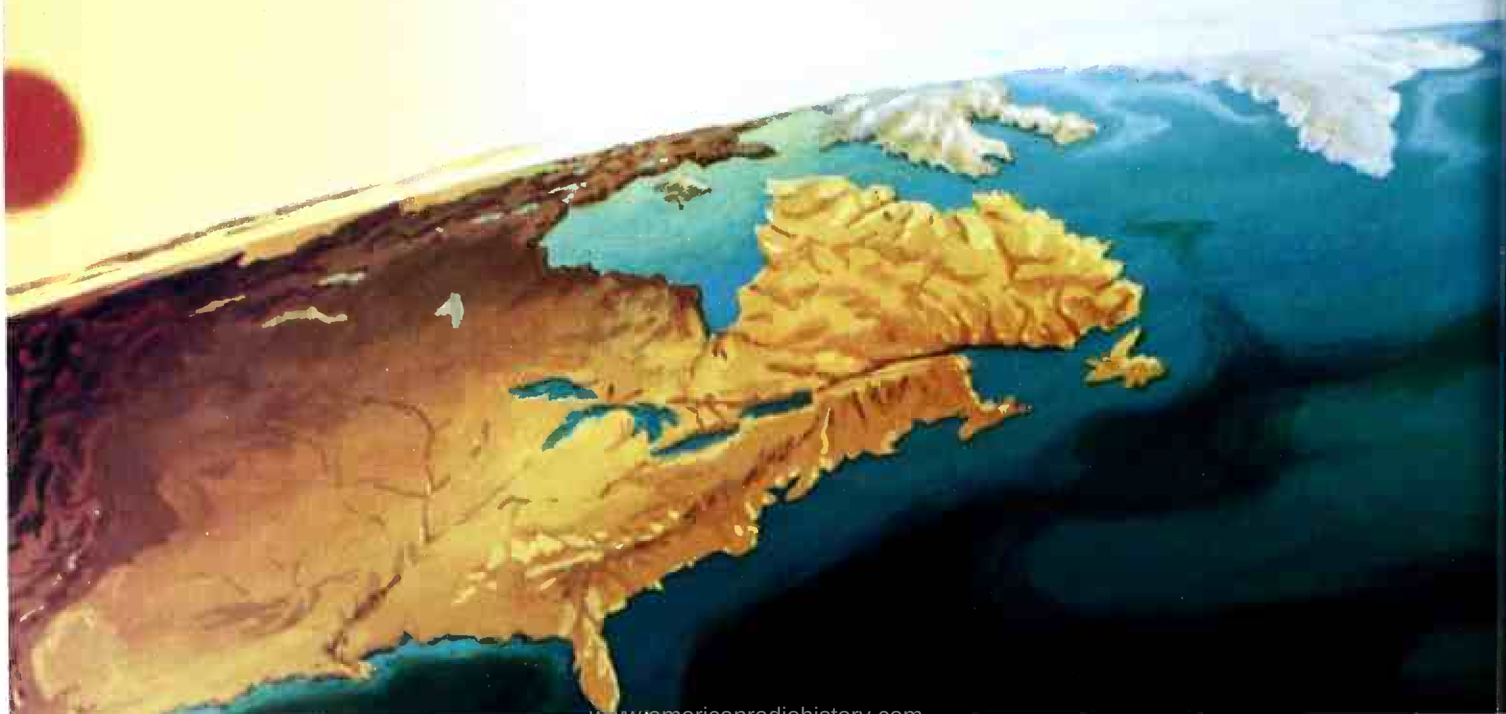

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Television/Radio Age

December 29, 1986 *Volume XXXIV, No. 11*

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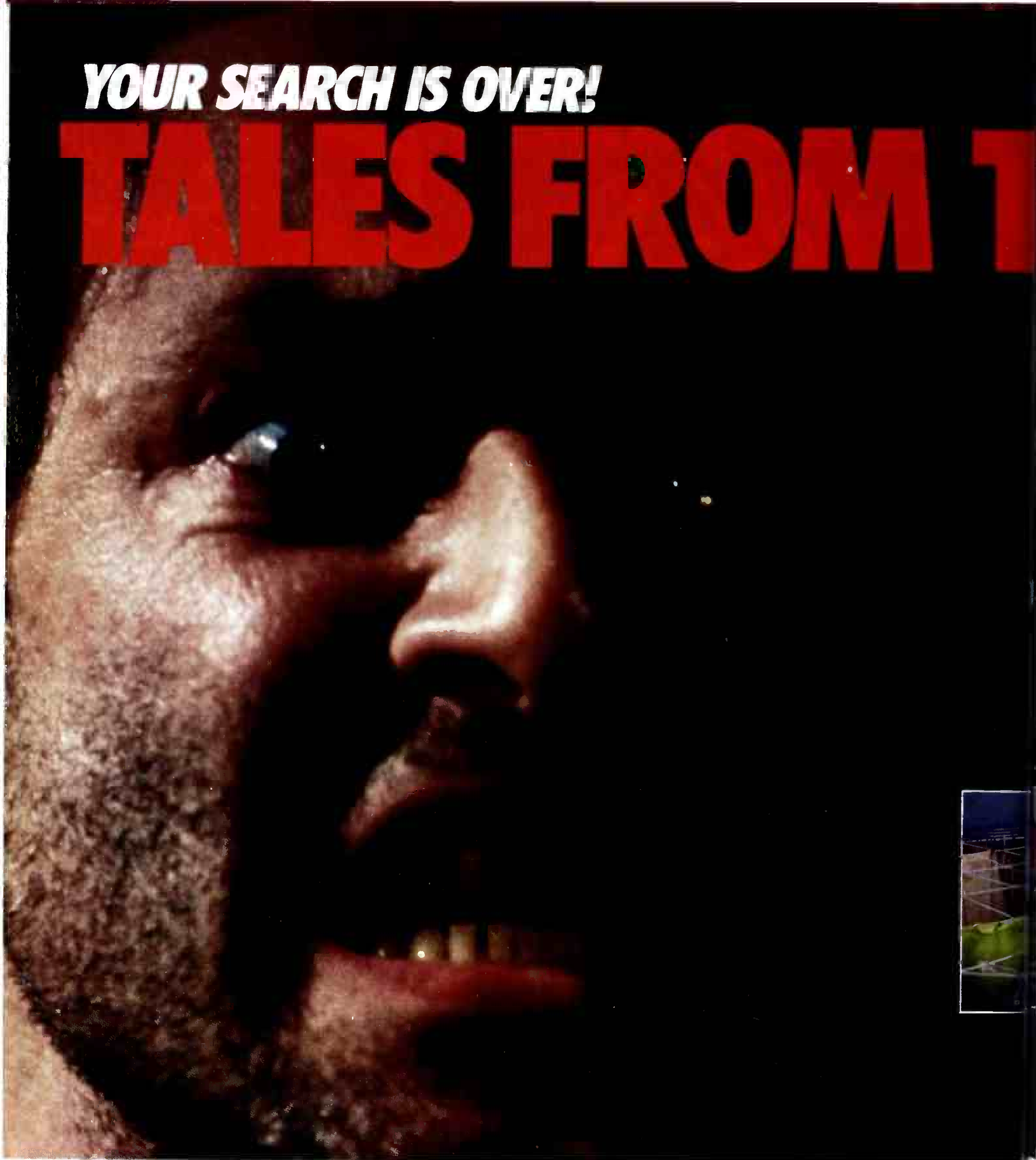

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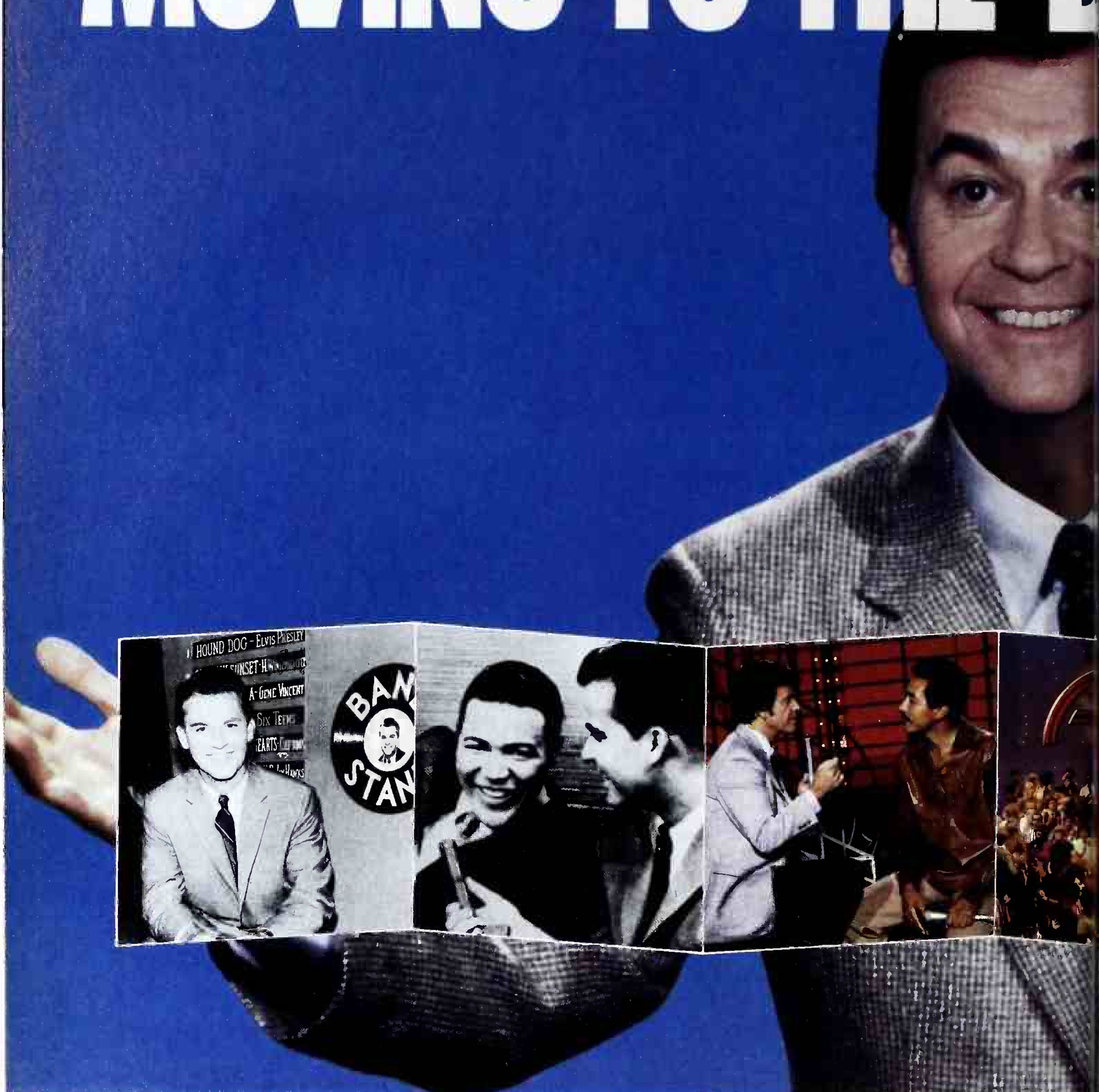

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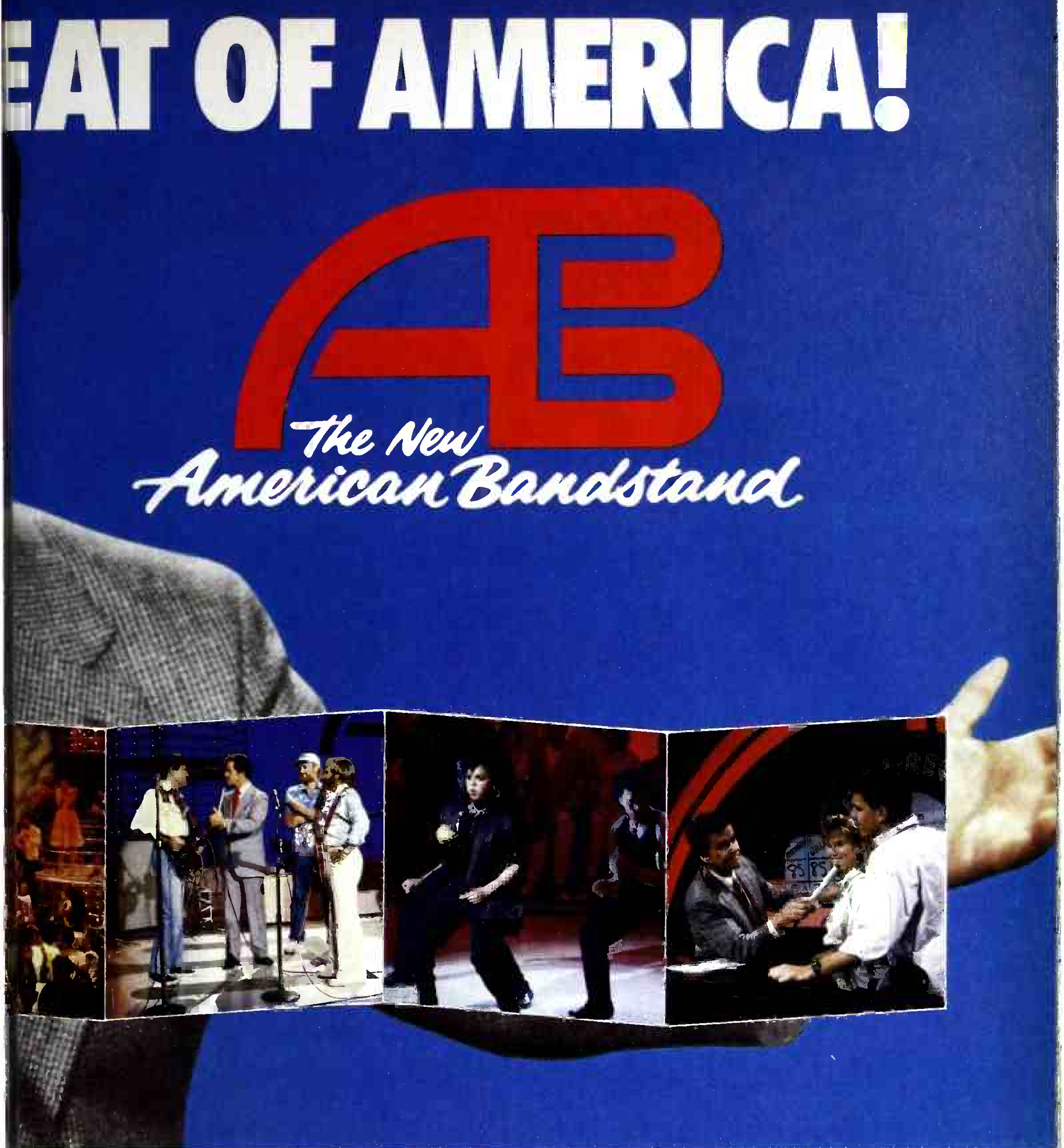

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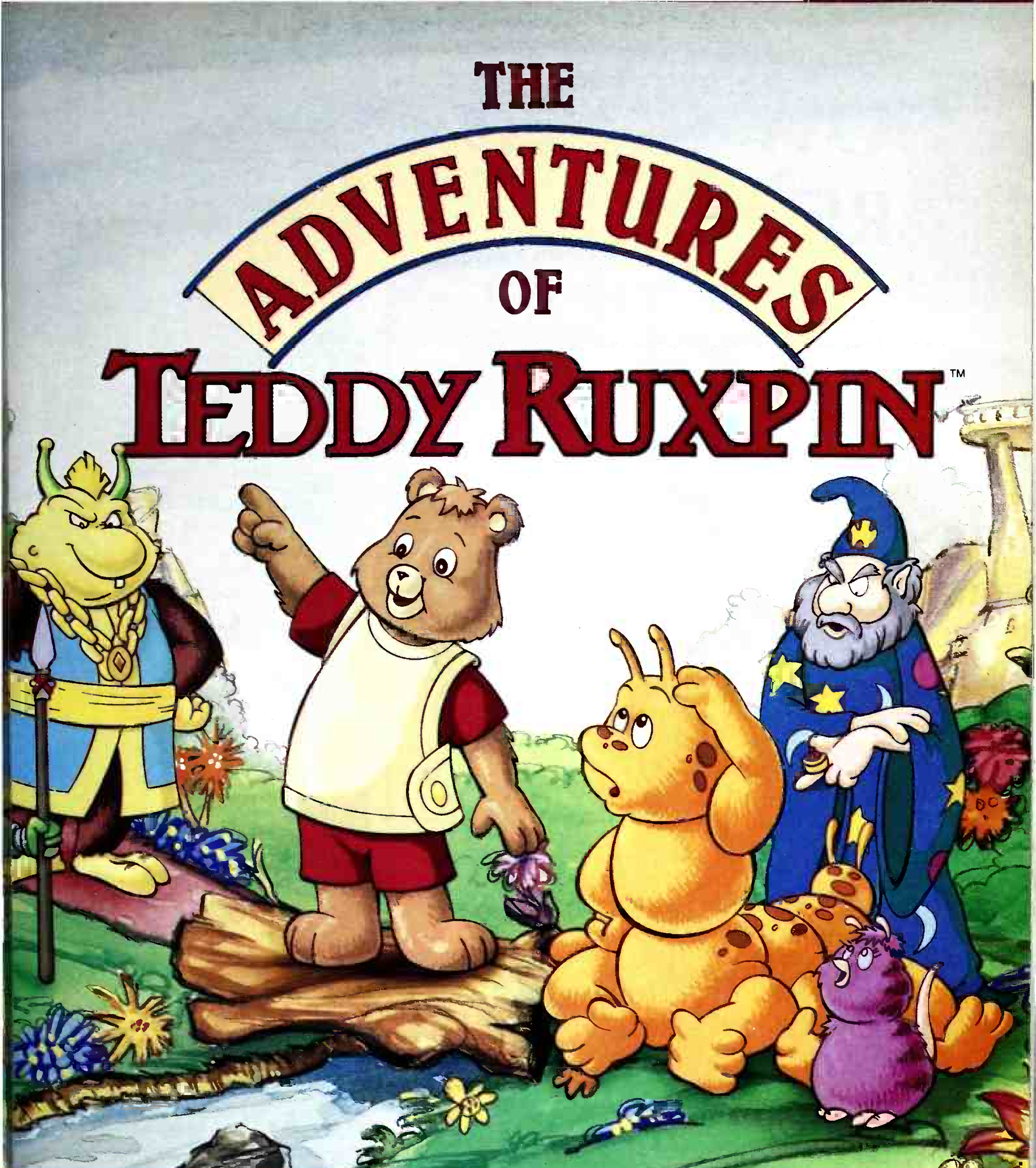

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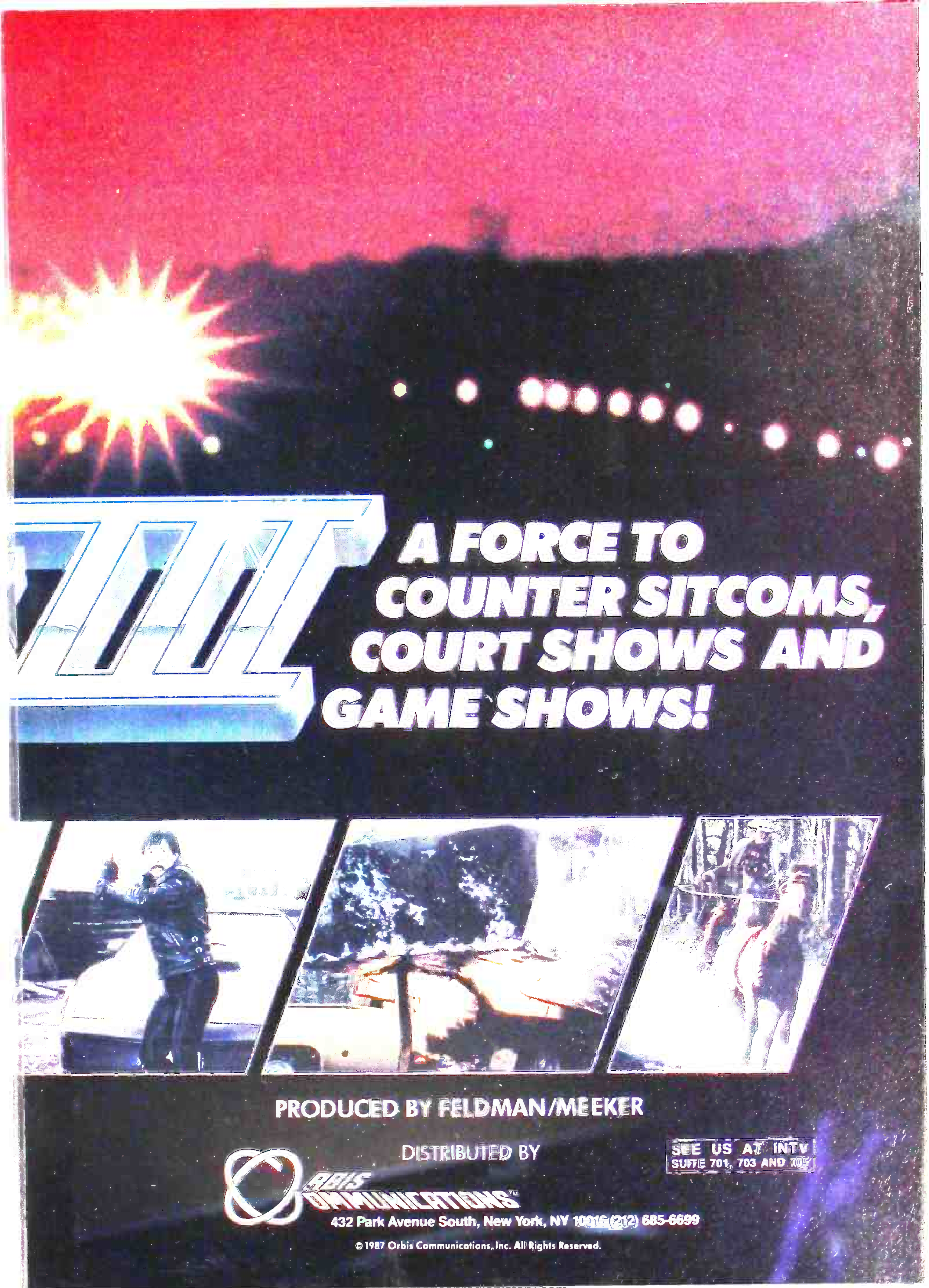
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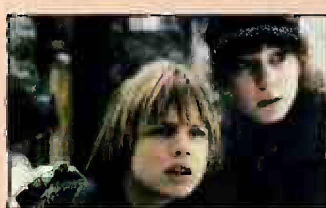
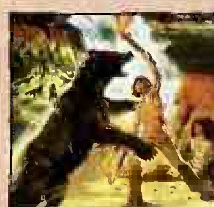

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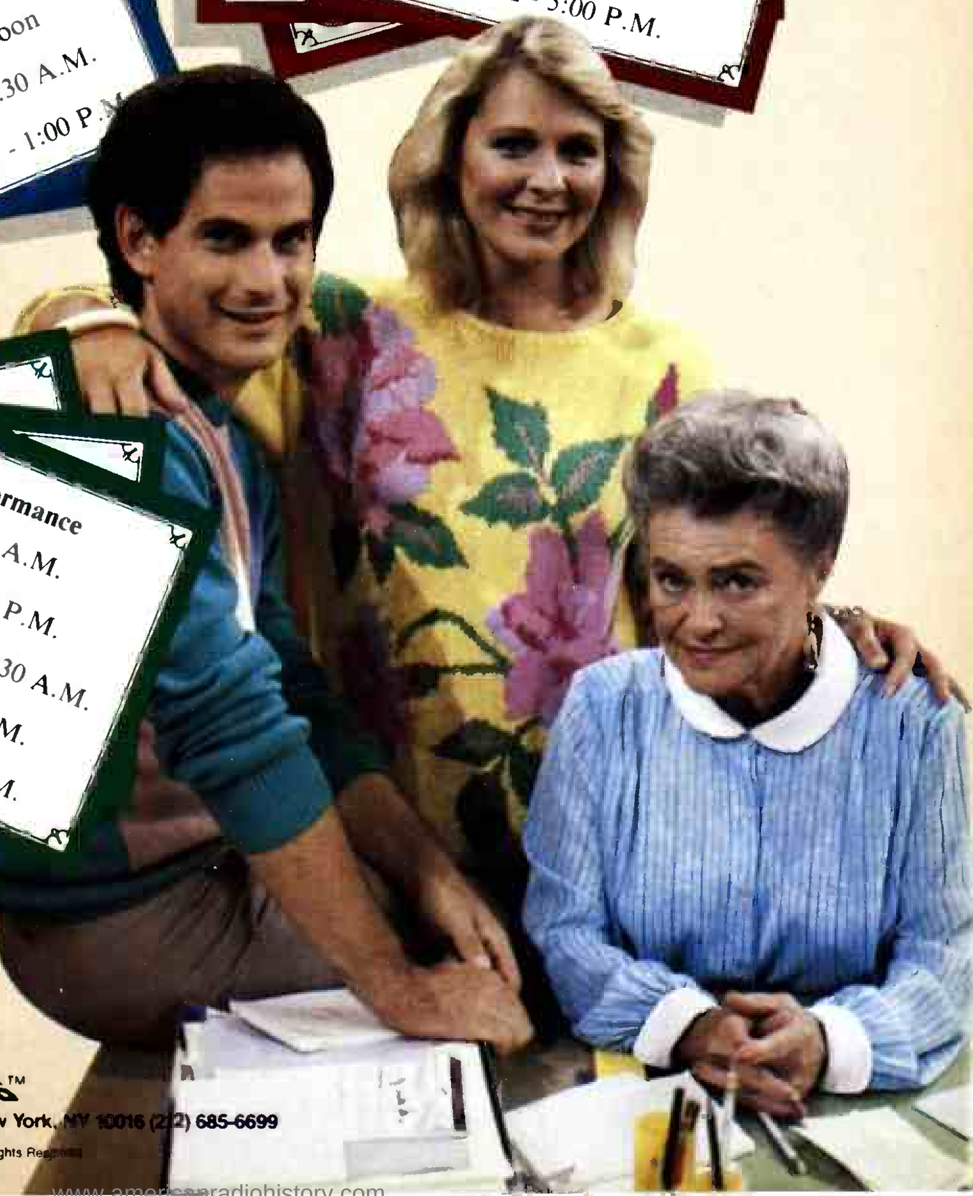
- New York - WOR - 11:00 P.M.
- Detroit - WXYZ - 10:30 A.M.
- Houston - KTXH - 12 Noon
- Nashville - WZTV - 11:30 A.M.
- Greensboro - WGGT - 1:00 P.M.

Improved over initial performance

- L.A. - KCOP - 11:30 A.M.
- Atlanta - WATL - 6:00 P.M.
- Green Bay - WXGZ - 11:30 A.M.
- Norfolk - WAVY - 4:30 P.M.
- Cleveland - WOIO - 2:30 P.M.



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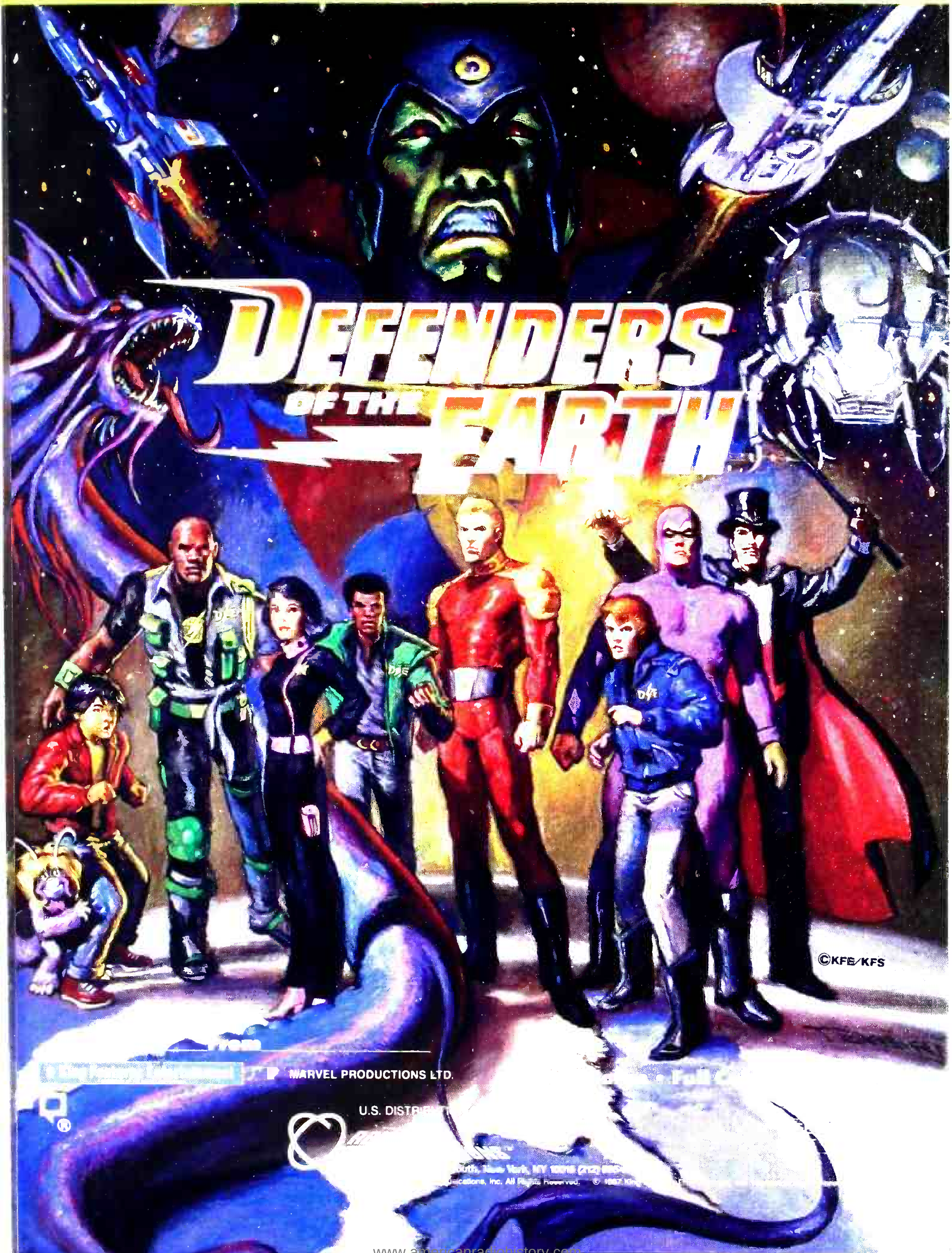

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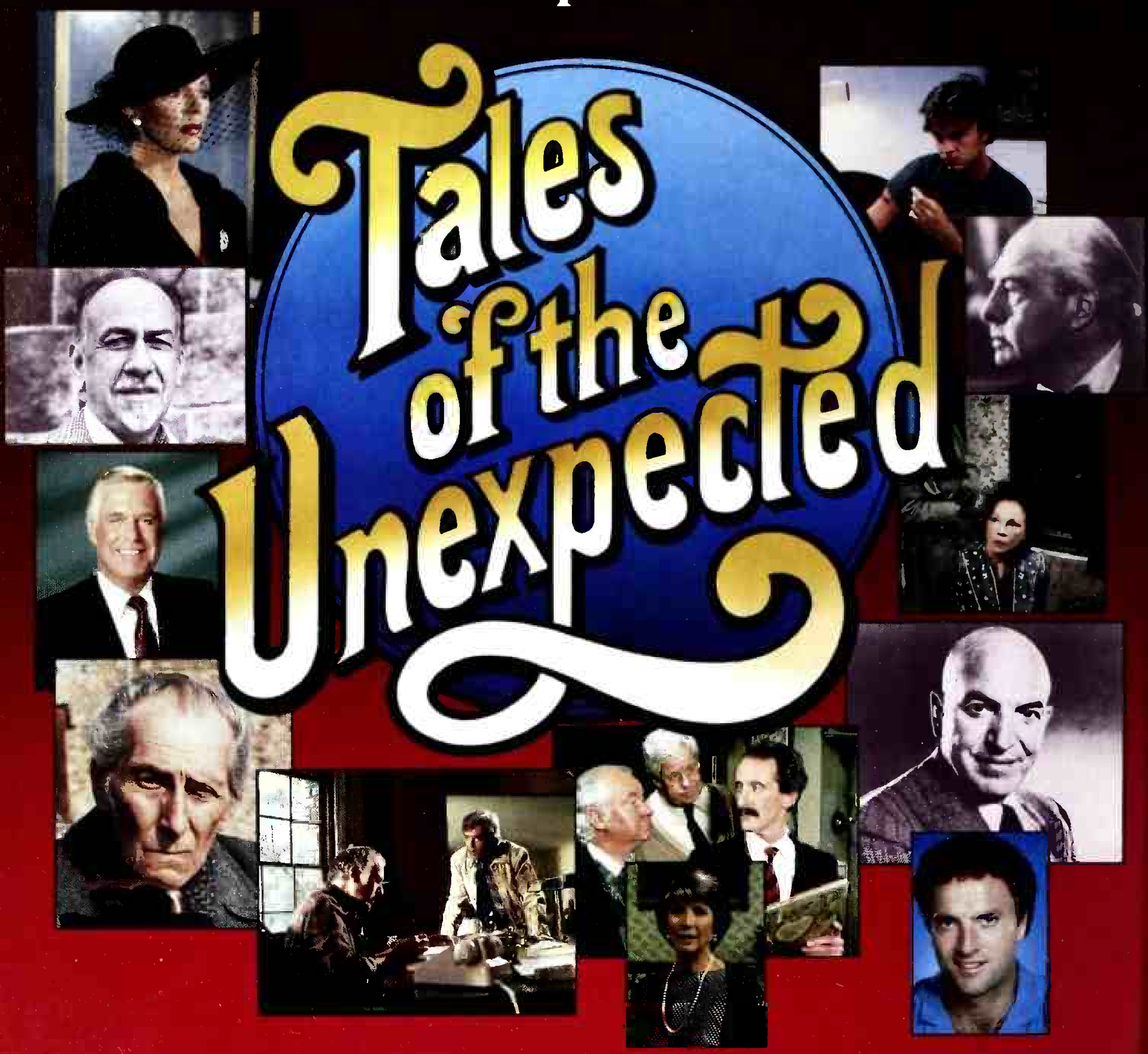

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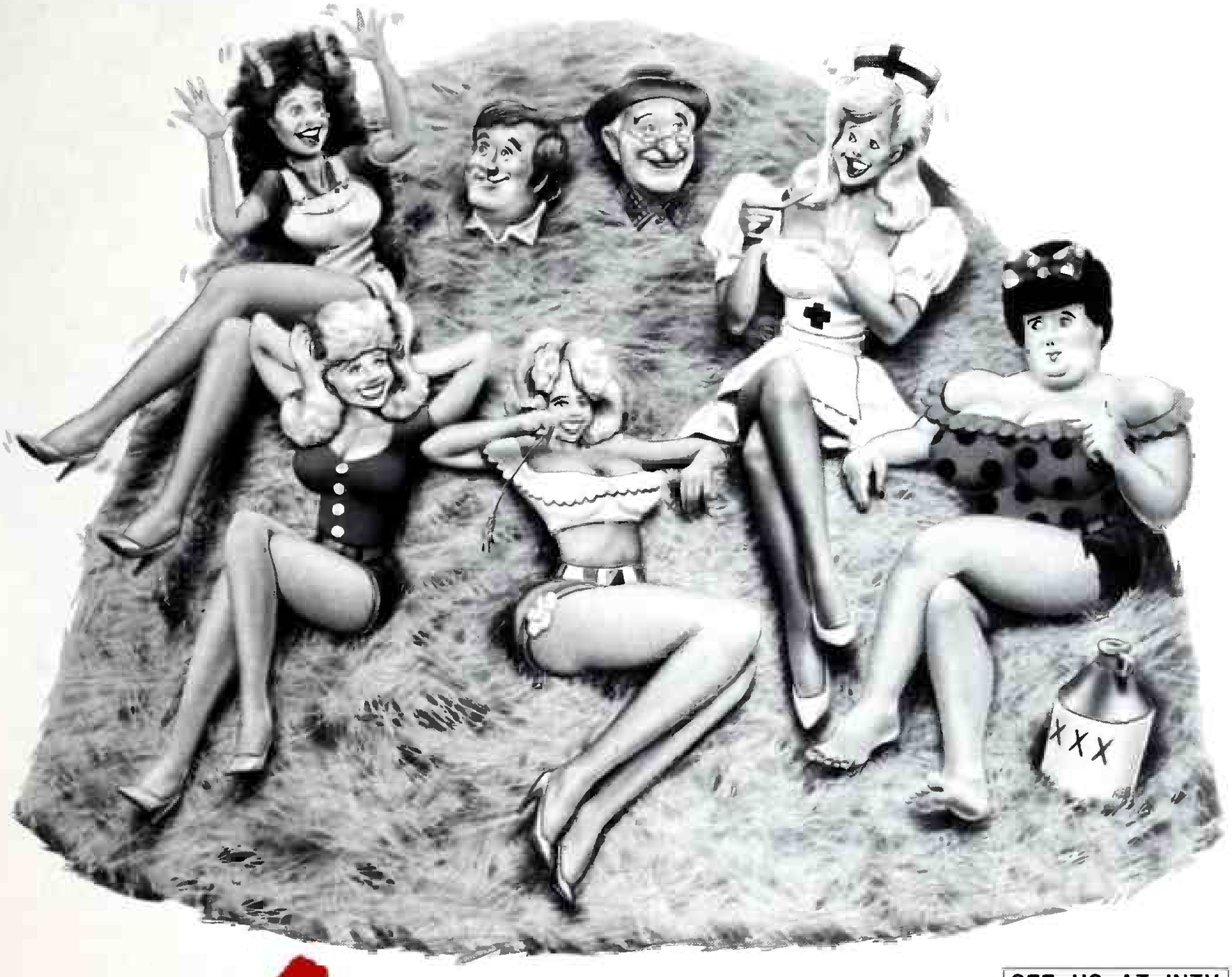

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Publisher's Letter

New David Sarnoff biography traces life of a mover and shaker

Nine years after David Sarnoff died in 1971, students at the Harvard Business School were asking Prof. Richard Rosenbloom, who occupied a chair at the school endowed by the former RCA chief, who he was. It is an ironic commentary on the ephemeral nature of fame in view of the contemporary explosion of electronic communications, in which Sarnoff played an important role. He was a key player—in some instances, *the* key player—in the development of radio and television broadcasting. His energy and drive in pushing electronic color vs. the mechanical color wheel developed by CBS embodied a political and technological battle of heroic proportions.

The story of these happenings appeared recently in a book written by Kenneth Bilby, a close associate of Sarnoff and a member of RCA management for almost 20 years. The book is called *The General* and is subtitled *David Sarnoff and the Rise of the Communications Industry* (Harper & Row). The title itself says something about the man, for his military career was brief and though he emerged from World War II with the one star of brigadier general, Sarnoff, in the words of Bilby, "soldered the title . . . to his name as a permanent prefix." Bilby, for all his close association with Sarnoff, has not written an authorized biography. He doesn't gloss over the man's ego and Olympian airs.

