

Television/Radio Age

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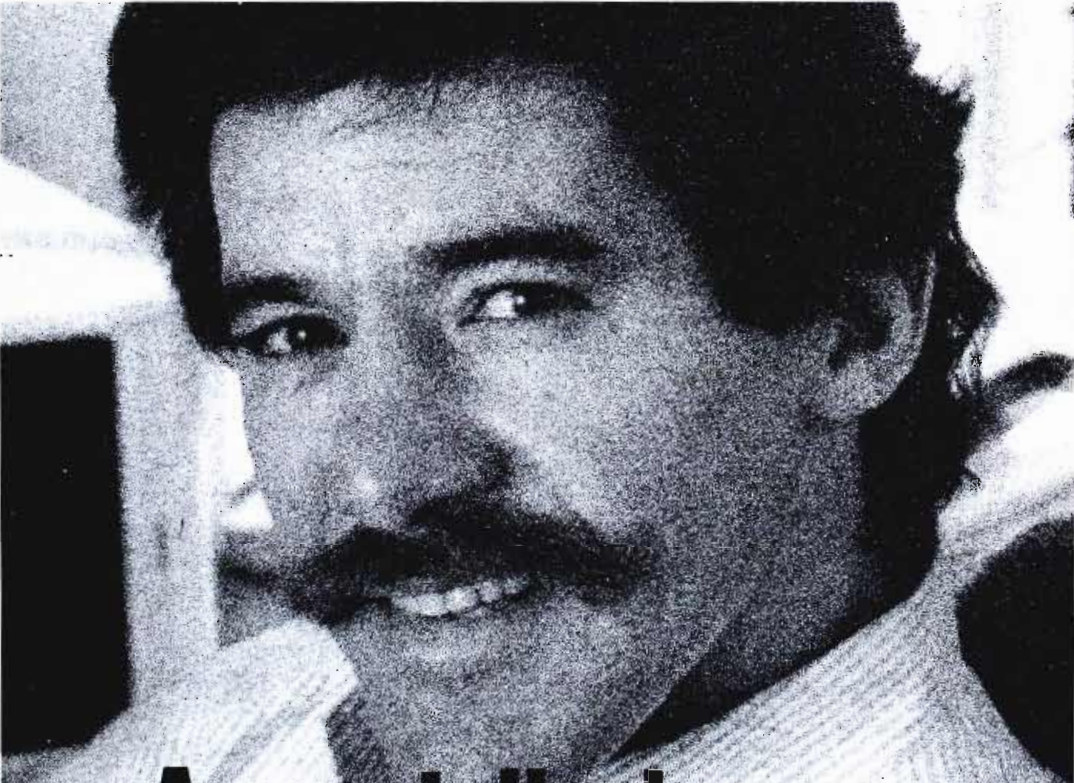
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and Victor French



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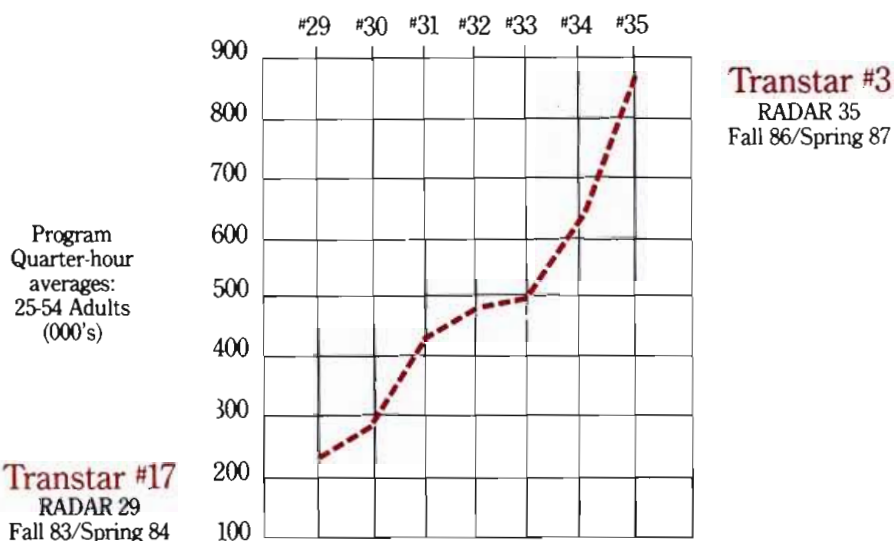
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On September 22, as television's new fall season arrives, VH-1/Video Hits One™ will flip the switch on a new logo and a whole lot more.

BETTER TARGETING A KEY DEMOGRAPHIC

With an extensive overhaul in almost every area, the network has been moving toward a more cohesive identity for nearly a year. For the viewers, this has meant stronger music with a more hit-oriented playlist, plus changes in on-air personalities, promos, IDs, and regular programs.

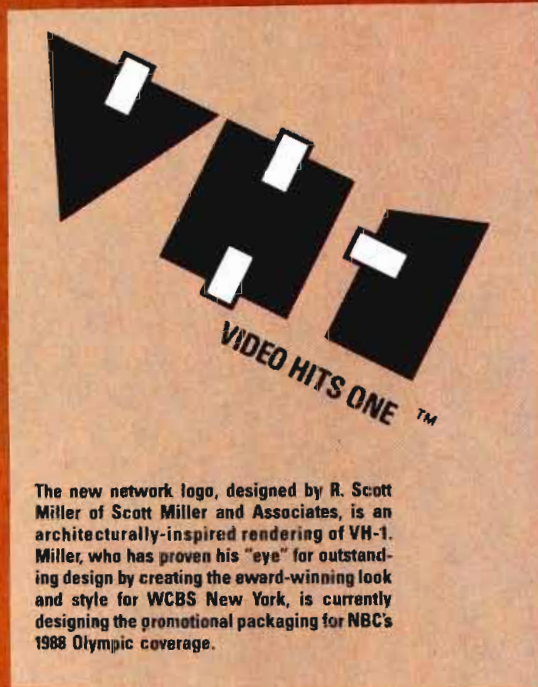
One thing that has remained constant is VH-1's demographic—viewers 25 to 49. "We are focusing on the audience that grew up with Elvis and the Beatles," explained VH-1 Programming VP Jeff Rowe. "People who've made pop music a part of their lives for the past 25 years are our prime target."

STREAMLINED PLAYLIST

Originally, VH-1 was programming video music by a wide range of artists. But since January 1, all country, middle-of-the-road, and non-hit elements were eliminated, making room for a more contemporary mix of hit music featuring artists like Paul Simon, Whitney Houston, Billy Joel, Smokey Robinson, Kenny Loggins,

Anita Baker and Bruce Hornsby.

Along with this "contemporary adult" playlist, VH-1 has developed other elements to carve out a strong niche. *Blasts for the Past*—classic oldies—are seen daily. *Hourly Entertainment Watch* segments deliver entertainment news. Every evening viewers can watch *Slow Dancing* and *Celebrity Hour* with VJ Roger Rose. Weekends feature *Sunday Brunch*, four hours of soft pop and contemporary jazz, and the successful *New Visions*, two hours of new age music videos.



The new network logo, designed by R. Scott Miller of Scott Miller and Associates, is an architecturally-inspired rendering of VH-1. Miller, who has proven his "eye" for outstanding design by creating the award-winning look and style for WCBS New York, is currently designing the promotional packaging for NBC's 1988 Olympic coverage.

THEME WEEKENDS

Theme oriented weekends are a regular feature on VH-1, revolving around the music and profiles of favorite entertainers such as Elvis, the Beatles, Elton John and the crew from *Saturday Night Live*. Promotions and contests especially geared to the Baby Boomers will continue to keep the upscale image of VH-1 top of mind for the targeted cable viewers.

Truly, MTV's sister channel has come of age. VH-1 is now in over 20 million cable subscribing households. The network has signed a contract with A.C. Nielsen for metered ratings to start this quarter, with the first pocketpiece to be issued soon. A new consumer advertising campaign touting the sophisticated new look and logo of the channel reads proudly, "The Other Music Television: VH-1/Video Hits One." Tune in next week and see it in action.

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FRONT PAGE NEWS



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Publisher's Letter

Dark days of '87 appear over as economy shows more vitality

The past six months have been the most agonizing in the broadcast business since the dark days of early 1970, when the revenue curve took a pronounced dip as tobacco advertising was withdrawn from broadcast media. (The revenue picture bounced back miraculously the following year.) As the industry faced 1987, it had to contend with a soft advertising environment, a glut of syndicated product and a static barometer in all three ad categories of the business—national spot, local and network. The low point was reached about mid-year, but there are indications that business is moving in the right direction going into the latter part of the year.

There are some tangible indications that the economy has added some vitality in the past 30 days. The most telling barometer of the improved business climate, according to The Manufacturers Hanover Trust Co. *Financial Digest*, is the sharp jump in employment. There were 300,000 jobs generated by the economy, nearly four times as many as the preceding six months. These kinds of upbeat statistics have an immediate cause and effect in local television billings. For example, according to the TELEVISION/RADIO AGE copyrighted *Business Barometer* figures, local business in the first six months of 1987 showed a bigger increase than that of national spot revenues. It appears that local will continue to grow at a greater rate than national in the next decade.

Brighter climate. In the meantime, the business climate appears brighter with the increase of corporate profits. The *Fortune Forecast* notes that if the prospects appear realistic for corporate profits to keep climbing at least through 1988, predictions are for prices to increase about 4.5% next year. Broadcasters will be quick to follow this pattern in setting rates this fall for the following year. The only caveat is that costs may be rising as well.

The reliable statistic of Gross National Product rose at the annual rate of 3.5% over the first six months of '87. Economists felt the increase was encouraging, but not nearly enough.

While the bull market has been widely publicized, a look at media stocks dramatizes the fact that many of these companies have outperformed the market over a 52-week span: Knight-Ridder, up from 43 to 61; Gannett, up from 32 to 56; Taft, from 107 to 158; Times Mirror, from 56 to 105, all on the NYSE; Lin Broadcasting from 21 to 50 on the over-the-counter market.

But one of the most positive signs of the upward movement of the economy is the spurt in retail sales in June and July. The consumer confidence index of the Conference Board indicates that the buying public is optimistic about current business conditions. The Conference Board consumer confidence index reached its highest point since 1973. The Conference Board also reported that its help-wanted advertising index rose three points in July and was 13% higher than a year earlier. These indications should be reflected in our *Business Barometer* next month.

Arj. Paul

**"HERE'S THE BEST
THE BIG THREE NETS HAVE TO OFFER"**

PEOPLE MAGAZINE

**"HOW COULD A CIVIL, DECENT,
PLEASANT LITTLE SITCOM BE A
TURNAROUND POINT FOR A WHOLE
TELEVISION NETWORK? 'HEAD OF THE
CLASS' . . . MAY SIGNAL BRIGHTER,
EVEN NOBLER, DAYS."**

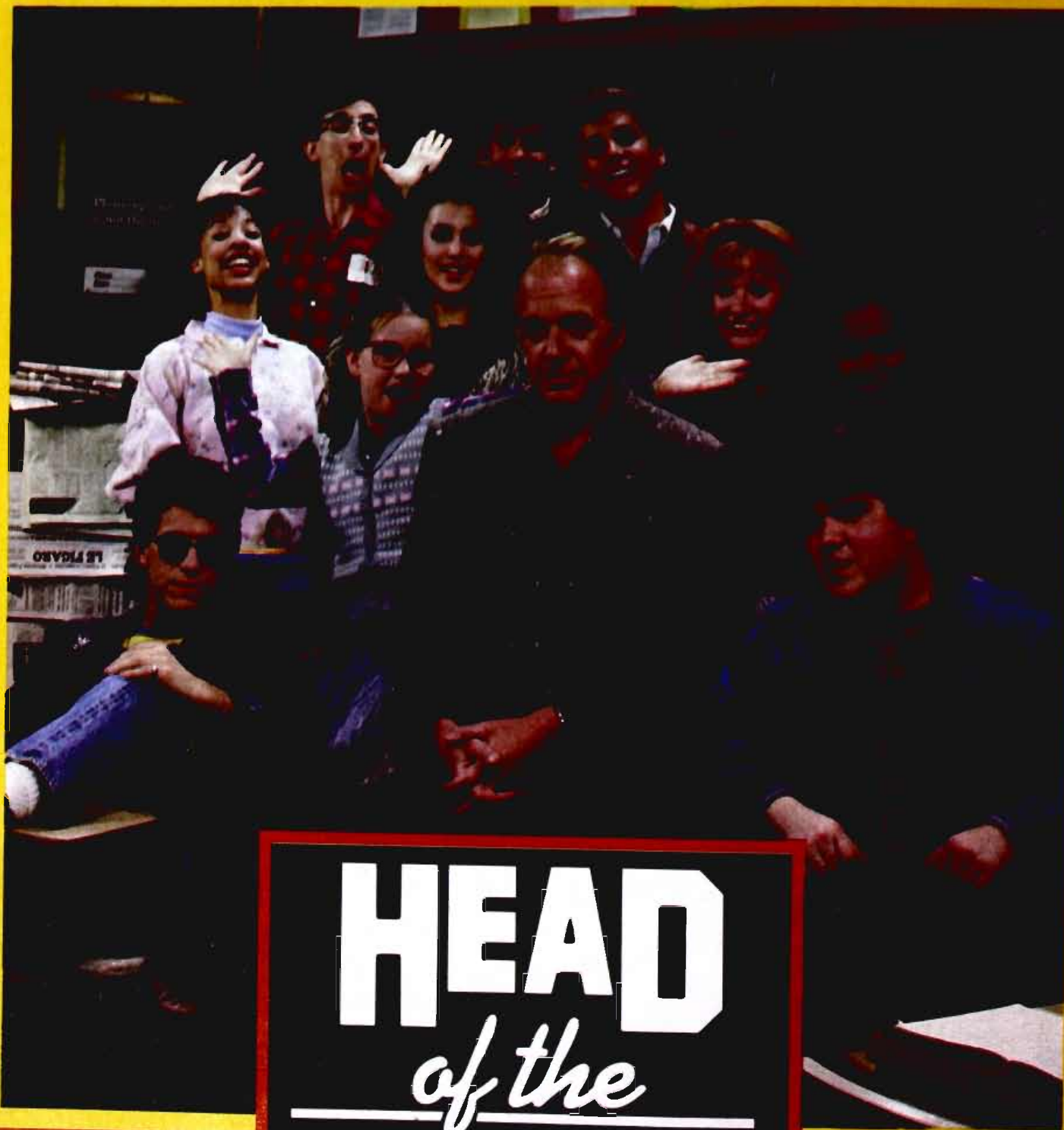
THE WASHINGTON POST

**"'HEAD OF THE CLASS': HIGHEST
GRADES . . . IS ONE OF THE BRIGHTEST
COMEDIES . . . IT DESERVES TO BE ON
TELEVISION'S HONOR ROLL"**

THE NEW YORK POST

"HEADS ABOVE OTHER SITCOMS"

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KBHK-TV, San Francisco

WOI-TV, Des Moines

WLVI-TV, Boston

KOLD-TV, Tucson

WATL, Atlanta

KDEB, Springfield, MO

KMSP-TV, Minneapolis

KHGI-TV, Lincoln-Kearney

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KBRQ takes home top AP award

KBRQ AM-FM Denver will be honored with one of a long list of Associated Press Broadcasters Awards that recognize the best reporting and cooperative efforts by member station and AP staffers each year. The awards will be presented Sept. 17 in Washington.

KBRQ's award was for best single story cooperation on its reporting of a courtroom shooting. Honorable mention in this category will go to WKYT-TV Lexington, Ky., for its investigation into the finances of a thoroughbred horse farm.

WDEL/WSTW(FM) Wilmington, Del., was chosen for best overall cooperation with AP or calling in three stories a day last year. And KGAK/KQNM Gallup, N.M. will take top honors for best weekend cooperation, for stories ranging from Mother Teresa's visit to a Navajo reservation to jail breaks and discrimination suits.

Best enterprise award for radio stations will go to WCBS New York for Art Athens' *The Insurance Crisis: Whose Fault Is It Anyway?* And WKY Oklahoma City will win for best spot coverage when the tornado hit Edmond, Okla.

Best television enterprise award will go to WRAL-TV Raleigh, N.C., for a special on poverty and its effect on children, *Every Fourth Child*. KARE-TV Minneapolis-St. Paul was chosen for best TV spot coverage for its reporting on a tornado disaster.

In the AP staff categories the Arizona AP staff earned best state spot news for covering a collision of an airplane and helicopter over the Grand Canyon. Best state enterprise award will go to Sue Major Holmes of the Albuquerque bureau of a series on fireworks safety. And Dan Tedrick of the Los Angeles Bureau was tapped for best state summary in sports.

Ira Dreyfuss will be honored for best national summary for his *Liberty Watch* series, and the Jo Ann Paige Award for best national enterprise will go to Rich Garcia for his *Father's Day* series.

Top award for best network live programming will go to the staff of the AP Broadcast News Center for outstanding coverage of the Challenger disaster. Similarly, Bob Moon, Dick Uliano and David Tirrell-Wysocki were chosen for best network spot reporting for their work on the Challenger launch and explosion.

Best network enterprise award will

go to Mark Smith for *I Can Hear America Voting*, with contributions from Bob Moon, Louise Schiavone, Mark Knoller and Mary Belton.

Wold uplinks Atlantic bird

Overseas Telecommunications reports its new trans-Atlantic satellite TV uplink is now operational at the Wold Washington Teleport near Fairfax, Va. OTI president K. Paul Singh says that makes it the first such uplink to serve directly the Washington, D.C. New York corridor.

He says the new 13-meter INTEL-SAT Standard B antenna kicked off commercial services Aug. 19, and that it's being equipped with multiple uplink and downlink capability to meet broadcasters' transmission and reception needs. It's designed to accommodate full-time, part time recurring, and occasional use traffic.

William Hynes, executive vice president of Wold, which leased the antenna site to OTI, notes that co-location of OTI's international antenna with Wold's Washington complex of four domestic antennas should be a big plus for both U.S. and foreign television organizations because of Washington's importance as an international news

center, and that, "Through OTI, we now have direct access to and from Europe and South America."

News value added

Stations extending their news programming recently include:

KCNC-TV Denver has started broadcasting its 5 p.m. news live on KJIM radio. News director Marv Rockford points out that the move "gives our viewers a unique chance to benefit from our local news while driving home from work. A lot of our viewers can get caught in rush hour traffic and miss the first stories of our newscast on television when they don't get home on time."

Fox Television's WTTG(TV) Washington launched a new locally produced monthly news program, *WTTG Reports* 8:30-9:00 p.m. on Aug. 26. The premiere explored the moral and ethical dilemmas faced by Washingtonians as they deal with the spread of AIDS. Producer is Robert Currie, formerly executive producers at CNN.

In Boston on Sept. 13, among the 10 local primetime specials WCVB-TV will air during the new season, was *Amendment 27-Press Under Fire*. The program, hosted by Harvard Law School professor Arthur B. Miller, examined the prospects for a new amendment to protect journalists.