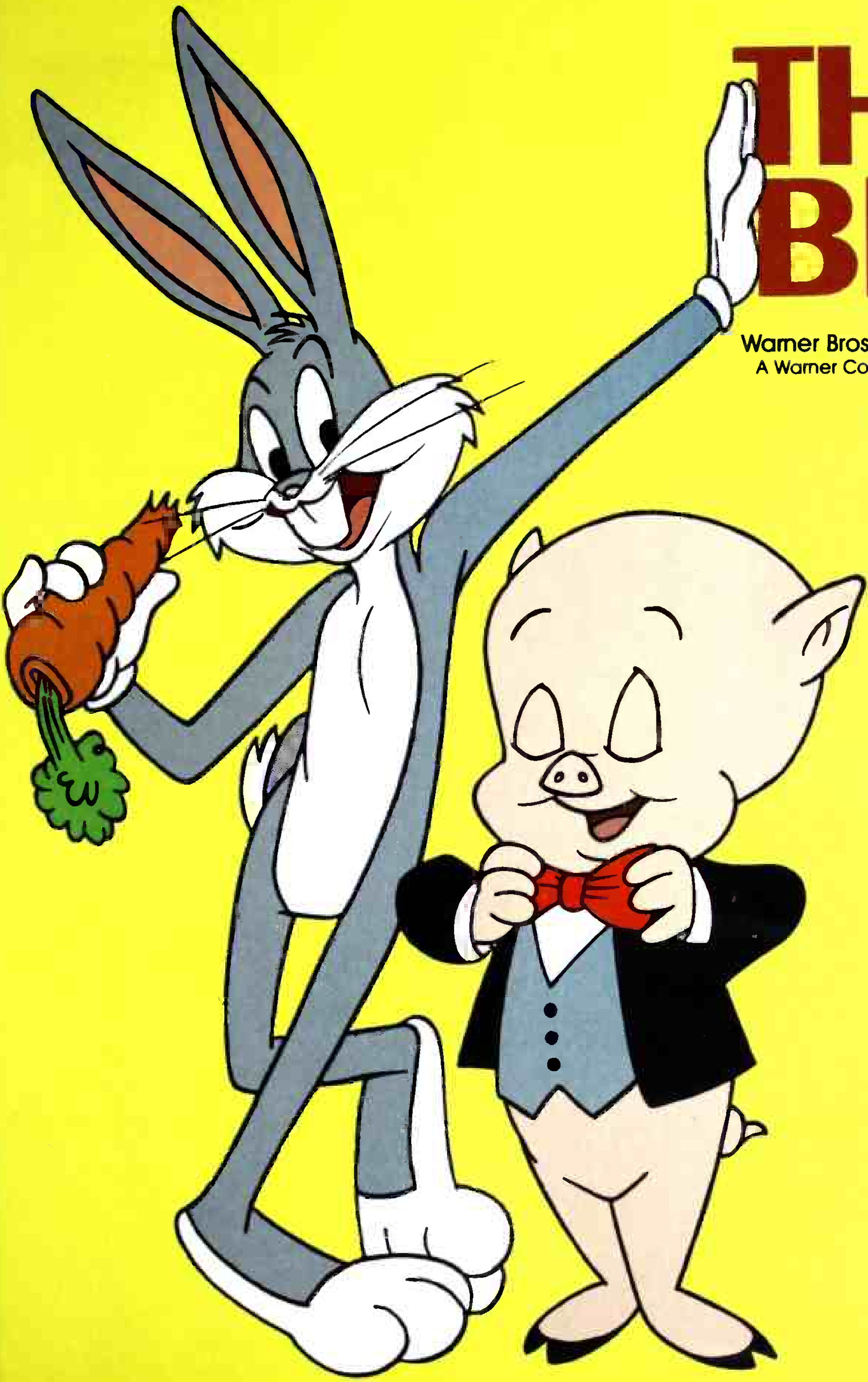
Color standards. Bilby devotes two of the 14 chapters in the book to the battle over color standards and the effort to market color TV to the public. At times it almost seemed as if Sarnoff was taking on the world single-handed, and there is little doubt that color TV would have come later if not for his determination.

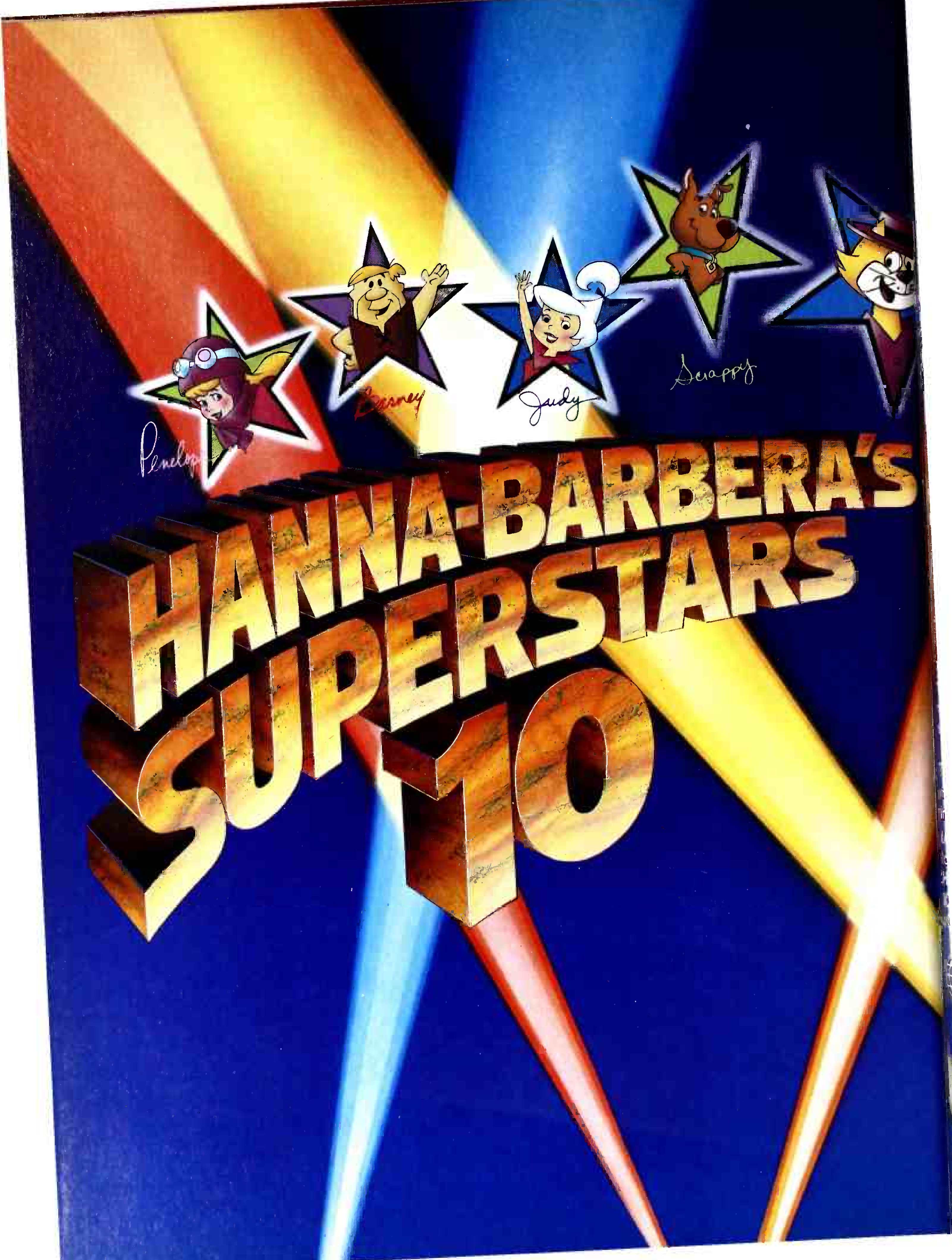
Sarnoff was the prototype of the modern corporate executive, managing a business in a world of evolving technology and at home in its complexities. Though he had little formal education, Sarnoff mastered the intricacies of electronics and recognized their implications. His battle against the color wheel was not only a reflection of his intense desire to win, but his understanding that electronic, not mechanical, systems were the wave of the future.

Despite his iron rule at RCA and his undisputed control over its policies, Sarnoff did not amass a fortune, as did so many others among his peers, not the least of them being William Paley. The General never owned as much as a half of 1 per cent of RCA. Sarnoff had a single-mindedness in his nature that placed money secondary to power (though he enjoyed the accoutrements of wealth and displayed a baronial style) and that detoured him away from the social whirl and an interest in literature and the arts.

The final irony in the Sarnoff saga took place after his death. General Electric, which had been the first owner of RCA—when it was called American Marconi—acquired the company again. GE had paid $3.5 million for a controlling interest in RCA's predecessor company. It laid out $6.28 billion for RCA, the largest non-oil merger in U.S. business history. The General's son, Robert, who ran RCA after his father stepped aside, felt the acquisition was a "tragedy." Says Bilby, "His father would have agreed." But it appeared to the powers-that-be that even an RCA was not powerful enough to compete in the international electronics/communication marketplace. The company has already lost out in the broadcast equipment field, where its dominance was once unchallenged. Fortunately, David Sarnoff was not around to see it.

Sol J. Paul

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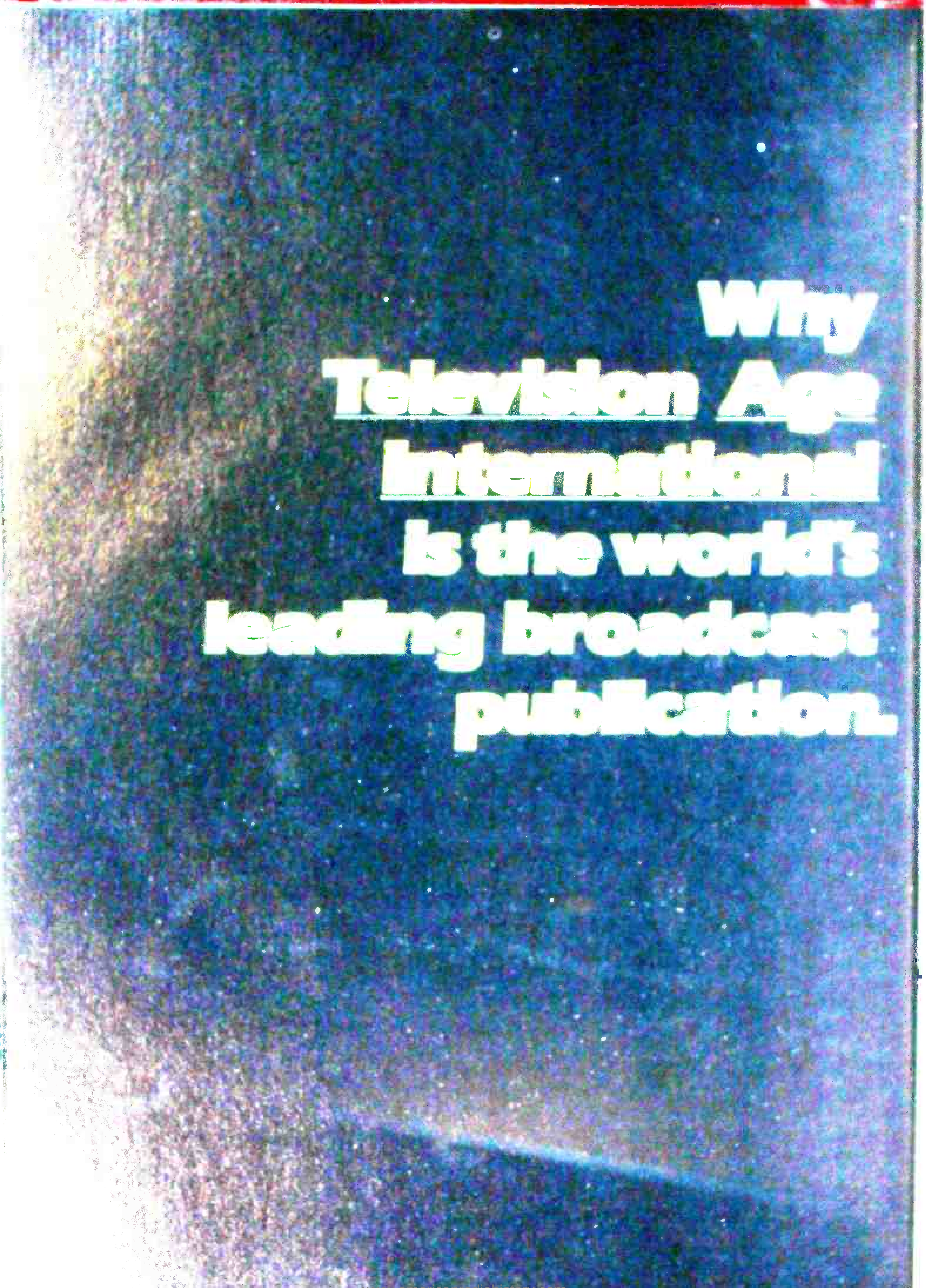
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Letters

Radio ratings

I read with a great deal of interest your *Birch vs. Arbitron: a comparison of the nitty-gritty* (November 24). The evaluation of any ratings service is a complex task, and I appreciate your effort of providing a simplified comparagraph.

There is one area though that needs much further amplification. That is the area of response rates.

Your comparagraph listed "cooperation rate" between the two services, but failed to do a comparison of "response rates." One of the major factors in evaluating the reliability of any research study is that of response rates. The reason this definition is critical is because people who do not respond to a research survey may, in fact, have different listening habits than those who do. If you analyze the response rate of any major syndicated research provider, you'll generally see response rates well in excess of 50 per cent. Unfortunately, the comparagraph did not show Arbitron's weighted response rates that range anywhere from 33.3 per cent in the summer of 1985 to 38.3 per cent in the spring of 1986 (as reported by the Radio Advertising Bureau). Within the same period, we have been maintaining a response rate close to 60 per cent.

We believe the industry does want higher quality radio measurement, and higher rates are at the huh of their desire.

WILLIAM P. LIVEK
President,
Birch Radio, Inc.
Englewood Cliffs, N.J.

Selling radio

On Monday evening, November 17th, the Hampton Roads Association of Radio Broadcasters, the organization that represents radio in the Norfolk/Virginia Beach/Newport News SMSA, presented "Hampton Roads Radio: We've Got It All Together," to many of the markets' key advertising agency personnel and clients. The presentation was attended by well over 300 key decision makers, and what they heard was a unique approach in positioning the power of radio among all other media.

As a follow-up to the presentation, we are developing "task forces" made up of GMs, GSMs, LSMs and senior account executives to call on key accounts to develop radio advertising dollars in the market.

This is an on-going process. . . .one that will increase radio's use in the marketplace!

JOSEPH D. SCHWARTZ
Vice president/general manager,
WNVZ-FM, Virginia Beach, Va.

Corrections

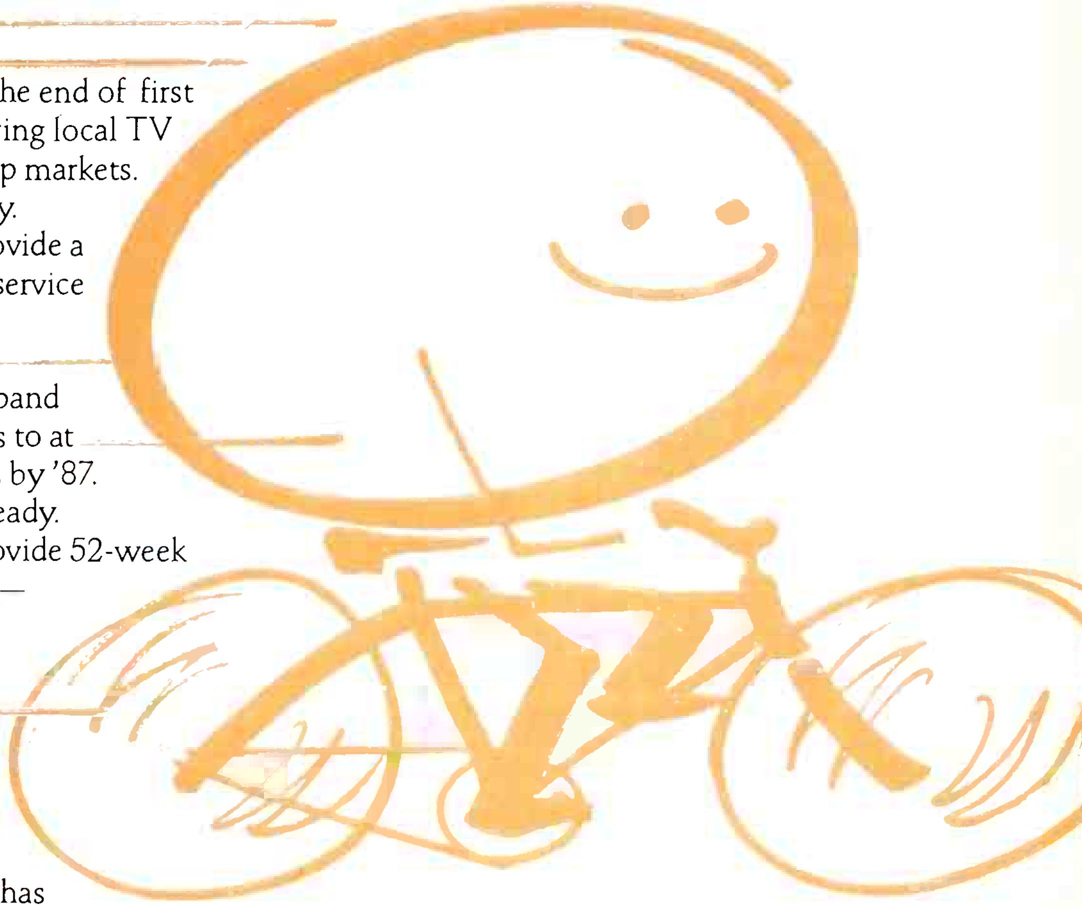
Following are two corrections to the article, *Industry is only dimly aware of people meter differences*, November 10:

With regard to recording limitations, AGB does not meter sets smaller than six inches. A different size was given in the article (page 80).

The first local people meter service, in Denver in April, 1987, will be provided by Scan America (page 110).

An article, "Marketing emphasis" in the *Tele-scope* section of the December 8 issue (page 46), reported on a luncheon meeting, "Marketing Comes to Television." It was sponsored by Marshall Marketing & Communications. Due to a dropped line, this was omitted.

JOHNNY ON-THE-SPOT.



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We delivered.

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

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

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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.

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Sidelights

Dr. Ruth & Uncle Miltie

Dr. Ruth Westheimer denies emphatically that her new syndicated *Ask Dr. Ruth* is a toned down version of her Lifetime series, *Good Sex With Dr. Ruth Westheimer*, contending in an interview, "If I had to do it, I would not go on a broadcast program." Neverthless, the topics discussed in two segments of the new King Features Entertainment show viewed during taping appeared considerably softer than the graphic discussion of oral sex appearing on a Lifetime rerun on the same night.

One factor weighing the situation is that *Ask Dr. Ruth*, still including call-ins and also fielding questions from a live audience for the first time, uses a celebrity interview in each half-hour episode as its major thrust. And guests like Milton Berle and Nell Carter aren't likely to get all that explicit about their sexual activities. (There were celebrity guests on the Lifetime show, but they weren't the center of attention).

With the strip show beginning January 5, viewers can look forward to more comedy than candor from a guest like Berle. For example, asked if he still enjoys sex, he answers, "Yes, I do. Especially the one in the winter." On frequency: "Almost everyday of the week—almost Monday, almost Tuesday, almost Wednesday." On foreplay: "I do Jewish foreplay—three hours of begging, and sometimes Italian foreplay—'Maria, I'm home.'"

Meanwhile, with Nell Carter, the discussion gets into more serious ground—her early disappointments with being "used and abused" by men, her feelings about being overweight and how she manages a marriage with a computer entrepreneur who lives in Austria.

Funtime. To some extent the expanded participation of celebrity guests takes the place of acted-out clinical sessions appearing in the Lifetime program, which produced its last original episode only a few days before Dr. Ruth began taping three shows in a session, two days a week, at Unitel studios for her 26-episode commitment. Dr. Ruth says she has celebrity guests "because it's television," and notes she would never ask them the types of questions she would ask patients in her office. She adds, "The word is out that it's fun to come on my show. They know I'm not out to embarrass anybody." Joan Rivers is among those who have shown interest, she discloses.

Dr. Ruth Westheimer says *she's able to get major celebrities on her new syndicated show because she's "not out to embarrass anybody."*

Both Dr. Ruth and Bruce Paisner, president of King Features, report there are no significant dark areas of the country in terms of the show's distribution. At presstime, Paisner reported the program had cleared 85 stations representing 75 per cent of the country and that he expected 100 stations at debut. There was yet to be any sponsorship arrangements for the one minute of national time being withheld, and, asked if the likes of contraceptive advertising would be solicited, Paisner answered, "We will not go after any advertiser that's in a category that some local stations will clearly not accept."

But, from a programming point of view, Dr. Ruth believes, "Society has an obligation to talk about contraception." She indicates agreement with the recent Planned Parenthood Federation newspaper campaign to convince the networks to accept contraceptive advertising and to consider the aspect of contraception in programming that refers to sexual activity.

Disease control is also one of her pet subjects, and she reports she was recently asked to do a PSA on sexually transmitted diseases for the Armed Forces Network—"and you can be sure I'm going to talk about condoms. I might even tell them that condoms come in all colors and that I believe that women should carry condoms, and that they can be matched to their pocketbooks."

Standards. Just the same, Dr. Ruth contends that her standards are no different from those of the broadcast networks: "I read carefully the ABC Standards and Practices Manual, and there wasn't a sentence in there that I don't agree with." Asked about her use of explicit sexual terms on her program, she contended their use is much more appropriate now that there is so much scientifically validated data on sex, adding, "I can use these terms because I'm a clinician, not a comedian. I use humor, but I use it because it's the best way to educate."

She holds that the only real difference from her Lifetime effort "is that the set is more expensive, I have more facilities, I can fly in a Milton Berle and I have a studio audience. I always wanted a studio audience because that's one of my strong points—that I'm a good professor and know how to work with an audience. I think, on a show like this, an audience is absolutely necessary."

She feels it's the audience—both live and call-in—that determines the topics discussed, although she adds, "I never talk only about sex, because I believe sex is part of a relationship." In a recently taped show, the interplay between call-ins and audience was demonstrated when a young female caller reported that a friend who was engaged to one man was having sex with another and using contraception with neither. Asked whether her friend told of this in

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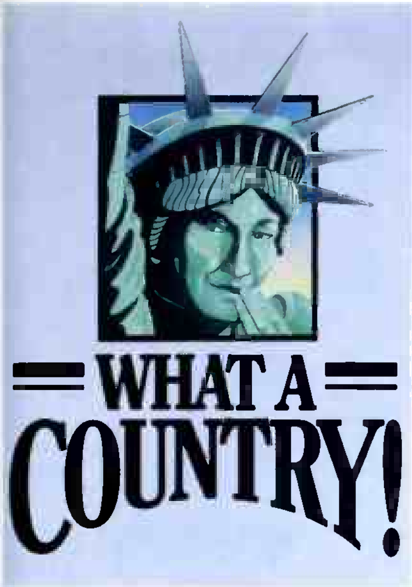

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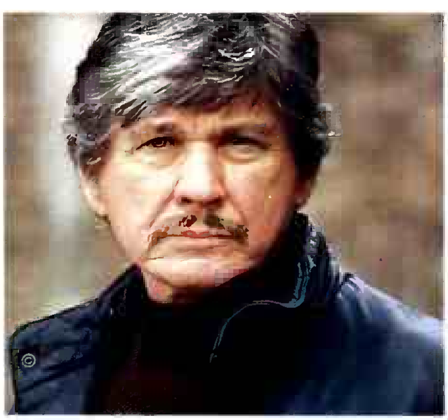


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The Red Baron
The Mad, Mad Monsters
The Emperor's New Clothes
Here Comes Peter Cottontail

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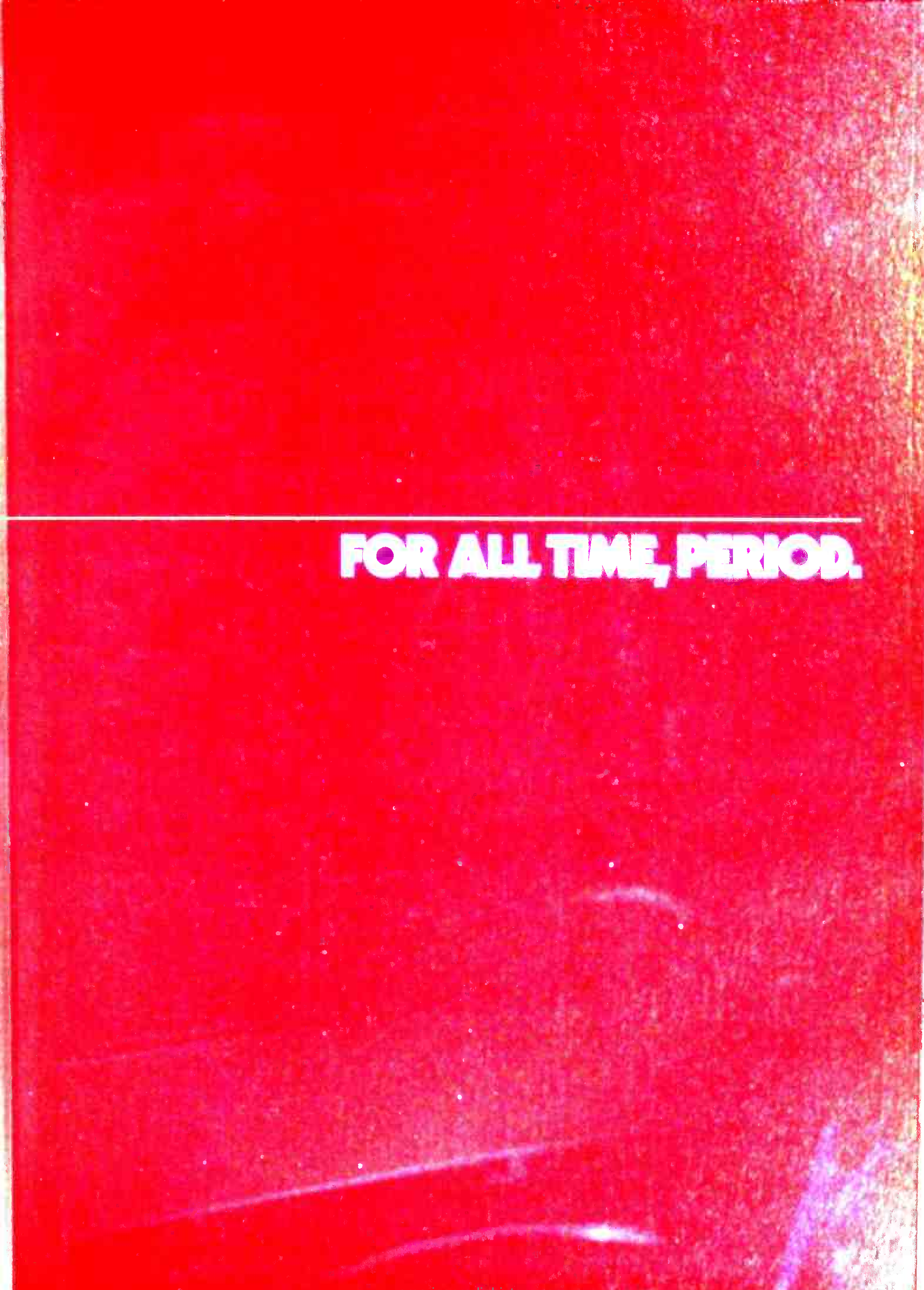
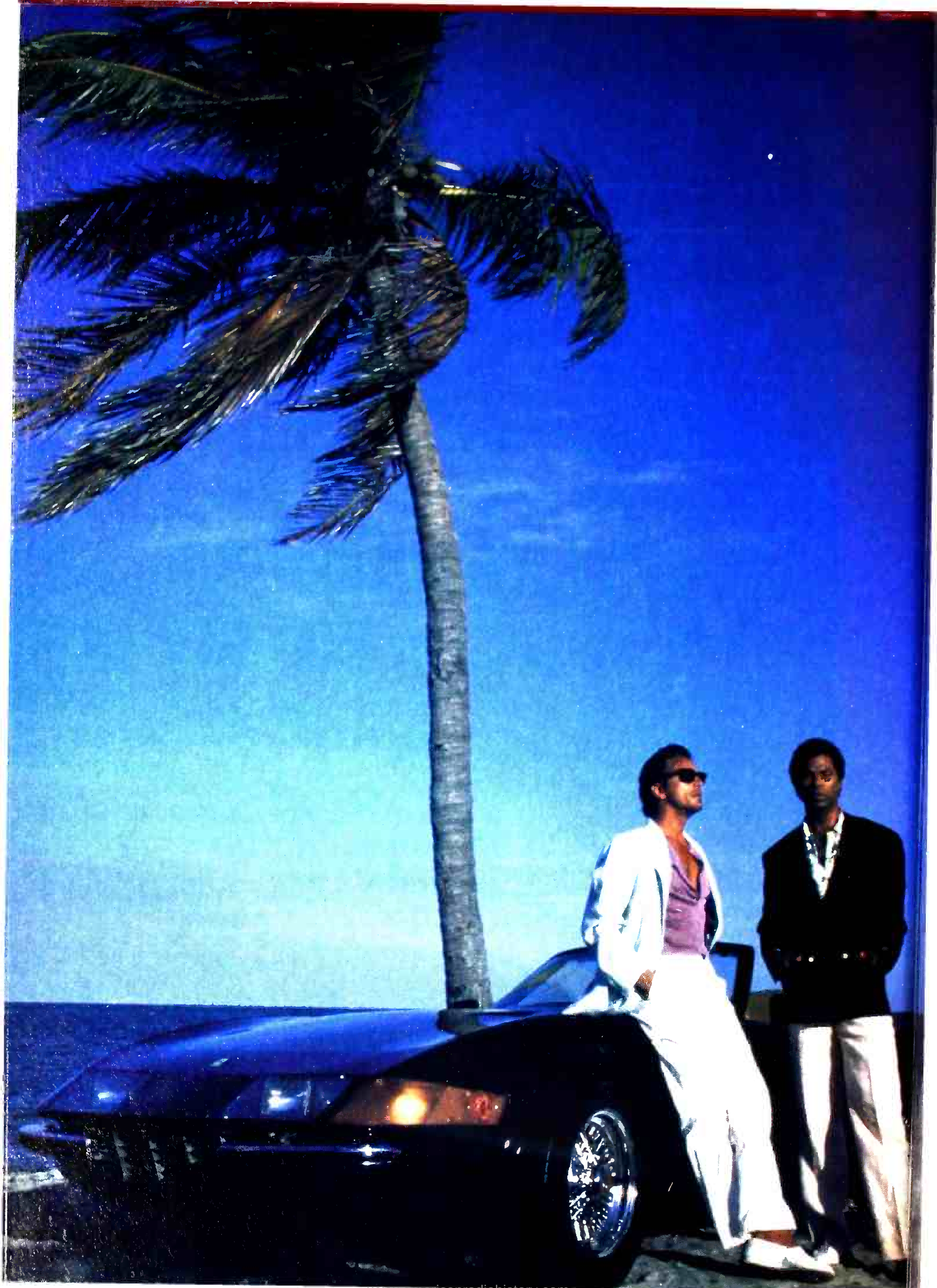
MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

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.


FOR ALL TIME, PERIOD.



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You know about Miami Vice.

Never has a television series been so different from anything that came before.

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Every aspect of the show has something fresh to say to every category of viewer.

For good reason.

From its bold and relentless anti-drug stand, to Crockett's pet alligator, every aspect of Miami Vice is carefully conceived, and produced with the utmost attention and courage.

Sure, we'll give you all the numbers you need, but they'll only confirm what you already know.

MIAMI VICE
FOR ALL TIME, PERIOD.

MCA TV

Sidelights *(continued)*

a bragging manner, she replied she wasn't told but actually saw it. Gasps arose from the audience when, on further questioning by Dr. Ruth, she explained that she was there in the room while the act was taking place. Dr. Ruth corroborated her decision not to talk to her friend any more.

Dr. Ruth notes, "If they ask me a specific question about sex, that's what I'm answering. But I would never talk with a woman in a therapy situation about being raped or molested . . . first of all, who would pick up the pieces? And I won't answer if someone calls and has a problem of molesting children, or answer questions of people who have to use violence—I say, 'Go see a psychiatrist.' "

Referral. In fact, the new show comes equipped with computer capability to print phone numbers of appropriate social service agencies when referral is necessary. Another special feature of the show is closed captioning for the hearing impaired. She declines to name the source of the $100,000 she raised for this purpose but notes it is an organization for which she will be doing some lecturing in return.

Her current schedule of tapings for the syndicated show, she says, is less tiring than the schedule for the one-hour Lifetime show, where once a week she did a live and a taped show in tandem and, a second time during the week, did a live and two taped shows. She adds, "I would not do TV every day of the week. I like this being a household word and reading about myself in magazines (a copy of *Playboy* was on her desk), but I still keep up my private practice, lecturing—and I'm writing an autobiography and two academic books at the same time. But I love the idea of using TV to get my philosophy across."

Dr. Ruth says she doesn't have the time to specifically go out and promote the show, but she assumes it will be mentioned in the many other appearances she makes.

Prior to shaping *Ask Dr. Ruth*, King Features had Frank N. Magid Associates conduct a national telephone survey of TV viewers' attitudes and opinions toward her cable show. It was found that 61.3 per cent of respondents knew of Dr. Ruth and that the show's audience profile was younger, upscale and slightly more male-oriented than female.

Those who recognized Dr. Ruth cited as major reasons for liking her: candor, sense of humor, knowledge about her topic, informativeness and compassion. Also, 59.8 percent said her show was about "human relations."

Melody lingers on

Christine Ebersole, who plays Kit Cavanaugh in the new CBS-TV series, *The Cavanaughs*, got a major break about six years ago when she was thrust unexpectedly into the role of Guinivere, opposite Richard Burton in the stage version of *Camelot*.

She says it was "one of the greatest experiences of my life. He was a very generous actor. When you were on stage with him it was as if nothing else existed. He'd give it all to you." Burton, she recalls, was in such terrible pain during the show's tour that "he couldn't lift his right arm."

Ebersole, whose first stage role was in the chorus of *Guys and Dolls* at New Trier High School in the Chicago suburb of Winnetka, misses singing, although series producer Robert Moloney promises there will be some episodes designed to incorporate her musical talents.

The last time she sang professionally, she says, was two years ago—"I was

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Sidelights *(continued)*

Playing opposite *Richard Burton, says Christine Ebersole of "The Cavanaughs," was "one of the greatest experiences of my life."*

in *Evita* at the Melody Top in Milwaukee."

At a quick glance, it appears that CBS could mount a musical special featuring talent from its regular primetime series.

In addition to Ebersole, there's Pam Dawber of *My Sister Sam*, who played in a stage version of *The Pirates of Penzance* and Dixie Carter of *Designing Women* who has appeared frequently on the New York cabaret scene. As for the leading man, who better than *Dallas'* Howard Keel?

Expense accounts

Entertainment services companies are the least likely of any industry group to use permanent cash advances for payment of travel and entertainment (T&E) expenses—and their policies are generally looser than in other industries. This comes from the third biennial American Express Survey of Business Travel Management, based on responses from 2,500 companies, governments and educational institutions with at least 100 employees.

Of the entertainment services firms surveyed, 22 per cent use permanent cash advances—down 1 per cent from 1984, compared with an average of 34 per cent for industry in general. Eighty-two per cent of entertainment service firms still use temporary cash advances, however, compared with 81 per cent for industry in general.

"Cash advances are expensive to the firm and cumbersome to the traveling employee," says Roger Ballou, executive vice president of American Express Travel Management Services. "A majority of survey respondents whose companies decreased their use of cash advances agreed that controlling advances is a very effective way of reducing travel and entertainment expenses by extending float on funds, reducing administrative processing costs and eliminating the cost of non-repayment." The survey reports average cost of issuing a cash advance is $33. The survey also notes that a corporate charge card system can reduce cash advances by up to 75 per cent.

Loose policies. Only 41 per cent of entertainment services firms have developed a formal, written travel policy, compared with 53 per cent for industry in general. "Effective control of T&E can save a company up to 40 per cent of this expense—a company's third largest controllable expense following salaries and data processing," Ballou adds.

Of the 41 per cent of entertainment services firms that have a formal, written travel policy, 66 percent do not review their policy on an annual basis, compared with 40 per cent for all industry. And only 44 per cent of these firms monitor compliance with an existing policy by comparing employees' actual reported expenditures to company guidelines, compared with 52 per cent for industry in general.

But there is one area where entertainment companies monitor their employees more closely than other firms. Fifty-two per cent of them require receipts for all expenses, compared with 42 per cent for industry in general.

Targeting seniors

With the U.S. Census Bureau expecting senior citizens to represent 21 per cent of the population by 2030, the food industry is beginning to specifically address the needs of senior shoppers in both advertising and merchandising, according to a report by The Lempert Co., Belleville, N.J., advertising agency specializing in food products.

The agency contends advertising budgets must be split for the new market segmentation—youth vs. "gray" pitches. It says ads targeted toward seniors can no longer depict senior stereotypes, such as weak and feeble, but should feature attractive and vigorous older Americans. It adds that food products should be tailored to seniors by offering more fiber, calcium and potassium and less salt, saturated fat, calories, sugar and cholesterol.

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Miami Vice
Kate & Allie
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Mystery Movies
  Columbo
  McCloud
  McMillan
The Rockford Files
House Calls
Buck Rogers
Battlestar Galactica
Leave It To Beaver
McHale's Navy
The Munsters

FEATURE FILMS

FilmFest I
Universal Pictures
  Debut Network I & II
Universal's Marvelous 10
Universal Pictures
  Exploitable 13 &
  Prestige 13
Universal's
  Most Wanted List
The Hit List
Universal Network
  Movies 85
Champagne Movies 34
Ninety Minute Movies
Universal Grand 50
Universal Star Spangled 33
Comedy Festival I & II
Paramount Pre '48
Universal 123
Universal 260
77 Horror Greats

FIRST RUN

Charles In Charge
Out Of This World
Bustin' Loose
Home Shopping Game
The Bionic Six
Puttin' On The Hits
Comedy Challenge

ENCORE PROGRAMS

Harper Valley
Operation Petticoat
Baretta
Alias Smith & Jones
The Six Million
  Dollar Man
The Bionic Woman
Five Star Mystery
The Bold Ones
Ironside
It Takes A Thief
The Name of the Game
Rod Serling's
  Night Gallery
Run For Your Life
Rich Man, Poor Man
  Book 1 & 2
Best Sellers I & II
The Deputy
The Men From Shiloh
Wagon Train
Black Sheep Squadron

MCA TV

INTV
Century Plaza Hotel
Suite 622

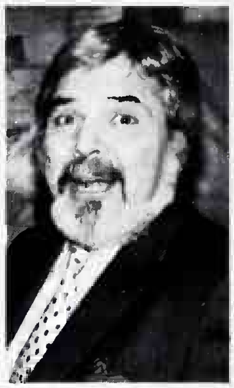
NATPE
Westin Canal Place Hotel
29th Floor

Sidelights (*continued*)

From l.: Charles Kuralt, Wallace Kuralt and Andy Rooney

Gene Jankowski, l., and Walter Cronkite

Jim Babb



Tony Malara

Diane Sawyer

CBS goes south

It was almost as if CBS had transferred its corporate headquarters from New York to Charlotte, N.C. The occasion was a reception and musical presentation to raise funds toward a goal of $300,000 for the endowment of a Wallace Kuralt Chair at the School of Social Work at the University of North Carolina-Chapel Hill. Kuralt, the father of CBS newsman, Charles Kuralt, was a pioneer in North Carolina in the field of social services.

The top brass turned out in force—from CBS/Broadcast Group president Gene Jankowski to CBS News chief Howard Stringer to board member and former anchor Walter Cronkite.

Diane Sawyer was mistress of ceremonies, and, according to Jim Babb, executive vice president of Jefferson-Pilot Communications, which owns CBS Charlotte affiliate, WBTV(TV), the event netted more than $100,000.