WCBS-TV's 'Newsmakers' marks 25



On September 13 at 11:30 a.m., WCBS-TV New York celebrated the 25th anniversary of "Newsmakers," the longest running TV series of its kind in the country. Pictured above is the first "Newsmakers" broadcast on the second week of September 1962. The guest was New York City Mayor Robert Wagner, far r. He was grilled by members of the press, including, l. to r. Charles Bennett of *The New York Times*; Edward O'Neill of *The Daily News*, and Dallas Townsend of WCBS-TV who was the first moderator for "Newsmakers."

“Starting my new Indie from scratch took seven years, a couple dozen lawyers and more money than I could count.”

— Harry J. Pappas



Why Omaha-Lincoln?

Very simply, I had a dream. To bring independent television to the last of the fifty largest cities in the country that was not being served by an Independent. To Omaha-Lincoln. Smack dab in the middle of America. And the dream was to not only serve these two cities, but also the people in western Iowa, across the wide Missouri, and also Nebraskans in small cities and towns, on the plains, the ranches, feedlots and farms, beyond the metropolitan areas.

It was March of 1979 when Pappas Telecasting filed application for this dream and started the long fight for Channel 42.

The plan was tallest tower, most power. To reach the hundreds of thousands of people who did not have local Independent television, I knew we would need an exceptionally high tower with maximum broadcast power. And a great location.

We found the perfect spot, on a hilltop way out in the country between Omaha and Lincoln. And we put Kline Iron and Steel and Comark to work to start engineering an “ideal” tower and transmitter.

I didn’t know I was also starting a new industry for lawyers called “do everything you can to block Channel 42.”

It seemed the more people we wanted to serve, the more people we had to fight. As with most TV channels, more than one applicant wanted the license. That’s

sort of par for the course. But if the dream is strong enough, you take the risks, hire the lawyers, do your studies, build your exhibits, spend your money — and hope you win in a year or two.

I never guessed it would take seven years.

The first battle was over the tower site. Omaha is in Douglas County, Lincoln is in Lancaster and the KPTM tower is right in between in Sarpy County. The perfect location if you are a broadcaster with dreams of building an antenna farm, but the worst site in the world according to some local politicians. After a lengthy court

fight and an historic legal decision, we won and became the only entity in Nebraska that has a special use permit granted by order and decree of the Court.

Not one, but three battles for the license.

Talk about roller-coaster emotions! Three times, Pappas Telecasting was awarded the license. And three times, the decision was appealed. More lawyers, more studies, more exhibits and more money. But three times, we won. Dare I say it? Getting that construction permit became a quest, and more of a crusade than I would have liked.

We bought the new transmitter and started building the tall tower, but we still didn’t know. Kline Iron and Steel was great. They built a tower that’s over 1,500 feet above ground and designed it so we can raise it to over 1,800 feet. And Comark fixed us up with the biggest boomer in the business, a 240kw transmitter that results in five-million watts of effective radiated power, in stereo.

Some friends said I was crazy to act strictly on faith and spend this kind of money when there was no guarantee I’d ever get on the air.

A lot of Syndicators had faith, too. We knew the finest technical facility in the country wouldn’t do us a bit of good unless we also had the finest programming. The established affiliates knew that *someone* would eventually get the Independent license, so they naturally tried to keep the good stuff away from the potential new competition.

But, thanks largely to our reputation earned by operating two other highly successful Independents (KMPH in Fresno/Visalia and WHNS in Asheville/Greenville/ Spartanburg), we were able to acquire top programming and hold on to it for a couple of years — we’d have to pay for it — still with no guarantee we’d ever be able to use this expensive programming.

The license was granted on February 11, 1986, and just 54 days later, KPTM signed on as the second highest ranked new television station in the last 14 years. How did KPTM achieve this “instant” success? ... **Finally, a license!**

THE AGONY-

MTM prospectus reveals program deals, 13 new network commitments in works

MTM Entertainment, which is offering 22% of the company to the public, wants to raise up to \$128.8 million to reduce a significant portion of the company's \$92.5 million debt. Another \$10.3 million will be used to repurchase preferred stock and a debenture held by MTM co-founder Mary Tyler Moore. Company president Arthur Price will receive \$2 million for his preferred shares.

Details of the offering, according to a prospectus, reveal that MTM spent \$122.3 million on new programming in fiscal '87. As of May 31 of this year the company anticipates spending \$78 million in fiscal '88 on TV series and theatrical features. The latter is a \$5-million investment in *Clara's Heart*, the new Whoopi Goldberg film scheduled to start filming in October. Robert Mulligan (*Summer of '42*) directs and Martin Elfand produces the Warner Bros. release.

MTM's net income for the year ending May 31, 1987 (fiscal '87) was \$26.1 million, down 14.7% from \$30.6 million for fiscal '86. For fiscal '87 MTM received \$96.7 million, or 59.3% of its operating revenue from network license fees, \$45.4 million or 27.8% from domestic syndication, and \$13.3 million, or 8.2% from foreign sales. Those same numbers for the year ending May 31, 1986 were: network license fees—\$101.1 million or 73.7% of operating revenue; domestic syndication—\$21.4 or 15.6%; and foreign sales—\$11.2 million or 8.2%.

The almost 19% jump in operating revenue in fiscal '87 was due primarily to a doubling of domestic syndication revenue as a result of *Hill Street Blues*, according to the prospectus. *Hill Street* sold for a total of \$41 million the whole amount of which MTM added to its books. That was 25% of the total revenue the company had for the period.

At the same time, however, MTM's costs and expenses, primarily the amortization of films costs, rose 27.1%, from \$95.9 million to \$120.5 million. \$2.4 million was associated with the formation of the domestic syndication distribution group MTM set up in August 1986.

Another \$2.4 million was written off primarily due to doubtful accounts receivable "associated with financial difficulties encountered by certain U.S. TV stations," the prospectus says, as well as expenses incurred by the

MTM's music and record division. The music group lost \$3 million in fiscal '87, and further losses are expected in the current fiscal year.

Syndication contracts. Contractual agreements for the future syndication of *Hill Street*, *Newhart*, and *St. Elsewhere* total approximately \$122.5 million as of May 31, 1987. MTM's own distribution wing will handle sales for *Newhart* and *St. Elsewhere*, but under previous agreements Jim Victory TV Distribution sells *Hill Street* (and MTM's *WKRP in Cincinnati*). MTM will get back the rights to sell those two shows in 1995 and 1993, respectively. Two other MTM successes, the old *Bob Newhart Show* and *The Mary Tyler Moore Show* continue to be sold by Viacom until 1993 and 1992 respectively.

In addition to the new *Mary Tyler Moore* and *Eisenhower & Lutz* shows (see separate story), MTM also has the *Hill Street* spinoff *Beverly Hills Buntz* on NBC this season, as well as the continuing *Newhart* and *St. Elsewhere*.

Network commitments. New commitments MTM has landed, according to the prospectus, are:

- A one-hour series to be developed by Bruce Paltrow (executive producer, *St. Elsewhere*) for NBC.
- A one-hour series to be developed by David Milch (co-creator of *Buntz*) for ABC.
- A half-hour series to be developed by Paltrow and Milch for ABC.

■ A one hour series to be developed by Jeff Lewis (co-creator of *Buntz*) for ABC.

■ For CBS the company has commitments for two series (six episodes and 13 episodes) for yet to be assigned producers and writers.

■ On the pilot side MTM will have Michael Gleason (co-creator of MTM's *Remington Steele*) do one for ABC.

■ Also in development is one unspecified project for first run syndication.

Backlog of syndication license agreements was about \$133 million as of May 31 (compared to a syndie backlog of \$156 million a year earlier), and about \$42 million of that should be recognized as income in fiscal '88.

MTM president Price was paid \$750,000 in cash last fiscal year, and senior executive vice president Mel Blumenthal got \$650,000. Syndie president Joseph Indelli received \$384,615 for the year, but he didn't join the company until three months into its fiscal year. Moore has an agreement for her acting services. She received \$651,710 for those services in fiscal '86. (She made 13 episodes of the ill-fated *Mary* series during that time, and no series last year.)—**Chuck Ross**

Jacor buys Eastman Radio

Jacor Communications has acquired Eastman Radio for "in excess of \$8 million." But one insider says the real value "is closer to \$10 million," because it's for convertible preferred Jacor stock with a guaranteed 7% dividend for at least the next two years. And Jacor, headed by Terry Jacobs, chairman, and Frank Wood, president, "is a hot company that recently paid \$24 million for KOA and KOAQ(FM) Denver."

Two MTM sitcoms on CBS

Mary Tyler Moore will be back on CBS later this season playing a widow with a 12 year old son who marries a widower with two kids of his own, a 14 year old son and a daughter who's seven. The couple will be melding families, careers, and yucks in Bayonne, New Jersey.

Mary was able to steer a successful sitcom anchored in Minneapolis, but Bayonne?? Tentative title of show is *Mary Tyler Moore* (old sitcom was *The Mary Tyler Moore Show*), and Elliot Shoenman, formerly one of producers on *The Cosby Show*, is creator.

Also newly greenlighted from MTM Entertainment is *Eisenhower & Lutz*, another half-hour slated for CBS later this season. Show, created by Allan Burns (co-creator of original *Moore* sitcom, as well as *Rhoda* and *Lou Grant*), centers on Lutz' store front law practice in Palm Springs, Calif., and his relationships with a former high school sweetheart and a local cocktail waitress.

(For more details on MTM programming plans see separate story on the company's public offering.)

"Victory is sweeter if you've had to work your tail off to get it."

— Harry J. Pappas

Our viewers give us a piece of their mind.

We're amazed at the letters we get, and we answer every one. Sure, some are complaints, like "Why did you move M*A*S*H?" But most are unsolicited compliments.

On April 6, 1986 — after seven years of blood, sweat, and tears — KPTM was born.

Omaha/Lincoln television viewing habits would never again be the same. And the area would never again be just one of those "affiliate only" markets.

KPTM is something of a prodigy.

KPTM signed on with record numbers. And although the first books were great, the story keeps getting better with every new rating period —

we're now the fourth-ranked Indie in the country!

We like to keep KPTM's stress level low.

Nothing is quite so stressful as when you're new in town and feel out of place. But KPTM has been feeling right at home since day one. That's because we take our cues from local viewers, rather than taking orders from New York. KPTM programs what local viewers want. We even let viewers vote on what they want to watch.

Of course, a few vitamins here and there can't hurt.

The right promotion diet can do wonders for a start-up operation. Mailing over 500,000 free UHF antennas to viewers in four states added more muscle. That, plus the four "BP's" — Best Power, Best People, Best Programming and Best Promotion — is the operating formula for healthy success and continued growth.

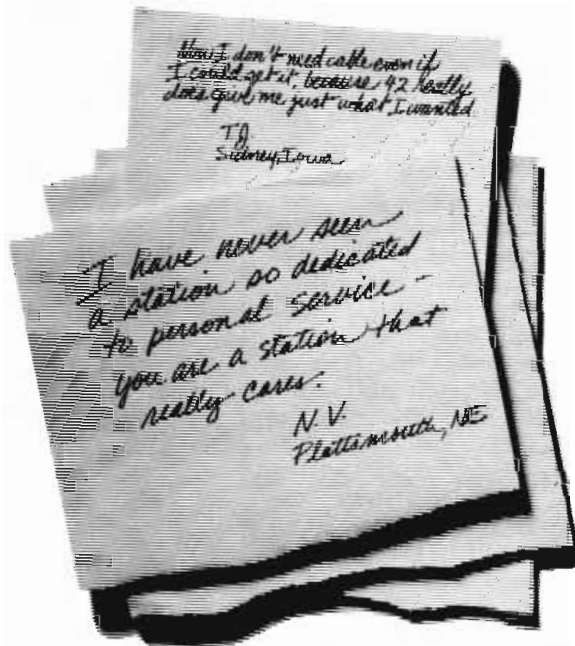
We have a different view of "commercial" success.

When we talk about commercial success, we include success for our advertisers. KPTM runs fewer commercials than the local affiliates. We run every commercial *within* programs, never *between* programs, when audiences have a habit of disappearing. KPTM even promotes advertisers on the air, urging viewers to bring them their business.

KPTM — Household Shares

DAYPART	MAY		% INCREASE
	'86	'87	
7-9 a.m. (Mon.-Fri.)	11	18	64
9 a.m. — Noon (Mon.-Fri.)	6	11	83
Noon — 3 p.m. (Mon.-Fri.)	3	9	200
3-5 p.m. (Mon.-Fri.)	13	15	15
5-7 p.m. (Mon.-Fri.)	8	18	125
7-10 p.m. (Mon.-Fri.)	8	9	13
10-10:30 p.m. (Mon.-Fri.)	4	13	225
10:30 — Midnight (Mon.-Fri.)	6	9	50
7 a.m. — 1 a.m. (Mon.-Sun.)	9	12	33

Source: Nielsen Station Index, Omaha Market (May, '86 & '87)



KPTM is doing great, but what's in it for you? We know you care, deeply, about success for your clients. So if you want to place their commercials in top-rated programs, and in an environment where those commercials will really be seen and listened to, call TeleRep. Tell them Harry sent you.

You can get all the facts from TeleRep.

Thank you,

Harry J. Pappas



THE ECSTASY.

Blair keeps Gannett six, adds one

Gannett Broadcasting's selection of Blair Television to represent WUSA(TV) Washington signaled the rep company's victory in keeping six other Gannett outlets. The other half-dozen Gannett stations had been the target of major rep presentations in late July and early August.

The seven Gannett outlets (out of eight) in Blair's keeping bill about \$150 million in spot, according to one estimate with WUSA in the \$45-50 million range. One source also estimated that with the acquisition of the Gannett stations and other recently acquired clients, Blair Television billings are back to where they were before they lost the four CapCities/ABC O&Os.

Blair also just won representation of WIXT(TV) Syracuse, an Ackerley Communications station. Ackerley also has stations, not represented by Blair, in Bakersfield, Salinas, Colorado Springs and Bellingham.

The Syracuse outlet was formerly represented by Katz, while WUSA was repped by MMT Sales. The latter also lost Gannett's KVUE-TV Austin to Petry.

In another recent Blair victory, the rep company retained its representation of MCA's WWOR-TV New York, pitched by other reps.

The six Gannett stations retained by Blair are WLVI-TV Boston, WXIA-TV Atlanta, KARE(TV) Minneapolis-St. Paul, KUSA-TV Denver, KPNX-TV Phoenix and KOCO-TV Oklahoma City.

Blair's Gannett coup is the latest rep development following a massive series of rep switches by station groups this year. (See comprehensive story in TV/RADIO AGE, July 6 and *Spot Report*, August 17). The most recent major switch was the move of four Chris-Craft stations to Katz: KCOP(TV) Los Angeles, KBHK-TV San Francisco, KMSP-TV Minneapolis-St. Paul and KPTV(TV) Portland, Ore.

Barter clearance systems being set

The electronic systems for assuring accurate clearance information for barter syndication programs, one of the facets accompanying the debuts of the two national people meter services, are not yet in place, but AGB and Nielsen promise they will soon be operating.

Barry Kaplan, vice president, sales and marketing for AGB, said last week

that while only 50 markets were operating with equipment to pick up coded program signals, he expected the full 200-plus markets to be operating in about two weeks. The AGB LineTrak system will pick up the AMOL network codes as well as codes aired by syndication companies subscribing to AGB, of which there were three at presstime.

At Nielsen, senior vice president David Harkness, who heads up the research firm's Syndication Service, expects to be processing the bulk of syndication lineups by November or December and the full roster of markets by next February or March. Nielsen has more than 100 barter syndication clients, says Harkness, including those with one-time-only shows. This includes all but two or three fulltime barter syndication companies, according to the Nielsen executive.

The two research services are handling the coding of national syndicated shows differently. Nielsen is carrying over its AMOL practice of "time stamp" and "source identification" codes, which indicates the date and time of dubbing or uplinking the tape. While the Nielsen system identifies the syndicator, it does not specifically

identify the program or episode. To do so would eventually require a massive data bank of codes and, hence, would be error-prone, Nielsen believes.

AGB's Andrea Cetera, director of syndication services, says her company is going along with program/episode codes because the syndicators want it and reports that AGB is working with dub houses on coding. AGB believes that time stamp and source identification coding is more likely to cause errors than program/episode coding.

Radio's growth categories in spot

Gasoline and oil companies almost doubled their spot radio investments for first half '87 to \$21 million, from \$14.6 million for last year's first six months, and publishers and media companies more than doubled their first half spot ante this year with a 51.9% increase, going from \$14.7 million to \$22.4 million for this year's first half. This despite a soft spot market this year. Percentage increases were even higher for other categories, though the dollar totals weren't so large. Spot radio expenditures of the healthcare category climbed 77% to \$10.6 million for this year's first half.

Top network clients down in spending

The top two network TV clients—Procter & Gamble and Philip Morris Cos.—are down in spending from last year during the first half, according to the latest client expenditure figures from BAR. P&G is down 10.8% from \$215.7 million and PM is down 3.0% from \$186.7 million (see list of top 10 for June).

Most of the top 10 spenders for the first half are up, however, with Unilever up the most (55.0%). Also up by substantial amounts are Johnson & Johnson, up 40.8%; Anheuser-Busch Cos., up 25.1%, and Kellogg, up 30.0%.

Not in the list of top 10 companies for June, but ranking in the top 10 for the January-June period, are (not shown) General Motors, up 20.1% to \$129,929,300, and American Home Products, down 2.8% to \$98,188,700. Not in the top 10 for the first half, but on the June list are Mars, up 60.8%, and AT&T, up 6.5%, for the six-month period.

Top 10 network TV clients—June

Parent company	June expenditures	Year-to-date expenditures
Philip Morris Cos.	\$33,051,800	\$181,177,300
Procter & Gamble	25,050,900	192,341,700
Kellogg	23,087,500	109,779,600
McDonalds	22,738,100	105,350,400
Unilever	20,995,900	124,821,300
RJR Nabisco	17,563,600	93,847,900
Mars	15,899,700	70,906,600
AT&T	15,202,200	73,132,100
Johnson & Johnson	14,267,000	98,941,900
Anheuser-Busch Companies Inc.	14,221,100	88,508,400

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MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1987

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
October 16-20	MIPCOM, Cannes Television/Radio Age International, October Issue
November 11-13	Television Bureau of Advertising Annual Meeting, Atlanta Marriott November 9, 1987 Issue

1988

January 6-10	INTV, Century Plaza, Los Angeles December 28, 1987 Issue
January 23-25	RAB's Managing Sales Conference, Hyatt Regency, Atlanta January 11, 1988 Issue
February 8-13	International Television Film & Video Programme Market, Monte Carlo Television/Radio Age International February Issue
February 25-29	NATPE International George Brown Convention Center, Houston February 22, 1988 issue
April 9-12	NAB, Las Vegas Convention Center April 4, 1988 Issue
April 10-12	Cabletelevision Advertising Bureau Conference, Waldorf-Astoria, N.Y. April 4, 1988
April 17-20	Broadcasting Financial Management Association, Hyatt Regency, New Orleans April 18, 1988
April 28-May 2	MIP-TV, Cannes Television/Radio Age International April Issue
April 30-May 3	NCTA, Los Angeles Convention Center April 18, 1988
June 8-12	BPME, Bonaventure, Los Angeles May 30, 1988 Issue

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

PBS takes top honors in news Emmy awards

PBS earned 11 Emmys, topping the three commercial networks, in the annual news and documentary awards given by The National Academy of Television Arts and Sciences last week.