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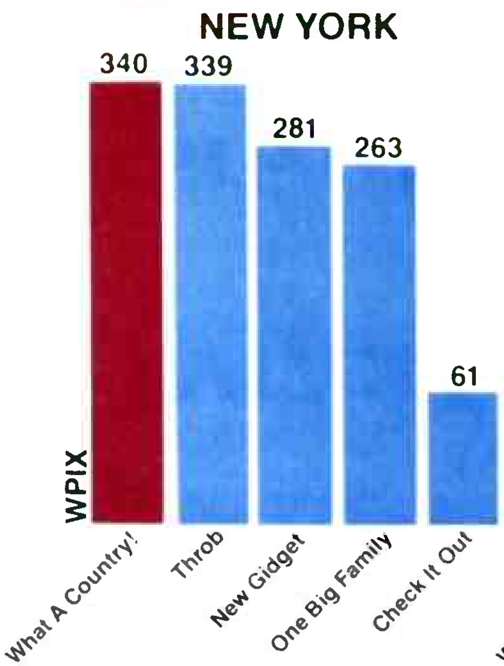

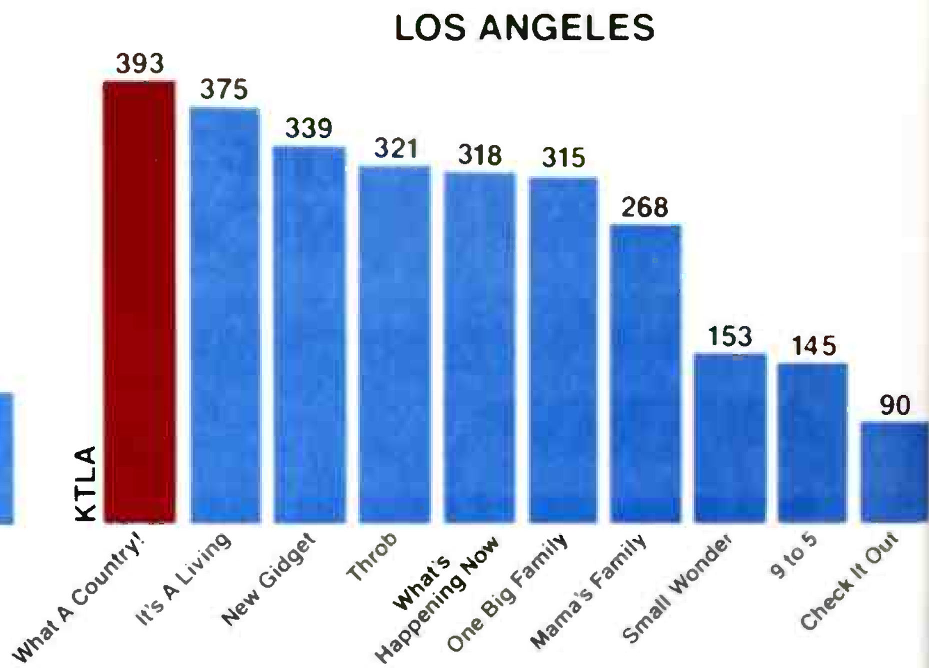

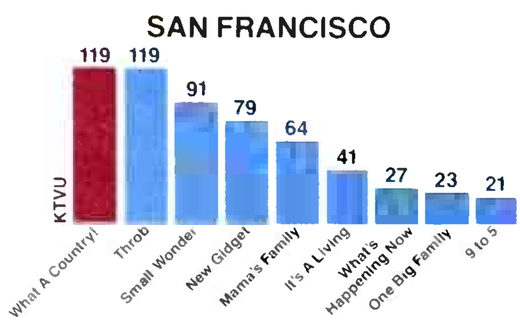

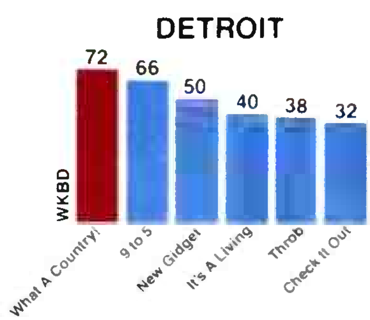

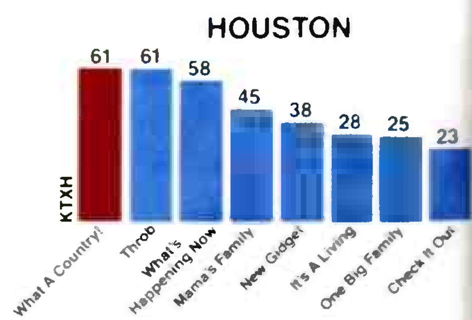

A production of Primetime Entertainment, Tribune Entertainment and Viacom Enterprises.
Based on LWT's "Mind Your Language" created by Vince Powell.
Source: NSI October 1986

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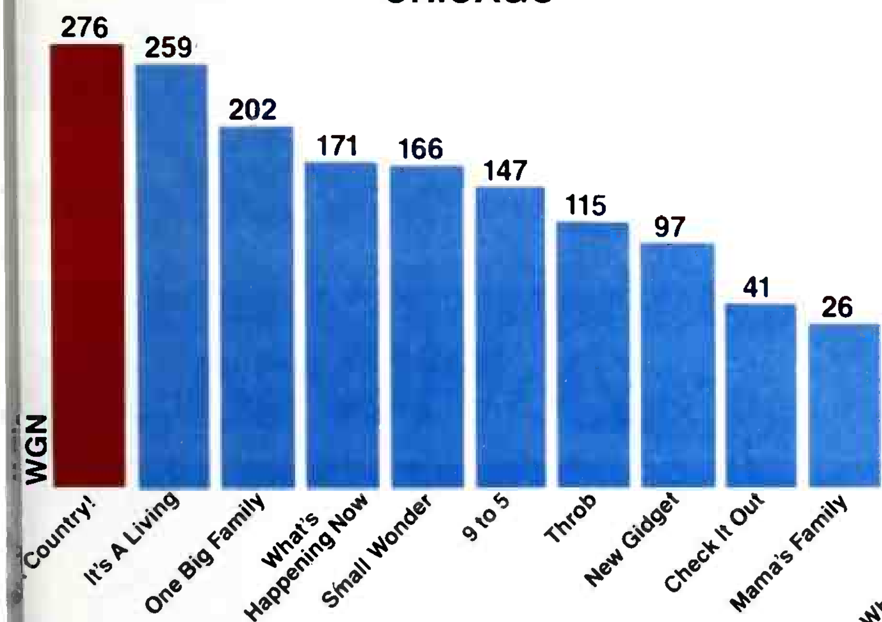
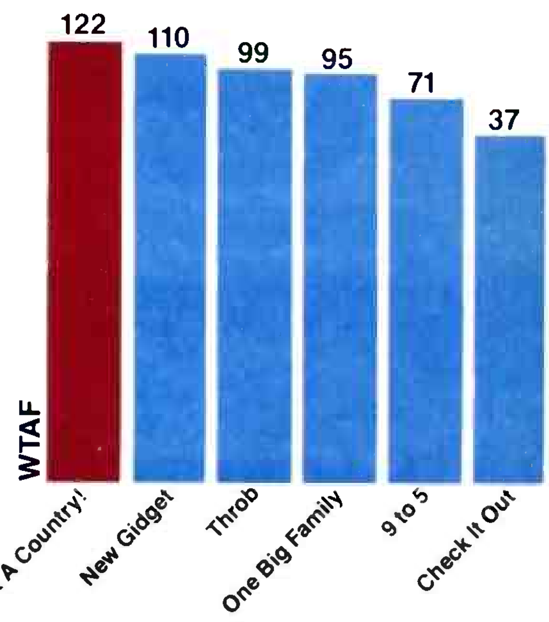
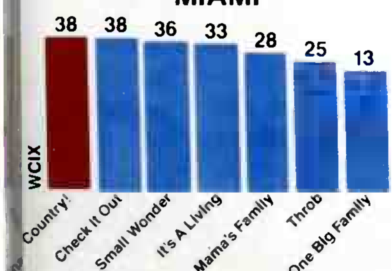
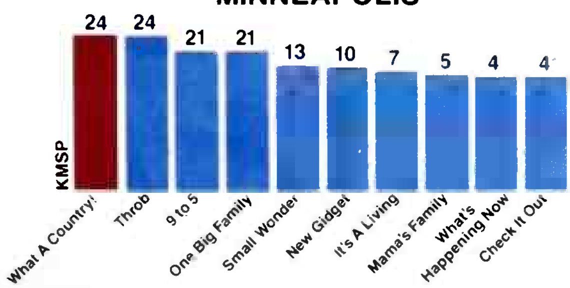
Market by market,
all across the country,
viewers 18-49 turn to
What A Country! for first-run laughs.

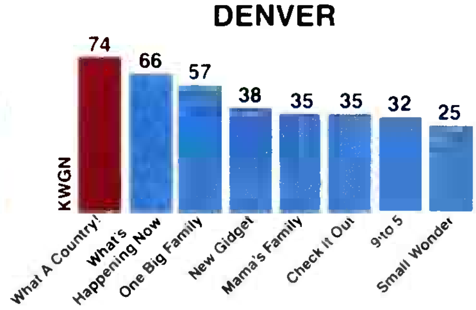
It's funny.
It's fresh.
It's a hit!











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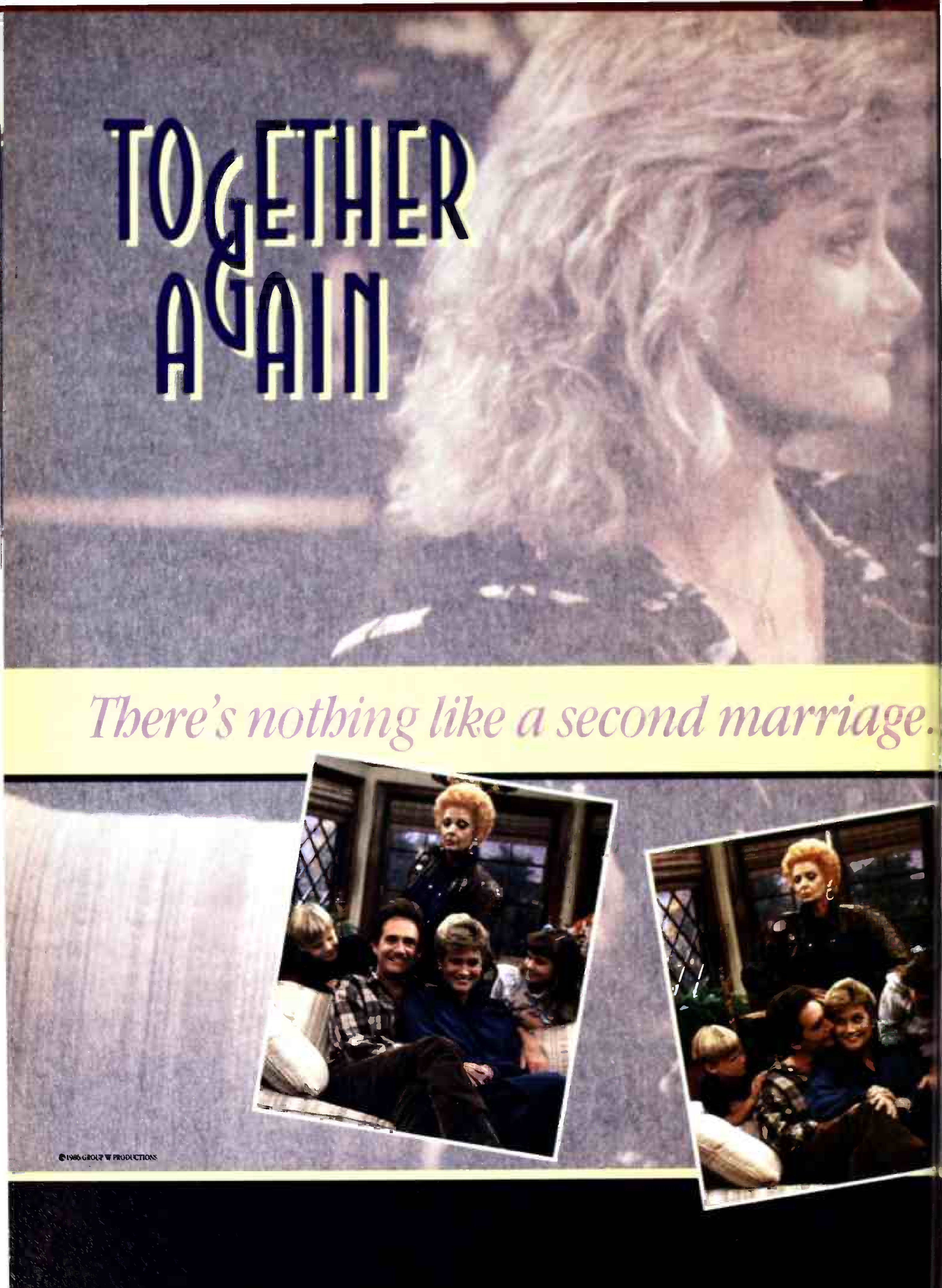
TOGETHER AGAIN
There's nothing like a second marriage.
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pecially when you marry your first love.

Why Michael and Andrea never got married was a mystery. Now, 17 years later, it's a comedy.

When Michael moves in with Andrea, he finds that marriage is a family affair involving his wife, her kids and her mother.

Richard Kline, Caren Kaye and Carole Cook star in "Together Again," a loving new half-hour weekly series from hit producers George Tricker and Neil Rosen. Available for syndication, beginning Fall 1987. Already set by all Group W stations.

For better. For worse. For laughter.
"Together Again."

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Tele-scope

Nielsen, Birch join hands to service smaller markets

Nielsen, which has been seeking ways to develop joint products with Birch Research Corp., has come to a firm agreement with the radio research organization, and the two firms will be initially turning out information for use in smaller markets. Nielsen has also reached a definitive agreement with Interactive Market Systems (IMS), which syndicates media analysis systems and owns Leading National Advertisers, an ad tracking service. Both agreements involved discussions with VNU Amvest, U.S. subsidiary of VNU (United Dutch Publishing Cos.), a large multi-national publishing and communications company, which has a majority ownership in IMS, with a buyout scheduled, and a minority stake in Birch.

The agreements were announced by James Lyons, president of the Nielsen media research group, at an Advertising Research Foundation key issues workshop in New York December 10. Lyons said later that Nielsen would explore other cooperative ventures with U.S. research firms in which VNU Amvest has an interest. These include the Claritas Corp., originator of a geodemographic approach to target marketing called PRIZM, which Nielsen already has married to its viewing data. Lyons says that there will be no merger or acquisitions involved in the Nielsen-Birch arrangement and that both Birch Radio and NSI will remain independent of each other. He also expects that the joint effort will involve new audience information.

Single-source for Nielsen?

An ambitious Nielsen master plan which envisages a 15,000-household sample by September, 1988, measuring a host of marketing factors plus TV program and commercials viewing is now underway. It could involve, if validation tests are successful and marketers respond, a people sample—and even a people meter sample—of almost 40,000 persons. It would be, in today's terms, the ultimate single source marketing service, in Nielsen's view.

This possibility was underscored by Paul M. Schmitt, vice president, director of business development for Nielsen Marketing research, who painted a complex picture of a number of marketing and media services integrated into one by the magic of scanning. The viewing measurement part of the service, in direct contention with ScanAmerica, involves a scanning wand which reads UPC bar codes. While the scanning wand can be used in the home, like the ScanAmerica device, it is designed mainly to be taken along by panel members on their shopping trips, where it can input prices and even record the use of coupons. It can also record purchases of products without bar codes, such as meat, produce and bakery goods.

Schmitt introduced the multi-layer service, which goes by the name of ScanTrack, at the ARF new issues workshop (see above) December 11. He emphasized later in an interview that Nielsen will not field a TV audience measurement service that is negatively affected by the requirements of recording purchases. However, even if viewing measurement must remain separate from measuring marketing behavior, says Schmitt, there could still be a 15,000-household panel to provide the latter type of data.

Nielsen is already well along in its plans to gather retail store data by scanning, one part of the master plan. The research company now provides scanning data in 26 markets and will expand this to 35 markets next year. As for the home scanning wand, this device is now being tested in 50 Chicago area households and next year will be expanded to 1,000 or 1,500 households in a number of major markets.

Harte-Hanks stands pat

"It will take another year or two before we become a buyer of stations," says William G. Moll, president of Harte-Hanks Broadcasting, who has just assumed the additional responsibility of managing KENS-TV San Antonio in a restructuring of the group. By the end of this month or early next month, Harte-Hanks Communications will have completed the sale of 56 operating units, including KYTV Springfield, Mo.

With the company down to three TV stations, Moll notes, he is "doing something I've done before when we had only three stations." He had run both the entire group and KENS-TV during the late '70s and early '80s. He says there are no plans to sell additional stations, noting, "We intend to strategically remain active in TV."

In addition to the one station, Harte-Hanks is divesting itself of 26 newspapers, three shoppers, a trade journal and 25 cable systems. Moll points out those 25 systems are small ones with a total of only 45,300 subscribers, but the seven being retained in the suburbs of Philadelphia, Houston and Miami have 100,000 subs.

Personnel. As part of the broadcast group restructuring, Linda Rios Brook, who has been managing KENS-TV, will become president and general manager of WTLV(TV) Jacksonville in mid-February. Michael J. Conly, who had served both as president and general manager of WFMY-TV Greensboro, N.C., and vice president and general manager of WTLV, will resume fulltime responsibility for WFMY-TV. Both Brook and Conly were elected corporate officers of Harte-Hanks Communications in November. Jack W. Forehand, station manager at WTLV, will become vice president and station manager of KENS-TV.

L-T cable deal in China

Lorimar-Telepictures will follow up its recently announced connection with China Amusement and Leisure, with a major cable deal in China. No details were given, but an official announcement is expected


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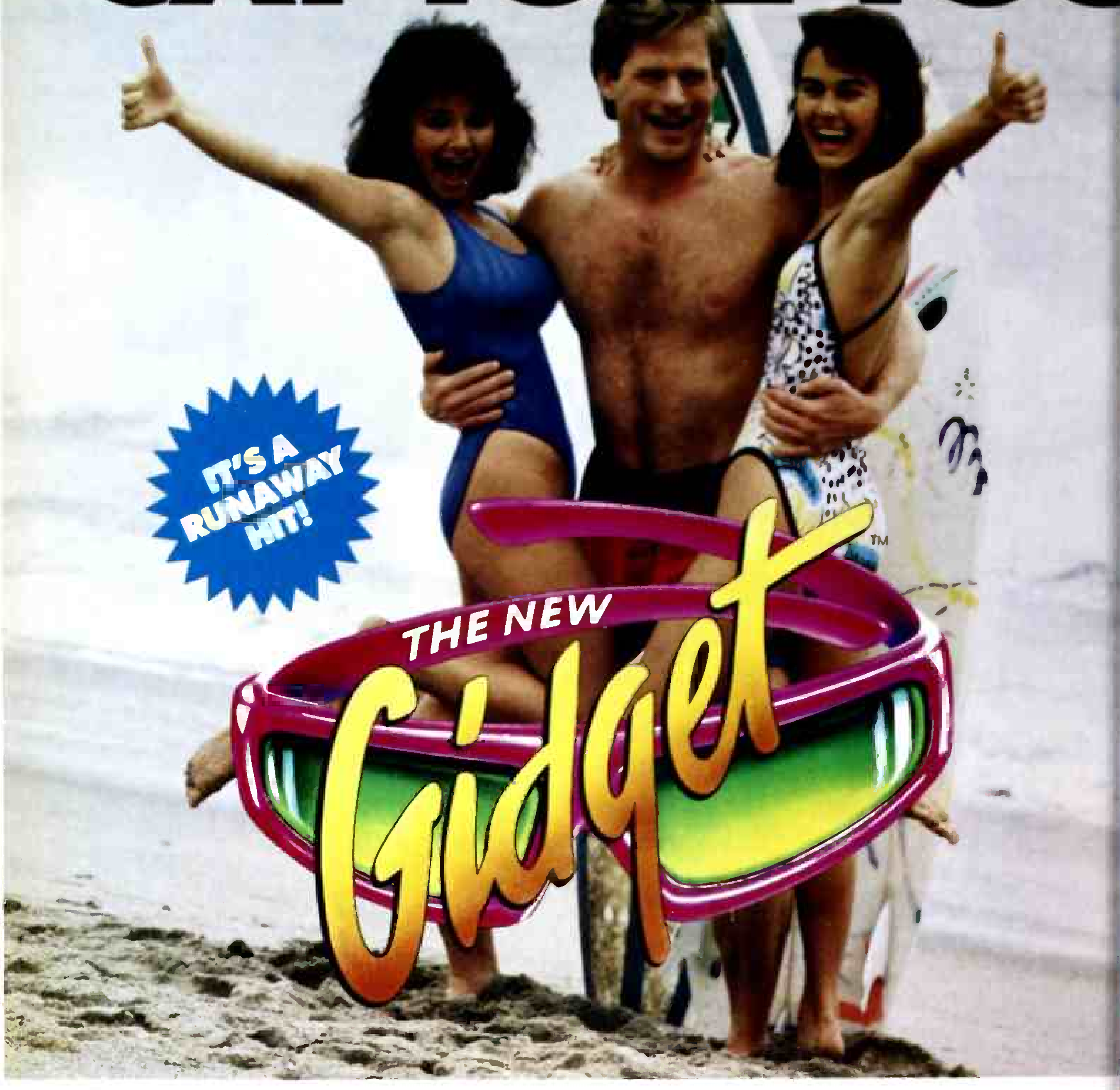

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INTV Suites 558-560 **NATPE** Booth 233 to be made by L-T in the next few weeks. The initial arrangement encompassed a five-year pact with CAL, the U.S. rep for the Shanghai Cultural Bureau, whereby the American company will provide sponsorship, production and distribution services for a multi-faceted cultural exchange program. This includes an exchange of live acts from both countries, as potential TV productions to be handled by L-T.

Also, as part of the agreement, L-T has submitted the library of 7,500 hours of TV programs for review by the Shanghai Cultural Bureau for airing over its network. Programs chosen will be offered by barter, according to Michael Jay Solomon, a member of the office of the president, L-T, of between two and nine minutes per half hour to be retained for national sale by L-T. Barter arrangements will be worked out shortly. Sales can be in full sponsorships or on a spot basis, says Solomon, and include both present and future productions.

In addition, under its deal, L-T has the videocassette rights for the world and has barter control of all programs which go through CAL. "If a company wants to sell a series to the Shanghai Network, it has to go through CAL and, under our deal with CAL, try to obtain the barter sales," says Solomon, "so the seller has to deal with us on that basis." According to Solomon, the Shanghai Network covers about 70 per cent of the country, and is the major entertainment-oriented network.

INTV schedule

The changing role of the national sales manager, the meter-diary gap and successful local sales promotions will be some of the subjects explored during panel discussions at the Association of Independent Television Stations (INTV) convention opening January 7 at the Century Plaza Hotel in Los Angeles.

The convention will open at 9 a.m. on January 7 with a three-hour, by reservation only, Independent Station Workshop, moderated by Tim McDonald, president, TVX Broadcasting. Among other meetings and sessions: on January 7:

■ Uncorking the Cable Bottleneck, moderator, Dean Burch, partner in Pierson, Ball & Dowd, and former FCC chairman; panelists include Rep. John Bryant (D-Texas; Rep. Al Swift D-Wash.), Gray Collins, vice president, external & government affairs, Bell Atlantic; Ward White, vice president, government relations, U.S. Telephone Association; Robert Perry, Media Law Center, New York Law School; and Spencer Kaitz, president, California Cable Television Association.

■ "Rules of the Game"—Rating Service Editing Procedures Panelists: Heather Farnsworth, general sales manager, KBHK-TV San Francisco; Jane Perlman, vice president, research, WPIX(TV) New York; Susan Rynn, director of research, INTV; Jim Dennison, Arbitron Ratings Co.; and Trish Dignam, A. C. Nielsen Co.

■ Changing Role of the National Sales Manager. Panelists: Murray Berkowitz, division vice president/independents, Blair Television, New York; Robert Bee, vice president, Midwest sales manager, Independent Television Sales, Chicago; and Cathy Egan, vice president, director of marketing, Katz Independent, New York.

Leading off on Thursday, January 8 will be a session called Independent Television—Back to the Future. A special presentation will be made by Ellen Berland Gibbs, president of Communications Resources Inc., New York. Following that will be a panel discussion with John Serrao, president and general manager of WATL(TV) Atlanta, Al Masini, president, TeleRep, and L. Martin Brantley, president & general manager, KPTV(TV) Portland, Ore.

The keynote luncheon speaker will be Jack Valenti, president of the Motion Picture Association of America. Among afternoon sessions will be:

■ Unraveling the Mystery of the Meter/Diary Gap, moderated by Ted Baze, president & general manager of KGMC(TV) Oklahoma City. Special guest at this session will be Dr. Jay Magidson, president, Statistical Innovations, Inc., Cambridge, Mass.

■ Successful Local Sales Promotions. Panelists: Gayle Brammer, general sales manager, KRIV-TV Houston; Gene McHugh, general sales manager, WATL Atlanta; and Duane Kell, general sales manager, WKBD-TV Detroit.

On Friday, January 9, three FCC commissioners—James H. Quello, Dennis R. Patrick and Patricia Diaz Dennis—will appear on a panel called The FCC Commissioners Tell All. Moderator is Dean Burch.

The other major panel on that day will explore the first-run marketplace—Where Is It Going and How Will It Impact Your Future? Panelists include: Jamie Kellner, president, Fox Broadcasting Corp., Sheldon Cooper, president, Tribune Entertainment; Shelly Schwab, president, MCA TV Enterprises; and Lucy Salhany, president, Paramount Domestic Television. Panels on Saturday, January 10 will explore promotion, people meters and "future tech."

Cable's direct response pull

Cable networks are proving more cost-effective for direct response advertising than spot TV, according to the analysis of Media Buying Associates (MBA), a subsidiary of Jack Myers Communications Group, New York. MBA represents several major national retailers and direct response marketers, including Saks Fifth Avenue, Neiman-Marcus, International Fur Consortium, Initio Direct, Model-Expo and Kemmerer Inc., a division of J. C. Penney.

According to Joan McArdle, MBA president, analysis of results for clients indicates cable is 75 per cent more efficient on a cost-per-order basis than broadcast and gets 20 per cent more response per person reached. She says cable is responsible for 70–80 per cent of all orders generated by MBA's direct clients. Jack Myers adds that local business placed by MBA is 80 per cent broadcast, but national advertising is

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IN

GO AHEAD, MAKE MY DAYPART!

Got this call from a station manager. His book just arrived. He's in trouble. Needs more schedule firepower.

Tell him it sounds like a man-sized job. Make that *two* man. Tell him hard times call for *Hardcastle & McCormick*.

We take aim against sitcoms and game shows…wherever they are! With heavy-gauge adult appeal. And high-caliber key demos.

Sell him on our great network track record and schedule flexibility. *Hardcastle & McCormick*'s got a tiger under the hood!

This ain't the hood and I ain't no tiger, pal!

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80–85 per cent on cable networks. He adds that his firm is "aggressively looking for more cable clients."

Reasons. Commenting on why cable performs better than broadcast, McArdle points out that cable subscribers are more closely aligned in demographics and attitudes with the "new direct response purchaser." She points to data from Mediamark Research Inc. that shows both direct response purchasers and cable viewers are better educated and more affluent than the general population.

Myers points out that today's direct response purchaser is buying more expensive products: "Our average product is over $40, and we go as high as $700. It used to be that $19.95 was the absolute high end. Now we tell our clients it's the absolute low end."

Corroborating this is Doug Greenlaw, vice president, sales at CBN Cable Network, who notes that 25 per cent of CBN's advertising is direct response—but none of it on a per-inquiry basis. He says that, in 1982, CBN was running ads for products typified by the Pocket Fisherman and Ginzu knives. This year, typical advertisers are Time Inc., Commodore computers and International Cruise Lines.

While noting that PI is now virtually nonexistent for the major cable networks, Greenlaw says that the preemptible direct response commercials are sold at approximately 50 per cent of rate card. Myers notes this is also typical in broadcast. Greenlaw says, though, that he eventually expects to see rates for direct response advertising come closer to that charged for other time as advertisers realize how well their commercials perform.

McArdle adds that, in addition to their demographic similarities with direct buyers, cable viewers are more involved with their television sets and more "sensitized to television shopping."

Home shopping. As for the competition from home shopping channels, Greenlaw believes that for some time they will only serve as an enhancement for direct response ads, conditioning consumers to react. Myers says these channels use up "a lot of merchandise that would have gone into direct response," but they tend to attract the lower-ticket merchandise.

Myers adds that home shopping will develop into a hybrid of its present "not easy to watch" form as major brands come into play and "put a little production behind it to enhance the sales environment."

Kids' ad concern

For the record, William C. MacLeod, director, Bureau of Consumer Protection of the Federal Trade Commission, cautioned members of the National Advertising Review Board at their annual meeting December 10 that a weakening of FTC oversight of advertising could lead to the spectre of advertisers "trying to comply with the conflicting rulings of as many of the 50 states whose attorney generals choose to enter the arena of advertising regulation in the absence of strong Federal regulation."

But behind-the-scenes discussion among board members centered on a number of other topics. One was re-emergence of concern over an old issue that not only won't go away, but that has added some new wrinkles over time. It's advertising to children that crescendos to its shrillest pitch during the pre-holiday period. Specifically it's advertising of toys: At what point does creativity turn the reality of the product into misleading fantasy and bitter disappointment under the Christmas tree?

The new wrinkles, says Dr. Rita Weisskoff, vice president of the Children's Advertising Review Unit of the National Advertising Division of the Council of Better Business Bureaus, include the demise of the NAB Code, new high tech tools in the hands of the creative pros, such as computer animation, and the move of so much children's advertising to independent stations, out from under the watchful eyes of the network's standards and practices and continuity acceptance departments.

Weisskoff observes, "Because children are still in the process of developing the skills and experience needed to evaluate advertising and to make purchase decisions, certain advertising techniques and strategies appropriate for adults may be confusing or misleading to children."

October web spending

The top three clients of network TV retained their respective rankings in October, according to BAR data. In order, the trio are Procter & Gamble, Philip Morris Cos. (which now includes General Foods) and General Motors. Anheuser-Busch Cos., which ranked 10th in September, was fourth in October, while Chrysler, which was fourth in September, was 18th in October. The October top 10 were also the year-to-date top 10, with the exception of AT&T, which ranked 14th for the 10-month period. Placing ninth in year-to-date rankings was Unilever, which accounted for a network TV spending total of $126,835,000.

Top 10 network TV clients, October

Parent company	Estimated expenditures	Year-to-date expenditures
Procter & Gamble	$40,764,600	$373,436,700
Philip Morris Cos.	38,975,000	290,160,700
General Motors	36,327,300	178,637,600
Anheuser-Busch Cos.	19,184,700	136,534,500
Ford	19,097,000	162,433,500
Kellogg	18,455,900	143,374,900
American Home Products	18,186,900	155,022,900
Johnson & Johnson	17,299,700	123,989,500
McDonalds	16,933,800	162,810,700
AT&T	16,064,400	109,914,200

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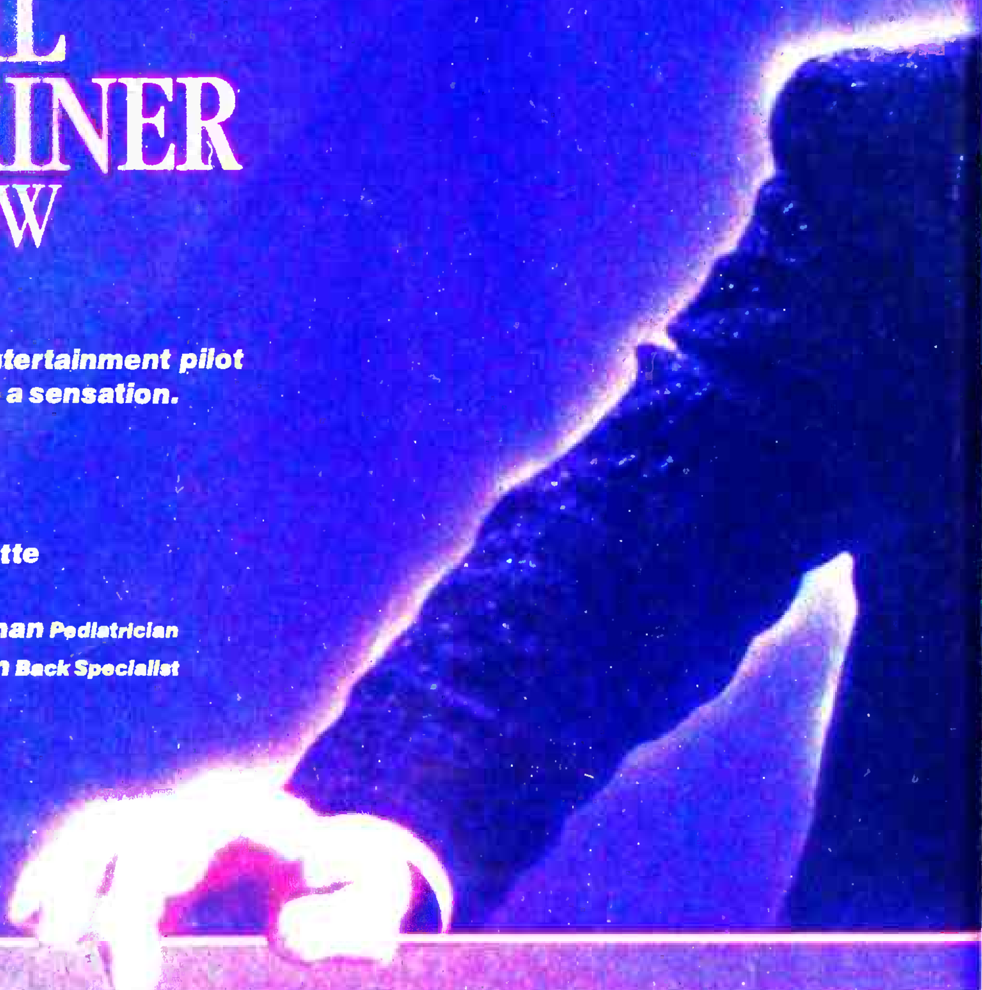

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TV Business Barometer

Local time sales up 16.9% in October

Despite the complaints by the reps about spot, television station business has been pretty good this year. Even spot billings have been respectable, if not earth-shaking. But local has been doing better than spot, and October has held to that pattern, though the gap is a small one.

Local TV time sales were up 16.9 per cent in October, compared to the 15.4 per cent rise of spot. Still, it was only the third best month for local business so far in '86, with both May and August doing a little better. Their percentage increases were, respectively, 18.4 and 17.8 per cent.

However, it was the actual time sales total that made October stand out. October has been a strong month for local business for some years, and an increase close to 17 per cent really adds up. In fact, October was the biggest billing month for local business in TV history, topping even spot's record month last May.

Local time sales were close to $600 million, actually coming in at $590.2 million. That compares to $504.9 million last year. The total local billings for the 10 months comes to $4,334.4 million, less than $250 million behind the 10-month figure for spot—$4,580.6 million.

There was nothing exciting about the network compensation for October—up a modest 2.1 per cent over '86. That's actually higher than the average increase during the previous nine months. In any case, the network comp total for October was $37.5 million, as against $36.7 million for the year before. Network comp after 10 months was up only 1.9 per cent to $377.8 million.

Total advertising take for TV stations in October—time sales plus network comp—came to $1,118.7 million vs. $967.1 million last year. That represents an increase of 15.7 per cent.

For the year to date, the ad total was $9,292.8 million, compared with $8,394.7 million last year. The increase amounted to 10.7 per cent.

The larger stations (those in the $15 million-plus annual revenue bracket) showed the highest percentage increase in local billings during October, though all three brackets registered double-digit rises. October was only the second month this year in which the larger stations ranked first in percentage increase.

Shares about same

While the local billings increase for the 10 months is ahead of that for spot—13.1 per cent vs. 9.3 per cent, respectively, the shares of ad billings did not change much from last year, though a movement of only one share point has some significance.

Local's share for '86 through October was 46.6 vs. 45.7 last year. Spot's share came to 49.3, which was 0.6 of a point below that of '85. As for network comp, it continues to decline, of course, with a 4.1 in '86 vs. a 4.4 in '85.

Local business +16.9%

(millions) **1985: $504.9** **1986: $590.2**

Changes by annual station revenue

Under $7 million	+15.6%
$7–15 million	+11.6%
$15 million up	+18.3%

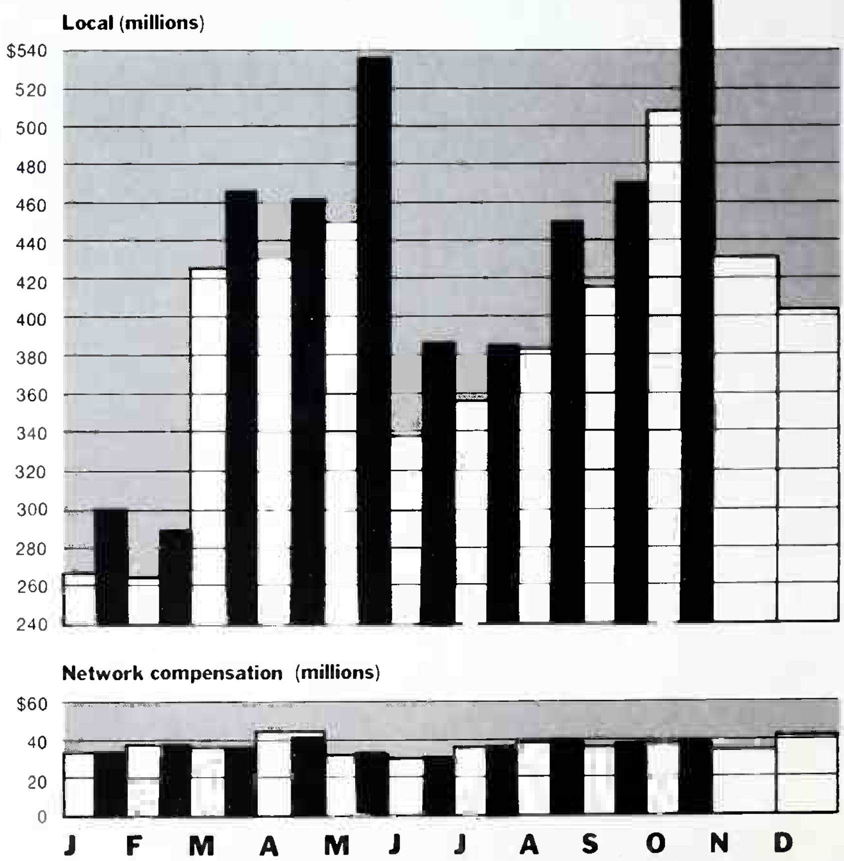
Network compensation +2.1%

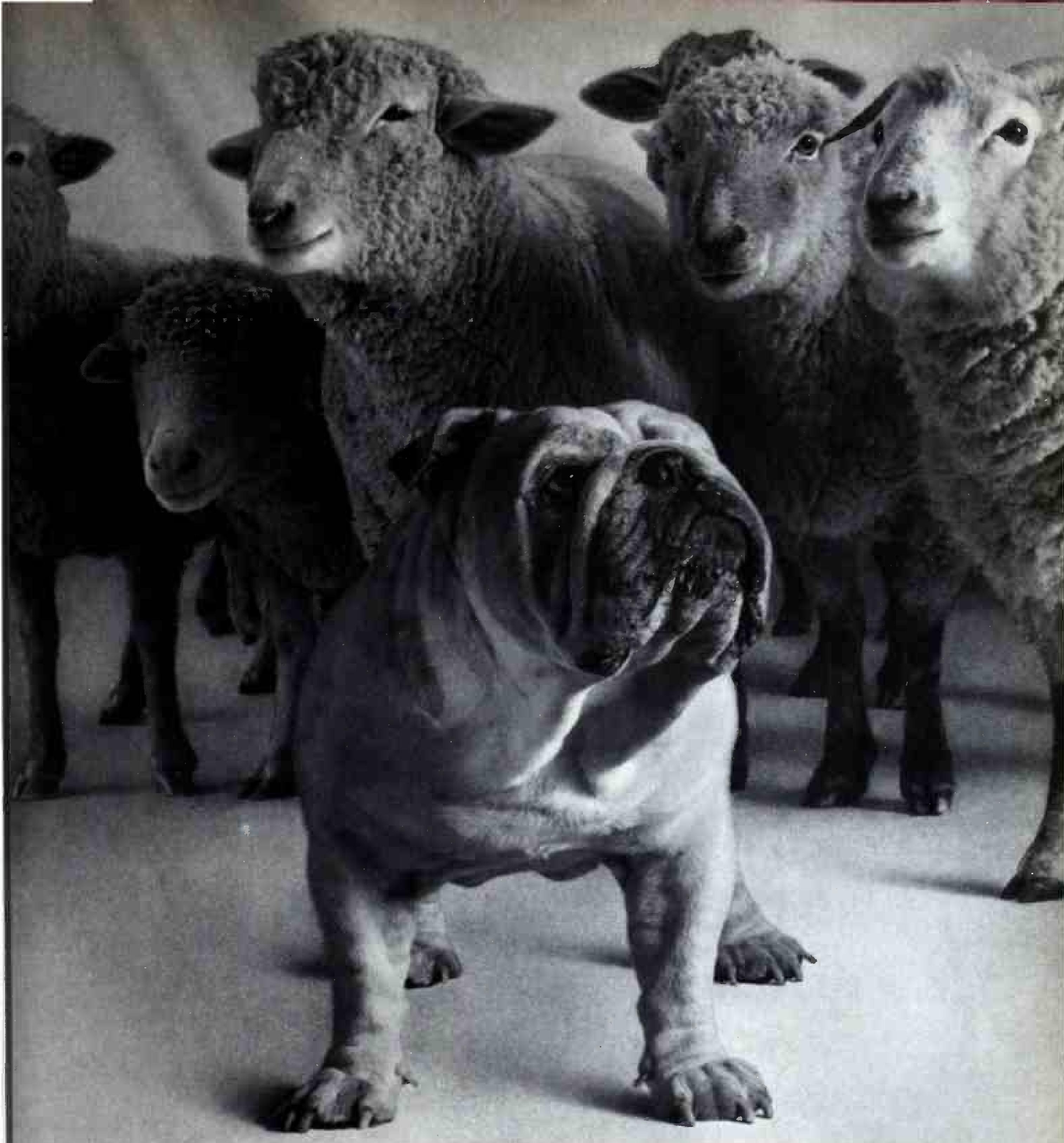
(millions)
1985: $36.7 **1986: $37.5**

Changes by annual station revenue

Under $7 million	+0.2%
$7–15 million	+5.3%
$15 million up	+1.7%

October





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International Report

London

Licensing of British DBS to BSB good news for U.S. programmers

Distributors of U.S. programs are likely to be among the principal benefactors of the decision to award a 15-year license for the British direct broadcast satellite to British Satellite Broadcasting (BSB), a consortium formed by Amstrad Consumer Electronics, Anglia Television Group, Granada Group, Pearson and Virgin Group. Predicting BSB will be one of the largest purchasers and commissioners of programming in Europe, consortium coordinator Andrew Quinn projected the spending of approximately $140 million (U.S.) for material during the first year of operation (1990–91), with the annual figure escalating after that.