CBS won 10 Emmys, ABC nine and NBC six at the ceremony, held at New York's Waldorf Astoria. In a more even distribution of the level-of-excellence awards, each of the networks had one program that won three awards. For ABC it was *20/20*; for CBS, the *Evening News with Dan Rather*; for NBC, *1986*; and for PBS, the *National Geographic Specials*. Neither the ABC or NBC evening news shows won Emmy awards.

One syndicated show won an Emmy, the Cousteau Society's *Cape Horn: Waters of the Wind*.

In the program category, awards for outstanding coverage of a single breaking news story went to two *Nightline* efforts: "Pan Am Flight 73 Hijack" and three programs on the Marcos overturn and its results. In the segments category, awards for outstanding coverage of a single breaking news story went to the *CBS Evening News* for Rather's "Reykjavik, Iceland" and to an NBC News special report, "Challenger Memorial Service."

For outstanding coverage of a continuing news story, in the programs category the award went to *Frontline* on PBS for "Sue the Doctor?" For the segments category, it was *20/20* for "Ticket to Nowhere" and the Rather evening news for "Racism."

In the investigative journalism area, the program winner was *20/20* for "MIAs—The Story That Would Not Die." Segments awards went to the *CBS Evening News* for "Helicopter Dangers" and to *60 Minutes* for "The McMartin Pre-School."

The 37 winners were chosen from among 111 nominations winnowed from nearly 800 entries. Entries were judged by blue ribbon panels of "nationally and internationally recognized television journalists."

Boycott threatens HBO's 'Mandela'

Moral Majority leader Jerry Falwell is urging a boycott of Home Box Office. The show that's got Falwell up in arms this time is HBO's original *Mandela*,

which focuses on the struggle against apartheid of imprisoned African National Congress leader Nelson Mandela and his wife, Winnie.

In a letter to HBO president/CEO Michael Fuchs, Falwell ties this month's airing of the show (it debuts Sept. 20) with Congress' reconsideration of South African sanctions. "I am sure that you are aware," Falwell wrote, that this film is nothing more than Communist propaganda intent on swaying the congressional vote."

Falwell goes on to say that both The Moral Majority and The Liberty Foundation "will be urging all of their supporters to boycott the use of HBO for the month of September."

Similarly, Fuchs has also heard from another organization on the right, Citizens for Reagan. "Of course," writes Citizens chairman Peter Flaherty, "this is a free country and HBO can offer its subscribers anything it wants, even pro-Communist, pro-terrorist political films." Flaherty goes on to say his organization's 100,000 members are also being urged to cut off their HBO for September.

HBO, meanwhile, is quite high on the film. The company, which is no stranger to controversy, having taken flak from various quarters for its original programs *Sakharov* and *Murrow*, is plastering Manhattan with one-sheet posters heralding the show.

RTNDA elects Priddy

Bob Priddy, known as the voice of Missouri, division of Learfield Communications, Jefferson City, Mo., has been elected chairman-elect of the Radio-Television News Directors Association. J. Spencer Kinard of KSL-TV Salt Lake City is current chairman. Priddy will serve a year as chairman-elect before taking over as chairman.

CBS/Far East

The *CBS Evening News with Dan Rather* will be aired in its entirety on a nightly basis by the Tokyo Broadcasting System. In announcing the airing of the show five times a week, CBS Broadcast International said it is the first time a U.S. commercial network news show will be aired in its entirety on a regular basis on Japanese commercial TV. Japan's stereo sound on TV will enable viewers to hear the program in both Japanese and English. Japanese commercials will be inserted into the program, which will be transmitted to Japan via satellite.

Paramount eyes talk-variety strip

Paramount Domestic Television will launch an hour talk/variety strip in fall, 1988. The yet untitled first-run series, which will feature Joan Lunden and Bob Anderson as co-hosts, is designed for early fringe time periods primarily and will be sold on a cash-plus barter basis. International Advertising Sales, the triumvirate formed several months ago by Paramount, Orbis Communications and Coca-Cola Telecommunications, will handle the barter, which will consist of one minute per hour, according to Lucille S. Salhany, president of PDT. PDT will take care of the station clearances.

Lunden has been co-host of ABC's *Good Morning America* for the past nine years. Her new contract with the web expires next fall, but Lunden may continue to work on the show in a limited capacity while working full-time on the Paramount strip.

Michael Krauss Productions will produce the series. Krauss' credits include *Good Morning America*, *The Today Show* and *The Mike Douglas Show*. A pilot of the strip will be shot in a few weeks.

Initial reaction to the strip from reps attending the announcement of the launch of the strip was generally optimistic. One rep said that a lot will depend on the chemistry between the hosts but that the idea is essentially sound and the concept could serve as good counterprogramming to *The Oprah Winfrey Show* and *Donahue* in early fringe.

One rep notes that Lunden's name is important. "Perhaps if she had been used for the *America* show, it wouldn't have failed." *America*, produced by Paramount, was an hour strip that eventually was pulled because of poor ratings.

Violence: IBA says, 'Watch that'

With violence on TV already a major issue in Britain (see also *International Report*, page 26), the Independent Broadcasting Authority has clamped down on member companies following the airing of the first episode of the U.S.-originated miniseries *Sins* starring Joan Collins during "family time" (before 9 p.m.).

The episode included the rape of a 13-year-old girl and the torture and murder of a pregnant woman. IBA now is making program controllers at member companies personally responsible for acquired programming.



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Dallas (KTVT)	Rtgs. Up 150%*	-	W 18-49 Up 400%*
St. Louis (KMOV)	Rtgs. Up 33%*	-	W 18-49 Up 60%*
Rochester (WOKR)	Rtgs. Up 33%*	-	Tot.Wom. Up 50%*
Beaumont (KBMT)	Rtgs. Up 100%*	-	Tot.Men Up 400%*



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ER JULY 1987 NSI/CASSANDRA vs. JULY 1986 NSI/CASSANDRA FOR THE TIME PERIOD M-F

TV Business Barometer

Local billings in June up 6.4%

Local showed a modest rise in billings for TV station time sales during July. It's been a year of modest monthly increases for the local portion of station business, so July was no exception.

The increase came to 6.4%, which is not too bad, considering that the biggest monthly increase so far this year was 7.9% in March. At least there have been no down months, as have occurred in spot radio. The *lowest* monthly increase in local TV time sales this year was in June, when the figure fell to 2.6%.

Local volume amounted to \$408.0 million, just a little over the previous '87 month, which tallied \$397.7 million. July '86 billings came to \$383.5 million. All three months referred to were four-week Standard Billing Months (SBMs).

Local billings for the seven months to date approached the \$3

billion mark—\$2,983.2 million to be precise. That compared with \$2,823.3 million during the January–July period of '86, the increase being 5.7%.

The local TV rate of growth is not much different from that of spot TV. The latter was up 4.2% through July (see *TV Business Barometer* in the August 31 issue) with seven-month billings of \$3,287.3 million.

Network compensation for July was up a sliver—1.6% over last year. July was actually the second best month to date for network comp to stations, since three of the seven months displayed minus signs. The best month was June, when comp went up 3.5%.

The station revenue total from the TV networks in July was \$38.1 million, compared with \$36.3 million the month before and \$37.5 million the year before.

For the year to date, network comp shows a total of \$265.7 million vs. \$264.3 million last year. That's up a mere 0.5%, but, of

course, a decline in share of station total revenue.

The total picture for July—the combination of spot and local time sales plus network comp—comes to \$927.5 million, up from \$897.2 million during July, '86. The increase amounts to 3.4%.

The total picture for the seven months covering the three categories of station revenue shows a total of \$6,536.2 million vs. \$6,242.5 million during the comparable '86 period. This represents a rise of 4.7%.

Share changes

Shares of station changed little during the intervening 12 months. Spot fell slightly from a 50.5 to a 50.3 share, local rose a little from a 45.2 to 45.6 share and network comp was off a mite—dropping from a 4.2 to a 4.1 share.

The breakdown by station revenue bracket in July shows that all three groups were up. The smaller stations were up more than the others for the sixth time this year. Only in June did they rank last among the three brackets.