BSB plans to provide four individual services on its three channels, three of them advertising-supported and the fourth, a movie channel, Screen, pegged at a $3.50 monthly subscription charge.

Disney sales to BSB seems more than likely. While stating categorically that the ZigZag channel, originally even called the Disney channel, would not just be a Disney-delivered network, Quinn expressed the consortium's great faith in the Disney genre of programming.

As it will require a capital outlay of between $750–850 million before any real profit can be realized, the owners are actively looking for additional partners. They forecast breaking even in the third or fourth year with profits growing quite rapidly after that. While each of the consortium members have pledged a considerable amount of money, there still is a substantial shortfall.

How many investors might want to join the enterprise is somewhat less clear at the moment. Quinn said the group will talk with anyone who has the same faith in the business plan as it does.

While the enthusiasm engendered by the BSB partnership seems to ensure that the venture will take off the ground, there is at least a 50 per cent chance that the British DBS will not be the first one in Europe. Some of the groups which did not obtain the U.K. franchise are known to be actively interested in providing programming on other hoped-to-be-launched satellites before 1990. In the end, also, even if the projected 400,000 homes which BSB forecasts will be able to receive DBS by the inaugural year materializes, the actual audience delivered, particularly in the early years could be minimal. BSB believes that half of British households will be able to receive DBS by the year 2000.

McGuirk visit starts rumors of CNN European reorganization move

The Turner Broadcasting European CNN sales operation, noticeably quiet during the past several months, seems headed for a New Year rejuvenation.

Shortly after becoming responsible for CNN sales and marketing in Europe, TBS vice president Terry McGuirk made a quick visit to Europe to brief staff and presumably lay the groundwork for a reorganization of European sales offices. The European operation will be administered by a new London-based subsidiary, CNN International Sales Ltd.

Along with his new responsibilities, however, McGuirk, who also is president of Turner Cable Network Sales, Inc, remains in charge of CNN North American cable and direct broadcast satellite sales, Headline News and SuperStation WTBS. It, therefore, would appear unlikely that he will find a great deal of time to spend in Europe. Although at the present time there is no senior Turner executive in London dealing with CNN, an appointment, probably of a European to head the London office for CNN is expected in the foreseeable future.

Rome

Experimental people meter system will sample 633 families

Italian television ratings probably never will be the same following the introduction of a new people meter system. Auditel, the company which is responsible for the new service, is composed of representatives of all sections of the media, both state and privately owned. The members, including RAI, the state television; Fininvest, Silvio Berlusconi's outfit; Gurotv, private broadcaster and advertising agencies, FIEG and FRT, have been working on the new system since 1984.

Guilio Malgara, Auditel president, said the experimental phase of the new system, will sample 633 families. Past Italian ratings were based on telephone interviews and diaries. None of the TV groups were satisfied with the results.

Malgara added that Auditel has stockpiled 2,300 meters for eventual use. The sample families will select a gift from a catalogue as their "payment" for participation.

In fact, the service, which was to be launched more than a month ago, already has prompted a great deal of bickering among the various networks. All the channels have been criticized for trying to hold back their best programs for the actual introduction of the new service.

RAI 1, which supplements its viewer license fee with advertising revenue has usually ended up at the top of past ratings, and obviously must continue to do well to retain its commercial income. Estimated figures for 1987 television advertising revenue have been projected at $1.8 million (U.S.), an amount which is likely to be exceeded. Thus with stakes so high, one can easily forecast that the Auditel ratings will be extremely closely followed during the coming weeks.

Paris

Plans brewing for new market designed for smaller producers

March, 1988, could see the birth of a new television market which would give small production companies, a rare opportunity to sell their product without being overshadowed by the larger commercial program producers (see TV/RADIO AGE, November 24). The International Independent Producers Market would take place every two years, each time in a different European town.

The first market would be held in Montbéliard, France, and would be combined with the International Video and TV Festival (MIV). Capitalizing on MIV's success and recognizing the need for another sales outlet for independent producers, Michel Bongiovanni of the International Production Center, Palavas, France, is currently touring Europe drumming up support for the new market. Passing through London earlier this month, visiting smaller producers, he told TV/RADIO AGE, "There has been a lot of interest in the project."

An independent producer himself, Bongiovanni is well aware of the difficulties they face. Without the financial resources to market their product internationally, many small companies are unable to compete with the larger producers at the traditional TV markets.

Along with co-organizers of the new market, including Belgian independent production organization Wallonie Bruxelles Images, Bongiovanni plans what he describes as "a major PR exercise" in Paris next year, March 4–12. The Paris meeting is designed to illustrate the need for an independent producers market.

ABCDE
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SFM Children's Theatre

Crystal Light National Aerobics Championship

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Cable Report

Long Island gets own news, and Conus enters cable

A few years back, WOR-TV New York managed to retain its FCC license by moving to New Jersey and agreeing to serve an audience allegedly neglected by Manhattan-oriented TV stations and their newscasts. Now, responding to a similar vacuum in New York's, Nassau and Suffolk Counties, Rainbow Programming Services has launched the 24-hour "News 12 Long Island" over area cable systems.

Robert Fennimore, former general manager at WOR-TV, is again playing a pivotal role in the expansion of the local New York news scene. In 1984, he started Rainbow Advertising Sales—like Rainbow Programming, a division of Cablevision Systems Corp.—which he serves as president and chief operating officer. Fennimore's company handles "spot" ad sales for Cablevision's cable franchises as well as "network" ad sales for Rainbow's Sportschannel service. And now comes perhaps the most difficult task—turning a heavily budgeted local news channel into a revenue generator.

Fennimore is high on his chances, explaining that Long Island, a "market within a market," would be the 21st largest in the U.S. if ranked separately from New York. After only 2½ weeks of selling, he was already predicting $500,000 worth of ad revenues for News 12's first 13 weeks (which began December 15). Initial successes include a "major contract" with Long Island Lighting Co., a "13-week commitment" from Conservative Gas Association and a contract with Mitsubishi through January. Also, says Fennimore, a Long Island ad agency has committed $250,000 for various clients through the first 13 weeks.

Fennimore expects the ad mix between Long Island and national advertisers to be about 60/40 for the first year, and then to get closer over the years. But, he says, "Long Island will always be dominant."

500,000 subs. Besides the ad time sold by Fennimore's staff over the entire News 12 "network," each system affiliate will also have 3½ minutes of local time per hour (out of 13 total ad minutes). Rainbow expects all six Long Island cable systems, with a total of almost 500,000 subscribers, to be affiliates (Cablevision itself has 260,000 of those viewers).

Ad time is being sold both by daypart and by particular program segments—such as weather, sports, business and traffic. At the core of the schedule are weekday evening and morning newscasts, which will be repeated with on-camera updates throughout the day. Each 15-minute morning segment, from 6 a.m. to 9 p.m., features local weather, traffic and commuter train information. The evening is highlighted by two live 90-minute newscasts, at 5 p.m. and 10 p.m., with updated telecasts at 8 p.m. and 11:30 p.m.

Weekends combine newscasts with regular on-the-half-hour shows covering such topics as health, pets, the arts, business, education and people. These are also available for individual sponsorships.

Robert Fennimore

Rates for local advertisers range from $75 per 30-second spot for a 24-time overnight flight to $300 per spot for a 12-time primetime flight.

Conus connection. News 12 has a staff of over 100 reporters, writers, directors, producers and technicians. There are 10 mobile units, including a Ku-band uplink, allowing the channel to function as Conus Communications' first cable affiliate in its 48-member news cooperative. News 12 gets all its national news through Conus, a Hubbard Broadcasting division, while its international coverage comes from Worldwide Television News.

Conus, in turn, now has blanket coverage of the entire northeast for its other members, as News 12 will provide the cooperative with coverage of the entire New York market. Charles Dutcher III, Conus vice president and general manager, notes that the 24-hour nature of News 12 could make it a better source of material than the cooperative's broadcast members. Dutcher adds that if a New York TV station decides to join the Conus operation, having the resources of News 12 at hand could solve the perennial problem of how to cover Long Island news effectively. And, says Dutcher, if Cablevision expands the News 12 concept to its systems in New Jersey and Connecticut, it would be "superior coverage of the market to anything any network affiliate could provide."

Experienced crew, The News 12 coverage is backed by a staff of broadcast veterans. President Al Ittleson was formerly vice president of news for the ABC O&Os, vice president and executive producer of *20/20* and news director of WABC-TV New York. Evening co-anchors are Bill Zimmerman, formerly with ABC and CNN, and Melba Tolliver, formerly with WABC-TV and WNBC-TV, also in New York. Sports director Bob Wolff comes most recently from Madison Square Garden Network and weatherman Roberto Tirado spent six years at WPIX-TV New York.

Fennimore believes this all adds up to a winning combination that will help Rainbow Advertising Sales achieve $30 million in sales during 1987. For 1986, he notes, Sportschannel billings (including Sportschannel New England, Chicago's SportsVision, and Philadelphia's Prism) were up 48 per cent. Cablevision system ad billings rose 31 per cent, he says—including 43 per cent on Long Island, where another challenge is now beginning.

Disney's WonderWorks deal

The PBS family drama series *WonderWorks*, always on the lookout for financial and production support, has found a natural partner in The Disney Channel. Under a five-year agreement, the two entities will provide each other with a number of their individual productions as well as undertaking co-productions. Product will appear in separate windows, with some films appearing first on Disney and others appearing first on PBS.

As part of the deal, Walt Disney Home Video will get home video rights to the upcoming shared programming as well as to several past *WonderWorks* projects. Likewise, Disney's Buena Vista Television will receive future syndication rights to the affected material.

So far, the most visible result of the Disney-WonderWorks partnership is that the sequel to the Emmy Award-winning *Anne of Green Gables* will have its world premiere next spring on The Disney Channel. *Anne of Avonlea: The Continuing Story of Anne of Green Gables*, another four-hour mini-series from Sullivan Films of Toronto will be co-produced by The Disney Channel, WonderWorks and the CBC, with the participation of Telefilm Canada. Megan Follows and Colleen Dewhurst return in the sequel, which Disney will cablecast along with the original series.

Megan Follows, *l., and Colleen Dewhurst star in the sequel to "Anne of Green Gables."*

WonderWorks is presented by the PBS Children's and Family Consortium, which is headed by WQED-TV Pittsburgh and includes KCET-TV Los Angeles, KTCA-TV Minneapolis/St. Paul, WETA-TV Washington and the South Carolina ETV Network.

Penetration pushes 50%

National cable penetration is inching toward the 50 per cent level, according to the latest estimates from Nielsen Station Index. In November, says Nielsen, 48.1 per cent of all TV households—or 42,237,140 homes—subscribed to cable, an increase of 4.1 percentage points over a year earlier.

Of the top 10 Nielsen DMAs, Boston has the highest cable penetration at 51.8 per cent, while Chicago is lowest at 32.1 per cent. Chicago, in fact, ties with Alexandria, Minn., as the lowest penetrated markets out of all 210 DMAs.

Good news for basic nets

Major advertisers appear to be pouring dollars into basic cable networks. According to Broadcast Advertisers Reports' October estimates of spending on six networks (see table below), most of the top 10 advertisers in the medium had increased their expenditures over a year earlier by large margins.

RJR Nabisco, for instance, was up 177 per cent over October 1985, when it had spent only $329,300 on the six basic networks. Unilever's spending rose 155 per cent, up from $268,739. Other percentage increases for the top 10 basic cable advertisers were: General Motors, 80 per cent; Mars, 53 per cent; American Home, 44 per cent; General Mills, 26 per cent; Time Inc., 24 per cent; Philip Morris, 19 per cent; and Anheuser-Busch, 16 per cent.

Only Procter & Gamble, the medium's biggest spender year-to-date, showed a decrease in October spending: down 18 per cent, from $2,842,001 in October '85.

Meanwhile, industry analyst Paul Kagan projects that ad revenues at the top 17 basic cable networks will increase 16 per cent for 1986, from $530.7 million to $617.4 million, and he predicts another 15 per cent increase next year, up to $711.5 million.

Ad sales as a percentage of basic cable network revenues, however, are going down, according to Kagan—to 70 per cent in 1987, from 72 per cent in 1986 and 76 per cent in 1985. Program spending as a percentage of revenue will stabilize next year at about 65 per cent, Kagan says, down from nearly 70 per cent last year. The 65 per cent figure, he notes, puts cable networks at about the same level as the broadcast networks.

With per-subscriber fees added to ad revenues, Kagan expects all 17 basic networks to be profitable in 1977, with margins of about 22 per cent and total revenues topping $1 billion for the first time.

Estimated cable spending.
October, 1985

Parent co.	Est. spending	year-to-date
1. General Mills	2,440,168	12,411,313
2. Procter & Gamble	2,335,785	25,074,772
3. Philip Morris	1,509,749	18,461,170
4. Mars	1,485,783	14,520,533
5. Anheuser-Busch	1,461,476	17,001,436
6. RJR Nabisco	910,959	8,034,112
7. General Motors	858,893	5,395,854
8. Time Inc.	779,011	13,251,404
9. American Home Products	772,115	5,707,562
10. Unilever	684,245	4,113,441

Source: Broadcast Advertisers Reports (Note: BAR monitors only six cable networks: CBN, CNN, ESPN, MTV, USA and WTBS)

Total audience larger, frequency down: RADAR

While the number of different people listening to radio has increased, frequency of listening is down somewhat and time spent listening has eased off marginally since 1982, according to the fall 1986 RADAR 34, Volume I, released by Statistical Research, Inc. These audience changes vary across station categories, with weekly listening gains larger for FM stations and out-of-home listening and average audience declines larger for AM stations and in-house listening.

FM stations, according to an analysis of the latest RADAR by Nicholas Schiavone, vice president, radio research at NBC, now account for 72.2 per cent of total radio listening, the highest level ever during a period in which the growth of FM audience share has proceeded virtually uninterrupted since 1973. However, adds Schiavone, despite this long and steady erosion of AM share, AM stations still reach over 50 per cent of the population and FM stations reach almost 84 per cent.

SRI shows the weekly total radio audience including about 96 per cent of all persons 12-plus, with about 83 per cent in the audience to network affiliates. In an average quarter hour, Monday–Sunday, 6 a.m. to midnight, about 15 per cent of the 12-plus population is in the radio audience and about 10 per cent is listening to stations affiliated with RADAR subscribing networks.

Less discretionary time. NBC's Schiavone sees less discretionary time, particularly among the growing army of working women, as the chief reason behind the dip in time spent listening, which has eroded slowly but steadily from three hours, 25 minutes a day in fall, 1982, to two hours, 57 minutes in the new fall '86 report. Much of the dip has turned up in listening in the home between 10 a.m. and 3 p.m. But Schiavone adds that, "Today there's less discretionary time for both women *and* men, as more alternatives compete for everyone's media time. The public is being offered more television alternatives by both a growing number of independent stations and the steady increase in cable penetration. There are more print alternatives, too, fighting for a share of audience attention."

Spanish test set

Information & Analyiss, at presstime polishing its questionnaire and listening logs for its pilot study of Spanish language radio listening in Chicago (TV/RADIO AGE, November 24) has set new dates for its field work. Interviewing is to start January 12, 1987 and continue for four weeks through February 8.

Three methodologies will be tested: in-house personal interviews, use of listener logs (diaries), and telephone interviews. Sample size will run from 120 households to 420 Spanish speaking households, depending on methodology.

Abbott Wool, senior vice president, director of media research at Saatchi & Saatchi Compton and chairman of the Spanish Ratings Advisory Council, reports that a letter has been sent to virtually every Spanish language radio station in the U.S. describing the study, SRAC's involvement, and requesting a "small monetary contribution as a token of support for the project." Peter Roslow, I&A general manager, says that station contributions have already started to arrive to be added to the base of some 75 per cent of the required funding already put up by Caballero Spanish Radio, Lotus Hispanic Reps and Tichenor Media System.

Building spot awareness

Spearheading radio's "renewed commitment to business development," which Bill Stakelin, president, Radio Advertising Bureau, promises in his *1987 Industry Forecast*, is the National Spot Radio Task Force of the Station Representatives Association's National Radio Marketing Group, chaired by Don Macfarlane, director of marketing for CBS Radio Representatives.

Assuming a survey being conducted by Butterfield Communications Group among advertisers and agencies will turn up less than adequate awareness of such spot radio attributes as its value in adding weight to advertisers' "key" (read "problem") markets and its ability to support special promotions, the Task Force has set up two subcommittees to forge such findings into a sales weapon that radio rep top management can run with and win.

Barbara Crooks, executive vice president of Blair Radio's Representation Division, heads the group preparing the presentation, and David Wisentaner, vice president/marketing at Interep, chairs the team selecting target accounts and the top client decision makers at these target companies.

Only 5% growth. Stakelin meanwhile predicts 5 per cent growth for spot radio in 1987, for a yield of $1.41 billion by year's end. That follows a projected $1.34 billion spot finish for this year, overcoming a sluggish first half to post "a slight year-end growth of 1.9 per cent."

Total radio, says Stakelin, "should close out 1986 with a very credible performance. Even as many clients pull in their purse strings and realign their media philosophies, radio will post a 7.4 per cent increase over 1985, with network radio leading the way with an 18.4 per cent increase to earn $389 million this year."

But, as usual, the real chunk of money, $5.32 billion for 1986, comes from the 8.2 per cent increase racked up by local radio. Next year Stakelin figures local radio, accounting for three fourths of radio's total revenue stream, to grow 11 per cent to $5.87 billion. Network radio next year, he predicts, should grow 13 per cent to $440 million.

What it adds up to, says Stakelin, is that "by this time next year, RAB anticipates that radio will be a $7.72 billion industry."

Stakelin notes that, "Given radio's reliance on local and retail business," an expected slow retail climate "will mean that we will face constricting margins and resistance to increased prices or larger schedules from mainstream retailers. Similarly, national advertisers, many selling off assets to meet debt service requirements, are unlikely to expand budgets or campaigns, except for new products or problem marketing situations. Our clients will be looking for more impact, greater problem solving and stronger promotional clout from their advertising media next year."

But Stakelin is nevertheless confident that, "Even in our uncertain economy, there is room for optimism about radio sales. With low unit costs and the lowest CPM of any major medium, radio is perfectly positioned to compete in a tight-fisted advertising arena. Beyond our pricing advantage, radio's targetability, promotional tie-ins and creative flexibility give us a variety of ways to market our stations and our audiences to local, regional, spot and national advertisers."

And he observes that, "The challenge will be to relate our value directly to the needs for our clients and to do so in ways that can help them solve their marketing problems."

Toward this end, Henry V. Hays has been named RAB's senior vice president for sales and marketing, effective January 5. Stakelin says Hayes, who has been director of corporate media for Pepsico, Inc., and who set up that company's media department, will be in charge of managing the radio industry's sales and marketing team "charged with new business development among major national and regional advertisers, conducting platform appearances before key client trade groups, and working hand-in-hand with high-level client and agency decision makers to promote increased use of radio advertising."

Before joining Pepsico, Hayes had been vice president, marketing director on the Coca-Cola account at Marschalk & Company. And for the past several years, Hayes has served as chairman of the Association of National Advertisers' radio committee.

Blair reorganizes

Chicago manager Steve Sorich is transferring to New York to take over the new post of general sales manager of Blair Radio, leading off a series of management shifts at the rep company. Replacing Sorich as Chicago manager is Greg Jankowski, who "will be adding personnel there," says Blair Radio president Charlie Colombo.

Bob Ferraro is now heading Blair Radio's regional management structure, working with client stations on budgets, rates, special research projects and strategic planning. Research and marketing will report to Ferraro, Bill Coury will oversee these areas in the Midwest and Ken Miller will do the same for the Western Division.

Former Blair Radio president John Boden will formally retire from Blair effective December 31 to pursue a new career in the station acquisitions field, but will continue to be available to Blair as a consultant.

Bob Lion will continue to head the unwired network and vendor operations, and will add new responsibility for sales development. And Susan Bradkin will supervise the sales effort of the Blair stations as part of the BRN effort.

At the same time, Blair has formed Blair Intermountain Pacific, a new spot sales unit, in association with Art Moore, Inc., to add coverage of the Northwest and Rocky Mountain states. The unit is headed by Greg Smith, who will continue as president of Art Moore, Inc. Olivia Coke is manager of the unit's Seattle office, and the Portland office is headed by Lynn Keller, previously with the former Blair/Northwest there. Additional offices are scheduled to open in Denver and Salt Lake City early next year.

Unwired's dimensions

Radio's unwired rep networks earned an estimated $62 million during the first 10 months, January–October, 1986, or 8.2 per cent of a total national spot radio pie of $756,680,000 for the 10 months. This estimate is reported by Marty Damin, vice president/general manager of Eastman Radio Network/SuperNet, based on Radio Expenditure Reports.

Damin observes that while non-wired network is an important part of Eastman Radio's business, "we want to keep it in proper perspective to the importance of our main function of selling the individual attributes of our client stations via spot radio. At 8.2 per cent of total national radio volume, it's in roughly the same ball park Eastman has believed it to be in all along. That means it's substantially lower than the 20 to 45 per cent figures often used by others to hype unwired."

Mutual moves to 2nd web

Westwood One's Mutual Broadcasting System is shifting both *The Larry King Show* and *Dr. Toni Grant* programs to Mutual P.M., a new network scheduled to premiere during the first quarter, 1987. Mutual had been the last of the major radio networks to provide only one interconnected service.

Stations already carrying *King* and *Grant* become charter affiliates of Mutual P.M., which is designed to allow several affiliations per market. While initial programming will consist of talk shows and newscasts, Mutual promises to add a music format later in the year. The newscasts will emanate from Mutual's new Los Angeles facilities, and the network boasts they will be the only national radio newscasts from the West Coast. Meanwhile, Mutual and its sister company, the Westwood One Radio Networks, have launched a nationwide ad campaign using full-page print and 30 and 60-second cable TV commercials on VH-1 and CNN.

Radio Business Barometer

Webs' billings up 17% in November

Network radio snapped back in November after two months with single-digit percentage increases, according to the Radio Network Association, now operating with a new set of officers. The November revenue level was 17 per cent ahead of last year, which was par for the year-to-date.

The November increase followed an 8 per cent rise in October and a 7 per cent hike in September. And these slow growth figures followed, in turn, eight straight months in '86 of double-digit increases. At the end of the eight months, network radio had registered an increase over the year before of 20 per cent.

The New York territory was, by far, the major factor in the November showing, with the Detroit area showing a decline for the second straight month, though Motor City billings are still well ahead of '85.

Network revenues in November came to $33,717,230, the RNA figures showed. This compares with $28,847,131 in '85. For the 11 months so far, the total came to $353,468,042 compared with $301,650,857. Last year, the 12-month total for network radio came to $328,708,708.

The eastern (New York) sales region was the only one of the four to generate a double-digit increase over November, '85. It came to 26 per cent with revenues of $22,662,833, compared to $17,946,904 in November, '85.

For the year-to-date, the New York territory tallied $215,309,891, up from $183,420,634 the year before. The increase amounts to 17 per cent. New York accounts for about 61 per cent of network billings so far this year.

After a drop in October, Chicago recovered and came up with a 7 per cent increase in revenues over November, '85. The total was $7,109,728 vs. $6,658,334 the year before. Chicago is up 16 per cent for the 11 months to $85,654,853.

Detroit showed negative results in November for the second month in a row, with a drop of 16 per cent to $2,214,058. This followed a 17 per cent decline in October. RNA president Bob Lobdell explains that the softness in the Detroit figures is due to a cutback in auto incentive ads. However, the previous heavy incentive ads kept Detroit territory billings 24 per cent ahead of last year through November, with revenues of $30,175,296 for the 11 months.

GM shifts buying

Detroit's share of network radio billings is 8.5 per cent so far this year, but it will drop starting this month because, in line with General Motors' agency-of-record policy, all network radio buying will be done by the New York office of D'Arcy Masius Benton & Bowles. Hence, the New York territory will get the credit.

The new RNA officers are Nick Verbitsky, president, United Stations Radio Networks, chairman; Art Kriemelman, office of the president, Westwood One/Mutual, vice chairman, and Randy Bongarten, president, NBC Radio, secretary-treasurer.

Network **+17%**

(millions) **1985: $28.8** **1986: $33.7**

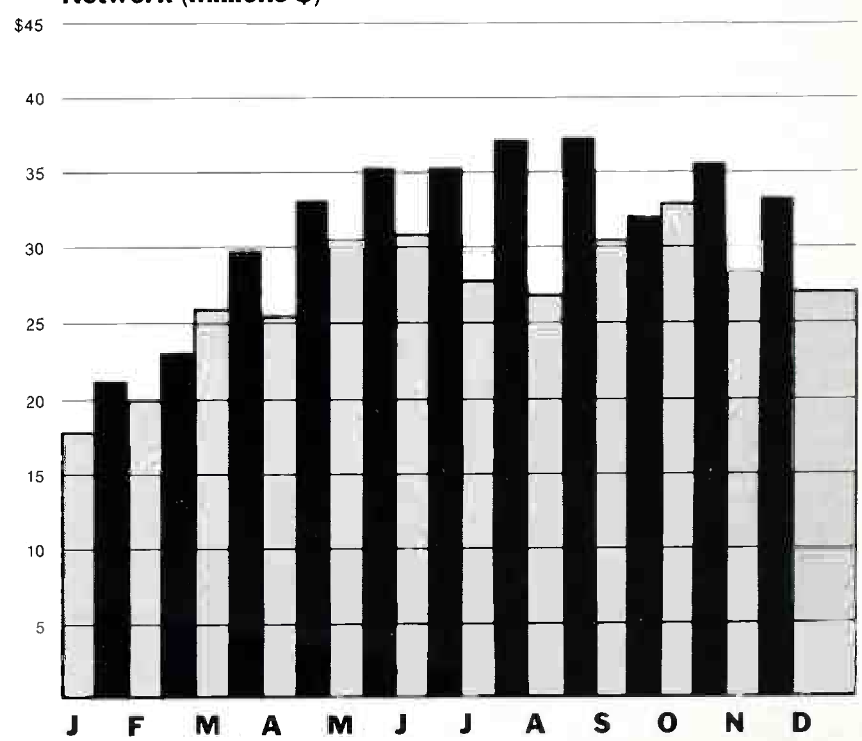
Changes by territories

Territory	Billings (000)	% chg. 86–85
New York	$22,662,833	+26%
Chicago	7,109,728	+ 7
Detroit	2,214,058	−16
Los Angeles	1,730,611	+ 8

Source: Radio Network Association

November

Network (millions $)



New sitcoms help narrow affiliate-indie programming gap, but pose new risks

First-run's fast lane becoming reality for indies

By LES LUCHTER

Television/RadioAge

December 29, 1986

Weekends . . . Access . . . Primetime . . . Checkerboard . . . Indies mull the scheduling puzzle posed by the proliferation of first-run sitcoms.

With ratings results coming in for the dozen or so first-run syndicated sitcoms already airing this season, executives of independent TV stations and broadcast groups are starting to get a fix on the potential strength of the genre. What they discover should go a long way towards determining how many of the nearly 40 new sitcoms being touted for fall '87 actually survive in the first-run marketplace.

But regardless of what happens with the new crop of sitcoms—many of which will be previewed at the upcoming Association of Independent Television Stations convention in Los Angeles—independents can be expected to continue looking for first-run properties. Explains Steve Bell, senior vice president & general manager of Tribune's KTLA(TV) Los Angeles: "It's what we need. It's what we always said would narrow the gap [between us and affiliates]. The perception that people get—that there's no difference—helps to break down the barriers.

"It's only the beginning," continues Bell, whose station has shaken up the indie scene this season with its prime access sitcom checkerboard. "We've proved these shows are competitive in the proper time periods. A lot of stations will be following us by next fall."

Agreeing is Frank DeTillio, vice-president, general manager of Broadcast Media Services, parent company of Family Group Broadcasting, who says, "Checkerboarding is just an indication of what's going to happen in the future. You'll see less programming by the book and more experimentation."

Although DeTillio believes "barter in general hurts the industry," he says the barter nature of so much first-run syndication allows stations to take

scheduling risks. "You can't experiment if you pay an enormous sum for something," he explains.

Higher stakes

But just as indies welcome the creation of more first-run product, they also realize they are playing in a new ball game with higher stakes.

The experimental nature of the new sitcoms also makes them better candidates for failure than "tried and true product," says Tim McDonald, president and chief executive officer of TVX Broadcast Group. Off-network shows, he explains, are already bonafide hits complete with audience research; independent stations know how to program them. With first-run shows, however, "you have to become a different type of programmer.

"It's not enough to be a research-based programmer who sees if shows will translate well to new time periods," McDonald continues. "Now, you have to be more like a network programmer. Independent stations will have to tell the difference between a first-run hit and a first-run dog without the benefit of a network track record. That's a whole new discipline."

Harry Pappas, president of Pappas Telecasting, says stations will not only be required "to shift through what's more promise than performance," but they'll also need to "acquire even greater capability in judging what sort of qualities a program needs to survive" in particular time periods and settings. "[Stations] will have to develop skills that Madison Avenue has," he says.

With the dramatic increase in the number of first-run sitcoms, says McDonald, "We're starting to see a focus on the shows themselves, rather than on the deals or supporting companies. Now we'll see who gives us a hit."

Before this season, McDonald says, first-run sitcoms could succeed for a couple of years without high ratings, but now "stations are looking into things that will work. We'll have to make programming decisions."

One approach to checkerboarding is to run what appear to be the strongest shows in access, while putting other shows in weekend early fringe. This, says Bill Jenkins, executive vice president of the Malrite Television Division and general manager of WXIX-TV Cincinnati, creates a sort of "baseball bullpen" should any of the starting rotation falter.

Jenkins feels stations which checkerboard must achieve consistency from night to night in order to avoid the sales-related problems which occurred the last time checkerboarding "was the rage." Back then, he says, "you had two shows that were very strong [one was a big hit], two were okay and one was marginal to poor. Because of that, you were unable to sell a Monday to Friday rotation. You had to sell different titles."

A typical lineup in the late '70s could include a mix of *Family Feud*, *Sha Na Na*, *The Gong Show*, *Dance Fever* and *The Muppets*. Now however, with the trend toward running only sitcoms all week long, "You at least have the opportunity to promote it under a genre umbrella," says Jenkins.

Promotion problems

Independents running checkerboards will need a new approach to promotion. Bell explains that "running five different shows" is a whole new business. "You have to promote individual episodes," he says. "It's adapting to a style of promotion more common at networks than at individual stations. You have to launch them like strips, but maintain them more."

Says Brooke Spectorsky, station manager at Cox's KTVU(TV) San Francisco, "These shows require significant promotion, and it's difficult for an independent with that many new shows to promote them effectively." Although stations need to build audience familiarity, he says, they can't put too much weight on promoting a particular weekend access show over movie titles and daily strips—especially when the sitcoms contain less inventory.

McDonald notes that programming on the new Fox Broadcasting "network" will lend itself to national publicity thanks to the same-date nature of the service. Jenkins notes that Fox did a "great job marshalling national attention for Joan Rivers. If it was a syndicated show, it would have been extremely difficult to do."

Spectorsky believes Fox will roll out its shows gradually and use existing programs to promote upcoming ones.

David Henderson, president and chief operating officer of Outlet Communications, says programs have a particularly hard time succeeding in first-run syndication because of "knee-jerk" reactions to the November ratings books. "Stations don't leave shows on the air long enough to find an audience," he explains. "The issue is sometimes not the show, but the willingness of [station] operators and the ad community to stay with the show to make it work."

Such patience, Henderson says, will represent another "essential difference" between Fox Broadcasting's offerings and traditional syndicated fare. "If their [Fox's] decision is to stay with a program," he states, "you've removed the decision of the [station] operator. You don't have that in straight syndication [where] everyone can do as he pleases.

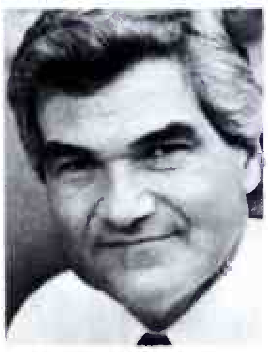
"To find vehicles an audience can identify with," says Henderson, "you need an incubator." That incubator, he concludes, will be Fox.

Quality concerns

Fox affiliates believe their new network's programming will be of better quality than the syndicated first-run sitcoms. "Fox has a very heavy concentration towards the people now producing top-of-the-line network stuff," explains McDonald. (With its planned purchase of Taft's independent stations, TVX will own 10 Fox affiliates.)

On the other hand, McDonald notes, "A lot of first-run comedies are being done by people working in that area for the first time."

KTLA's Steve Bell:



Checkerboarding will become indie trend next season

TVX's Tim McDonald:

A new discipline is required to program first-run

Henderson says that since several of the new sitcoms were once rejected by the networks, they could well be inferred to be of lesser quality than network sitcoms.

Spectorsky believes viewers can see "significant differences...between a *What a Country* and a *M*A*S*H*" and even between the new *It's a Living* and the old one."

DeTillio, however, says quality is maintained when a show like *Punky Brewster* changes from network to first-run syndication.

Others feel the sheer number of new sitcoms will cause a "survival-of-the-fittest" result. "If a new entry is proposed," says Pappas, "it will have to be as well-produced or better-produced than that which is already out there."

Notes DeTillio: "Stuff will get weeded out. We're in a competitive situation." This competition, he says, will also bring costs down.

"Given the failure rate of first-run product," counters Henderson, "I don't know if they'll get any better simply because there are more of them." One factor working against improved quality, he explains, is that, "With the number of sitcoms being developed, there has to be a stretch concerning the availability of writers and producers."

Shakeout predicted

Stuart Swartz, vice president, general manager of United Television's KMSP-TV Minneapolis-St. Paul, contends that "Many [shows] are being produced just to get them out and sell them. There's a lack of good creative people to produce all these." But Swartz expects the problem to be resolved by a shakeout next fall: "There's so much product out right now [that] there's no way they can all survive."

"As the marketplace gets more crowded, the best shows will rise to the top," says Bell. But he also feels that, "A lot of shows are not going to survive because they're not going to be cleared." He fears the first-run sitcom market may suffer the same fate as the first-run kids' market: "Everyone plunged in, so the current crop is a far cry from the original. They just copied the shows, and they all play opposite each other. Kids are casting their vote by not watching."

KTVU's Brooke Spectorsky:

Checkerboards hard to promote effectively

Pappas' Harry Pappas:

Stations must develop skills of Madison Avenue

McDonald says that, like the kids' situation, "there's more product than time periods to run it. Some of the kids' programming has failed because of 60 per cent clearance rather than 80 per cent clearance."

Pappas points out, however, that kids' programs need five-days-a-week clearance while sitcoms need only a single half hour. He adds that the universe of potential stations for sitcoms is also greater since, unlike kids' shows, they can run on most affiliates.

Another facet of the children's market, Bell continues, was that "stations were led down the garden path." They were shown a "glorious pilot," but the rest of the series, he says, didn't turn out as wonderful.

Stations may be getting more skeptical this time around.

"One syndicator showed a two to three-year-old pilot they had attempted to sell to a network," complains Pappas, "and they said, 'We're not going to have that character, we're not going to have that setting.' " On the other hand, he adds, "Those [syndicators] that are likely to be very successful in getting good clearances...have really developed an actual pilot of what the show's really going to be like."

Primetime puzzles

The alleged inferior quality of many first-run syndicated sitcoms makes them definitely "not-ready-for-primetime" in the minds of many station people.

"The greatest need for first-run programming is in primetime," declares Stu Powell, general manager of Scripps Howard's KNXV-TV Phoenix. "Unless a program is of the best quality, it won't sustain itself in primetime. Much of what we're seeing now is low-budget and not as well-produced [as network programming]."

One non-sitcom exception, Powell notes, is *Star Trek: The Next Generation*, which Paramount promises to back with network-sized budgets and network-quality talent. "It takes that kind of effort," he says, in order for a first-run show to succeed in primetime.

McDonald believes "it makes a lot of sense" for a Fox affiliate to look for other first-run product to run leading into or out of that network's planned weekend primetime blocks. He equates this with how the NBC O&Os are turning to first-run sitcom checkerboards to lead into primetime.

Many stations, however, feel no need for primetime first-run programming. They would prefer to simply keep running primetime movies. (See separate story on primetime, page ?).

In fact, primetime movies on independents are increasingly a form of "first-run" programming. A theatrical film which would have premiered as an *ABC Sunday Night Movie* a few years ago now gets its "first run" instead on an ad hoc barter network. Most movies are no longer "off-network." "Movies like *War Games* provide an opportunity [for us] to play in the big leagues," notes Bell.

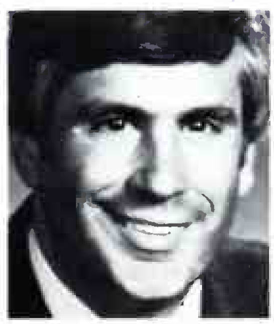
Future strips

As for the first-run sitcoms, Bell feels stations may hurt their performance—and contribute to the possible national cancellation of programs doing quite well in his own checkerboard—by confining the shows to weekend early fringe (when fewer viewers are available).

"In many markets, there's a range of

(*continued on page 119*)

KMSP-TV's Stuart Swartz:



Expects shakeout to improve quality by next season

Growing concern expressed on effect of barter on station inventories, ratings

Agency attitudes toward indies vary according to market

By GEORGE SWISSHELM

The way the agencies see it, the outlook for independent television stations in 1987 is that the strong will continue to do well, some of the weaker ones are likely to go under, and those in between, as well as a lot of network affiliates, will find the competition continuing to be tough.

Richard Kostyra, executive vice president, director of U.S. media services at J. Walter Thompson USA, says that while he considers the outlook for independents generally good, "The television marketplace is growing increasingly competitive for all stations. A new independent in a market takes some audience from both the other independents and from the affiliates. All stations will face stronger competition in 1987, independents and affiliates alike."

Market variances

Janice Clements, senior vice president, marketing services and media at Laurence, Charles, Free & Lawson, observes, "Whether independents deserve a larger share of national spot dollars is market specific." She explains, for instance, that some advertiser guidelines tell buyers to stay away from UHF stations, but adds that, "While some U's are weak, others like WKBD-TV Detroit, generate terrific numbers. Some local advertisers believe independents deliver decent ratings only in the metro area and don't get a clear signal into the outer ADI without cable. In some markets, that's true. But in other markets they do better than some affiliates all over the ADI in some time periods."

At Ammirati & Puris, Steve Farella, senior vice president, media director, reports that independents "have become a growing part of the media mix for us because better programming is attracting larger audiences at comparatively good prices. Many entertainment specials and news programs on independents today are excellent values for our clients."

Tom Winner, senior vice president, director of broadcast operations at William Esty Co., says his agency has no guidelines based on type of station but does use a minimum rating cutoff "that applies as much to weak shows on affiliates as to weak shows on independents. It serves to keep clients in the more popular programs."

Winner adds that this cuts both ways: "We're placing more dollars than we used to on independents, but not with the intention of doing so. The intention is to put the money where the audience is, and independent ratings have improved."

Winner notes that as cable penetration has expanded into more markets, "It's served to upgrade and extend the signals of more independents, including UHFs. The better and broader the reception, the more people watch, the more money the station makes, and the better the programs it can afford. That attracts still more viewers, which gives the station a snowball effect rolling in its favor."

Similarly, JWT's Kostyra points out that his criterion "is not whether a station is an independent of an affiliate or a U or a V. It's average ratings and total reach of the target demographic. If an independent leads an affiliate in these factors in a daypart we're interested in, we prefer the independent. If an affiliate leads we prefer it. The same applies to VHFs and UHFs. But in the absence of deep cable penetration, a VHF signal will generally cover a larger piece of geography than UHF."

Kostyra also notes, "More dollars are going to independents today because there are more independents on the air. But any one independent in a multi-independent market may be losing share of dollars because the market total is being split into more and smaller pieces."

At Cunningham & Walsh, Howard Nass, senior vice president, media, says, "If independents are having problems, it's not because of barter. What's hitting them is the combination of a flat economy that affects all television, plus the many new independents fragmenting both their markets' viewing audiences and available ad dollars. Yes, barter removes commercial availabilities from the marketplace, but additional new independents in a market more than make up for that, and the total supply of available inventory is up. That means more competition, which drives prices for that inventory down."

Gary Carr, senior vice president, director of network operations at SSC&B: Lintas, believes, "If this depressed advertising economy continues, I'd guess that maybe as many as 50 or so of today's 250-plus independents could get close to either selling themselves to someone else, or filing for bankruptcy. But for the 200 surviving, that should mean better programming, as only the best available shows find a place on the remaining channels at the

"We can select which movies [on independents] we want our advertising in, in which markets, in those cases where we can find out the playdates in time."

Steve Farella
Senior vice president
Ammirati & Puris

"We're placing more dollars than we used to on independents, but not with the intention of doing so. The intention is to put the money where the audience is, and independent ratings have improved."

Tom Winner
Senior vice president
William Esty Co.

same time that there will be fewer stations to split the total market audience."

Station revolt?

Meanwhile, on the syndication front, where some reps have been sounding the alarm about what barter is doing to independents' spot inventory for years, voices have recently been raised against barter from the station side.

David Simon, vice president, programming, Fox Television Stations, observes, "Barter syndication is not free programming. It's become a growing problem that's taken greater control of two things that are very precious to stations: our spot inventory and our program schedules."

Simon explains that when barter started and a series didn't work, "A station could at least move it to some other time period. Today, stations are required to commit to a specific time period: That's fine if the show's a success in that period. But if it doesn't work there, then you're stuck with it in the time period you agreed to, or you have to ask the syndicator for permission to move it. And all the spots that come with the show are spots the station could have sold itself for cash to buy its own shows. I hope more stations will see things this way and move toward more cash deals for programs and less barter in the future."

At Petry Television, Harry Stecker, senior vice president and director of marketing, says that some syndicators are "adding to their profits at the expense of the viewer, which invites viewers to turn elsewhere." He says syndicators do this "by cutting time out of the programming to add to time available for commercials. Stations that used to run five minutes of commercials every half hour are now running seven minutes. Even the NBC O&Os are running 6½ minutes of commercials in the new sitcoms they're checkerboarding. If you told people five years ago that major network O&Os were running six and a half minutes of commercials in a half hour, they would have laughed.

"If stations are at all concerned with the look of their product, they're running into problems they don't need. Syndicators are hurting the network marketplace directly and hurting national spot directly or indirectly. We said this two years ago and took a lot of heat for it. Now I'm glad to see major players on the station side come out and start saying what we've been saying all along. We're urging stations to say 'No' to overcommercialization, to abuse of pricing formulas, to barter in-

(continued on page 120)

INTV eyes indie growth prospects

The Association of Independent Television Stations expects 272 independent TV stations to be on the air by year's end, up from 240 as of December 1, 1985. The association also projects total 1986 national spot and local ad revenue for independents to reach $2.8 billion, representing a 12 per cent increase over last year.

That's roughly 25 per cent of the total national spot and local TV nut of $11.3 billion estimated for 1986, which would be 10 per cent ahead of 1985. These figures, says Susan Rynn, INTV's new director of research, means that "Even in a soft marketplace, in which total TV revenues are not growing at the rate they used to, independents' gains are still slightly ahead of all television."

INTV attributes these gains to its member stations' increased emphasis on local selling and its "growing experience selling at both the local and national level as we position ourselves more as marketing specialists who want to learn about our prospective advertisers' businesses and place the emphasis on how independent television stations can help *them* solve *their* sales problems."

This, in fact is one of the major points INTV plans to stress at its 1987 convention, January 7–11 in Los Angeles. The association has planned several workshop sessions concentrating on the nuts and bolts of "acting as marketing advisors to our prospects," says Rynn, "instead of continuing the traditional approach of the media salesman with all the jargon about our own business that they understand at the agencies but that often leaves local retailers wondering what language we speak."

Consultant Christopher Jackson will moderate INTV's retail session, and the association will be drawing on the experience of some of its most successful station managers to describe the how-to behind that success and how they promote their advertisers' schedules to the trade.

INTV has also commissioned Ellen Berland Gibbs, president of Communications Resources, Inc. to report on such trends affecting independent broadcasters as over-saturation of television in more markets, the soft spot market for all television and the leveling off of ad rates, and how all of these factors add up to affect the outlook for independents.

Rynn says INTV has identified some problem categories and analyzed the reasons why independents may not be getting their fair share of media budgets, "so we can map out some new angles to use in trying to recapture the dollars we've been missing."

Still another area "to be brought out into the open" at the convention, she says, will be the shift of client dollars from media advertising to short term promotions. Rynn notes, "As Detroit found out with its on-and-off bursts of 2.9 per cent financing, it did sell a lot of cars. But the minute these deals were turned off, car sales turned off, too, with consumers sitting on their wallets, waiting for the next deal to happen."

As a result, INTV plans to throw a spotlight on the fact that advertiser emphasis on turning dollars around quickly via temporary promotions in a soft marketplace only serves to undercut long-term brand loyalty and sacrifices the repeat sales of long range product-benefit advertising, as consumers jump from one cents-off deal to the next, regardless of brand.

Indie news: emphasis on depth

In Chicago, the three network evening newscasts are aired at 5:30 p.m. Commuters, says Paul Davis, news director of WGN-TV, the Tribune indie there, "are never going to see those shows. They'd have to be shown a picture of Dan Rather in order to know who he is."

Although the three web-owned TV stations follow up the network newscasts with locally-produced news programs, WGN-TV's 9 p.m. newscast is still positioned as the first news show many working professionals see when they get home, a claim also made by other independent stations with primetime news shows, including Tribune's KTLA(TV) Los Angeles and Cox's KTVU(TV) San Francisco.

"The commuter," says Davis, "is a very good viewer of our 9 o'clock newscast. Most independents have an upscale audience who missed the early news and who are going to work the next day," and presumably don't want to stay up for the affiliates' late news.

At KTVU, Fred Zehnder, news director, believes the hour jump his station's 10 p.m. newscast gets on the affiliates means that "when major news stories are breaking, when people hear something important has happened, they tune in to us. Also, we have more time." The station's hour-long news program, he says, is "the equivalent of a 6 p.m. newscast at 10."

Because "many people haven't seen an earlier newscast, we run a considerable amount of national news packages—at greater length instead of 30 seconds or less."

KTVU's major sources of national and international news are Cable News Network and INDX, the off-air feed out of WPIX, Inc., which also produces Independent Network News. (see separate story on INN, page 88).

In addition, KTVU is a participant in CBS' West Coast regional feed, a result of affiliate KPIX's decision not to be a part of it. "We uplink to CBS stations," says Zehnder, "and we can receive material from all CBS affiliates." Other Washington material is provided by Cox's bureau there.

Number 1 indie news

According to November, 1986, Nielsen (overnight) ratings data, provided by the station, KTVU had the Number 1 primetime newscast among independents in the metered markets: 7.6 rating, 15 share. Number 2 was WTTG(TV) Washington, 7.3/12, followed by WGN-TV, 6.5/10.

Rounding out the top 10 were: KWGN-TV Denver, 6.1/10; WPIX(TV) New York (7:30 p.m.), 5.9/10; WKBD-TV Detroit, 5.5/9; WNYW(TV) New York, 5.2/8; WCIX-TV Miami, 5.0/8; KRIV-TV Houston (7 p.m.), 4.7/7; and KTLA(TV) Los Angeles, 4.5/9.

Jeff Wald, news director of KTLA, says his station's hour-long 10 p.m. news program is "hard-news oriented, because it's our basic philosophy that people watching have not seen any other news for the day." The emphasis is on local news, he says, but national and international coverage is provided via an affiliation with CNN and excerpts from INN.

The "hard news approach," Wald explains, means that, "We're not using the lifestyle features needed [by the network-owned stations] to fill up 3½ hours of early news."

In agreement is one of Wald's competitors, Ed Coughlin, news director of KCOP(TV) Los Angeles. "We only have one hour to fill," he says "Affiliates can be doing as much as 3½ hours. Ours is a simpler chronicle." Although KCOP does "an awful lot of local news," the Iranian arms shipments have been "the lead story since it broke." Sources for national and international news are INDX and Group W's The Newsfeed Network.

More flexibility

Larger news holes, more time to develop stories and a harder edge to the news are all characteristics singled out by other independent station news directors when asked how their news programs differ from those of affiliates.

The 9 p.m. hour-long newscast at KMSP-TV Minneapolis-St. Paul enables the station to concentrate on "giving a more complete picture," says Penny Parrish, news director, "because we don't have to adhere as closely to time constraints as affiliates.

"We have a five-minute business segment, and we also make use of live guests in the studio."

The United TV Group station utilizes CNN for national and international coverage and has recently affiliated with The Newsfeed Network, which is used primarily for sports updates and series "that can run as is or be used for localization." Also, "we can call them to shoot for us in any city." CNN Headline News, she adds, is aired as a news program weekdays from 12:30–1 p.m.

KTVU anchors *Dennis Richmond, Elaine Corral*

Larger news holes, more time to develop stories and a 'harder edge' than affiliates are qualities emphasized by indie news directors.

WTAF-TV's *Howard Eskin, l., Lee McCarthy and Marie Michelini*

The biggest news priority at WTOG(TV) Tampa-St. Petersburg is, according to Holly Steuart, news director, "to try to make our stories more relevant, more updated, more developed. We don't have to rush to get on the air at 6, so we can make a few more calls.

"We also try to make the show highly local. We all know when we watch the affiliates it's a lot of the network footage recut. We feel our selling point is that we're a local news show. We do have national news, but we're 95 per cent local; we don't pretend to be the newscast of record."

Steuart says the Hubbard station won't ignore a big national story, but since its 10 p.m. half-hour newscast is followed by INN, "we often will hit the highlights and say that INN will have more."

Localism also gets the emphasis at KTXL(TV) Sacramento-Stockton. "The leading station [affiliate] here," says Bob Cook, news director, "sends its anchor all over the world and still tries to call it local. We try to be more local than the other stations," a task that is made easier by two factors: the 10 p.m. half-hour newscast is followed by INN; and KTXL is "the only independent in the country that is a member of Conus" [Ku-band uplink truck-equipped news-gathering partnership of which 55 per cent is owned by Hubbard Broadcasting].

Using its uplink truck, the station recently did a series of interviews along the Mexican border dealing with the growing problem of illegal aliens entering the country.

On election night, says Cook, "three Conus members provided live coverage in California from wherever the candidates were."

Harder edge

A believer in the practicality of a harder edge for a primetime newscast is Roger LaMay, new director of WTAF-TV Philadelphia, which inaugurated its 10 p.m. half-hour newscast in February of this year.

"If people want to be entertained at 10 o'clock," he says, "they're going to watch *Hotel* or *Knots Landing* or whatever. But if they're making a choice to watch us, as opposed to leaving the set tuned to an affiliate, then they're tuning to us because they want to watch news. It takes off some of the pressure to be entertaining."

Although LaMay says that emphasis on local news is "first and foremost," he believes independents generally are doing a better job than in the past on national and international news, and WTAF-TV is helped in that regard by three sources—INDX, CNN and the Washington-based Potomac News Service.

In September, the station expanded its newscast to weekends and was scheduled to enlarge the weeknight program to an hour next year, but since the Philadelphia indie is in the process of being sold by Taft Broadcasting to TVX Broadcast Group, those plans are on hold.

The main goal when the newscast was launched, LaMay recalls, was "to establish ourselves as credible. We purposely went on in February so we could hit our stride by the baseball season [the station carries the Phillies games] because we knew we would get heavy sampling.

"In putting together a news team, we were looking for people who knew Philadelphia. The first thing we did was lure away the sportscaster from KYW-TV, Howard Eskin. That instantly put us on the map. That got everybody's attention because it got enormous press coverage. Then for the anchor we hired Lee McCarthy who was a reporter on the *NBC Nightly News* for 12-plus years."

Because LaMay believes there is "an appetite for an alternative to the 'action news' approach," WTAF-TV's newscasts are "more content-oriented, with fewer stories of longer length."

WGN-TV's *Bob Hillman, far l., Rick Rosenthal, near l., Pat Harvey and Tom Skilling*

WTOG's *Ann Miller, far l., Randy Scott, near l., Wendy Ross and John Summer*

Expanding in Boston

While WTAF-TV's expansion plans are temporarily in abeyance, WLVI-TV Boston has definite plans to extend its 10 p.m. news from a half hour to an hour, beginning January 26 and will also add a weekend half-hour edition on Saturdays at 10 p.m. Actually, says Jack Fitzgerald, news director, the decision to add the Saturday program came first. "Since we were adding staff anyway," he explains, "we thought it was a good time to go to an hour during the week."

The Gannett station began its 10 p.m. newscast in April, 1984, and, according to Gerald R. Walsh, president and general manager, it "has proven itself as a viable alternative." Having an hour, adds Fitzgerald, "will offer us the opportunity to cover local and regional stories in more depth and detail."

Fitzgerald doesn't believe his station's newscasts differ "radically" from those of affiliates, but "we try to have a more personalized approach. We use more reporter packages—rather than

(*continued on page 130*)

INN to become 'USA Tonight'

On January 12, the Independent Network News will change the name of its evening newscast to *USA Tonight*, incorporating a title that up until now has been used for the two 30-second news breaks the WPIX, Inc.-owned news web has been providing its affiliates in primetime.

Along with the name change, says John Corporon, senior vice president and general manager, "we will change our emphasis somewhat. Now that we're hooked into K-2, we have an opportunity to hop around the country. We're going to be doing more live or live on tape pickups and 'newsmaker' interviews."

This past summer, INN announced it would begin transmitting over the RCA Satcom K-2 communications satellite, enabling its INDX Independent News Exchange) off-air service to deliver four daily feeds to subscribing stations—at 4:30 p.m. (half hour), 7:30–8:30 p.m., 9–10:30 p.m. and midnight–1 a.m. ET.

Now the Ku-band will enable the on-air newscast (fed at 9:30 p.m. ET), in Corporon's words, "to go more to the country, the state, the city where a story is happening. It will give [anchor] Morton Dean a chance to be on the scene via satellite."

This direction, he concedes, is partly "imitative of *Nightline*. I admire that program above all others on rival operations, and I think we can incorporate some of its best qualities in our news program."

Ku-band uplinks are presently being installed at three stations owned by parent company, Tribune Broadcasting in addition to New York: KTLA(TV) Los Angeles, WGN-TV Chicago and KWGN-TV Denver.

None of these stations have imminent plans for Ku-band trucks, but Corporon doesn't feel that will hinder delivery of timely news footage, because microwave trucks, he says, can be integrated with the Ku system. KTLA, he points out, "can go live from anywhere between Santa Barbara and San Diego because they can bounce microwave signals off the mountains. The signal comes back to the station and is routed through the Ku uplink. Where the Ku truck is particularly useful is where you're going out of the range of microwave."

As affiliates—both Tribune and non-Tribune—add Ku trucks, "we'll utilize them, but with a mix of Ku, C-band and long lines, you can do anything you want."

INN, Corporon adds, is presently working with some other groups to set up a fiber optics network on Capitol Hill, which will make possible "live feeds from the Senate and House with our own reporter being at any one of five or six points."

Impressive growth

INN was launched on June 5, 1980, by WPIX, Inc. as a satellite-delivered half-hour primetime national and international newscast for independents. At sign-on there were 26 affiliates; today the network consists of 110 stations. "I never thought we would ever have 100 stations," says Corporon. 'I thought it would level off at about 60–65, but there was a population explosion of independents, and we plucked our share of the new stations."

The INN newscast is a barter show with 3½ minutes taken for national sales and 3½ minutes given to the local stations. INDX, which has 14 station subscribers, plus the *McNeil-Lehrer Report* and the U.S. Chamber of Commerce's *Biznet*, is sold for cash.

Reciprocal coverage

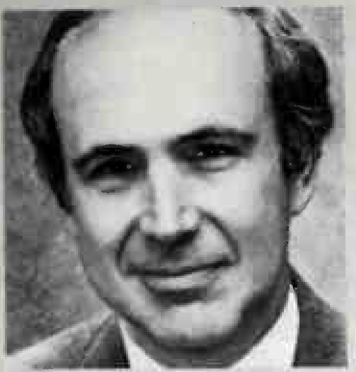
INN employs 158 people with full-time news bureaus located in New York, Washington, Miami and Los Angeles. "We have special arrangements in London and Tel Aviv," Corporon points out, "and wherever there are INN stations with news departments, they cover for us, just as affiliates do for

INN's revised format will enable it "to go more to where a story is happening . . . to be on the scene via satellite," says senior v.p. John Corporon.

Anchor Morton Dean

Corporon

Morton Dean: adjusting to a different turf



Morton Dean doesn't miss those phone calls in the middle of the night, with someone telling him to get on a plane headed for the newest trouble spot. On the other hand, "Every now and then, when there's a breaking story, I do kind of miss hearing the phone ring."

As a result, Dean, who left after 20 years at CBS News to become anchor of the Independent Network News national broadcast as well as the primetime newscasts of flagship station WPIX(TV) New York, is planning a trip. It will be to one of three destinations—Iran, El Salvador or Israel.

Iran would be his first choice, but since "it's very difficult to get a visa," his sojourn could very well be to El Salvador, a country that's faded from the headlines in recent months but one in which, he says, there is still a first-rate crisis condition.

"I was in El Salvador to do a couple of stories for CBS in 1983," Dean explains, "and I've wanted to go back." As for its newsworthiness, "Duarte has had some problems, and there's still a war going on. And there's an earthquake rehabilitation situation."

When Dean was in the country in '83, he visited a village where "the government was in control during one part of the day and the rebels the other part of the day. I want to see if it's changed. Also, U.S. AID [Agency for Internatinal Development] started a program there, and I want to see if it's accomplished anything."

Not 'anti-CBS'

The biggest difference in working for an organization like INN, as opposed to CBS, is that with the latter, "you could pick up the phone and speak to your network people all over the world. "But," he continues, "I knew this wasn't going to be like CBS. I was ready to do something else. Twenty years is a long time to be anywhere." Dean emphasizes that his move to INN "wasn't anti-CBS. It was just taking advantage of a great opportunity that was available." However, he does express some relief that "I got out before the tumult."

In his current post [for which he is entering the third year of a three-year contract], he stresses that, "I'm not a passive anchor. I like to think in terms of the old CBS where the anchor really gets involved."

He would like to see INN grow because "there's a market out there for another news organization. If we develop more resources, we'll get more and more acceptance."

Dean started his journalistic career as a general assignment reporter for WBZ Boston and was news director of the defunct Herald-Tribune Radio Network. He joined WCBS-TV New York in 1964, moved to the network in 1967 and remained there until signing on with INN.

Sometimes, he admits, "I miss the sound of gunfire and all the things that make the adrenalin flow. When you work for the networks," he says, "you're a traveler; you're never home. On the other hand, you get something from those foxhole-type relationships you build up." □

the [big three] networks.

"We get especially strong help from the Tribune stations in Chicago, Denver and Los Angeles," he continues, and in Europe, "we buy news from services such as Eurovision, Visnews and WTN.

"Sometimes," he continues, "we'll co-venture. We'll provide a reporter and hire a crew on the spot. When Mexico had its earthquake, we used Televisa until we got staff down there; with the mudslide in Colombia, we used TV out of Bogota until we got down there; then we stayed for several days."

In addition to receiving material from affiliates, Corporon points out that INN's uplink facilities are available "in any of our markets to help stations get a story from across the country."

For instance, "It's very common for stations to come to New York when they're doing a sports story or a Wall Street story—some city is floating a bond issue, and the mayor comes to New York with his financial controller. We will accommodate them with editing, and we'll give them feed points. No matter where we are, we help a station localize its news. A local story sometimes happens 1,000 miles from your doorstep."

The majority of INN affiliates, Corporon acknowledges, do not have their own news departments and/or local newscasts. "What we tell small stations," he says, "is to utilize the three-minute window that appears in the fourth section of the show. It permits a station to give news, sports and weather highlights for a very few dollars."

News briefs

Another news enhancement for big and small stations alike is the *USA Tonight* 30-second news brief, provided twice a night and designed to be run during primetime movies. Says Corporon, "They give stations a very slick national newscast that causes people to think they're really big time."

Since its inception, INN, Corporon says, has always "adopted a somewhat breezier, looser style [than the traditional networks]."

For example, "We don't want the Secretary of Agriculture to read statistics; we want to go talk to the farmer who's prospering or suffering because of drought conditions or because of import-export fights. We've always tried to emphasize the human dimension."

A conscious effort is made, Corporon explains, to ensure that the 9:30 INN feed "is not a rehash of the 7 o'clock news. That doesn't mean we don't cover the news, but we try to look for that dimension that hasn't been covered up to that point."

Research, he says, has shown that the majority of people who watch INN's primetime newscast, "know what the top story of the day is through radio, word-of-mouth, newspapers, etc."

An example of how INN approaches a big running story was a recent follow-up on the Iran quagmire. "*Time* magazine came out on a Sunday night with the Reagan interview where he said, 'I can feel the bile in my throat, the sharks are circling,' etc. On Monday night we did a story on whether or not the press has been unfair."

The audience for INN, Corporon adds, consists of "a huge percentage who are dissatisfied with entertainment fare on in primetime. They're looking for alternative programming, and they respond to informational programming."

Upscale audience

Research also shows that "our news audience is more upscale and consists of more heads of households than two of the three network newscasts. ABC's

(*continued on page 128*)

Distributors, Nielsen seek more accurate ratings via better data on stations

In barter you can't tell the audience without a lineup

By ALFRED J. JAFFE

Complaints about ratings are as common as weeds, and barter syndicators are no exceptions when it comes to finding fault with the methodology and procedures of the audience measurement system that determines how much money flows into their pockets.

But the business of distributing "advertiser-supported" programs is relatively new and, hence, much of the audience data are generated by methods that were grafted onto existing systems rather than tailored directly to the needs of the program sellers. The problems are complicated by new technologies like people meters, microcomputers and program coding. New sets of initials are being added to existing ones e.g., SON and LMS on top of NTI, NSI, NAC and AMOL. Like other broadcast communities, barter syndicators find themselves dependent on one audience data supplier, a further source of complaint.

One supplier

The supplier is, of course, the A. C. Nielsen Co. The growth of barter networks, as well as the boom in conventional syndication, led the research company to set up the Nielsen Syndication Service, which combines under one umbrella the Cassandra local market service and the Syndicated & Occasional Network ratings reports (SON). The latter reports are based on NTI/NAC data (from a service basically designed for the conventional networks) to which are married program lineup information supplied by the barter show distributor. And there's the rub.

There's an adversarial relationship between the barter syndicators and Nielsen, explained in part by the feeling among distributors that as new boys on the block they don't get the same treatment as the older residents, the networks. Henry Siegel, chairman/president of LBS Communications, which has a baker's dozen of barter shows tracked by SON—the largest number of any distributor—says, "Ten years ago, NTI was okay, but now, with the money they're getting from syndicators, including $500,000 a year from us, there's been no improvement. We're different from the networks. Syndicated shows generally get lower numbers and they don't appear in the same time slot in every market. Yes, the onus is on us to get correct lineups, but Nielsen should have some responsibilities."

Bryan Byrne, head of the research committee for the Advertiser-Supported Television Association and executive vice president, media sales, at Orbis Communications, estimates that ASTA members spend about $6 million a year with Nielsen on syndication-related data, more than any of the networks. "We want a standard of quality like the network service," Byrne insists.

A key problem in audience measurement of syndicated barter shows is the accuracy of the lineups. Unlike the networks, barter syndicators cannot always depend on stations to supply accurate airtime information or corrections when lineups change, such as from preemptions. As the system stands now, often the first time the distributor of a barter show knows that his program has been shifted is when Nielsen informs him of a "conflict." This can happen when two distributors report their shows in the same time period on the same station. It could also happen that a local show preempts the barter program, and if the station doesn't report the change, and Nielsen doesn't pick it up, the barter show could get an unearned credit for the audience.

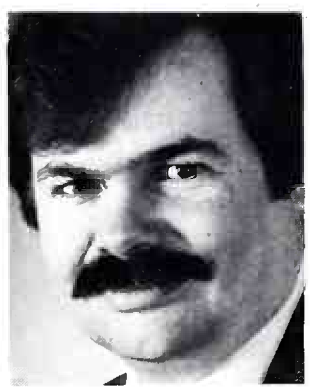
What complicates the issue are the inevitable gaps in the Nielsen sample. NTI does not—cannot, under probability sampling—pick up, with its 1,700-odd household sample, every station in the country. So it is possible—indeed probable—that there are cases where a station which carries a barter show is not viewed by a Nielsen metered household (though viewed by other households, of course).

This situation comes with the territory, explains David Harkness, senior vice president of the Nielsen Media Research Group, who has responsibility for the Nielsen Syndication Service as well as the Nielsen HomeVideo Index. He points out that NTI is not meant to measure individual markets. What it does is measure a national audience—with an accuracy within the limits of its sample size. In short, the statistical error for a national rating can be calculated, which is what people want—or, at least, get—from a representative (probability) sample. Unfortunately, not all the syndicators believe the Nielsen sample is representative.

Sample limitations

Harkness points out that even if every DMA was represented by a proportionate number of metered households, it would be impossible to have at least one NTI sample household in every DMA. A quick calculation will show this is the case. Average day sample sizes for recent "fast weekly" SON reports ran about 1,400 households. With almost 88 million TV households in the U.S., that means that each sample household represents more than 60,000 universe households. There are more than two dozen DMAs with less than 60,000 households.

Nevertheless, Byrne is bothered by



Bryan Byrne, *Orbis Communications, who heads ASTA research committee, says barter syndicators deserve network quality research from Nielsen since association members spend $6 million yearly on the service.*

David Harkness, *who heads Nielsen Syndication Service, says research company is looking into use of AMOL and Monitor-Plus as ways of making sure that barter show station lineups are accurately reported to data users.*

this lack of coverage. He estimates that anywhere from 50 to 75 DMAs do not have a single metered household. That represents, he says, maybe 10 to 15 per cent of the U.S. But Nielsen has no intention of telling outsiders where its sample households are—or are not—located. Even Siegel admits this is "privileged" information.

Probably the most important effort now underway to improve the accuracy of data on the audiences to barter syndication is Nielsen's Lineup Management System (LMS). With LMS, syndicators send lineup information from their IBM or IBM-compatible microcomputer over a regular phone line directly to the Nielsen Syndication Service computer in Dunedin, Fla. Changes in the lineup are sent the same way; station lists, conflicts, "even final ratings," can be transmitted directly to the syndicator's computer from NSS as soon as the data are ready.

A dozen syndicators have bought the idea and have had systems installed. About half of them are using the system for inputting lineups for one or more shows and the remainder are in a test phase. The list of the 12 distributors, in chronological order of installation, includes: TPE, Viacom, Tribune, MCA-TV, Fox-TV, Embassy, Access Syndication, Buena Vista, Camelot, Orbis, LBS and All-American TV.

"This is a big improvement over the manual system," says Byrne. "With the manual system, you give the list or changes to your Nielsen rep and he sends it to Dunedin by phone, mail or telex. Mistakes can be made that way. With LMS the input is immediate and Nielsen can quickly confirm the data." However, Byrne feels that installation of the system is not progressing as rapidly as it should and believes Nielsen is having software problems.

But Andy Faller, executive vice president and director of marketing for NSS, reports that while Nielsen has changed the "communication package" for LMS, "it has not held us back." Nielsen only started installing the system last summer, Faller notes. "The actual installation is gradual, with one or two shows added at a time," the Nielsen executive explains. Faller also notes that clients of LMS made suggestions for changes when they were in the test mode and that, in fact, suggestions for changes are still coming in.

Besides the directness of the communication between the syndicator's and Nielsen's computers, there are a number of features in LMS that tend to reduce errors and offer other advantages over a manual system, the company's promotion material points out. For example, dates are automatically verified when entered, as are call letters. In fact, if the user just enters the call letters, date and time, the software in the PC does the rest. There is also a place in the lineup sheet where the user can jot down "helpful notes and reminders" about schedule times, program lengths, etc. Besides program lineup listings, the system includes reports that compare submitted lineups with actual clearances and show conflict resolutions.

Use of encoding

Harkness says regarding LMS that "short of an encoded [program] signal, this is a good system." Encoding is another ballgame and is closer to the ideal method for producing accurate clearance information on barter shows. Encoding involves laying down a digital code on tape or on the TV signal when the program is transmitted. This is picked up by hardware monitoring each station as the programs are transmitted. Thus, both station carriage and time of airing are verified. The system is now working for the networks via Nielsen's AMOL (Automated Measurement of Lineups) operation.

The Nielsen executive concedes that network shows are easier to monitor than syndication product with their variety of time slots. "The networks have a controlled environment," he points out. Even so, Harkness adds, the networks still support AMOL with other data.

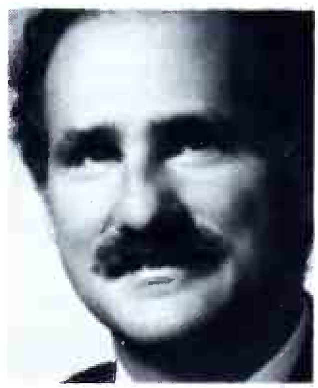
Nielsen is looking into both AMOL and Monitor-Plus as possibilities for solving the problem of lineup accuracy for barter shows, Harkness reports. But he adds, "We are looking into it because we were asked."

Byrne feels that AMOL is too costly and says that not all independent stations are interested in having their schedules monitored. Indie cooperation is important because the AMOL code is inserted into the vertical blanking interval, which the station can strip, if it wishes, before the program is put on the air.

Harkness agrees that there is some resistance from indies to the AMOL scheme. But he says that Nielsen isn't contemplating the tagging of all independent programs. As for cost, Harkness says it can be spread out because there are others besides syndicators interested in the clearance information, since the data would be merged with tuning information for audience totals.

As for the use of Monitor-Plus, which employs computerized pattern recognition of TV signals, Faller points out that it has an advantage over AMOL in that it's "passive," not requiring anyone's cooperation, either syndicator or station. But present plans call for its local use in only 75 markets, and that plan envisages collecting information on commercials only. While there have been rumors that Monitor-Plus—which was to have been launched locally in January but is behind schedule—will be dumped by Nielsen, Harkness insists that the operation is "going

(continued on page 128)



Henry Siegel, *chairman and president, LBS Communications, which has baker's dozen of programs tracked by Nielsen's SON service, points to differences between network and barter syndication in assembling audience data.*

ROAD TO NATPE-IV

Ad hoc networks, event programming boost ratings in battle against affiliates

Stronger movies, hours spur indie primetime growth

By ROBERT SOBEL

Spurred by the strength of movies and improved performance by off-network hours, independent television stations continue to make breakthroughs in their battle with network affiliates in primetime.

One station executive, Steve Bell, senior vice president & general manager of KTLA(TV) Los Angeles, even predicts that the networks will show an audience share erosion in the November sweeps to their lowest-ever level. Although VCRs, cable and pay-TV have contributed to pressure on the webs, Leavitt Pope, president of WPIX(TV) New York, comes up with some impressive statistics that dramatize the impact of the indies on primetime in the New York market. Based on early tabulations from the November sweeps, he says the three indies racked up a combined 19 rating and 25 share for primetime movies, higher numbers than that achieved by one of the network stations and, in some instances by two. Furthermore, he points out, indies' primetime movies have shown a combined upward trend, going from a 12 rating in November, 1984, to a 16 a year ago. WPIX's numbers have also risen, from a 5 to a 6 to a 7.4 the past November, says Pope.

Bell at KTLA, who notes that Los Angeles "is the most aggressive and promotion-minded movie market in the U.S.," says the three movie indies racked up a combined tally of 22 rating points in the May book, "which is considerably more than the numbers obtained by any single network. We are, in ourselves, a fourth network," says Bell, "and a big one, too."

He says ad-hoc networks which have had no previous network exposure, first-run movies such as Operation Prime Time vehicles and movies which are made into events have been the components driving the success of primetime movies. Specials, too, he points out, have become part of the indies' success story in primetime, including the Geraldo Rivera show on the lost Al Capone vault. In Los Angeles, he points out, it got a 41/60.

Going into the 1987 NATPE International convention, other developments relating to primetime, according to station programmers and reps, include the following:

- Colorized movies are growing in use, as more become available via new packages, despite the "color wars" raging between pro and anti-colorization forces. Most have been performing well or at least on par with other movies, according to Independent Television Sales research.
- Off-network hours continue to play a major supporting role to primetime

Indications are that movie packages at NATPE will again be in plentiful supply.

MCA's "The Red Light"

New Century's "Quartet"

Access' "High Country"

Embassy's "Ghandi"

Worldvision's "Breakthrough"

Roach's "Wonderful Life"

Despite the controversy surrounding their use, colorized movies are becoming part of the primetime mix.

movies, either as a lead-in or lead-out, aided by a newer crop of hours now available.

- Checkerboarding in primetime has shown a decline in use from the past September. Last season at least five stations ran the weekly programs, but this fall, the number has been trimmed to two. However, there are indications that checkerboarding in the time period may swing upward in the future.
- And one rep sees a drop in the number of "significant" movie packages, despite the fact that the total number of new packages may reach as high as 73.

Movie dominance

Indies continue to place heavy emphasis on movies in primetime, and their use is growing.

According to ITS' Sharon Wolf, director of research and programming, a whopping 64 of the 70 independents tracked in the Nielsen 23 meter-measured markets air movies in priemtime (8–11 p.m. ET) against the October, 1985, tally of 51 of 59 indies running primetime movies. All the stations airing primetime movies in October, 1985, are continuing to do so, says Wolf. The 11 new primetime runners include start-ups, former subscription outlets, and two stations in the Denver market, which was not metered last October. These are KDVR-TV and KWGN-TV. Other new movie stations according to Wolf, include WGBS-TV Philadelphia, WPWR-TV Chicago, WKHT-TV Houston and WKJL-TV Baltimore. Although movies are saturating the market, many of the titles from major packages are performing well. At KTLA, Bell says the ad-hoc networks continue to have a tremendous impact on primetime ratings for indies. For example, he says MGM/UA Premiere Network's *The Beastmasters* got a 21 rating over two runs; *Zapped*, from the Embassy Night at the Movies, achieved a 23 cume rating; and *War Games* from MGM/UA, had a cume of 22 on KTLA.

Titles showing high ratings in the May books, were, according to Petry estimates, Tribune/Viacom's *Bad Boys; Godzilla '85*, from ANTV; and *Vertigo* from MCA TV.

KVVU-TV Las Vegas is doing "extremely well with its primetime movies, says Rusty Durante, general manager and program director. Airing from 9–11 p.m., the movies topped the networks on three nights and came in second on the other two in the July books, Durante says. The station has a library of more than 5,000 titles, which it plays off in the afternoon and on weekends as well, and buys "virtually every major package available, "including the latest major features.

Durante believes that offering quality movies and airing them on a consistent basis has contributed to their success. "I'm a firm believer in not hyping the movies in the sweep period, because if you are not consistent throughout the year, you are not going retain the audience. Of course, some of the packages we buy are subject to windows given to us by the syndicators, which fall within the ratings measurement periods."

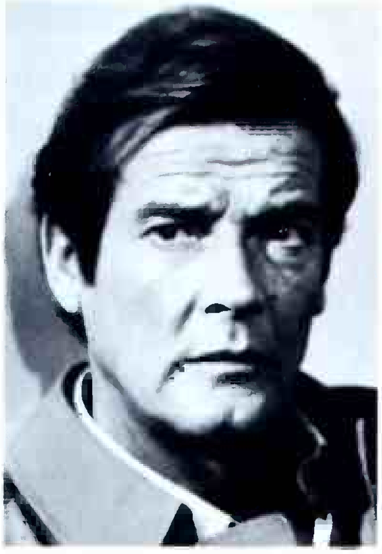
Indications are that movie packages at NATPE will again be in plentiful supply, perhaps going over the banner mark established for NATPE 1985. John Von Soosten, Katz Communications vice president, director of programming, says that the rep company's latest count on the number of new packages totals 73, from small suppliers such as Hilltop Films, which has about 20 titles, to major syndicators including MCA TV, Worldvision, Orion Pictures, Orbis, Columbia/Embassy Pictures, Paramount, Samuel Goldwyn, New Century Communications ITC Entertainment and Viacom.

Among the packages: from MCA TV, Universal's Marvelous 10, already on the air, plus Film Fest 1, 22 made-fors; Worldvision has Prime VIII, 20–25 comedy and action/adventures series, plus Hanna-Barbera's Superstars 10; Viacom has Viacom 12, and Exploitables 4, plus a continuation of its TV Net's Tonight Only features; Columbia/Embassy has Embassy III, 16 theatricals and four made-fors; Paramount has Preview III and Special Edition II; Goldwyn has November Gold; and ITC has Volume, 16 made-fors.

One new wrinkle in marketing of movies is that 20th Century Fox's new

In a new marketing wrinkle, 20th Century Fox's Century 13 contains eight barter titles under the umbrella name, Fox Premiere Movie.

Fox's "Bachelor Party"



Roger Moore of the Viacom Tonight Only presentation, "Naked Face"

Ad hoc networks of movies with limited prior exposure are key contributors to primetime's strength.

package, Century 13, contains eight titles being offered via barter under the umbrella name of Fox Premiere Movies. The Premiere titles include *Bachelor Party, To Be or Not to Be* and *Revenge of the Nerds*. The barter split is 11 and 11 and it will have two runs, each in primetime. The barter offerings are first-run commercial TV films, while the cash movies have been shown on the networks.

But while a hefty number of movie packages are coming into NATPE, Jack Fentress, Petry Television's vice president, director of programming, says that there are less in terms of packages coming from major studios. "The studios apparently are concentrating on programs, as opposed to theatricals or made-for-TV packages. They are not cranking out as many as they have upfront previously, and I don't feel any big push by these syndicators to sell them. Efforts appear to be on marketing of programs rather than on movies."

Von Soosten says that the interest in first-run sitcoms, talk shows and other types of programs, has given the perception that there are not a lot of movie packages being introduced. However, he continues, "they are not making headlines, but there are a lot out there and a lot are being sold."