July

Local business **+6.4%**

(millions)

1986: \$383.5 1987: \$408.0

Changes by annual station revenue

Under \$7 million	+8.4%
\$7–15 million	+4.1%
\$15 million up	+6.3%

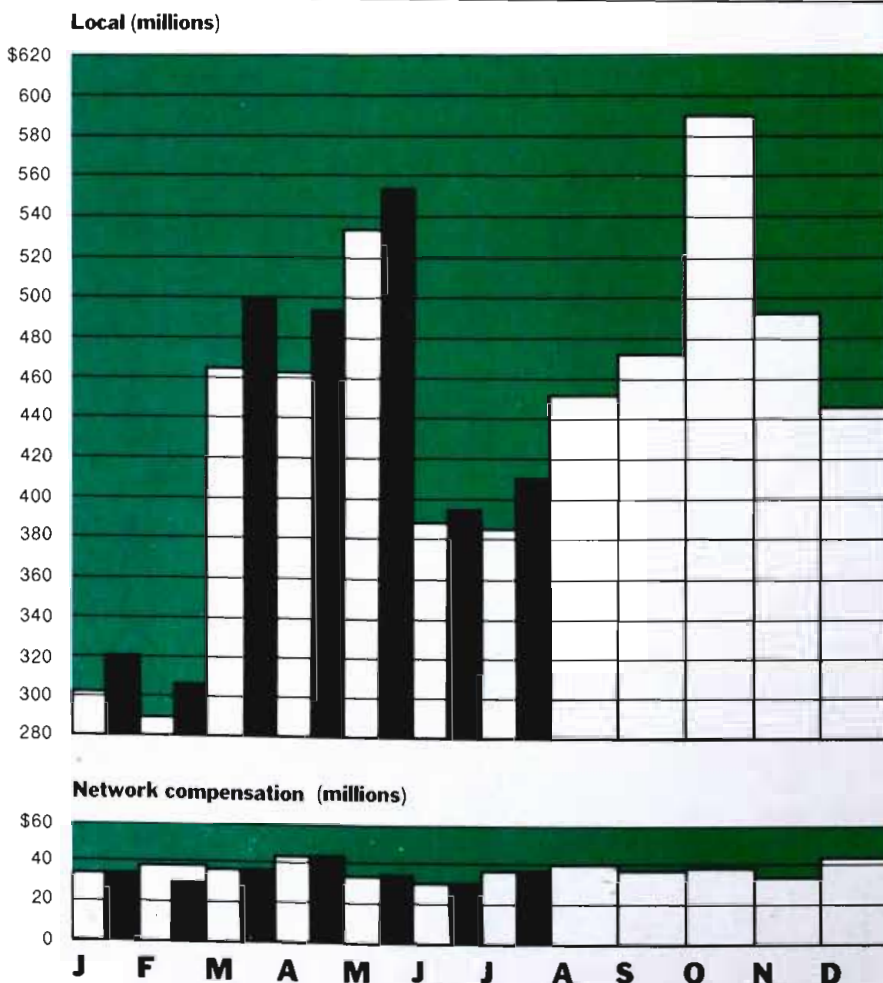
Network compensation **+1.6%**

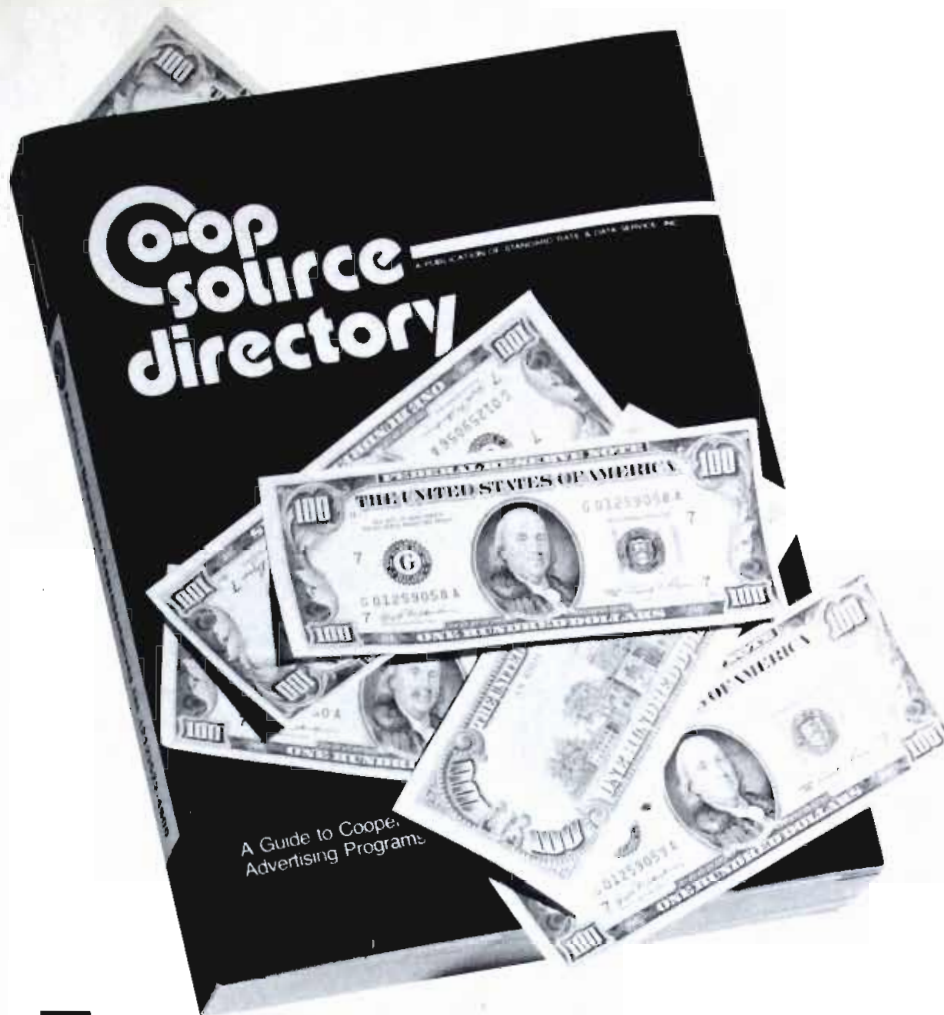
(millions)

1986: \$37.5 1987: \$38.1

Changes by annual station revenue

Under \$7 million	-1.9%
\$7–15 million	-5.1%
\$15 million up	+4.5%





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Latin America RTL (Santiago, Chile)

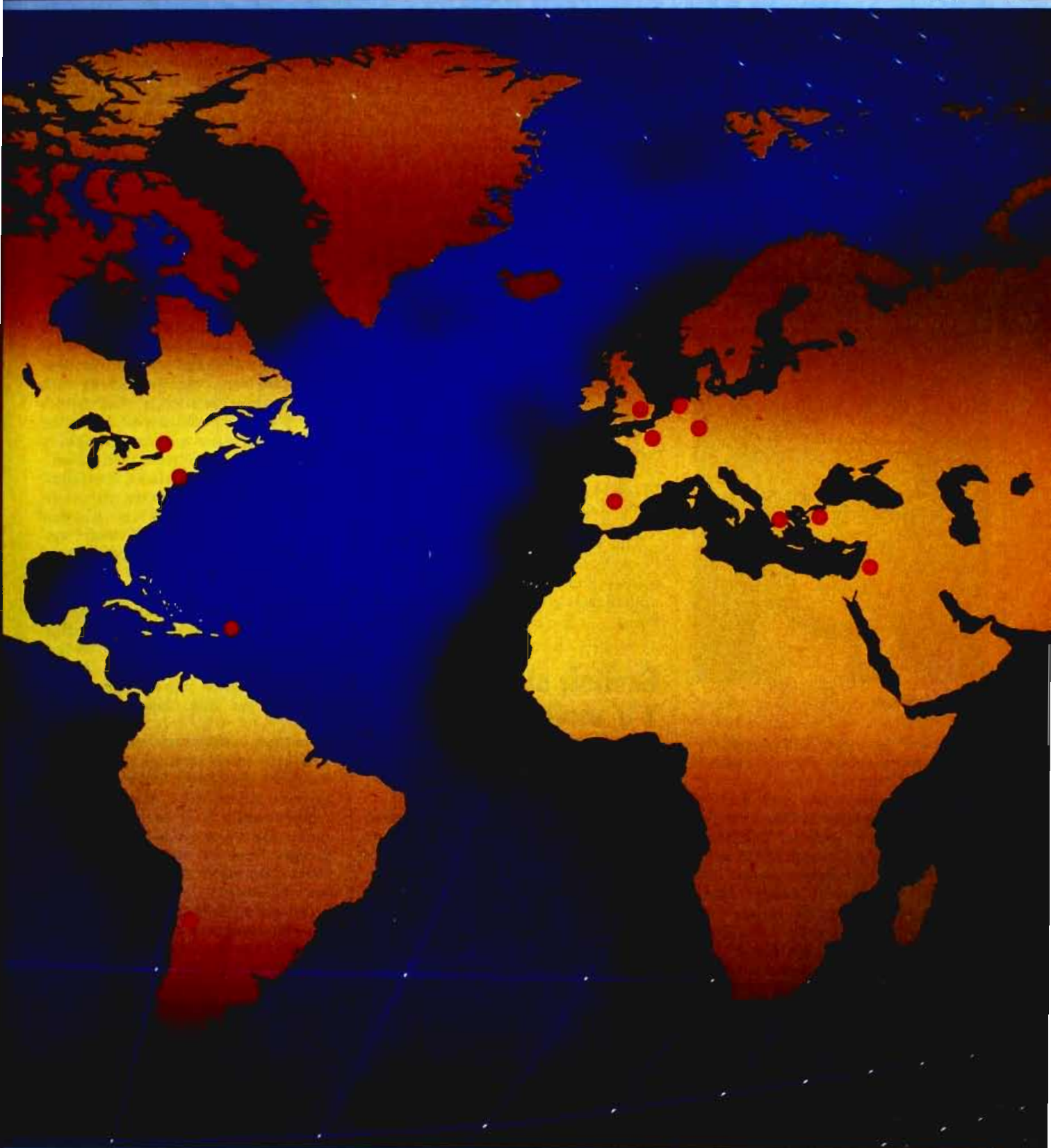
West Indies Caribbean Programme Services (London, England)

Middle East Mediavision (Amman, Jordan)

Athens, Greece Educational Materials Enterprises

Sydney, Australia

INTERNATIONAL



Jim McNamara Zoeterwoude, Netherlands Otger Merckelbach (Video 2000) Los Angeles, USA, World Headquarters Bill Shields/Jonathan Weisgal
London, England Dandelion Distribution, Ltd. Munich, West Germany FJE Film, GMBH Toronto, Canada Telegenic, Inc.
Roadshow, Coote and Carroll, PTY Ltd. Istanbul, Turkey MAG Television Madrid, Spain Ulla Distribution Paris, France Yves Witner, S.A. R.L.