Colorized growth

Meanwhile, despite the controversy swirling around their use, colorized movies, which began surfacing with individual titles last year via 20th Century Fox, are becoming part of the primetime movie mix which will spread as more colorized packages become available. Both Turner Program Services and the Hal Roach Studios are introducing colorized titles pre-and-at the NATPE convention, and both have reported heavy clearances. TPS's initial package, Color Classics Network, consists of 24 titles, and has cleared more than 80 per cent of the country, according to TPS, for use beginning in January. All titles have a one-month window and are offered to commercial TV after their runs on cable and superstation WTBS(TV) Atlanta, owned by Turner.

Also, TBS is preparing a second colorized package for NATPE. Twenty-four titles are involved in the package, which has not yet been given an umbrella name. Titles are said to include *Huckleberry Finn*, *Mutiny on the Bounty* and the original *Tarzan*.

At Roach, which uses the Colorization process, the company is following its Laurel and Hardy Show package of 26 90-minute features introduced at 1985 NATPE, with Colorization Network II, 15 films available monthly beginning September, 1987. Titles include *Angel and the Badman*, *Suddenly*, *The Stranger* and *Terror by Night*. In addition, Roach has several colorized off-network series, including *Hennessey* and *Public Defender*. Also, Roach has a black-and-white group of 15 films such as *The Housekeeper's Daughter* and *Captain Fury*, under the title of Hal Roach Classics, Volume 1.

One of the Roach colorized films, *It's a Wonderful life*, recently aired on KTLA and received a 9.4 rating, which Bell says is "significant," achieving higher ratings than the average movie in primetime on the station over the year. In addition to the film, the station aired a 10-minute talk pro-and-con colorization segment, which Bell says got 2 points better than the film. Also, phone calls were elicited, and KTLA clocked 22,000, with the "no's" edging out the pro-colorization viewers.

KVVU-TV's Durante is not a big supporter of colorization, but picked up some titles such as *Miracle* and, from Disney, *The Absent-Minded Professor*, which are the only two colorized films he has run. He also has the Turner package. He says that colorization enhances only a limited number of movies, such as *Yankee Doodle Dandy*, or any other musical of that magnitude. "But I'm personally against colorization of *The Maltese Falcon* or *Citizen Kane*. However, we haven't had any complaints about the two colorized movies we have aired and got more positive comments than negative." *Miracle*, which KVVU-TV aired last December, is set this month for a second run Durante says.

WPIX has also been playing a colorized title or two over the past year but is not committed to carrying any colorized movies in the future, says Pope. He explains that given a choice his preference is to obtain new major theatricals, "depending on how good they are.

"In some instances, the colorized films will turn out to do well," but in other cases, he's not certain that the processed movies will make any significant difference.

Game shows

Meanwhile, it's reported that six stations in the 23 metered markets are not running movies in primetime. And, according to Katz, at least three are performing reasonably well: KHJ-TV Los Angeles, WPGH-TV Pittsburgh and KOFY-TV San Francisco. The KHJ-TV primetime schedule starts off with a one-hour block of game shows, *The $100,000 Pyramid* and *$1,000,000 Chance of a Lifetime*, from 8–9 p.m., and got a respectable 5/7 and a 4/7, respectively, notes Von Soosten. *Pyramid* is up against KTLA's 6/9 for movies, KTTV(TV)'s 3/5 for news, and KCOP(TV)'s movies, which did a 5/8.

At 9p.m., KHJ-TV's news does a 4/6. However, at 10, the station airs *Fantasy Island*, which did a 2/4, considerably lower than its competitions' performances. KTTV's movie had a 3/7, KTLA, a 5/10 with news, and KCOP's news does a 3/5 in the 10–11 p.m. time period.

WPGH-TV plays *Fall Guy* and *Charlie's Angles* in the 8–10 p.m. time period against WPTT(TV)'s movies. *Fall Guy* and the opening movie hour on WPTT-TV each get a 2/3. *Angels* loses out to the last half-hour of movies, although both shows drop from 1/2 for *Angels*, to 2/2 for movies. But WPGH-TV bounces back with *Bob Newhart*

(continued on page 124)

BACKLASH ON 15S?
Industry urged to heed viewer reaction/97

RETAIL REPORT
Making it easy for print spenders to use some TV/99

BUYER'S OPINION
Need for new viewer tracking tools cited/100

TELEVISION/RADIO AGE

Spot Report

December 29, 1986

Spot Report

December 29, 1986

Viewer backlash on 15s? Closer look needed

Beyond looking at the cost-effectiveness of 15-second commercials, the industry needs to take a closer look at viewer reaction to their resultant clutter, according to the consensus of four speakers at the Advertising Research Foundation Electronic Media and Research Technologies Workshop, recently held in New York. Along with other speakers, Dr. William F. Baker, president of Group W Television and chairman of Group W Satellite Communications, pointed out that, where a pod has a greater number of shorter commercials, viewers perceive that more time is taken away from programming.

Baker added that adults 18–34, VCR owners, cable viewers and remote-control owners are the ones perceiving the worst clutter situation. Pointing out that viewers' attitudes have to matter, he asserted that what amounts to short-term cost effectiveness "will be a long term folly," and that broadcasters must act to preserve their medium.

William Benz, vice president—general manager of Anheuser-Busch's Busch Media Group, had no quarrel with 15s in themselves but was concerned with overall viewer resentment of clutter: "If that resentment is seized upon as an issue by some demagogue with a political motivation, it's a whole different problem, and you can bet your ARF membership we'll be facing the spectre of some sort of regulatory intervention."

Network response. Marvin Mord, vice president, marketing and research services, Capital Cities/ABC, reported that for October and November, 15s represented only 14 per cent of total ABC inventory, 15 per cent of primetime and 18 per cent of Monday–Friday daytime. He said that, although ABC has no plan at this time to increase rates for 15s, he anticipates advertisers who use 30s exclusively becoming concerned that they are hurt by being in pods with 15s. If this becomes a problem, he said, the network may have to begin charging more than half the rate for a 30.

Harold M. Spielman, chief executive officer, McCollum/Spielman, held that it's time for networks and industry associations to spend some dollars to learn how consumers respond to increasing clutter. He reported that, with 15s on networks hitting 23 per cent of inventory at their highest point last October and non-network 15s running only about 3 per cent of inventories, he would expect the ratio to taper off around there. But he added a concern that the new managements at the networks, in pressing for more bottom-line dollars, could yet open the door to greater usage of 15s.

Breda to new Blair post

William E. Breda has been named to the new post of general sales manager for Blair Television. Before coming to Blair in 1974 Breda had been sales manager of ABC's International Television Division. He was elected a vice president of Blair in 1977 and was promoted to senior vice president in 1984 with responsibility for both affiliate and independent stations sales in New York, Chicago and Los Angeles.

Protter to Gaylord

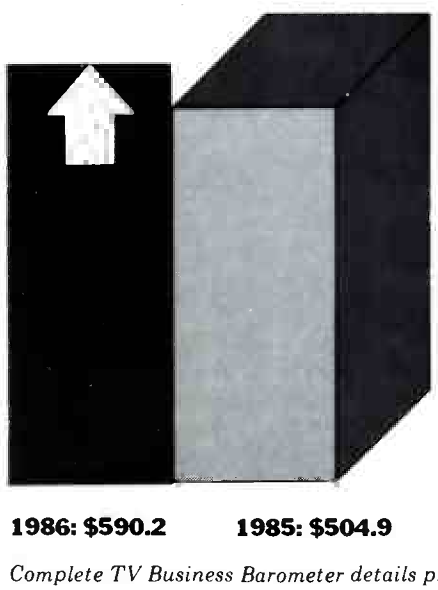
Independent television veteran Harold E. Protter has been named vice president, general manager of Gaylord Broadcasting's WVTV(TV) Milwaukee. And Gaylord president William S. Banowsky says the company is backing Protter "with a substantial capital investment to bring WVTV's power up to 5 million watts, the highest the FCC allows and to install Mr. Protter's state-of-the-art half inch videotape operation. Milwaukee area viewers will notice these changes because their picture will be clearer and there will be less editing of programs."

Protter was formerly executive vice president and chief operating officer for Koplar Communications, responsible for operations of both KPLR-TV St. Louis and KRBK-TV Sacramento. He was elected to the Board of Directors of INTV in 1984.

October

Local business *(millions)*

+16.9%



1986: $590.2 **1985: $504.9**

Complete TV Business Barometer details p. 70

Spot Report

Campaigns

Drug Emporium, TV
Don Lea Associates/Holland, Ohio
PHARMACEUTICAL CHAIN is using 13 weeks of spot exposure that commenced in late September in a good many sunbelt television markets. Negotiators headed by Glenn Browne worked with daytime, news, prime access and weekend spot to attract women.

Hardee's Food Systems, TV
Ogilvy & Mather/New York
FAST FOOD CHAIN is scheduled for 13 weeks of fourth quarter advertising that started in late September in a long lineup of southeastern and midwestern television markets. Media set fringe, primetime and kids' inventory to reach men, women and children.

Hillshire Farms, TV
Sive Associates, Inc./Cincinnati
PROCESSED MEATS are winding up 13 weeks of fourth quarter schedules that began in late September in a long and nationwide list of television markets. Buyers worked with daytime, news, access and weekend placement to reach women 25 and up.

Geo. A. Hormel & Co., RADIO
BBDO/Minneapolis
CHILI is set for 12 weeks of advertising that started in late December in a good many western radio markets. Target audience includes both men and women 18 and up.

The Pillsbury Co., TV
Leo Burnett Co./Chicago
HUNGRY JACK BISCUITS are winding up 13 weeks of fourth quarter spot appearances that started in late September in a good many sunbelt and midwestern television markets. Media team used daytime and fringe spot to reach women 25-plus.

Procter & Gamble, TV
Saatchi & Saatchi Compton/New York
TOP JOB is set for 13 weeks of first quarter advertising in a fair list of southeastern television markets. Negotiators placed fringe inventory to reach women 18 and up.

S & A Restaurant Corp., TV
SSC&B: Lintas/New York
STEAK & ALE RESTAURANTS are making 13 weeks of fourth quarter spot appearances that started in late September in numerous sunbelt television markets. Buyers arranged for news, primetime and prime access showings to attract adults 18 and up.

U.S.Air Force, RADIO
Bozell, Jacobs, Kenyon & Eckhardt/New York
ENLISTMENT is being encouraged for four weeks during January in a long lineup of radio markets in Texas and Louisiana. Media placed schedules to reach young men 18 to 24.

Van Munching & Co., TV
SSC&B: Lintas
HEINEKEN BEER is running for 13 weeks during fourth quarter in major markets along both the Atlantic and Pacific Coasts. Buying group worked with sports, news and primetime inventory to reach men 18 and up.

Walgreen Co., TV
CPM, Inc./Chicago
SELECTED PHARMACEUTICAL ITEMS will be featured for five to seven weeks starting in early January in a select but widespread list of television markets. Media worked with all dayparts to attract women 25 and up.

Warner-Lambert Co., TV
Ted Bates Advertising/New York
CERTS and OTHER PRODUCTS are sharing 10 weeks of spot appearances that began in mid-October in a good many sunbelt television markets. Negotiators placed daytime and fringe inventory to reach women 25-plus.

Wilson Foods Corp., TV
Campbell-Mithun Advertising/Chicago
HAM is being recommended for nine weeks during November and December in a long lineup of western and midwestern television markets. Buyers placed daytime, primetime and fringe spot to reach adults 25 and up.

MMR expands

Major Market Radio has formed a new fourth division made up of the Dallas and Atlanta sales offices and headed by Elaine Jenkins who steps up to senior vice president/Southern Divisional manager. At the same time Mark Stang has transferred to Atlanta as vice president and manager and is replaced as Minneapolis manager by Karin Dutcher.

In San Francisco, Howard Silver is promoted to manager there and Linda Madonna, manager of MMR's Boston office, has been elected a vice president.

Appointments

Agencies


Madeline Lanzisero and **Mary Ann Madigan** have been elected vice presidents of DDB Needham Worldwide/New York. Madigan joined the agency as manager, video technology and programming and is now a network program supervisor. Lanzisero came to the agency as an estimator and is currently director of broadcast and print media estimating.

Anthony O'Haire has joined Lois Pitts Gershon Pon/GGK as vice president and media manager. He moves in from USA Advertising where he had been senior vice president, media director.

Marcia Selig has been promoted to media supervisor at Ogilvy & Mather/Chicago. She came to the agency last year as a planner and is assigned to the Brown & Williamson account.

Katz' new v.p.s.

Several new vice presidents have been named at Katz Television. Benjy Wolf, manager of the Miami sales office, and Kansas City manager Peter Logli receive vice presidents' stripes, along with Bud Bowlin, supervisor of direct response sales, Andi Poch, manager of the sports and specials sales unit of Katz Independent Television, and Joe White, who heads Katz Independent's Swords team.

More vice presidencies go to Jerry Cifarelli, national sales manager of Katz Continental's East station group, and Michael Steinberg, director of research for Katz Continental.

At Katz American Television the new vice presidents include Chickie Bucco who heads the Red team; Karen Nielsen, manager of the Detroit sales office; Boston manager Ruth Robertson; and T. C. Schultz, manager of Katz American's Stars team in New York.

In another appointment, Mark Turner has been promoted to manager of Katz Television's Charlotte sales office.

Gerry Minichiello has returned to Bozell, Jacobs, Kenyon & Eckhardt/Boston as vice president, research director. She had been group manager of marketing research for margarines and new products at Lever Brothers.

Pamela Ridgway Kirkpatrick has been promoted to vice president at Tracy-Locke in Dallas. She joined the agency in 1978 as an assistant buyer, stepped up to media supervisor in 1982 and then was promoted to associate media director in 1984. She supervises buying on the Taco Bell account.

Representatives

Dorothea Wieland has been named manager of the new Houston sales office opened by MMT Marketing Division. She joined the Division at its inception as an account executive in Chicago, and before that she had been an account executive with Katz and Chicago sales manager for WXON-TV Detroit.

Dave Johnson and **Stan Elgart** have been appointed vice presidents of Republic Radio. Elgart joined Republic in 1981 when it was still RKO Radio Sales and is manager of its Philadelphia sales office. Johnson came aboard in 1984 from WWWW(FM) Detroit and is Detroit manager for Republic.

Lynne Simon has been promoted to vice president/sales at the Los Angeles office of Hillier, Newmark, Wechsler & Howard, reporting to regional manager **Sharon Wienzveg.** Simon joined the firm three and a half years ago and was recently named Western Region sales training coordinator.

Andrew Kazen has joined Torbet Radio as regional manager in Houston. He had been Houston regional manager for Select Radio Representatives.

Michael Horehlad has joined Katz Radio in New York as an account executive. He moves in from Springfield, Mass., where he had been general sales manager at WHYN AM-FM.

Retail Report

Creating 'special opportunities'

"Special opportunities" is a term being used more and more frequently by both stations and reps when discussing their efforts at attracting new advertisers to either television or radio. These opportunities take many forms—from unusual local programming ventures to promotions built around local special events to station-created vendor support projects.

One type of special opportunity tried from time to time—usually successfully—is the "infomercial," a short program insert on a specific topic, sponsored by a company in a related field. A few years back, WABC-TV New York executed these quite well.

Now television stations are getting some help in this area from a syndicated service called GVC Productions, which this fall introduced its "Spot Information" series, consisting of 30-second vignettes, devoting 20 seconds to informational content, three seconds to a sponsor open and seven seconds to a sponsor close.

Series currently available include *Health Care*, featuring Lynn Fischer, host of a health care show on WTTG(TV) Washington, *Auto Talk* with Paul Brand, columnist for the *Minneapolis Star and Tribune*, and *Tax File*, hosted by Peat, Marwick and Mitchell's Mary Bailey Horsch. Each series contains between 12 and 16 spots.

One station currently using the material is WFIE-TV Evansville. Says Angie Sauer, general sales manager of the Cosmos NBC affiliate: "We sold the *Health Tips* package to a local HMO group, and *Auto Talk* has created a lot of excitement on the street." What Sauer particularly likes is that GVC, in addition to providing the inserts, furnishes extra marketing help. "They will send a spokesperson [talent] down to the market; they also publish a newsletter." The HMO, which will kick off its sponsorship next month, bought the package with "educational dollars."

Norma Cox, who heads GVC Productions, says the concept is designed to go after newspaper dollars. Cox says the total cost of TV advertising including production is still considered to be too high. TV production, she adds, "is disquieting to many retailers."

Another type of special opportunity—aimed at attracting supermarket advertisers is the food fair, a promotional device that works in different ways. For instance, as reported in the November 24 issue of TV/RADIO AGE, Phoenix radio station KOY sponsored such a fair itself, inviting food brokers, manufacturers, supermarkets, etc., to participate by buying booth space. The price of a booth included a spot schedule, backed up by a healthy dose of on-air promotion of the event by the station.

In Tulsa, KTUL-TV pursued the food fair concept from a different direction. Instead of the station sponsoring it, a supermarket chain—Jumbo/McCartney's Foods—put it on, with the station's help, charging suppliers $750 for a booth plus an advertising schedule that included two non-competing products in a 30-second commercial.

Lynn Kidder, director of retail services at the Albritton ABC affiliate, says KTUL-TV approaches its special promotions by creating a video tape presentation for vendors that includes a history of the store, last year's gross sales, the next year's projections and specifics about the Tulsa market. Says Kidder, "We follow it up with a marketing plan and a final pitch from the owner and/or president."

Kidder herself represents something of a new breed in the broadcaster sales/marketing department. She works closely with the sales staff, but emphasizes, "I am not a salesperson." What she *does* do is help come up with the ideas, give the salespeople leads and help plan the marketing strategy. And, she adds, "We don't just take the suppliers' money and run. We try to discern when and how they should use TV, and we always emphasize a media mix."—**Sanford Josephson**

One Buyer's Opinion

New viewer tracking tools needed to keep up with viewer choice

Link

Our stable, predictable, measurable world—one we've enjoyed for close to 30 years—is behaving in strange ways. One element of this behavior is the fragmentation of the mass media. It began several years ago as new and more specialized media vehicles and the systems to distribute these new forms achieved wider penetration. This atomization of the mass media currently continues unabated.

Cable television, for example, is now at the 45 per cent household subscription level. And while there are many in the industry who believe that the marginal growth to the next plateau of 55 per cent will be extremely difficult if not impossible, the vast wiring of the American continent has generated new and reasonably viable viewing options.

There now exist such examples of successful narrowcast (or narrow-focused) ad supported cable networks as MTV and CNN, both of whom have now turned the corner to profitability, and both of whom are vertically programmed to provide the same basic kind of thematic programs throughout their broadcast days. Other such burgeoning advertising supported networks as USA and CBN are horizontally programmed, much like the traditional mass networks of ABC, CBS and NBC.

The growth of cable systems over the last decade has also resulted in the rise of strong independent television stations. The must-carry rule required that local cable systems carry the signals of indigenous independent stations. This resulted in wider distribution of clearer signals throughout their markets, which in turn led to bigger audiences, the ability to charge advertisers more, and the reinvestment of these new streams of advertising revenue into a better quality of off-network and first run programming, leading to still larger audiences.

The result of all this roiling of the waters of the traditional mass media marketplace has been an incredible increase in the number of options available to viewers, clients and agencies. This has led to an era of more intensive and more complicated negotiating for price and position, more complicated media planning and buying, and an urgent need for the development of more precise and valid research techniques to insure that demographic and even psychographic audience estimates are up to snuff in a highly fragmented and segmented media world.

The advent of people meters and other new forms of audience measurement in the U.S. (thanks to AGB roiling the waters) has pressured the previously monopolistically lethargic A. C. Nielsen and Arbitron companies to actively seek out, listen to, and act on the complaints and suggestions of their agency and media clients.

The result is a new focus on testing and developing people meters, among other innovations, which will in turn signal new methods of calculating audiences, negotiating media buys and developing the computer hardware and software base that will be needed to handle the tidal wave of new data that will sweep over all elements of the broadcast advertising industry.—**Gordon L. Link,** *executive vice president, worldwide media director, McCann-Erickson, Inc., in remarks before the Advertising Research Foundation*

Stations

Bremner

Eric S. Bremner and **Steven A. Clifford** have been promoted by King Broadcasting Co. to assume the responsibilities of **Ancil H. Payne** who will retire as president next June after 15 years. Clifford, who has been vice president, finance and planning, will become KBC corporate president and chief executive officer. Bremner, corporate vice president of television, will move up to president of broadcasting of KBC.

Patrick McNally has been named vice president, general manager of RKO Radio's KFRC San Francisco. He moves in from New York where he had been vice president, general manager of WHN/WAPP(FM). Before that he had been station manager of WAVA Washington.

Ronald Loewen has been appointed vice president and general manager of Cosmos Broadcasting's KPLC-TV Lake Charles, La. He was formerly vice president, station manager at KAKE-TV Wichita-Hutchinson.

Jim Dunham, general manager of KAIT-TV Jonesboro, Ark., has been elected a vice president of parent company Cosmos Broadcasting Corp. Before joining the station in August Dunham had been executive vice president, general manager of KSFY-TV Sioux Falls, S.D.

Mike Snyder has been tapped as national sales manager for KXTV(TV) Sacramento-Stockton. He returns to the station from a post as local sales manager with KTXL-TV, also Sacramento.

Media Professionals

Healthy effect seen from people meters

Bob Woodworth

Director of media services
Cochrane Chase, Livingston & Company
Newport Beach, Calif.

Bob Woodworth, who heads media for Cochrane, Chase, Livingston & Co., believes that, "Over time, people meters should have a healthy effect on our business. If they work as advertised, they should give us definitive information on what kinds of people are actually watching our programs."

Woodworth's been concerned for many years, "not only that the measurement techniques we've depended on for so long have been so woefully inadequate, but that a whole generation of people, including those of us who call ourselves professional buyers, sellers and broadcasters, walk around behaving as if we really believe all these numbers, on the apparent theory that half a truth is better than no truth at all."

Woodworth concedes that this "half truth" can be "directionally helpful," and that, "We can even place some degree of confidence in the numbers if they trend consistently in roughly the same direction."

However, he warns, "Before we reach the point that we hope people meters can take us to, there could be a shakeout that could be several years in the making, what with three or four competitors off and running with new technologies that we may find are not affordable if the industry tries to support everyone in this race over time."

Woodworth does note with some satisfaction, however, that, "At least these competitors are finally addressing the problem." He points out that the long haul to reach this stage "has been much like the problem of coming up with a definition of effective frequency. Many years ago the Advertising Research Foundation proclaimed that, 'Now is the time to address the problem of what constitutes effective frequency.' Yet, to this day I've never met anyone with enough gall to claim he really knows how many repetitions of the message it takes to sell the product."

He adds that, "Whether we can successfully extend our developing audience measurement technology to purchase activity, by counting on shoppers to wave a wand across every item they bring home from the store remains a question. But we'd love to know not only whether people really watch our shows, but also, if those who watch take the desired buying action."

Don Hibbitts, general manager of WKRL(FM) Tampa-St. Petersburg has been elected a vice president of parent company Sandusky Radio.

New Stations

On the Air

KPST-TV San Francisco; Channel 66 ADI San Francisco; Licensee, Pan Pacific Television, which has sold the station to Silver King Broadcasting, a subsidiary of Home Shopping Network, 1529 U.S. 19 South Clearwater, Fla., 33546. Telephone (813) 530-9455. Lowell W. Paxson, president, Home Shopping Network. Operates as a 24 hours a day HSN station under interim agreement with Pan Pacific, pending FCC approval of sale to HSN. Air date, November 25, 1986

Buyer's Checklist

New Representatives

CBS Radio Representatives is now exclusive national sales representative for KKMJ(FM) Austin, Texas. The Key Market station broadcasts a "lite music" format.

Harrington, Righter & Parsons has assumed national sales representation of three Cosmos Broadcasting stations, WFIE-TV Evansville, Ind., WSFA-TV Montgomery and WDSU-TV New Orleans. All three are NBC affiliates.

Hillier, Newmark, Wechsler & Howard has been named national sales representative for WZGC(FM) Atlanta and for WTSA AM-FM Brattleboro, Vt. WTSA offers a modern country sound and its FM sister programs an adult contemporary format. WZGC airs "true CHR."

Masla Radio has been appointed national sales representative for WDKX Rochester, N.Y. and for KRIX(FM) Brownsville, Texas. KRIX plays rock 'n roll hits and WDKX features an urban contemporary format.

Petry National Television has been named national sales representative for WRBT-TV Baton Rouge and for WTXL-TV Tallahassee. WTXL-TV is an ABC affiliate and WRBT-TV is an affiliate of NBC.

Republic Radio is the new national sales representative for WRJQ/WROE(FM) Appleton/Oshkosh, Wisc. and KEBE/KOOI(FM) Tyler, Texas. Both FM stations carry an easy listening format. KEBE is an adult contemporary station and WRJQ programs light rock.

Torbet Radio has been selected as national sales representative for WAMR/WRAV(FM) Sarasota and WIXI(FM) Naples, both Florida. WIXI airs the Stardust format, WAMR plays big band numbers, and WRAV carries an adult contemporary format.

W&P splits, sells

Interep has split Weiss & Powell and sold the two parts to Shelly Katz Radio Sales and to the newly formed Radio West, headed by Daren F. McGavren. Shelly Katz, renamed Weiss & Powell Katz, will represent W&P stations east of the Rocky Mountains and merge them with that company's current list of 80 radio stations.

Radio West will take over representation of W & P stations west of the Rockies. With formation of Radio West, president Daren McGavren launches the first radio rep focusing primarily on western markets since he founded McGavren Guild 36 years ago—a firm that eventually grew into Interep with six radio rep companies under its umbrella. McGavren's partners in the new firm are Carol Salter, Christy Taylor and George Peter. Most of its sales force will work out of Los Angeles, San Francisco, Seattle and Denver, buying centers where agencies place as much as 80–90 per cent of western radio business.

Transactions

Channel Communications, Nashville, has sold KAIT-TV Jonesboro, Ark. and KPLC-TV Lake Charles, La. to **Cosmos Broadcasting,** Greenville, S.C. for $68 million. Communications Equity Associates acted as financial advisors to NASCO, Inc., the 80 per cent majority shareholder of Channel Communications.

Bahia de San Francisco Television Co. has agreed to sell Spanish-language KDTV(TV) San Francisco to **Hallmark Cards, Inc.** and **First Chicago Venture Capital,** subject to FCC approval. Hallmark and First Chicago are also buying 10 other Spanish language TV stations from Spanish International Communications Corp.

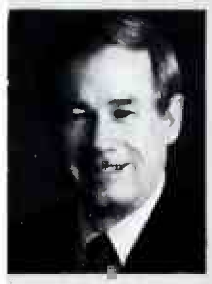
Vision Communications, Inc. has been formed to purchase KAPE/KESI(FM) San Antonio from **SIT Broadcasting** for $9.27 million. Vision is headed by John Hiatt and Sam Sitterle is president of SIT. Broker in the transaction is Americom Radio Brokers, Washington, D.C.

Chase Broadcasting Group has completed its acquisition of KGLD St. Louis and KWK(FM) Granite City, Ill. (St. Louis) from **Robinson Broadcasting of Missouri, Inc.** for $6.9 million. Perry S. Ury is president of the Chase Group and Larry J. B. Robinson and Thomas J. Embrescia are principals of the seller. H. B. La Rue served as broker in the transaction.

Holder Communications Corp. has agreed to purchase three radio stations in Texas from **Adams/Shelton Broadcasting** at a base contract price of $5.1 million, subject to FCC approval. The stations are KORQ AM-FM Abilene and KLSF(FM) Amarillo. Harold Holder is chairman of Holder Communications and Bruce E. Singleton is president.

Mittcom, Ltd. has purchased WWFX(FM) Bangor, Me. from **Sunny Silverman** for $1.4 million. Mittcom is headed by Bruce Mittman, who also owns WICE in Pawtucket, R.I.

Viacom advances Brady

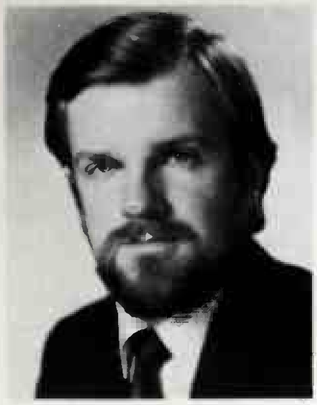


Francis (Pat) Brady has been appointed president of Viacom's Television Group and senior vice president of the Viacom Broadcast Group. He had been vice president, general manager of Viacom's WVIT(TV) Hartford-New Haven. Now, in addition to WVIT, he will oversee operations of KMOV-TV St. Louis; WNYT(TV) Albany-Schenectady-Troy; KSLA-TV Shreveport-Texarkana and WHEC-TV Rochester, N.Y.

Brady came to Viacom from WCLQ-TV Cleveland where he had been vice president, general manager; before that he had held various management posts with Storer Broadcasting for over 16 years.

Viewpoints

David Poltrack



Vice president, research, CBS/Broadcast Group in a speech before the PaineWebber Inc. 14th Annual Conference on the Outlook for Media, in New York.

People meters may be new factor destabilizing network audience picture

I would describe the networks' audience picture as stabilized. The question is whether the introduction of people meters represents another destabilizer. Currently Nielsen is running parallel people meter and NTI panels. The early people meter numbers are lower on average; however, post-9 p.m. shows perform better with the people meter sample. It is hard to measure the impact of people meters because we do not yet have data on the non-network competition and the people meter sample is not yet in balance with universe estimates.

A validation study conducted in November by Statistical Research, Inc. and funded by the three networks and Nielsen will hopefully provide the answer as to the relative accuracy of the people meter approach and the existing meter-diary approach to television audience measurement.

At this point it would seem likely that the new system will generate slightly lower network audience levels but that cable and independent station audience levels will be lower as well. The effect of the conversion to people meters on the 1987–88 upfront is hard to call. If the numbers remain lower, then agencies are sure to try and exploit this fact in negotiations; however, these lower numbers will not be substantial enough to reduce primary demand for network television advertising.

Segmented TV buying

A byproduct of this new people meter-based measurement system will be larger samples. This will undoubtedly lead to more segmented network television buying with daily demographic reports. The household rating is likely to become irrelevant in the new buying environment. Buyers are likely to take advantage of the larger samples to develop custom target segments utilizing cross-tabulation. AGB will provide limited marketing parameters such as new car buyers and heavy soft drink consumers through a periodic in-depth questionnaire that will be filled out by respondents. Advertisers can use these data to obtain a rating for key buyers in their category.

The networks will probably not be willing to guarantee audience delivery on so highly segmented a basis. With daily demographic data available, the upfront market and its characteristic guarantees is likely to gradually give way to a more flexible, adaptable approach to network television advertising. Both the buyer and the seller will have to be more sophisticated to obtain an advantage in this complex buying and selling environment.

In 1987 the real action will be at the networks themselves. How each network chooses to adapt to the new world of low single-digit revenue growth will have the most profound impact on the competitive configuration of the video marketplace at the close of 1987 and beyond. A preview of what may be ahead was seen in the just-completed November sweeps.

Network economics

In 1987 the networks may shift even further from the historical, unidimensional audience-maximization strategy. In at least some areas they will begin weighing audience maximization against profit maximization, no longer accepting the belief that the first always leads to the second.

In their halycon days, the networks fought an all-out battle on the audience front in a market where the number one network made substantially more money than the number two and number three networks, but all three networks generally made money. As we enter 1987 it is still true that the number one network will make substantially more money than the number two and number three networks; but it is no longer a given fact that, no matter what the circumstances, the number three, or even the number two, network will make money. In this new environment the game is sure to change, and next year we will see the beginning of that change.

The more segmented basis of network television advertising time buying that will evolve out of the new people meter measurement system and the balancing of the goals of audience maximization and profit maximization by the networks leads to the question: "Is it time to stop keeping score?"

The "ratings race" is likely to remain a major promotional element in the network competition, fueled by the intense press interest in this competition; but it will undoubtedly become less and less significant in the advertising market. Not only will greater segmentation make gross household measures less important, but the 52-week demographic data provided by people meters will accelerate a movement away from the traditional "season" to on-going, full-year tracking.

These changes will place a premium value on the networks' relative skill in marketing their product to the advertising community as negotiations take place throughout the year on the basis of a variety of specific target audience segments.

Programming/Production

World Events animation of future?

Kids' animation that better appeals to both boys and girls can stem the rising erosion of kid TV viewers in the early afternoon, says Peter Keefe, World Events vice president of production. In an interview, he notes that kid HUT levels were down some 15–20 per cent in October, in tandem with viewers per household, in the afternoon. Although the good weather in the month was a factor in the drop in kid viewing levels, Keefe believes that the primary reason for the dip is that girls are being locked out from watching TV in the 3–4:30 p.m. time period, mostly because of the plethora of boys' action/adventure shows.

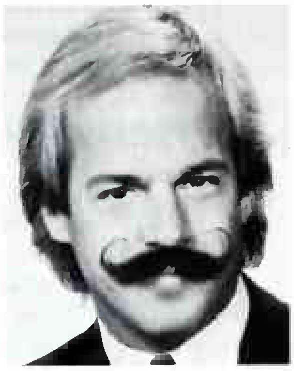
"Last year, for example, animated shows consisted of *Heathcliff*, *Thundercats* and *The Jetsons*, with perhaps only *ThunderCats* attracting girls, now the new fall entries such as *Rambo*, *The Centurians*, *Defenders of the Earth* and *The Galaxy Rangers*, also are action/adventure shows, which turn off girl viewers." To counteract this, and the failure of several new animation entries, particularly in the action/adventure and superhero action genre, World Events has launched an animation series which will focus on both a teen male and a female as major characters. The projected new strip series, called *Vytor, The Starfire Champion*, will premiere in the fall, 1988 in a barter split of 4½ minutes for stations and 2½ for national sale, according to Keefe. *Vytor's* co-star is Skyla, and the series revolves around their efforts to reestablish harmony throughout the world. Sixty-five episodes will be offered, with eight runs over two years.

The plethora of boys' action/adventure shows pushed all the soft programming into the morning slots in September, he continues. "Then when action/adventure shows started failing, they went to the morning or were pushed off entirely. This gridlock of boys' programming has in turn pushed down household viewers as well. Most of the shows coming on in 1988 are either in the action/adventure genre or are much more comic booky. Ours is soft adventure entertainment."

Problem. The biggest problem that Keefe sees on independent stations when it comes to buying programs is that they tend to buy either off-network programs or movie packages, "in other words, programming with a track record. When it comes to first-run syndication, they will accept a game show but are not willing to accept an unknown kid show. They say they don't know what kids will like."

In response to that problem, World Events has embarked on an unusual marketing plan on *Vytor* designed to help make *Vytor* a household word before it gets onto the TV screen.

Promotion. To overcome the handicap of the characters being unknown entities, World Events will launch the series in a similar fashion to its successful *Voltron* program. Promotion will encompass several tie-ins. The first two episodes of *Vytor* will be combined as an hour show, with teasers at the end of the episodes regarding the next six stanzas. But before that, the two episodes will be shown in local theaters, with perhaps three showings of each hour program, says Keefe, followed by trailers of upcoming episodes on television.



Peter Keefe

The theater showings will be held in the top 20 markets, probably in August, 1988. World Events expects to rent theaters for matinee screenings. Teasers aired on stations beforehand will herald the theater showing, and kid viewers chosen from postcards will see the hour at the participating theaters without charge. A fulfillment house will be in charge of the drawing, "so stations won't have to be encumbered with handling the postcards," says Keefe.

Tickets will be mailed to the kid winners. After the theater event, Keefe looks for kids to spread the *Vytor* word in schools and elsewhere. To buttrees this, World Events plans to introduce a *Vytor* comic strip on Sundays in the top 30 or 40 newspapers in the U.S., either via a syndicate or as paid advertisement in the comic-strip section. The timetable for this is as early as June, 1988.

All in all, Keefe believes that the double-pronged promotion takes the burden off the station in a tight-inventory situation and will sharply increase the chances for the show to get good numbers. Keefe sees stations running it as an hour special or as two separate half-hours on consecutive days.

Animation on *Vytor* has been done 98 per cent in the U.S. by Calico Inc., award-winning company based in Los Angeles, and features detailed scenery and rotoscoped action sequences. In addition, according to Keefe, a motion-controlled camera is employed and sound is recorded in Dolby. Also, a toy licensing deal is being discussed.

L-T China deal

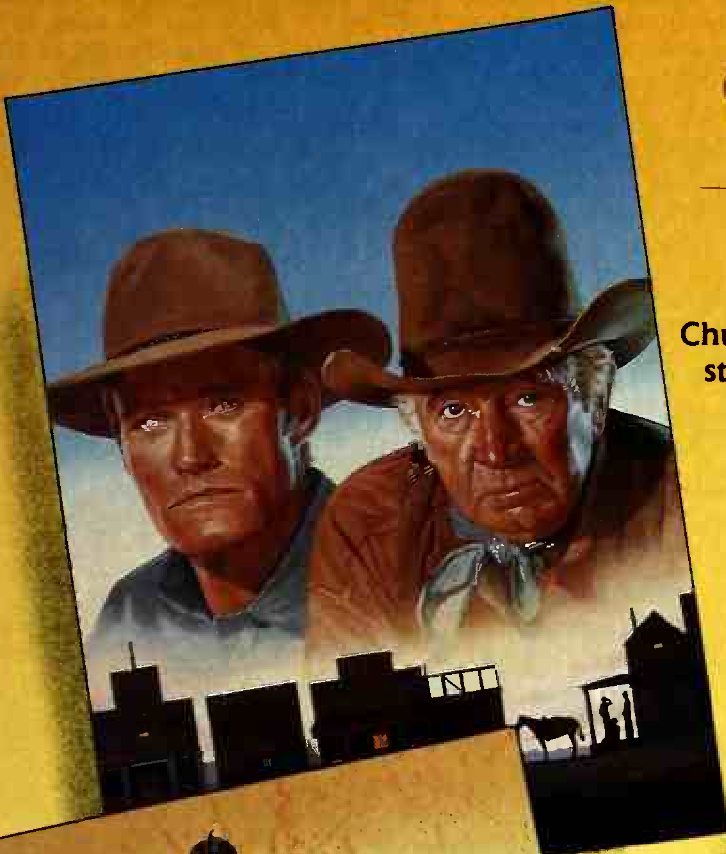
Lorimar-Telepictures will follow up its recently-announced connection with China Amusement and Leisure with a major cable deal involving both parties. No details were given. The initial arrangement encompasses a five-year pact with the U.S. rep for the Shanghai Cultural Bureau, whereby L-T will provide sponsorship, production and distribution services for a multi-faceted cultural exchange program. As part of the agreement, according to Michael Solmon, a member of the office of the president, L-T has submitted its TV library for review, for potential airing on the Shanghai Network, via barter of between two and five minutes for national sale per half-hour.

'Hotel' a forerunner?

Honeymoon Hotel, the first-run "instant sitcom strip" that will get a week of on-air pilot testing beginning January 5, has racked up 45 stations representing more than 50 per cent of the U.S. as of presstime. In an interview, Richard "Ritch" Colbert, president of Access, *Honeymoon Hotel* distributor, says that about 75 per cent of the clearances are from affiliates. Stations in the lineup include three CBS-owned outlets plus station groups represented by Viacom, Media General and Post-Newsweek. Colbert notes there's no deal yet in New York, but he feels that the market is not needed for the test. "We are so close to 60 per cent, that we can go to test without New York."