Lorimar-Aussie ABC program deal fans competitive fires Down Under

Lorimar Telepictures and the Australian ABC network have jumped the gun. Instead of waiting for the opening of next month's international television/video market, MIPCOM, in Cannes with all its surrounding media hype, the U.S. distributor and the Aussie public broadcaster have signed a major commercial deal. And in the process they have split the market wide open Down Under.

"This is the first time we've done a major deal with the ABC for this kind



Jeff Schlesinger

of product," says Jeff Schlesinger, senior vice president for the international group at Lorimar.

While Schlesinger wouldn't disclose the specific programs at this time, he says they include some of Lorimar's new network series, a batch of TV movies, some animation and specials. The purchase represents an unusual commercial buy for the ABC, which is beginning to feel the pressure from the commercial stations now under new ownership. It also represents a rather dramatic shift in buying patterns Down Under as the rival broadcasters turn up the fires.

"The collusion has ended, hallelujah," says Michael Jay Solomon of Lorimar's office of the president. "Once again it's a competitive market. The new owners and competition have changed everything. They now have the will to win."

In previous years, the Aussie broadcasters would band together, screen the shows in Los Angeles in May, then leisurely wait until December to buy

when the program had a track record. Also by sticking together they kept prices low and the Americans furious.

"Now the whole atmosphere has changed," says Schlesinger, adding that the price collusion among the Aussies "has gone out the window," though he wouldn't discuss the financial details of the Lorimar-ABC deal.

The ABC's early buy has triggered similar buying by the rival commercial stations.

Solomon says the Australian deal is indicative of the pre-MIPCOM market in general, with U.S. distributors having a field day in France, Italy and Scandinavia, markets which are still hot just before the opening of the Cannes market in October.

Speaking of MIPCOM as the premier fall market, Solomon sees it rivaling Monte Carlo, the spring attraction, as the top market in the international buy-sell circuit. He thinks it's already surpassed the MIP.

This year's MIPCOM will look pretty much like a television market, despite its home video origins, with about a 60/40 ratio in favor of TV.—**Jack Loftus**

British slam TV violence on U.S. shows

Once again, a bruising debate on violent programming is raging in Britain, exacerbated by the country's worst mass murder ever, after which both the BBC and ITV delicately dropped a number of programs from their schedules. The massacre, in which 17 people (including the killer) were shot dead, ironically coincided with the publication of a report conducted by a university professor on the amount of violence on British screens. Once again, American programs are under attack. *The Equalizer* was one of those dropped (temporarily), and there is even a special section in the violence report dedicated to American programs.

Although the violence debate has been going on to a greater or lesser extent for months, if not years, U.S. distributors have been keeping a closer eye than they usually do on the British press over the last few weeks. Executives at MCA TV, two of whose shows

(*The Equalizer* and *Miami Vice*) have been pinpointed as violent, would not comment, but obviously are very much aware of what is going on.

Michael Grade, director of programs at the BBC, has emphatically stated that "we must continue with our policy of being extremely scrupulous in the purchase of American series." The BBC will not screen several episodes of *Miami Vice*, and is reportedly not committing itself to further episodes until it has seen the new series.

Nevertheless, U.S. distributors are convinced U.K. sales will not be drastically threatened. "My feeling is that by and large it probably won't have a great impact, aside from perhaps the odd program," comments Bob Jenkins, European sales director at Trilion Distribution. Two of the shows Trilion distributes for Filmation, *He-Man* and *She-Ra*, also have been singled out for attention. Jenkins' opinion is that "they are very, very fast shows with very up-beat music, leaving adults breathless and perhaps with the feeling that they have just seen something very violent. However, at no time in 150 episodes does *He-Man* strike any fellow character, other than monsters and robots. At the end of the day, whether you consider *He-Man* and *She-Ra* violent, depends upon your definition of violence. British-produced programs, particularly action/adventure, are often more violent than American shows." Even if Britain rejected certain programs, Jenkins points out "the return provided by a sale to Britain doesn't compare with the prices distributors get from sales within the U.S."

Jenkins' belief that the debate will have little effect on sales is shared by Don Gale, chief buyer for Britain's ITV network. Nevertheless, he does say that subconsciously he'll be looking more closely. He rejects any notion of a great change, however, pointing out that "we've always taken our responsibility very seriously. The Independent Broadcasting Authority has developed a good system over the years." Coincidentally, the day before the Hungerford massacre, Gale says he turned down the opportunity to buy the Clint Eastwood film, *Sudden Impact*, either the theatrical or television version, because of violence. "It was a difficult decision," he adds, noting the rating value of any Clint Eastwood film.

The violence survey, conducted during four separate weeks between May and September last year, turned up the fact that American programs are more than three times more violent than British programs, with 3.6 violent acts per hour compared with 1.1 respectively.

Distributors turn to East Europe, find comrades willing to buy

When Thames Television International sold a one-and-a-half-hour television special, *Glenn Miller—Moonlight Serenade*, to Soviet Television last month, sales staffers were, in the words of Edith Schwarz, Thames' senior sales executive for Eastern Europe, "hopping up and down." It was Thames' first sale to the Soviet Union since 1983 when Soviet Television bought the documentary series, *Unknown Chaplin*. Prior to that, Thames' last sale to the country was in 1979.

Until now, the Soviet Union has been one of the most difficult territories for program sales, but it is possible that might change. Liudmila Zolotariova, export/import executive at Soviet Television, which is currently in the midst of a considerable reorganization, confirms that although it is not buying or televising much foreign material at the moment, new programming and acquisition policies should emerge by the end of the year.

Even Schwartz observes the Russians are "more willing to look at catalogues they would not have looked at four or five years ago." The relatively fast *Glenn Miller* sale (completed in four months rather than the more usual six to 12), for instance, probably was due in part to an increasing acceptance of Western music, she points out.

Russian programming tends to be slow-paced," she comments. "A fast-moving American car chase would be totally alien." Peter Ballard, head of television sales at BBC Enterprises, adds, "They tend to take a lot of classic material and documentaries, especially wildlife."

Brazil's Globo Television also has had some success, following a visit by Vladimir Popov, vice president of Soviet Television, to Rio, and a return visit by Globo executives to Moscow, after which the two countries decided to air a season of each other's programs. Soviet TV also bought Globo's "telenovela" *Isaura*, which has proved extremely popular throughout Eastern Europe.

In general, though, the Soviet Union's quota for foreign programming still is less than those of other East European countries. "They don't buy as much as the other East European countries," says Ballard. He points out, however, that "there is steady movement for companies like us, with a long history going back."

Eastern Europe. Persistence also seems to be paying off elsewhere in Eastern Europe. Several distributors report a steady, if not rapidly increasing trend toward buying from the

West. "In general, more is going to our better customers in Eastern Europe than used to be the case," comments Ballard. "We are quite a big supplier of quality programming there. Generally, it is easier to deal with them now, although there are still the usual problems; that is, currency, censorship and beueaucracy."

Economically the West is at a distinct disadvantage when dealing with Eastern Europe. Says Schwarz: "They produce one third of their programming themselves; one third comes from interchanges within Socialist countries which enables them to swap programming at a good exchange rate. The remaining 30% or so they buy from the rest of the world—and we all compete within that 30%." She estimates that Thames probably will sell about 100 hours of programming to Eastern Europe this year, a figure which has remained relatively unchanged for the last few years.

She agrees that shortage of currency probably is the worst problem. "They go for the good catalogues, but sometimes the programs they would like are too expensive," she says. The Soviets get around this problem by exchanging programs among themselves, which obviously restricts the market for other countries. According to Schwarz, they also tend not to buy entire series. "Bulgaria, Hungary and Poland all bought episodes from our two documentary series, *English House* and *English Garden*. They combine these programs with programs from other countries to create, for example, a series on European architecture."

Success. The companies who have had most success in Eastern Europe are those with longstanding relationships there. Comments Schwarz, "It's better if you've known them longer, because they get to know your catalogue—they do tend to buy a lot of old material." Ballard adds: "We have contacts going back a very long time—they've come to BBC Showcase for many years. In general, more is going to our better customers in Eastern Europe—Yugoslavia, Hungary, Poland and East Germany—than used to be the case, but it is a gradual process."

George Sos, deputy head of buying at Hungarian Television, confirms that most buying takes place during the major markets and at the annual screenings in individual countries. He estimates that Hungarian TV buys up to 40% of its programming from overseas, half of which comes from Western Eu-

rope. He says, however, that those quotas are unlikely to increase because "both our broadcasting time and our budget is limited." As far as the type of programming is concerned, they buy primarily television series, serials and movies. Crime series like *The Streets of San Francisco*, *Starsky and Hutch*, *Columbo* and *Kojak* are popular, says Sos, adding, "We like to show that other countries have problems too." Romance also is popular, and recent acquisitions include *My Fair Lady*, *Funny Girl*, an Elvis Presley movie, and *Holiday in Rome*, which will start a series of Gregory Peck films.

Distributors agree that tastes are difficult to pinpoint. Eastern Europeans buy a wide range of programming, although a common denominator seems to be "quality." Political programs are avoided, as are programs where the difference in culture is marked. "Shows like *Dallas* and *Dynasty* are not to our taste," says Sos, calling them "too American for us."

Bulgaria sales. Schwarz comments that "Bulgaria is buying more light entertainment than before. Last year they bought a lot of children's programming and documentaries, but these are not really trends as much as roundabouts. It depends on what they need and what they can acquire."