As to time periods being planned for *Honeymoon Hotel* by the stations, Colbert says that stations are splitting these up evenly among access, early fringe and late-night. Stations are paying a cash license fee for the program, which is produced by the De Laurentiis Entertainment Group in association with the Farr/Silverman Co., with one minute in each half-hour episode retained for national advertisers. A decision on whether the pilot will get a green light as a series will be made after the broadcasts but no later than March

KING WORLD PRESENTS



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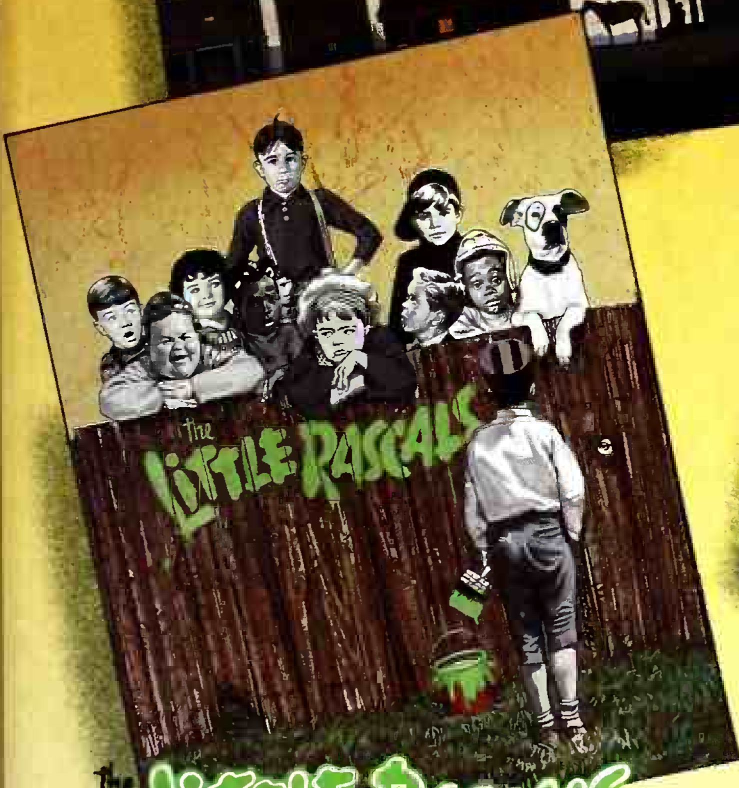

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Programming/Production

(continued)

Debut. Also, LTI will debut *Stand Up*, 66 half-hours from the BBC focusing on various stand-up comics in five different series. Stations can run them as a weekly program or as a strip, notes Miller. A soap-opera/drama, about life in London's East End will also be introduced. Called *The Eastenders*, the program is the top TV show in England, says Miller. However, with all the product LTI will show at NATPE, Miller notes that the program will get only low-key exposure. Voye says, "It needs a lot of sit-down viewing and careful introduction. We want to take great care with it and to position it perfectly because it is perhaps the most widely-viewed program which has ever been on the air in Britain."

Pitch on 'Crosswits'

Burt Rosen, chairman and CEO of ABR Entertainment, is speaking with stations in major markets about getting improved time periods for *The New Crosswits*, strip game show which made its debut mainly in the early a.m.

Rosen, in an interview, said he believes that given a better daypart, *Crosswits* can be a sleeper in syndication. Even so, Rosen says that in New York, on WNBC-TV, which airs the show at 2 a.m., Monday-Wednesday and at 2:30 the other two days, *Crosswits* was Number 1 in the time period, with a 2.7 rating and 23 share, or 50 per cent higher than its nearest competitor, WCBS-TV's *Nightwatch*, in the week of November 10.

In Los Angeles, *Crosswits* came in Number 2, with a 1.5/17, behind *Nightwatch's* 1.9/19 for the week. In Chicago, *Crosswits*, on WMAQ-TV, at 1 a.m., got a 2.8/21, coming in second to movies on WGN-TV in the first three weeks of the October sweeps. Rosen is banking that, with such impressive numbers in the three markets, the *Crosswits* stations will "make a move." He says he has been discussing a possible switch with WNBC-TV, although he hasn't gotten very far in the other two markets. He has asked WMAQ-TV to release the show but has been turned down, and as to KNBC-TV, he says, "I won't even comment."

He believes that, when the November books come in, stations will look to replace one of their failing shows with *Crosswits*. Meanwhile, Rosen says he has just finished a kids' spinoff of *Crosswits*, called *Kids' Crosswits*, as a weekly show, with 39 originals and 39 repeats, for NATPE. It's being sold via cash for a January or March start.

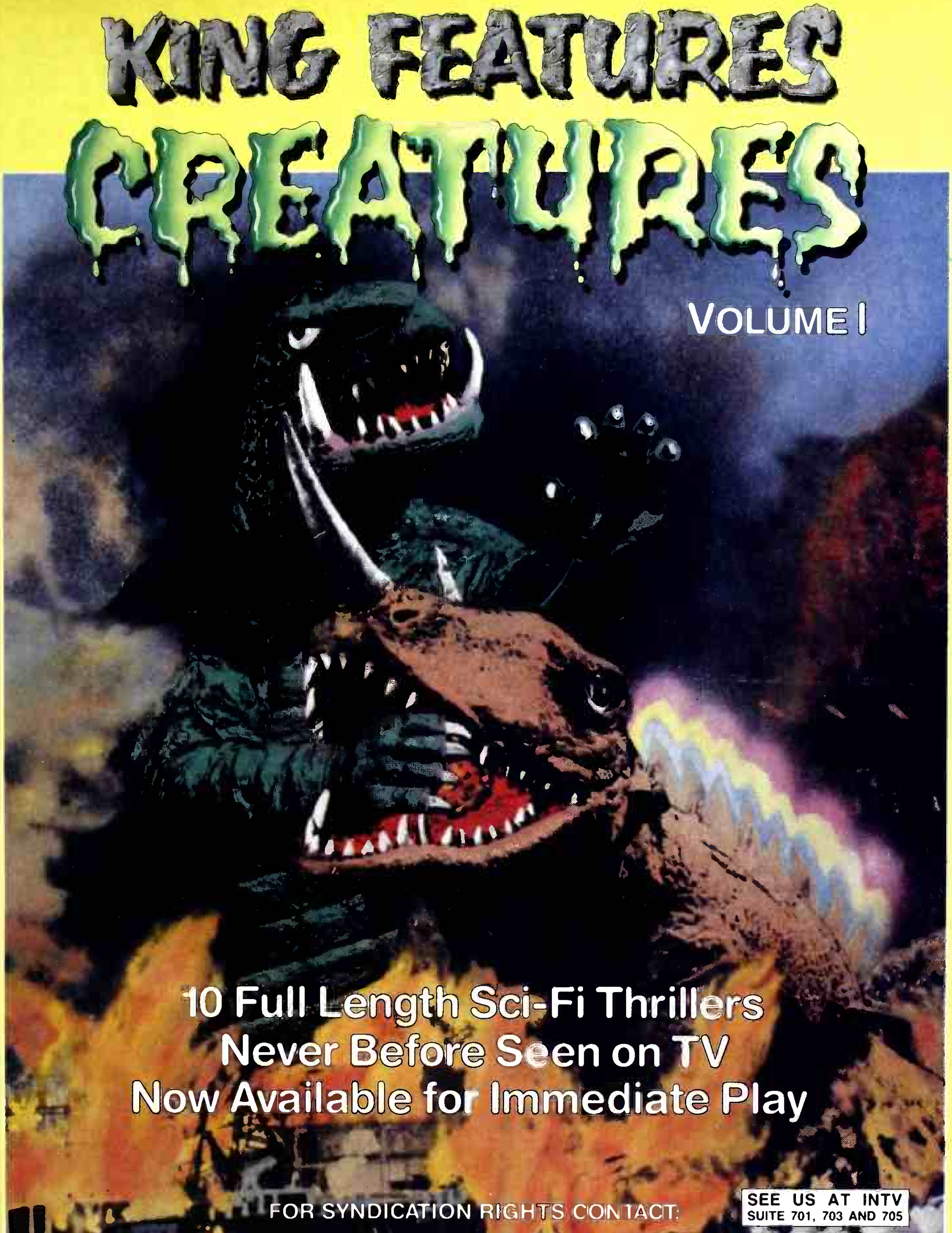
Another show is *Candid Kids*, with Allen Funt, a new production for which a pilot has been produced. And, according to Rosen, the company is close to firming an owned-station deal. To be aired weekly, *Candid Kids* will have 39 originals and 13 repeats for running on the weekend between 5–8 p.m. Rosen says a half-hour special, which aired on NBC in March, 1985, "got incredible demos." Besides Funt, a youngster from a hit TV series will rotate as co-host each week.

Also on the boards is *Can You Top This?*, based on the popular radio show of many years back, in association with Barry & Enright. Dan Enright is executive producer, and the aim is to get either a late-night or access airing.

Zooming in on people

Cheryl McDermott has been named director of international television distribution at **Turner Entertainment Co.** McDermott was most recently senior contract administrator at MGM/UA Entertainment.

Carol Forace has been named vice president of research and sales development at **Tribune Entertainment.** She joined TE in September, 1983, as director of program sales development and



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Programming/Production

(*continued*)

research. Prior to that, Forace was director of research at Metromedia Producers Corp. since 1981. Also at TE, **Anne Rodgers** has been named vice president of station sales. She joined the company in February, 1985, after a stint as an account executive at Television Program Enterprises.

Ann Rodgers

Paul Green, vice president of **TEN Media,** has been promoted to general manager. Before going to TEN, Green was an account executive at ESPN. From 1983-84, Green was vice president and general manager at the national broadcast division at McCann-Erickson. At The Entertainment Network, **Lisa A. Gamboa** has become midwest sales rep. She comes to TEN from King World and, before that, was with Orion Television's syndication division, from 1981-84.

Also at TEN, **Roger B. Adams** has been appointed to the newly created position of senior vice president, national sales manager. Adams had been senior vice president/national sales manager at King World Enterprises from 1983-86. From 1978-1981, Adams was eastern division sales vice president and director of research for Orion Pictures Television.

Ed O'Brien has been appointed vice president, western sales, and **Bruce Casino** joins **WW Entertainment** as director of eastern sales. O'Brien comes to WW from Empire Pictures, where he headed TV syndication. Before that, he was vice president of home video at Worldvision Enterprises. Casino most recently was eastern sales manager at RKO Pictures Television.

Theresa Adams has been promoted to promotion coordinator at **Buena Vista Television.** Prior to this, Adams worked with the creative services department as accounts payable coordinator.

Andrew Teitel has been named director of finance at **The Silverbach-Lazarus Group.** He was vice president, finance for Empire Entertainment prior to the new appointment.

Kathy Zeisel has been promoted to vice president, western division sales, at **Harmony Gold.** She was western region sales manager.

Access ad sales unit

Access Syndication, a division of Access Entertainment, has set up Access Advertiser Sales and has named Jeffrey Kazmark as president of the new division. Kazmark will direct all national sales for Access's four weekly half-hour barter programs, *Lorne Greene's New Wilderness*, *The Exciting World of Speed and Beauty*, *Hollywood Close-Up* and *Heroes: Made in the U.S.A.*

The division will be based in New York. For the past year, Kazmark was executive vice president at Access Syndication. Before that, Kazmark was with the NBC-owned group since 1980, responsible for all of its West Coast sales to national ad agencies and sponsors, coordinating all of NBC's U.S. sales offices.

New World buy

New World Pictures has entered into a agreement to acquire the Marvel Entertainment Group from Cadence Industries Corp. The Group includes Marvel Productions, California-based animation development and production operation, plus Marvel Comics Group and Marvel Comics Ltd. The Group's net product sales for the year ended December 31, 1985 were $73 million, with a substantial increase in net sales anticipated in fiscal 1986.

Marvel Productions currently produces five animated series for network and first-run syndicated TV. All told, Marvel has 250 half-hour episodes in production. Among the shows are *Muppet Babies*, for CBS, pluse *G.I. Joe*, *Transformers*, *Defenders of the Earth* and *Pony and Friends* in syndication. Previously produced animated series from Marvel include *Fantastic Four* and *Defenders of the Universe*.

Canada program binge

Led by its weekly co-production, *The Campbells*, Freemantle of Canada has begun the 1986–87 season by registering a 14 per cent increase in program hours—634—over the past season's 543. Freemantle is predicting at least a 25 per cent increase by next spring. Among the programs in Canada are 14 hours of network specials including *Christmas in Washington*, *Kennedy Center Honors*, *The Perry Como Special* and *Jack Paar Comes Home*.

In made-for-TV movies, already telecast are *Manhunt for Claude Dallas*, and scheduled are *On Fire*, *Stillwatch* and *Hungry Hearts*. In strips are *Ryan's Hope*, *Loving* and *The $25,000 Pyramid*. Syndicated shows placed in Canada include *Vice in America: The Doping of a Nation*, additional episodes of *Dempsey and Makepeace* and *At the Movies*. In the children's field: 52 half-hours of *Mr. Wizard's World*.

Sams exits King World

David R. Sams, creative affairs vice president, has exited King World. Before going to King World, Sams was with a Columbus TV station. At King World, Sams was responsible for marketing, promotion and station relations.

INTV names Pattison

The Association of Independent Television Stations has hired Pattison Creative Marketing to devise a new image for the trade organization. Pattison launched promotional campaigns for such TV programs as *Dynasty*, and for various projects or Disney Television. INTV was established in 1972. In addition to headquarters in Newport Beach, Pattison also has an office in Hollywood.

RADIO

Radio syndication

Airwaves Radio Network, Boston, will introduce *Classics 'til Dawn* on March 16, 1987 via satellite, Monday through Saturday, from 11 p.m. to 5 a.m. The show is available via barter and is hosted by Chris Clausen, TV/radio personality and voiceover talent. The barter deal is a five-and-five minute split each hour. The program, in addition to classical music, contains capsule interviews with TV, film and music personalities. *Classics* includes light and crossover music. Broadcasters have the option of automation and are offered promotion and media kits.

MJI has launched *Classic Cuts*, a program featuring rock's important artists doing classic hits, with stories about how the songs were written. Aimed at AORs and classic rock stations, the format is being offered as an hour show or as five 12-minute daily features. Debut is January 1.

Promark, Los Angeles, has acquired the rights to *A Tribute to Ricky Nelson*. The one-hour program is highlighted by interviews with Johnny Cash, Jerry Lee Lewis and other performers. Nelson is being packaged with another one-hour special, *Blueberry Hill*, featuring Fats Domino. Both

Programming/Production

(*continued*)

shows are a co-production of Silver Shadow and Heritage Entertainment, and are being sold for barter, for clearances in early first quarter.

ProMedia has acquired the *Country Close-Up* show from Narwood Productions. The hour weekly music/interview show is syndicated on more than 100 stations and is hosted by Lon Helton.

The Satellite Music Network has added 12 affiliates in the past month. Stations signing for the Country Coast-to-Coast satellite music feed are WMIN Maplewood, Minn., WATI-FM Danville, Ind., WHCB-FM Virginia, Minn. and KBIT-FM Billings, Mont. New StarStation affiliates include KBZT-FM Los Angeles, WWJR-FM Sheboygan and WCII-FM Louisville. WWLS Oklahoma City, is the newest member of the Pure Gold format; and WBCG-FM Murpheesboro, N.C. is the latest to join *Heart and Soul*. Stardust is being received at WDAE Tampa, while KYCS-FM Rock Springs, N.Y., is now airing the Rock 'N' Hits format. Z-Rock, SMN's latest addition to the music formats, is being played by WCXT-FM Grand Rapids.

News and notes

WMCA New York has premiered *The Real Estate Roundtable*, hour show on issues affecting the real estate industry that concern the city's economic development and housing resources. The weekly program is on at 6 p.m.

Warren Schroeger has joined WRCH(FM)/WRCQ(AM) Farmington, Conn., as operations manager. Before joining the station, Schroeger was program producer for the syndicated Radio New England Magazine.

Jay Christian has joined WGAR Cleveland as operations manager and program director. Christian has been in broadcasting for more than 18 years. Most recently, he was program director at WGKX-FM Memphis.

Jon Holiday has been named program director at WQAM Miami, replacing Gene Bridges. In addition, Holiday will handle the 3-7 p.m. air shift. Prior to joining the station, he was operations manager/program director at WPOW Miami.

WXRK-FM New York has begun airing a series of showcases for new local rock bands. The 30-minute feature is part of its overnight program *Overnight Beat* and broadcast on the first Sunday morning of each month.

Kevin Metheny has joined KTKS Dallas as program director. He most recently was with Viacom's MTV Networks as vice president of music programming and production for MTV.

Syndicate rolling

The Christian Science Monitor's new wholly owned subsidiary, The Christian Science Monitor Syndicate, is rolling. Its broadcast activities in television, consisting of *The Christian Science Monitor Reports*, weekly half-hour news program, is currently airing on 67 stations and rising, says David Morse, president of the Syndicate. Also, ownership of WQTV(TV) an indie UHF station in Boston, is pending FCC approval. The Syndicate is also active on the shortwave end. Two stations are set to begin operation in early 1987. One is in Maine and will transmit to Europe, Africa and parts of the mid-East; the other is in Spain, and will transmit to Asia, says Morse. Planned is a building site in Alabama, for Central and South America and all of North America.

David Morse

In TV programming, the Syndicate is looking at kids' programs, although no details were given by Morse. On the radio end, the Syndicate initiated *The Christian Science Monitor Weekend Edition*, weekly, international 45-minute news review and analysis program which is carried on Radio Luxembourg and broadcast for Europe. Also in radio, there are *Conversations with the Christian Science Monitor*, daily half-hour interview program for commercial stations, and *Monitoradio Daily Edition*, half-hour program, and *Monitoradio Weekend Edition*, hour show, which are both public radio news and feature programs that report on developments and trends in national news, economics and arts, among other things.

CABLE

Showtime goes live

More than three years after the rain-delayed live telecast of *Diana Ross in Central Park*, Showtime is returning to live entertainment programming with a vengeance.

First up is a February 21 David Steinberg special from Caroline's, as the New York comedy club celebrates its move to larger quarters at the South Street Seaport.

Then, in March, a 90-minute spectacular will celebrate Caesar's Palace's 20th anniversary in Las Vegas. Joan Rivers, George Burns and the Pointer Sisters are scheduled to be among the performers in the show, which will be produced and directed by Marty Pasetta.

Allen Sabinson, senior vice president, original programming for Showtime/The Movie Channel, says several other live variety specials are under consideration. "A live production creates a spontaneity that challenges the performers and brings the excitement of the event to the audience more than any pre-taped show could," Sabinson comments.

After their live premieres, however, the upcoming Showtime specials will necessarily be repeated on tape.

Mummers, 'Marcus'

Lifetime will kick off the new year with all-day coverage of Philadelphia's Jan-

Programming/Production

(*continued*)

uary 1 Mummers Parade, produced by Group W's KYW-TV, where Lifetime vice president, programming Charles Gingold toiled previously as program director. (On Thanksgiving Day, the service also ran Philadelphia's annual parade, that one produced by Capital Cities/ABC's WPVI-TV.)

New regular weekday programming starting in January will include reruns of MCA's *Marcus Welby, M.D.* (3 and 7 p.m.); half-hour edited versions of Golden West's hour-long made-for-syndication *Woman to Woman* (10 a.m.); *Wok With Yan*, a humorous half-hour oriental cooking show from the CBC (8:30 a.m.); and *F.I.T.*, a half-hour exercise show, also from the CBC (8 a.m.).

Earlier in the morning, from Monday through Saturday, Lifetime will premiere *Doctor's Sunrise* (5:30–7:30 a.m.), an expansion of the all-day "Doctor's Sunday" programming produced by Lifetime Medical Television.

David Moore, LMT vice president and general manager, notes that ad revenues for the specialized service have risen 35 per cent in 1986, and that 18 of the 25 leading pharmaceutical advertisers are sponsors. A new marketing plan, Moore notes, will include distribution of audio and video cassettes, along with program guides.

Meanwhile, LMT will launch a new series of primetime specials called *Lifetime Healthstyles* on December 29. These shows, described as a livelier version of the service's previous *Informathon* specials, start off with *Women's Fitness*, hosted by *Newhart's* Mary Frann and featuring Jane Fonda. In February, Morgan Fairchild will host the second show, *Heartline '87*.

Big deals at USA

The All New Let's Make a Deal, premiering January 5 on the USA Network, is not exactly new. The 340 shows were originally syndicated by Telepictures from 1971–76. USA will strip them weekdays at 5 p.m.

Turning to primetime, USA announced that its 24 new *Airwolf* episodes will premiere Friday, January 23, at 7 p.m., and its 13 first-run *Alfred Hitchcock Presents* episodes will start the following night at 10 p.m. The hour-long *Airwolf*, with a different cast than appeared on CBS, is being produced in Vancouver by Atlantis Films Ltd.; the half-hour *Hitchcock* anthology, with colorized intros by the master himself, is being produced by Paragon Motion Pictures in Toronto.

USA will continue showing reruns of MCA's old *Airwolf* episodes, Tuesday–Friday at 10 p.m. and Saturdays and Sundays at 6 p.m. The new *Hitchcock* replaces reruns of last year's NBC series, also from MCA, but the older off-net *Alfred Hitchcock Hour* will continue running Monday–Thursday at 11 p.m.

An Australian touch

Ian "Molly" Meldrum, host of the Australian Broadcasting System's highly rated weekly *Countdown* series on Channel 2, is now seen monthly on MTV as host of *The Meldrum Tapes*. The new hour-long rock talk show is aired exclusively on MTV, in conjunction with Lance Reynolds Productions.

Wrangler on TNN

Wrangler will sponsor *The Making of "Red Headed Stranger,"* a half-hour Nashville Network-produced special focusing on the upcoming Willie Nelson theatrical film. The show will air Friday, January 9, at 9:30 p.m., Saturday, January 10, at 1:30 a.m., and Monday, January 12, at 12:30 p.m. and 5:30 p.m. The Alive Films theatrical release, based on Nelson's mid-'70s record album, will premiere in February.

'Lovejoy' livens A&E

Lovejoy, an eight-part BBC series based on humorous mystery novels by Jonathan Gash, comes to Arts & Entertainment Network on January 5. The presentation, starring Ian McShane, marks the launch of A&E's Monday night *Suspense!* umbrella title. Coinciding with the series, a new Lovejoy novel called *Moonspender* will arrive in bookstores in February.

HOME VIDEO

KL stage series

Karl Lorimar Home Video is offering a quartet of top stage productions in its Karl Lorimar "On Stage" collection: television version of *Death of a Salesman*, starring Dustin Hoffman; *As Is*, Broadway production dealing with the AIDS crisis; *Grown-Ups*, comedy about the disintegration of an American family; and *Hasty Heart*, drama which takes place in a makeshift hospital ward. The new series represents the second library of classical plays offered by Karl Lorimar. The company is planning a major push on the second group of "On Stage" videos, with emphasis on *Death of a Salesman*. Marketing will include posters, fold-out brochures and tie-ins with the live shows whenever possible.

Scene from *"Death of a Salesman." The TV version is being released by Karl Lorimar Home Video as part of its "On Stage" series.*

Macrovision names

Macrovision has added Heinz Griesshaber to head its engineering department in developing additional video copyright protection technologies. Before joining Macrovision, Griesshaber was vice president, hardware development at Gould Inc. During a tenure at Amepex Corp., he refined videotape recorder technologies, with emphasis on analog and digital circuit design of architectures for digital image processors.

Heinz Griesshaber

MGM/UA "Musicals"

MGM/UA Home Video has expanded its *Musicals, Great Musicals* collection with six additional titles, including two never released on videocassette: *Broadway Melody of 1938* and *Thank Your Lucky Stars*. The additional four titles are *The Pirate, On the Town, Kismet* and *Showboat*.

Embassy 'Survival Kit'

Embassy Home Entertainment is kicking off a "Survival Kit" as part of its first-quarter promotion in 1987. The kit contains 20 titles priced at $24.95 and includes a wide range of programming. Some were released more than a year ago, several are collectibles and all have done well as rentals, according to Rand Bleimeister, senior vice president of distribution. Films included *The Ruling Class, The Tamarind Seed, The Hit* and *Another Country*.

Commercials

Bonneville may expand PSA feed

Offering a half hour of satellite time free to public service organizations who want to transmit their PSAs to stations, Bonneville Satellite Corp. may go into a second half hour if the demand is great enough, discloses Mark Wiest, director of marketing. Starting January 3, Bonneville will devote 10:30–11 a.m. Saturdays on Westar IV, transponder 10D to PSAs of a non-soliciting nature sent to it on ¾-inch or one-inch tape.

This follows an hour-long special transmission December 1 where, in coordination with the National Association of Broadcasters, material was sent out in support of National Drunk Driving Awareness Week. Wiest indicates other special public service blocks of this nature will be considered in the future in addition to the regular weekly half-hour for PSAs of a general nature.

PSAs, Wiest reports, will be considered on a first-come, first-served basis, with excess PSAs being held for the following week. He notes that, if it decides to use additional time, Bonneville will probably put a ceiling of an hour a week on donated time. He says no firm policy has been set yet on the types of PSAs that would be considered acceptable, noting that he is working with the Bonneville legal department on this matter and that his company will undoubtedly use its own discretion on what is suitable.

Air times and dates will be pre-confirmed with participating groups, and tapes with postage included will be returned following the broadcast. Wiest notes the Public Service Network will provide a time- and cost-saving alternative for both sides of the PSA spectrum: "Broadcasters who downlink and record network offerings will eliminate cumbersome trafficking systems needed to track PSA carts currently received by mail. Public service groups will save the budget dollars they presently require for duping hundreds of copies of carts for release."

Wiest says the initial hour devoted to the program with NAB cost about $700 in satellite and editing time and that that Saturday 10:30–11 a.m. half-hour was chosen because it was a half-hour that Bonneville was not likely to sell—because of the way it is positioned in the lineup—and is also a half-hour that works well for stations, falling between Bonneville's International Television Network broadcast and the transmission of syndicated porogramming. He adds, "It's a time that we have control of before and after transmission."

Wiest says announcement of the service is being sent out to public service organizations and that Bonneville is personally contacting the five largest ones. He notes he will be making contact with the Ad Council.

On the possibility of being used by stations as their exclusive source of PSAs, he says, "This would be to our advantage, because it would help people to realize we're out there doing our part and would also give us recognition as a national satellite provider—for when they have news and program distribution needs."

Teen pregnancy

Following up print, school poster, transit ad and radio efforts, Ketchum Advertising/New York recently put the finishing touches on a TV 30 for the New York Mayor's Office of Adolescent Pregnancy and Parenting Services. It follows through on the theme,

Gathering for a PSA *on teen pregnancy by Ketchum Advertising/New York, l. to r., are producer Peter Cascone, art director Joe Coccaro, cameraman Gordon Willis and director Ed Bianchi.*

"Trust me, I won't get you pregnant."

The commercial features five teenagers delivering similar one-liners, with a voiceover ending the spot with, "Before you fall for a line like that, call us for help. It's confidential. The screen displays the Board of Health's hotline and the campaign's theme, "Be smart about sex."

According to Kevin Allen, senior vice president at Ketchum, most TV stations in the area, including the network affiliates, had seen the storyboards and agreed to air the PSA as schedules permit. The TV spots were directed by Ed Bianchi of Bianchi Productions. Cameraman was Gordon Willis, whose major film credits include *The Godfather*. Ketchum creative staff included director John Lyons, art director Joe Coccaro and copywriter Jim Colasurdo.

Commercials *(continued)*

Computer graphics

A new book, *Computer Graphics for Designers*, has been published by Van Nostrand Reinhold, New York, written by Victor Kerlow and Judson Rosebush. Rosebush is founder and former president of Digital Effects, commercial computer graphics and animation house. Kerlow develops computer designs for Digital Effects.

The book, selling for $39.95, presents the fundamentals of computer graphics from the perspective of the visual creator. It guides the reader through the basic operational principles of a computer system, presents case studies and describes in detail the steps taken to create imagery and animation.

Lonely computers

A variety of computer users lip-syncing the Motown song, "Someday We'll Be Together" dramatizes the problems of businesses investing heavily in computers that can't communicate with each other in a commercial for Data General by FCB/Leber Katz Partners. The commercial will run in New York before moving to other markets.

The two commercials, taking place in an office and a factory setting, show computer users alone and lonely with their computers, unable to communicate with other computers without Data General's integrated systems. The spots, with the song sung by Valerie Simpson, will appear on sports programming. They were filmed at the Brooklyn Navy Yard, which provided both office and industrial settings. Target audience is senior management and information professionals at Fortune 1,000 companies.

Stallone for literacy

Actor Sylvester Stallone has taped a PSA for the Give the Gift of Literacy (GTGL) fundraising campaign. Operated through more than 5,000 participating bookstores nationwide, the campaign is an effort by the bookselling and publishing industry to raise at least $1 million a year for literacy organizations. Funds are raised through bookstore customer contributions.

The PSA, produced by Bozell, Jacobs, Kenyon & Eckhardt, is being distributed to hundreds of TV stations and cable operators as well as the major networks. It shows the actor standing in a bookstore setting, next to a cash register and GTGL coin box.

Looking very businesslike in a three-piece suit, Stallone makes his appeal for other Americans to join him in supporting the GTGL campaign in a calm, straightforward manner. The crux of his message is that, for those who can read, it's easy to share the gift of reading with those who can't, simply by contributing their small change the next time they are in a participating bookstore.

Ten-, 15- and 20-second versions of the PSA will be distributed to stations in addition to the full 30-second spot. Audio-only versions also will be distributed to radio stations around the country.

Cosby spinoff ad

Keshia Knight Pulliam, who plays the youngest daughter on *The Cosby Show*, is starring in a "Dial-It" television commercial for Phone Programs Inc. A schedule of 30s has been placed in 15 of the top 20 markets for "Keshia's Christmas," 976 one-minute telephone programs in which the young actress shares a different story of how she celebrates Christmas with her family and friends.

Phone Programs claims to be the first "Dial-It" services company to use a child celebrity in the recording and promotion of holiday-oriented programs. The commercial was scheduled for New York, Los Angeles, Chicago, Philadelphia, San Francisco, Detroit, Dallas, Houston, Pittsburgh, Seattle, Miami, Sacramento, New Orleans and Fresno.

A dry commercial

A woman using her fingernail to scratch the word, "dry," onto her hand shows just how dry skin can be in a commercial for Chesebrough-Pond's Vaseline Intensive Care Lotion. Designed as a 30 and 15 by William Esty Co., the spot also uses high-tech "thermal photography' to allow viewers to see how "Vaseline Intensive Care Lotion starts healing dry skin on contact."

Chesebrough-Pond's has been an Esty client since 1985, and Esty reports Vaseline Intensive Care Lotion has been the nation's top-selling hand and body lotion since shortly after its introduction in 1970.

Agency production unit

DDB Needham Worldwide, Chicago has formed Zone One, a film production unit that is designed "to keep quality up and costs down." While it is for the exclusive use of DDB Needham clients, all offices of the worldwide agency will be able to use the new resource. The unit will report to Grant Hill, senior vice president and director of broadcast production at DDB Needham, Chicago. It will operate with a fulltime cameraman and executive producer.

Satellite formed

Director Henry Trettin and his executive producer Kenneth Rodenbush have formed Trettin/Rodenbush & Partners, a satellite of Jenkins Covington Newman Rath. Trettin has been associated with N. Lee Lacy since 1972. Rodenbush has produced virtually all of the director's work for the past 12 years.

Dember retiring

David Dember, executive vice president and creative director at Diener/Hauser/Bates, is retiring at the end of this month. Dember has been involved with the agency for 34 years. D/H/B, a member of the Ted Bates Group of Companies, is the world's largest entertainment advertising agency and was known as Monroe Greenthal Co. when Dember joined it in 1952.

Wayne Salo and Lorenzo Arbeit have been named co-creative directors of the agency. Salo, vice president and executive art director, and Arbeit, vice president and copy chief, have both been with the agency since 1966.

Cold calculation

The manufacturer of Heet gasoline additive products is letting the weather act as its advance man as it focuses its message on the colder areas of the country. DeMert & Dougherty, whose products include a fuel system drier, antifreeze, gas treatment and octane treatment, has signed with cable's The Weather Channel to sponsor a new intermittent feature, "Cold Wave Alerts."

Starting this month, this feature will appear only when frigid weather heads for a particular section of the nation. Each alert will billboard Heet as provider of the service to viewers and be accompanied by a 30-second commercial for one product in the line.

"Linking our products to the weather that makes them especially useful offers a logical fit," says Ken Sedin, national sales manager for DeMert & Dougherty. "Our customers all have gathered a certain amount of special knowledge. It follows that a medium devoted to delivering information would be ideal for spreading our message."

Wall Street Report

Telemation aims to move into top production centers as sales, earnings dip

Telemation, Inc., with unaudited figures for the nine months ended September 30, 1986, showing a decrease of 71 per cent in net earnings and a dip of 11 per cent in net sales, last month filed a registration statement with the Securities and Exchange Commission for an offering of $20 million principal amount of convertible subordinated debentures due December 15, 2011. Shearson Lehman Brothers is the managing underwriter.

Traded over the counter, the company provides such services to the video communications industry as studios, equipment and personnel for recording TV commercials and programs and industrial communications; post-production facilities; on-location production facilities; and interactive video programs for corporate communications. It also is in the preliminary stage of producing educational programs for home video—an area which is not yet profitable.

Headquartered in Salt Lake City, the company has regional facilities in Chicago, Denver, Seattle and Phoenix, and a major reason for the debentures issue is to provide funds for expansion into the major video production and post-production centers of New York and Los Angeles. It states that it is primarily looking for acquisition opportunities in these two markets but also may consider expanding to other areas. It also may "acquire properties in unrelated fields of business if such properties become available on terms the company believes are attractive."

Nine-month results

For the nine months ended September 30, Telemation's net earnings were $121,000, or 3 cents a share, compared with $416,000, or 9 cents, in the same period of 1985. Sales were $8,228,000, compared with $9,281,000. The company says results were due primarily to a general reduction in demand for the company's TV commercials production and on-location and live telecasting services, and the completion of two major corporate contracts in the first nine months of 1985 that were not replaced in the 1986 period.

Earnings from operations decreased 77 per cent to $121,000 from $524,000 for the corresponding period of 1985, primarily due to the decrease in net sales and a nonrecurring charge in connection with purchase of all outstanding employee stock options by the company. In 1984, Telemation acquired an interest in a cable TV partnership which, as of December 31, 1985, had ceased operation. In the nine months ended September 30, 1985, Telmation had losses as a result of this investment of $108,000, net of tax benefits of $92,000.

For the fiscal year ended December 31, 1985, the company showed a 9 per cent increase in earnings from operations to $821,000, compared with $754,000 in 1984. Sales increased 6 per cent to $12,502,000 from $11,781,000 due to increased demand for the company's television commercial production and corporate communications services, primarily at its Phoenix location.

Telemation, Inc. *(000$ except per share data and ratios)*

	Nine Months Ended September 30,		Year ended December 31,		
	1986 (unaudited)	1985	1985	1984	1983
Net sales	$8,228	$9,281	$12,502	$11,781	$10,004
Earnings from operations before income taxes, depreciation and amortization	1,463	2,214	2,907	2,526	1,966
Depreciation and amortization	1,311	1,233	1,646	1,372	1,057
Earnings from operations	121	524	821	754	552
Net earnings	121	416	713	592	552
Net earnings per share (1)	$ .03	.09	.15	.13	.12
Ratio of earnings to fixed charges (2)	1.34x	3.00x	2.93x	2.92x	2.63x

(1) Adjusted to reflect the four-for-one split of the Common Stock effective on October 24, 1986 (2) For purposes of calculating this ratio, "earnings" consist of earnings before income taxes plus fixed charges, and "fixed charges" consist of an appropriate portion of rent expenses which is deemed to be representative of an interest factor plus interest expense.

Price ownership

Price Communications Corp. owns 91.3 per cent of the company's common stock, with four officers and directors owning 1.1 per cent collectively. Robert Price is both chairman of Telemation and president and a substantial stockholder of Price Communications. The latter company operates four network affiliated TV stations, 18 radio stations, an outdoor media company, newspapers and two law journals.

Telemation's services are generally offered on the basis of hourly or daily rates. It reports that no single customer accounted for more than 10 per cent of total sales during the recent nine months.

First-run's *(from page 83)*

ratings [for first-run sitcoms] in the 5s and 6s," he says. "Ours has peaks in the 10s and 11s, and lows of 8." Bell adds that ratings potential of individual shows is further limited when stations program them against each other (although McDonald points out that such competition "will allow better shows to emerge").

But the biggest reason for checkerboarding and maximizing ratings, he explains, is the future stripping of the current first-run fare. "By putting *Charles in Charge* in the best viewing spot, it will only help us in a few years when we strip it," he says.

Future stripping, after all, is still the bottom line and raison d'etre of the whole first-run sitcom phenomenon. Despite all the hoopla about running first-run programs, the main purpose of the new sitcoms for stations and syndicators alike is to develop that tried-and-true staple of independent television—reruns.

"We are a little cottage industry, growing strips on our own," says Bell. "For every off-network strip we buy, we need to develop one ourselves."

That might be easier said than done, however. Notes McDonald: "If *Small Wonder's* doing a 6 now, what's it going to do five days a week on a UHF independent?...Sampling is important, and people being familiar with characters. You need a platform for [reruns of] first-run syndication just as you do for off-network syndication."

Since such a platform is difficult to achieve for a first-run syndicated program prior to its rerun stripping, McDonald believes a strip premiering as first-run to begin with is a good idea. For one thing, he explains, 6–8 p.m. on Saturdays is lower-rated on independents than the same time period on weekdays: "Look at stations that run Monday to Saturday strips. The Saturday ratings are always lower."

So McDonald is high on Access Syndication's upcoming *Honeymoon Hotel*. "Once it's on the air five days a week," he says, "more people will see it." A Saturday access hit, he notes, will get a 6 rating. But, if *Honeymoon Hotel* is hammocked at 6:30 p.m. weekdays between two off-network hits, it can do a "7 or 8 five days a week."

"If five sitcoms introduced at NATPE make enough episodes to strip," says McDonald, "that puts five more products in the marketplace and reduces the price of off-network."

Pappas concurs: "These products, if they succeed for several consecutive years, will be added to the supply of available product for stripping. It will bring down the market prices of off-net programming."

Is the whole first-run boom then just a bargaining chip designed to lower prices of future off-net reruns?

No, says Pappas, who points to *Too Close for Comfort* as an example of a strip already drawing successfully from two years worth of first-run syndication production.

But what about first-run shows which don't have prior network incarnations? "They'll have a slightly higher risk," Pappas says, but they won't pose any real problems as long as stations are "protected on the downside" by not making any unwise backend deals.

Initially, says Swartz, the new first-run fare "will create good programming blocks. In the long run, it will create additional shows we can buy which aren't as expensive as *Night Court*. ...It will make more economic sense. Sometimes you can be Number 2 in the time period and make a lot of money."

But Spectorsky wonders if any of the new sitcoms can become viable strips. He says none of the current offerings are performing at levels that would warrant their purchase if they were coming in as off-net properties. "[Even] if there were 80 episodes of *Throb* out there," he explains, "it's doing a 6 or 7 on our stations. We don't consider that a hit."

'Make-or-break' seasons

This season and next season will make-or-break the first-run sitcom market, Spectorsky believes. Because of the lack of "runaway hits" so far, he says, "we won't be making as many investments in back-end deals," This type of action from many stations, he says, could convince distributors to stop "investing huge amounts of money." And that would dry up the product. Spectorsky even wonders if the movies KTVU ran previously in Saturday access weren't more profitable to the station than the current sitcoms. Although the sitcoms are "moderately successful" and "very competitive" with their 6 and 7 ratings, he cites their heavy barter content and back-end deals.

Jenkins feels that perhaps eight to 10 of the sitcoms being introduced at NATPE will get on air next fall. Of those, he says, only one or two will ultimately make it to stripping. "Look what happens to the networks," he cautions. In order for an eventual strip of a first-run sitcom to work, Jenkins says, it "has to be part of a four-act play." Such a show, he explains, would be mixed in with three others to provide familiarity, lead-ins and other sampling pulls. □

Sitcom skeptic

Rick Feldman, vice president & station manager for Chris-Craft's KCOP(TV) Los Angeles, isn't impressed by all the hoopla over first-run sitcoms and checkerboarding. After all, he points out, KCOP's *Jeopardy* strip—itself first-run—beat KTLA's sitcom checkerboard in the November sweeps.

Feldman believes that most stations picking up first-run sitcoms have been "caught short" with other programs.

It's just too early to tell if the first-run sitcoms will be successful, Feldman continues, since "what really makes properties valuable is their durability." Once the new shows enter their rerun cycles, he explains, their performance will go a long way toward determining if they will "ultimately have a back-end."

Feldman adds that, with the sitcoms now starting to compete against each other, "It's very much like what's happening in the animation business. It's hard for anyone to break out of the pack." □

KNXV-TV's Stu Powell:

First-run sitcoms not good enough for primetime play

Outlet's David Henderson:

Warns against knee-jerk reactions to sweeps ratings

"Independents are light years ahead of where they were in programming. Still though, there's not enough of this top quality product to go around."

Janice Clements
Senior vice president
Laurence, Charles, Free & Lawson

Indies *(from page 83)*

cluded in off network deals, and to acceptance of marginal programs on a barter basis. Not to do so is to dig our own graves with our own shovels in our own backyards."

At Independent Television Sales (ITS), executive vice president Browning Holcombe, Jr. points to the example of syndicated children's programming, noting that national spot targeting kids "was off 30 per cent last year. Even at the networks where kids' programming is limited to Saturday morning, the talk on the street is that one of the networks [Capital Cities/ABC] plans to drop its kids' block."

Holcombe agrees that some of the drop in national spot might be due to the absence "of a major hot kids' item like the cabbage patch doll. But we think most of it has been caused by the increase in barter syndication kids' programs. In kids' programs alone, a station will run 170 to 240 barter spots a week, depending on its program lineup."

Barter vs. revenues

Will the reps' long-simmering antagonism toward barter spread further among stations? As in the outlook for independent station profitability, agency people say this, too, varies by station strength.

JWT's Kostyra believes station resistance to barter "could grow, if, as and when more independents make enough money to assert program independence and be in a position to pay more cash for programs. Stations would prefer to have the financial strength to do it, and syndicators would prefer to receive cash.

"But barter grew and will continue to exist so long as there are stations that have the need for programs but lack the cash to pay for them. It's that situation that gives syndicators the power to dictate time period that some program directors object to. The program directors have a point, but so do the syndicators. They need to protect the value of their programs to advertisers across the board, in as many markets as possible, even if a station here or there gets hurt in the process. Otherwise, the program can end up being one of those shows that advertisers avoid because they're in one time period in one market, somewhere else in another, and in a third market might not be available at all. Stations don't have a strong commitment to a program they'll throw into any time slot that happens to be open. Advertisers who need more than local exposure won't either."

At SSC&B Carr reports seeing more cash-plus barter deals and thinks that "More of those stations that can afford to pay cash may elect to do so. But in the current depressed advertising economy, most independents would find it difficult to afford significant cash outlays for programs and must continue to depend on barter for the most part."

Larry Blasius, vice president, network supervisor at BBDO/New York, notes, "The syndicators think syndication will continue to grow, consultants like Butterfield think it will continue to grow, and I think most agencies would go along with that. Syndication is estimated to be at the $550 to $600 million level now, and one generally accepted projection is for it to grow to $1 billion—depending on whether or not several assumptions hold up."

One assumption, continues Blasius, "is that the networks maintain their level of dominance. If they don't, syndication will surpass $1 billion. On the other hand, it won't reach that level if the differential between network CPMs and syndication CPMs narrows and stays narrow and makes syndication tougher to sell. Continued growth also depends on whether or not syndication producers can maintain quality. Shows that fall down in quality aren't going to make it in syndication, any more than a newtwork program that can't meet quality standards."

Meanwhile, even the biggest advertisers are looking at barter syndication. Bruce Cox, senior vice president, programming at Saatchi & Saatchi Compton, is testing the barter waters for three clients after years of producing daytime serials for Procter & Gamble, and with such ambitious network miniseries under its belt as *A.D.*, about the Roman Empire vs. the Christians in the First Century. Cox says he's "on the lookout for good syndicated properties. And we're currently in the development stage—script preparation or recommendation stage—for barter syndicated properties for three different clients."

At Cunningham & Walsh, Nass observes, "The reason barter has grown is that it offers stations an advantage that cannot be dismissed. It provides quality programs that enable independents

"More dollars are going to independents today because there are more independents on the air. But any one independent in a multi-independent market may be losing share of dollars . . ."

Richard Kostyra
Executive vice president
J. Walter Thompson USA

"Yes, barter removes commercial availabilities from the marketplace, but additional new independents in a market more than make up for that, and the total supply of available inventory is up."

Howard Nass
Senior vice president
Cunningham & Walsh

to compete with affiliates for ratings at the same time that it saves them all the money they would otherwise be forced to lay out for programming if they couldn't get it through barter."

Audience fragmentation

This, continues Nass, means that "The real source of trouble for those independents that have trouble is not barter, but the many new independents that have come on the air to fragment the audience. Advertisers have always paid high prices for television because it gave them a mass audience. But now, if there are so many new independents in the larger markets that TV stations become like radio stations that can't deliver ratings above a four or a five, the marketplace can no longer support them. Some are either going to go dark or sell themselves to the home shopping networks."

Backing for Nass' assertion can be found in some figures offered by ITS' Holcombe: "The big revenue for independents today is not in the major markets with three or four independents. It's in markets 40 to 140, where there is one independent in a four station market. In the 48 instances of four station markets in markets 40 through 140, the one new independent will show substantial revenue growth in its second year on the air. Most of these 48 stations are new within the past three years."

Reliance on barter

JWT's Kostyra observes that the degree of reliance of a station on barter "fluctuates directly with the strength or softness of its market. A station that does well consistently prefers to pay cash and be master of its own fate. On the other hand, barter won't take much away from a station that's finding it difficult to sell those availabilities that it does control. The station has to ask itself if it could really sell at a reasonable price all the commercial units it would have if it recaptured them from the syndicators."

And C&W's Nass suggests a way for at least some marginal independents to save themselves from the dilemma of bankruptcy or auctioneer's block: "The days when television stations were managed by salespeople who could count on automatic rate increases every year are over. Those sales managers have to either convert themselves into marketing people or be replaced by marketing people who know how to get together and sell their market and sell television collectively, instead of fighting each other for smaller pieces of the same pie."

Promotion ideas

Nass says stations today "need marketing people who can develop promotion and merchandising ideas like radio does, and who can produce commercials that leave room for a retail tag that says things like, 'Available at Whelan's for $1.49, this week only.' They have to be willing to work together to persuade prospective advertisers that local television is important and that it's effective, and bring more television dollars into their market. Because, besides competing against other television stations, they're also competing against more cable channels, against more radio stations with an upgraded network sound, and, in major markets, against more upscale local magazines.

Independent strength

At Laurence, Charles, Free & Lawson, Clements notes that the strength of an independent "can be tied to the number of other stations received in a market. In some markets where there's a great deal of spill-in, even without cable, seven or eight other stations—affiliates, other independents and PBS—will get into a market to split up the audience."

Clements believes, "There's no question that programming on independents is getting much better, whether it's first run syndication, off network, or off-cable shows like *Danger Mouse* from Nickelodeon. Independents are light years ahead of where they were in programming. Still though, there's not enough of this top quality product to go around. That means their audience performance isn't always consistent. Some nights they'll win ratings of eight or nine. But other nights will be much weaker. That's when they trot out their cume concept of packages of low rated spots to try to make up for it."

She adds, "Naturally, buyers would like to cherry pick the nights they know a good movie will pull a big audience. But incredibly, many independents haven't learned to plan ahead and schedule their movies far enough in advance to let the buyers know when a

"Barter syndication is not free programming. It's become a growing problem that's taken greater control of two things that are very precious to stations: our spot inventory and our program schedules."

David Simon
Vice president, programming
Fox Television Stations

"The syndicators think syndication will continue to grow, consultants like Butterfield think it will continue to grow, and I think most agencies would go along with that."

Larry Blasius
Vice president
BBDO/New York

good one's coming up. The stations are only hurting themselves with this lack of foresight. If they planned ahead, so buyers could have a chance to do something about it, they could charge us more for their better movies."

Ammirati's Farella points to the same problem. He points out that there are more first-broadcast-run theatrical films like *War Games* and *Gorky Park* available to independents because the networks turned them down. That, he explains, is because "Before they were offered to over-the-air TV they went to cable immediately after finishing their theatrical runs.

"We can select which movies we want our advertising in, in which markets, in those cases where we can find out the playdates in time. It's not easy where stations don't commit to a given title on a given date until the last minute. But if the agency is set up to handle it, it can be done, and we do it."

Need for quality

Farella adds that the entertainment and news programs his clients use "have to be quality oriented, because that's the nature of our clients. A good CPM alone is not enough for BMW, Schweppes or Chiquita unless quality comes with it. The programs we buy on independents to reach the upscale adults our clients look for are *Cosmos*, the Jacques Cousteau specials and the National Geographic specials." He notes that there are two groups of the latter, which "creates confusion, but both are excellent." One group of National Geographic specials is syndicated by Turner Broadcasting and the other is the series that originally ran on PBS, now syndicated by Lexington Broadcast Services.

In Kostyra's opinion, "One of the most significant moves Fox has made is uniting more independents into a quasi network that advertisers are more interested in participating in, because it encourages more stations to carry the same program in the same time period across more and more markets. This gives advertisers a uniformity of programming and time period that can provide uniformity of impact across every market they're in."

Enough is enough

Compton's Cox observes, "Because of *Oprah Winfrey's* success, there are at least four talk shows to be offered at NATPE, on top of Winfrey, Dave Brenner, Joan Rivers and Donahue. I don't see the marketplace supporting eight."

Cox adds, "There are also many more sitcoms than the traffic will bear. Of 28 proposed at NATPE last year, maybe four or five have survived. The odds against another 28 or so this January are extremely high."

Esty's Winner notes, "NATPE is much like the network situation in that there are many more pilots than there are pilots destined to succeed. It's the same survival of the fittest proposition. But it's certainly worth it for the survivors. If you get a real hit, the revenue from it in syndication can be fantastic."

On the other hand ITS' Holcombe calls the 40 new sitcoms independents have to choose from "probably one of the brightest pieces of news for the industry. If you're the one independent in a four station market, you own the pick of the litter."

Holcombe also "thinks there's a lesson in what NBC's doing. The most successful of the three networks is checkerboarding syndicated first run sitcoms on its five O&O's—just like the successful independents. That tells me that independents must know what they're doing and doing it." □

Stronger (*from page 92*)

and Independent Network News, besting the 10–11 p.m.shows on WPTT-TV.

Three primetime hours

In San Francisco, where the competition is sharp because of the many indies in the market, KOFY runs three one-hours in primetime. *Cannon* does a 3/4, from 8–9 p.m.; KBHK-TV does a 2/4 with movies; and KTVU(TV), the only VHF indie in the market, a 6/10 with movies; KICU-TV's movies does a 2/3. At 9, *Quincy* on KOFY does a 3/5, while the other three stations' second hour of movies do the same as in the initial hour, says Von Soosten, 'making KOFY the second leading indie in primetime in San Francisco."

At 10, KOFY continues its hour programming with *Kojak*, which drops to a 2/4, but still retains its second-place spot in primetime among indies, against sitcoms and news, because the other competitors lose points as well. KTVU,which runs news, gets an 8/14.

Another non-movie indie, KTZZ-TV Seattle-Tacoma, trails KSTW-TV's and KCPQ-TV's movies. The station runs *Gunsmoke* 8–9; *Perry Mason*, 9–10. At 10 *The Fugitive* does a 1/2 share vs. KCPQ's half hours, *Soap* and *Love Connection* (2/4 and 1/2, respectively). KSTW-TV's news does a 4/8 for the 10 p.m. hour.

The two other non-movie metered market indies are WKJL-TV Baltimore and WVEU-TV Atlanta, according to ITS' Wolf. WKJL airs *The Waltons*, *Gunsmoke*, INN news and *Twilight Zone* from 8–11 p.m. WVEU-TV stacks its primetime lineup with game shows, *Tales of the Darkside* and wrestling.

At least one indie in non-metered markets is programming other fare than movies in primetime. Dick DeAngelis, general manager of the highly successful Meredith indie, KPHO-TV Phoenix, notes that the station has been running action hours and sitcoms as a rule on a Monday–Friday basis in primetime, 7–9:30 , followed by news until 10 p.m.. Basically, this format is similar to last season's, DeAngelis explains. Current fare running in primetime, in chronological order, are *Rockford Files*, *Too Close for Comfort*, *The Odd Couple* and *Bob Newhart*.

Any shifts in the present schedule will be made after DeAngelis has analyzed the November books. The station runs movies on Saturdays, and has a number of sitcoms in the Sunday lineup, beginning with *Mork & Mindy* at 5 p.m. and running all the way to 9 p.m. The Sunday primetime schedule is *9 to 5* at 7 p.m., followed by *It's a Living*, *The Ted Knight Show* and *Check It*

Out. At the Movies airs at 9 p.m., with news at 9:30, according to DeAngelis.

Meanwhile, checkerboarding in primetime is having its up and downs—mostly downs. Last October, six stations used the form, in addition to movies, in primetime. But this season, according to NSI's Wolf, only three are going that route: WPTT-TV Pittsburgh, KDFI-TV Dallas-Ft Worth and KTRV-TV Boise-Nampa.

WPTT-TV has been checkerboarding for at least a year in the 10–11 p.m. slot, after movies, says Pamela Rhodes, promotion manager. The current schedule includes *Beyond 2,000*, two wrestling airings, *The Three Stooges* and *Blue Knight*. *Vegas* will replace *Beyond 2,000* in January, she says. The two other stations are new to checkerboarding this season. At KTRV-TV, the station's program director, Diane Frisch, says the Monday–Friday 7–8 p.m. lineup is *Disney*, *Gunsmoke*, *Dempsey and Makepeace*, *Trapper John* and *Star Trek*.

Trapper John was the January strip occupant, which was replaced by *Star Trek* in April, says Frisch.

Limited growth

Checkerboarding in primetime is seen as being highly impractical and as having little chance of growing into a widespread form. Katz's Von Soosten adamantly believes the industry is not ready for primetime checkerboarding on the local level, whether the station is an indie or an affiliate. "The networks have been checkerboarding in primetime since the beginning of television, so why would an indie do the same thing against the networks and their affiliates? The name of the game for indies is counter-programming, and it would be difficult for independents to beat the networks at their own game. They are so well established that even though there has been some attrition of audience to the other technologies, the networks are still the domininant force in virtually every market."

Von Soosten believes indies "would be better served by either stripping or showing movies. Stripping in primetime could include first-run as well as off-network programs. It doesn't necessarily always have to be off-network. It would be wonderful if someone would develop a first-run strip that could be aired in primetime." For example, he points out, some of the former Metromedia stations were stripping *PM Magazine* in primetime "and it worked very successfully for them. The consistency of knowing what will run night-by-night is one of the strengths of an independent station and should be exploited to the fullest. The only question is what is the best way of doing that."

Petry's Fentress calls primetime checkerboarding a "risky" venture, but he says a station such as KVVU-TV, which is running a checkerboard in early-fringe and in access (TV/RADIO AGE, November 24), may be tempted to take a chance. At KVVU-TV, Durante says primetime checkerboarding is being considered, but that it all depends on what's available and the quality of product involved.

He says he already has 13 first-run sitcoms, of which 10 are being currently checkerboarded and will be charted in the November ratings books. "We would be interested in shows which would skew to older viewing audiences, although I haven't come across too many like that."

Durante says one scenario would be to put checkerboarding in primetime pre-movies, and another would be to change the station's movie time schedule to begin at 8, with the checkerboarding to follow at 10 p.m. While he calls the latter scheme "quite risky," he says it is a possibility, especially since the networks do not run comedies in the 10–11 p.m. time period. However, distributors at this point are looking to get access play for their first-run comedies, he says.

Recent reversals

Despite Durante's optimism over checkerboarding in primetime, there have been two recent checkerboarding reversals with stations returning to the stripping mode after a trial run. At KSHB-TV Kansas City, Bob Wormington, general manager, checkerboarded a mixture of off-network and first-run programs in various time slots in primetime over the past two-and-a-half years.

Last season's menu, which ran in the 7–8 p.m. time period (CTZ) consisted of *It's a Living* and the off-network *Bosom Buddies*, on Mondays; *Tales From the Darkside* and *In Search of . . .* on Tuesdays; on Wednesdays, *Lifestyles of the Rich and Famous;* Thursdays, *Start of Something Big;* and Fridays, *Star Games*.

This season's schedule in 7–8 p.m. (CT) is *Barnaby Jones*, followed by a two-hour movie. But while Wormington has returned to stripping for primetime, he hasn't given up on the checkerboard form. At this juncture, the station airs first-run sitcoms on the weekends, and the plan is to keep the good ones and discard the bad ones.

Wormington adds that checkerboarding in primetime requires strong first-run programming. He says that among the new first-run half-hours bought by the station are *Marblehead Manor*, the new *Star Trek* series, *Friday the 13th* and *Suddenly Sheriff*.

Another station which has been checkerboarding, KAUT-TV Oklahoma City, is now airing a 7–9 movie, followed by *Perry Mason*. *Mason*, according to Don Richards. general manager, premiered in the summer, to capitalize on the revival via new network specials. "We went from hash marks to a three rating overnight.

Meanwhile, 42 of the 64 movie indies run films immediately after access, while most of the remainder use off-network hours as lead-in, about the same pattern as last year, according to ITS. Petry's Fentress says hour shows used currently consist of *Fall Guy*, *Magnum P.I.* and, on occasion, *Star Trek* in the early primetime period. He says early returns are "pretty good. A number of stations are also running *Knight Rider* in the hour version, while others who have *Rider* are running it as a half hour in early fringe.

Countering web sitcoms

Hours make good counterprogramming for indies against networks in the early primetime period, says Katz's Von Soosten, because the webs generally air sitcoms in the 8–9 p.m. period (ET). Hours, too, are beneficial in that they cost less than a half-hour sitcom in many cases and are compatible with movie audiences, he points out. The big difference this season, he says, is that the established hours are being replaced with more current fare including *Hart to Hart*, *Matt Houston* and *Magnum P.I.* KVVU-TV has been airing action/adventure hours prior to movies for a few years and currently is airing *Cannon* in the 8–9 time period. Previous shows such as *Hawaii Five-O* and *Streets of San Francisco*, were getting respectable numbers and in some cases doing better than the affiliates. Now, however, competition from the networks has increased with such shows as *The Cosby Show* and *Family Ties* on NBC, so the station's hour shows are averaging 8 and 9 ratings, says Durante, lower than a few years ago.

Meanwhile, the number of indies airing news in primetime this season is about on par with last year (see separate story on independent news, page 86). According to ITS, 18 outlets in the metered October books are running news, including 13 movie stations which air news following the features. Only two indies air news pre-movies, while the remaining three are non-movie stations. One-hundred-ten stations air INN, with most running in primetime. INN is being beefed up via more features and new graphics and titles. The name will be changed to *USA. Tonight*, beginning January 12. (See story on INN page 88). □

In the Picture

Susan M. Gianinno

Research chief at Young & Rubicam/New York is training her researchers to "be leaders in reducing the distance between the consumer and our creative teams and clients." She also describes one consumer segment she's been studying: the "new traditional homemaker who has opted to raise a family."

Y&R adds research emphasis on consumers to that on categories

Susan Gianinno, director of research at Young & Rubicam/New York and newly named executive vice president, says the evolution there has been to add to the understanding of consumers as they relate to the various product categories, "a further emphasis on understanding consumers, as people, at every stage of the advertising process."

Thus, besides being specialists in a particular set of categories and in information gathering and analysis, Gianinno expects her researchers to be specialists in the various consumer segments. And to gain deeper insights into each consumer group, she says Y&R has been conducting studies of such groups as teenagers, baby boomers as parents, the new traditional (if often temporary) homemaker, and the mature adult market.

She says her first priority is to "place the focus of our emphasis on people. We should represent the consumer—even act as consumer advocate, in our dialog with creative, account management and clients."

The reason behind this, she explains, is that, "We're convinced that the competitive edge will go to those companies who can make their way beyond the reams of data we all have at our disposal and improve their ability to select out those parts of the data most relevant to their products and interpret it, synthesize it, humanize it, and apply it.

"It's easy enough to assemble too much information," warns Gianinno, "but no one can ever gain enough real insights into the consumer and how he'll react not only to the product but to the advertising for the product. The competitive advantage belongs to the company that is genuinely consumer-driven and who can understand the consumer to the point that they can monitor their own progress by the level to which they are able to cater to what the consumer really prefers."

Researchers must lead

This, continues Gianinno, is why "we don't want our research people to fall back into the passive role of merely supplying information on request and why we're training ourselves to be leaders in reducing the distance between the consumer and our creative people and clients."

Gianinno says that one of her training techniques involves showing her researchers the advertising for client products, "and encouraging them to talk about the advertising in relation to what they know about the consumers that advertising is supposed to be talking to. Too often when a creative team shows its work, we tend to judge it in terms of our own preconceived notions of esthetics, or of what we think makes for a 'creative breakthrough.' What we want instead is for our researchers to learn to adopt the mindset of the consumer and walk in the consumer's shoes, the way method acting puts an actor into the shoes of the character he portrays, so our researcher can look at the advertising from the consumer's perspective."

Expanding research role

Gianinno is quick to add, "We haven't stopped gathering information. What we're doing is expanding the role of our researchers. The emphasis is on balancing our previous almost exclusive preoccupation with information gathering with relating this knowledge to real people in every aspect of their lives. This is why we encourage our researchers to spend time in a store, observing shopping behavior. Or, if they're working with a children's product, to spend time at a playground, watching the interaction between the children and between the children and their mothers."

One of the several studies Y&R has done recently on a particular consumer segment has been its study of the group of mainstream young women who, unlike most of their mothers, had a choice to either go for a career or opt for a more traditional homemaker role and raise children. This, notes Gianinno, "was a followup to all the concentration in the early '80s on the changing woman who seemed to be running away from the nurturing role, who was more self reliant, whose goal was a professional career, and who had replaced her broom with a briefcase."

As young mothers, she points out, "This group is among the best customers and prospects for many of our clients' products." Not only did these women have a greater choice than their mothers, she notes, but they still have more choice: "Many see their present role as child rearer as temporary. Many are continuing their educations to prepare for the day when their children are older and they can then enter the work force. Many in this 20 to 35 year old group hold part time jobs. Many are involved in the underground economy, selling craft items that they make at home. They see their nurturing period as just one stage in a lifetime that can later include fulltime employment as the children grow up, and they tend to have a wider network of social contacts than their mothers had."

INN *(from page 89)*

[*World News Tonight*] slightly tops us."

In addition to the aforementioned primetime newscast, INDX and the *USA Tonight* news briefs, INN also produces a half-hour weekly news magazine with the *Christian Science Monitor*. Called *Christian Science Monitor Reports*, it's syndicated to about 60 stations.

The program, says Corporon, "treats important issues in some depth—sometimes there are only three stories in a half hour."

INN has not produced a midday newscast since the demise last year of Inday, the aborted attempt to mount a daytime programming block for independent stations. There are no plans to revive it at this time.

The audience for INN, says Corporon, consists of "a huge percentage who are dissatisfied with entertainment fare on in primetime. They're looking for alternative programming . . . they respond to informational programming."

Advertisers on INN represent some of the biggest and/or most prestigious blue chip clients, such as Kellogg, IBM, Remington shavers, AT&T and several brands from General Foods.

A major boost was given to INN's prestige two years ago, when CBS correspondent Morton Dean signed on as co-anchor with Pat Harper in January, 1985.

Harper departed for WNBC-TV New York in April, 1985, and Dean has been solo anchor ever since (see separate story on Dean, page 89). "It added stature," says Corporon. "The affiliates were very pleased. Ten years ago, it would have been unthinkable that we [indies] would even do news. Now we have one of CBS' stars." □

Barter *(from page 91)*

ahead."

Harkness cites two alternatives: using AMOL in all markets for program clearances or using a hybrid approach—AMOL for program clearances and Monitor-Plus for commercial clearances. However, Nielsen wouldn't use the hybrid approach—using both systems—for program clearances only.

The need for commercials clearance information is due to the fact that stations which move barter shows from good time slots to poor ones will continue running the national barter spots that come with the program in the good slot, but in another show. This is done because placement of the advertising in a particular time period or daypart is often required in the station's contract with the syndicator.

The price of gathering clearance information on individual barter spots is another sore point with barter syndicators. Jim Monahan, director of special projects for TeleRep, whose syndication offshoot, Television Program Enterprises, accounts for eight barter shows, feels the prices that Nielsen charges for reporting audiences of "rogue" spots is out of line. "You can pay $70 a week per spot per market," Monahan complains.

Syndicators are not shy about raising questions on the basic accuracy of Nielsen information. Byrne mentions his conviction that the NTI sample is not representative. He is convinced that "B" counties are undersampled, and the evidence he cites includes data on

KPIX(TV) San Francisco *held a reception last month in Los Angeles to thank the 45 celebrities who taped 62 AIDS PSAs. The Group W TV station co-produced the spots with Chen Sam and Associates, New York. From l.: KPIX g.m. Carolyn Wean, Ted Shackelford and Deborah Raffin.*

New York State Dairy Princess *Linda LaHart was recently interviewed by WNBC-AM New York air personality Soupy Sales to support the American Dairy Association's New York State Cheese Month fall media and promotional campaign. The live interview was arranged by the radio marketing department of Interep. Participating, l. to r., are: David Wisentaner, v.p. marketing, Interep; Barbara Finn, local market support coordinator, Interep; LaHart; Sales; Peg Kelly, general sales manager, WNBC-AM; and Ann B. Noble, director, dairy food publicity, American Dairy Association and Dairy Council, Inc.*

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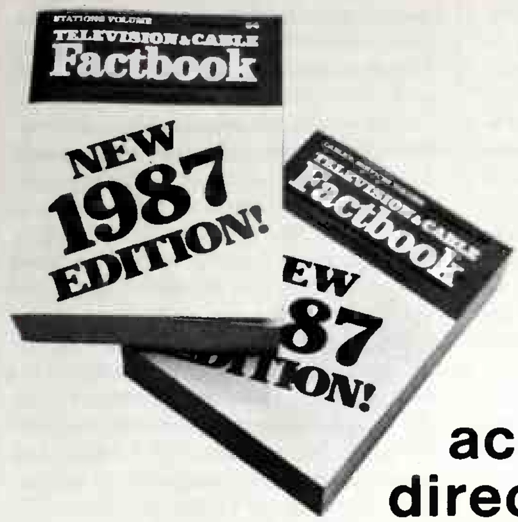

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Richard D. Bates, Manager
Cablevision
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miniseries in metered markets and the ratio of sample homes in "C" and "D" counties.

The analysis of the miniseries data indicated, says Byrne, that the metered markets represent about 40 per cent of the Nielsen NTI sample. This compares to about 35 per cent of U.S. TV households. Byrne also cites figures which show the following: "C" and "D" counties have 30.3 per cent of the NTI sample, while the population of those counties represent 28.6 per cent of the U.S. The difference of 6 per cent means, according to Byrne, that a show with 50 per cent of its audience in "B" counties could be off by 12 per cent, in addition to other errors.

Nielsen won't comment on where its NTI sample is located, of course, and Harkness says the difference of 1.7 percent points between the figures cited by Byrne on "C" and "D" counties—if true—would not be out of line in probability sampling practice.

One question about the syndicator complaints regarding NTI data is whether the people meter systems proposed will be any better. Last month it was announced that Orbis had subscribed to the national television audience measurement service of AGB Television Research.

Byrne was quoted at the time as "impressed with the openness AGB has shown with the whole people meter issue." Byrne says that he has been assured that AGB will have meters in every TV market.

He also notes that a basic reason for Orbis' signing with AGB is that the British research company will weight data from their U.S. sample by universe demographics. □

Indie news *(from page 87)*

having anchor voiceovers, we'll have more self-contained reporter pieces. Having an hour will give us the opportunity to take that extra 15 seconds for a story that needs it."

The expanded news hole will also enable the station to report more national and international news, he says, pointing out that sources are CNN, INN and Gannett's Washington news bureau. Currently, WLVI-TV airs INN at 10:30 p.m. but will move it to midnight when its local news goes to an hour.

The difference between working for a network station and working for an indie has been especially apparent to Tom Petner, news director of WOR-TV New York (Secaucus, N.J.), which has aired a primetime newscast at 8 p.m. since November, 1983.

the marketplace

Help Wanted

Help Wanted

Help Wanted

Petner, previously managing editor at WCBS-TV New York, says, "I've come to respect independent television. You've got to be a lot smarter and you have to operate much leaner." The success of WOR-TV's newscasts (there is also one at noon), adds Petner, is demonstrated by the fact that the station has gone from a news department of 30 three years ago to its present size of 67 people, and "it has paid for itself."

Mandated as part of its move to New Jersey to give extensive coverage to that state, Petner explains that the RKO (soon to be MCA) station tries to present a "mix of national, international and local material. There are critics who believe all we should do is cover New Jersey news. We want to give people a sense of what's going on in the entire tri-state [New York, New Jersey, Connecticut] area, but our skew is always to New Jersey. Whether it's a tax increase or Libya, our focus is on our own [congressional] delegation out of Washington."

Petner says the station has received some "nice reaction" on its "Closeup" investigative pieces such as a recent look at the problem of ambulance gas tank explosions. "The gas tanks were overheating and gas was spewing out." This, he says, was an especially volatile issue in New Jersey "where you have so many different municipalities." The station also does special remotes whenever warranted, breaking away from regular programming for extended coverage of such events as the Statue of Liberty festivities and the victory parade for the New York Mets following this year's World Series. National and international news coverage is provided by CNN.

Not all independent news is in the form of a traditional half hour or hour-long program. At KTVT(TV) Dallas-Ft. Worth, the news effort is directed at five "headline news breaks" on the hour from 7 to 11 p.m. Penny Preston, news director, believes the 45-second news breaks provide a good alternative: "There's less fluff; we don't have to fill the time with features or extraneous information. It's very straightforward."

News staff size

KTVT, with six people, has the smallest news staff of those stations contacted, while WNYW-TV New York with 70–80, WOR-TV with the aforementioned 67 and WGN-TV with "between 60 and 70" have the largest. Within those two extremes, the numbers range from 17 at KTXL to 50 at both KTLA and KTVU.

Anchors Rod Grams and Heather Harden

The hour-long newscast at KMSP-TV Minneapolis-St. Paul enables the station to concentrate on "giving a more complete picture," says news director Penny Parrish

While much of the independent emphasis is on being an alternative to network affiliates, there is some head-to-head competition on major breaking stories.

At Fox Television's WNYW(TV) New York, Ian Rae news director, says, "We're angling ourselves to match the O&Os. We want to produce a newscast that can be up with them, beat them at their own game."

Added crews

In recent weeks, says Rae, the station has added four full news crews. "We have three microwave trucks and a fourth down the pike."

Rae, who became news director about two months ago, emphasizes that "there are no rules." Using the facilities and personnel of sister station, WTTG Washington, he points out that NYW has given heavy coverage to the Iranian crisis, breaking into regular daytime programming twice recently.

"We have 10 crews out on the street. We had two crews out all night covering the Larry Davis manhunt, and we had a crew out all night covering the breakout from Sing Sing."

Also the producer of the daily access program, *A Current Affair*, Rae came from Rupert Murdoch's News America, where he was senior vice president.

WGN-TV's Paul Davis is quick to point out that his station has beaten the network outlets on occasion. "Because of our affiliation with CNN," he says, "we can go live anytime. We were the first station in Chicago to go live with the shuttle disaster."

WGN-TV also subscribes to the Local Program Network (LPN) One on One weekly interview feed, and "the day after Reykjavik we had Donald Regan live.

First with computerization

"We were the first [in Chicago] to have a fully computerized weather presentation," he continues. "We were the first to have a computerized newsroom; and we were the first to go all Betacam."

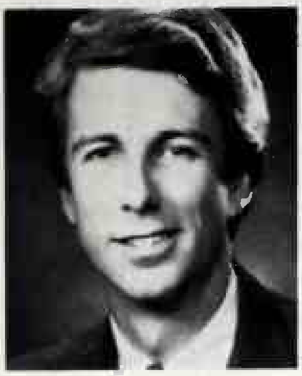
But WGN-TV will not be the first news Chicagoans see in the morning. "We tried a 6 a.m. newscast for awhile," Davis says, "but the HUT levels were too low. One of the other stations put on an exercise show, and those beautiful bodies were too much competition." □

WOR-TV New York does special remotes whenever warranted, breaking away from regular programming for extended coverage of such events as the Statute of Liberty festivities and New York Mets victory parade.

Steve Albert and Sara Lee Kessler with the Mets

Inside the FCC

Dennis Patrick



Commissioner, Federal Communications Commission, in a speech at a symposium in Washington sponsored by the Patent, Trademark & Copyright Law Section of the American Bar Association.

Cable systems held ready for full copyright liability; consumer seen benefiting

The commission's statutory mandate is to further the public interest. To this end, the commission has an interest in maximizing the diversity of programs available to consumers, consistent with costs of production. The commission can help to achieve this end by ensuring: (1) that a level playing field exists among the various competitors, including those who produce and those who distribute; and (2) that freedom of contract, and thus private property rights, are unimpeded. A truly competitive market cannot exist without these conditions.

The compulsory license has two major problems: It creates an unlevel playing field among competitors. And it restricts freedom of contract, thereby impeding efficiency in program production and supply and harming consumer welfare.

Congress favored cable

When Congress adopted the compulsory license rather than a full copyright liability scheme, it tilted the playing field in cable's favor. Cable is permitted to take and retransmit broadcast programming without permission and without regard to the contractual arrangements regarding distribution, and it need only pay a rate set by government fiat.

But cable has grown into a thriving industry today, as we've just discussed. It no longer needs the coddling of a toddler. In my view, whatever circumstances justified its adoption in 1976, I see none in 1986.

The concern that cable would be unable to handle the transaction costs associated with full copyright liability just doesn't ring true today. Cable has proven itself capable of negotiating for cable program services. In fact, cable already negotiates for three out of four program services it receives.

For superstations, a cable system would only have to negotiate with one entity: the broadcast licensee, which would obtain national distribution rights if it wanted to be a superstation. Cable networks like HBO already serve the same function.

Moreover I have no reason to believe central clearinghouses would not develop to handle negotiations as well. It would come as news to ASCAP and BMI that government is the only available clearinghouse for complex transactions. There is also no reason to believe that cable could not negotiate effectively with broadcasters. As became abundantly clear in our must carry proceeding, most broadcasters believe it is cable that has the corner on bargaining power, not the broadcasters.

Let's face it; the transaction cost argument is largely a red herring. While abolition of the compulsory license would pose certain issues—possibly necessitating, for example, a transition period—those issues could be resolved. Thus, in my view, most discussions of transaction costs merely disguise the indisposition to concede the central point: Cable should buy and sell all of its programming in a free market.

The skewed playing field created by the compulsory license does not promote the public interest in diverse programming and efficient delivery. In our recent must carry decision, we declined to continue to elevate the service of broadcasting over that of cable by requiring cable to give first priority to broadcast signals in perpetuity. Rather, we found cable and broadcast to be competitive services.

Yet the compulsory license continues to elevate the interests of cable over broadcasting. The compulsory license abrogates the contractual rights to exclusivity, while permitting cable to obtain and enforce such rights?

Exclusive distribution

Cable has in recent times repeatedly emphasized the importance it attaches to exclusive distribution rights. A cable executive has called exclusivity the "locomotive" that will drive cable's success. What kind of a level playing field exists when those same rights are denied to cable's competitors, the broadcasters?

The compulsory license also skews the playing field against cable programmers. They must compete with the subsidized distant signals for channel space on the cable system. As a result, cable programmers may be constrained in the prices they can charge cable for their services. This, in turn, affects how much they're willing to put into program production. The viewing public is the ultimate loser.

The skewing of the playing field will be particularly unfair to broadcasters in the new must carry era, which provides limited carriage for five years and then no guaranteed carriage at all. Under the interim rules, only those stations meeting a minimum viewing standard will qualify for mandatory carriage. After the interim period, market demand alone will govern whether a station is carried by a cable system.

How can we tell broadcasters to compete in the market to secure cable carriage, but not let them benefit from free market contract rights that affect viewership? Exclusivity tops that list. The commission found in 1980 that there would be some diversion of viewers to cable carrying the same programming. Without exclusivity, a station may no longer meet the viewing standard for interim mandatory carriage; when given the choice, the cable system may choose not to carry the local station and, indeed, might *prefer* to carry the distant signal, which doesn't carry competitive local ads.

Given that the commission has decided to allow cable carriage to be determined by market forces—which I believe is good policy—we shouldn't permit these forces to be biased against any competitor.

Cable cannot have it both ways. On the one hand, cable argues it wants to compete in an unregulated marketplace and therefore asked that its basic rates be deregulated. Congress and the FCC agreed. But on the other hand, cable vigorously defends the compulsory license—a license which insulates cable from paying the market clearing price for programming.

Cable argues it is a full First Amendment player, entitled to editorial control. It wants control over which broadcast stations it carries. But at the same time, cable resists vesting rights in broadcasters that affect their ability to secure carriage.

And cable wants to develop exclusive, "punch-through" programming to help increase it penetration and revenues. Fine. But it defends a license that denies broadcasters the same exclusivity protection.

That doesn't look like fair competition to me; it looks like a market skewed by federal intervention.

There are limits to the inconsistency which can be tolerated in public policy. In my opinion, we've reached those limits. Cable should declare itself of age and call for the phase-out of the compulsory license.

Discouraging production

Another major problem with the compulsory license is that it limits contractual freedom and thereby discourages program production and efficient distribution. I start with the presumption that enforceable contracts negotiated in free and competitive markets will produce optimal program production and efficient program distribution. As a society, we have clearly endorsed a competitive model.

Any government interference with market price and distribution must, therefore, be justified by some defect in the market. The burden of proof is not on those who favor a free market, but on those who wish to maintain government interference. The burden, therefore, is not on copyright owners or broadcasters to demonstrate harm in order to support elimination of the compulsory license. Rather, the burden is on those who wish to justify retention of the compulsory license. I've never seen any evidence demonstrating that cable would be harmed without a compulsory license. Nor have I seen any evidence of an existing defect that precludes reliance on the market.

With the compulsory license, the market is not functioning freely. Some will argue that broadcasters pay less for programs in the marketplace today, because they know their exclusivity rights are not enforceable. Some will argue that the Copyright Royalty Tribunal's surcharge compensates adequately for the loss of exclusivity protection. But these arguments miss the point. The issue isn't whether broadcasters pay less, or whether the syndex compensation is sufficient. The issue is: What material market malfunction justifies federal interference? Why shouldn't a broadcaster be able to enforce an exclusivity right it paid for? Why shouldn't a program producer be able to maximize revenues by selling—or not selling—enforceable exclusivity as it sees fit?

I can't prove a negative, and I don't bear that burden. But I must assume that free market transactions are more likely to optimize program production than blanket licenses and federal accounting.

The corrective course of action is for government to withdraw its interference. Only then can we be assured that market prices are being paid, which, in turn, should result in optimal amounts of program production. It is through this process, therefore, that program diversity is best achieved. The compulsory license also has an adverse impact on program distribution. It takes away the program producer's ability to control distribution.

Take Fox Broadcasting, for example. The commission has long been committed to fostering new sources of first-run programming. It was a stated goal when we raise the television ownership limits to 12 stations. Fox's program service for independent stations may provide the first real ongoing competition to the networks at the national level.

But the government is not making it any easier. By imposing a compulsory license, the riskiness of Fox TV's venture is augmented. It was reported early on, for example, that Tele-Communications Inc. threatened to pull Fox's signal onto its cable system as a superstation. And I just read that a new venture called Netlink USA has begun distributing Fox's New York station to cable systems. Fox has neither the right nor the ability to decline cable carriage.

Fox is reportedly paying the same sums of money to have its shows produced that the networks do. Is it realistic to expect companies to bankroll competition to network fare if they cannot protect that investment? What interest is this serving? Not the public interest of maximizing diversity. So long as the traditional incentives for creation—namely, the ability to control the availability and price of the product—are denied, the incentives to create new programs are compromised.

Although these concerns are generally within the purview of the FCC, it is clear that the Congress, not the commission, has jurisdiction over the compulsory license itself. I therefore call on Congress to reexamine the compulsory license, to subject it to the scrutiny and the burden of justification it deserves. If it were up to me, I would replace the compulsory license with a system of full copyright liability.

A transition period may be needed to ease any dislocations. And other changes might be needed, particularly to solve problems relating to sports antitrust exemptions and exclusivity contracts. But unless there are unsolvable problems, the public interest would be better served without the compulsory license.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