Some programs do not travel well, she adds. A recent package to Poland included *Rumpole of the Bailey*, a law series set in the British courts. Whereas Polish TV has devised a way of tailoring the program to suit their viewers, "the Czechoslovakians looked at it, but decided their audience would not understand the English court system," she comments. The Czechs have, over a period of several years, bought eight episodes of the realistic and often violent Thames police series, *The Sweeney*, but seem not quite able to make their minds up about it. The same goes for *Minder*, another police series from Thames. Says Schwarz, "They've tried *Minder*, but when they see the star character doing things that are on the verge of being legal, they feel reluctant to encourage the black market there." East European countries probably are more likely to buy the West German police series, *Derrick*, produced by ZDF. "It's tamer, more slower paced, more continental," comments Schwarz.

Globo appears to have hit the jackpot with *Isaura*. According to sales executive Maria Alvarez, "it has achieved top ratings in Albania, Bulgaria, Hungary and Poland, where it gained the highest ever ratings for a foreign program and brought crowds into the streets when the main actors were invited to Poland."—Irv Margolis



In Praise Of Taking The Bull By The Horns

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Assn. of Program Distributors turns attention to Washington issues

The Association of Program Distributors, which has not exactly presented a strong profile in recent months, is now turning more vigorous attention to Washington matters following the stress and strain of the Grant Broadcasting bankruptcy.

This is what emerges from conversations with Marvin Grieve, president of ADP and also president of MG/Perin. As a result of the Grant morass, most of the big distributors and nearly all of the studio-distributors who were APD members—including Paramount, 20th Century-Fox and Columbia/Embassy—pulled out of the association earlier this year. This leaves APD with a small-distributor orientation. But, says Grieve, "The small guys need representation."

The big issues, in order of importance, according to Grieve, are the Prime Time Access Rule, source music licensing and anti-trafficking legislation. Grieve considers PTAR a hot issue currently even though the latest dispute affecting the rule is still a procedural matter before the FCC.

The PTAR surfaced as an issue last April when Channel 41 Inc. (WUHQ-TV), Battle Creek-Grand Rapids, filed a petition with the commission asking for a repeal of that part of the rule which bans off-network programming on affiliates in the access period in the top 50 markets. The Mass Media Bureau staff dismissed the request, but Channel 41 stubbornly returned with a petition asking the commission to review the staff action.

The opposition. Two groups of petitioners opposed the application in late July. One combo included a dozen station groups, the ABC Television Affiliates Assn., INTV and NATPE. The other included 29 distributors and producers (but none of the studios) organized in an ad hoc Program Producers and Distributors Committee. MG/Perin joined the group on behalf of APD.

All 29 PPDC members have committed contributions of \$5,000, thus providing a kitty of \$145,000 for legal fees and other expenses. The law firm handling this is Wilkes, Artis, Hedrick & Lane.

Meanwhile, the PTAR issue has still not reached the stage of being argued before the commission on its merits.

As for anti-trafficking, legislation has been introduced in both houses of



Marvin Grieve

Congress to reinstate the rule requiring stations to be held three years before they can be sold. But Grieve notes that APD members are not concerned with the three-year rule as such. "We want to make sure that when a station is sold, the buyer is required to take over the liabilities—including program commitments—as well as the assets."

The APD president pointed to cases where an owner sold the station's assets—buildings, studio, equipment, antenna—and then announced bankruptcy, which covered programming commitments.

APD now has a fund of about \$100,000 to fight its battles, a kitty built up by recent increases in dues in the aftermath of losing its well-heeled members.

Grieve isn't very sanguine about the likelihood that the bigger distributors will return to the APD fold. He shrugs, in effect, "On some issues we're together; on some issues we're not." On one point, he is perfectly clear: Having been president of APD for four years, he is perfectly willing to turn the reins over to another person.

Ailes new book: Outwitting the tube

The consultant who helped prepare President Reagan for his second debate with Walter Mondale and, according to his own analysis, turned a probable second disaster into a triumph, is now passing on his wisdom in modern communications to the general public. Self-assurance, speechmaking and dealing with a hostile press are among the sub-

jects of a new book by Roger Ailes, *You Are the Message: Secrets of the Master Communicators*, for Dow Jones-Irwin, Homewood, Ill.

Now president of Ailes Communications, New York, Ailes has been executive producer of the syndicated *The Mike Douglas Show* and NBC-TV's *Tomorrow Coast-to-Coast* as well as a political media advisor, making TV and radio commercials for several current U.S. senators and two U.S. presidents.

Although the book is primarily instructive and aimed at business executives as well as politicians and public officials, it includes a number of anecdotes, used to get the author's points across.

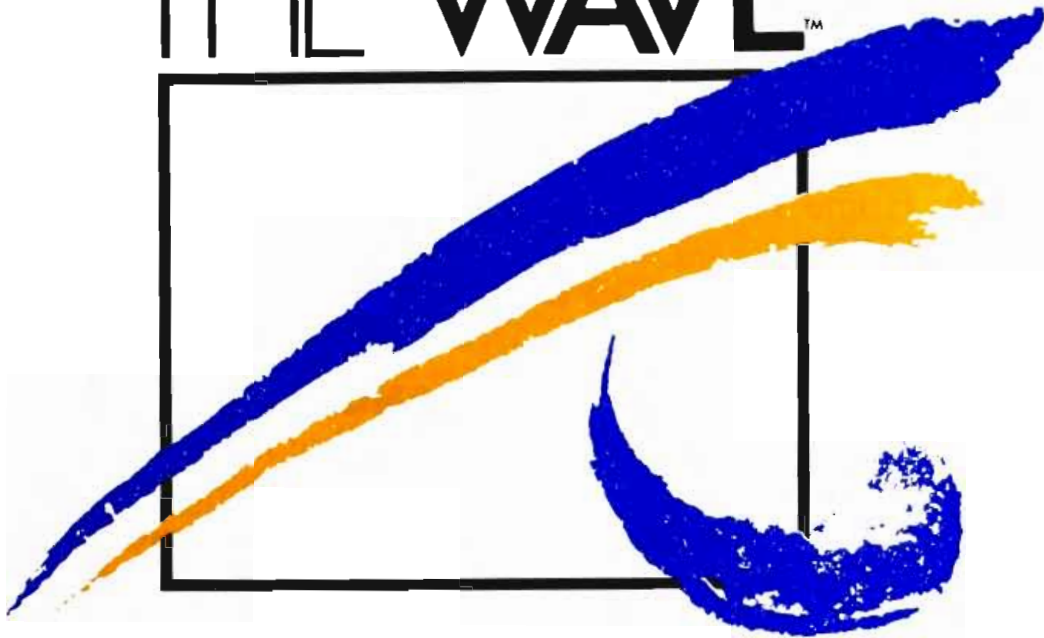
Recalling his role in Reagan's second debate against Mondale, he tells how he was called in as "another consultant" and found a distraught Reagan facing a battery of would-be questions and accusations in a mock debate. Finally allowed to break in during the maelstrom, he writes, he told Reagan, "Mr. President, there are five strategies you can choose from. You can attack, defend, counterattack, sell or ignore. You've picked defense, which is the weakest possible position. If you do that, you'll lose again. . . . You didn't get elected on details. You got elected on themes. Every time a question is asked, relate it to one of your themes. You know enough facts, and it's too late to learn new ones now, anyway."

The author doesn't specify which of the five strategies he was suggesting, but he says this approach gave Reagan the confidence he needed to answer the perennial question on his age, "... I will not make age an issue in this campaign. I am not going to exploit for political purposes my opponent's youth and inexperience."

The press. Pointing to the broadcast press' attacks on the likes of General Motors and Coors Brewing Co., the author warns against playing ostrich. He advises, "Journalistic techniques to unveil colorful information include badgering you and asking you the same basic question over and over. Don't take these strategies personally! (It's the reporter's job.) Occasionally, you'll run into a reporter who appears to be on a search and destroy mission. Once the interview has started, there is little you can do except fasten your seat belt, stay calm, smile and give very short answers.

"Always be aware, especially on TV, of where the audience's sympathy lies. If a reporter is bullying you, the viewers at home may start to root for you. The audience, not the reporter, is your constituency."

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Letters

From the suburbs

I thought that was a very nifty piece on suburban radio (TV/RADIO AGE, July 20). I'm grateful to you for including WVOX and WRTN.

WILLIAM O'SHAUGHNESSY

President,

WVOX(AM)/WRTN(FM) New Rochelle, N.Y.

Program inserts

We read your August 17th article (*Program inserts seek new life in network idea*) with interest. For the record, creating a fully sponsored insert network is not a "whole new pitch." Select Media Communications, under president Mitch Gutkowski, for nearly five years has been creating fully sponsored vignette networks for its products. In fact, we believe ourselves to be the only national syndicator of vignettes. We enjoy close and continued relationships with national advertisers, their agencies and local stations in the placement of our products.

A would-be national syndicator of vignettes is quoted in your article as seeking "leverage over the advertiser."

This is hardly a way to seek friends in the marketing community. We seek leverage only over our audiences in providing them with informative, entertaining programming that will also serve as effective vehicles for national advertisers. We bill our vignettes as "zap-busters."

Recall levels, by the way, for "value added" commercial environments, e.g. vignettes in wraparound formats, in the past have been shown to be significantly higher than for what might be termed "standard" commercial environments.

National insert programming, far from being on the decline, at Select Media Communications is a rousing success. "Intermission," "Today In Music History" and "Whodunit?" have all been proven performers (sales in the multimillion dollar range each year); and our new ones (all announced at NATPE '87): the comedic "Quick Schtick," "Fashion In a Flash," "Classic Moments" and "Music Quiz" are all designed to capture audiences with provocative lifestyle subject matter.

National advertisers have indeed recognized the marketing viability of our programming. Select Media Communications sets the standard for nationally syndicated vignette program-

ming. More vignettes are in the works. Your readers should know that within the month we will announce at least two additional vignettes that will be *solely produced for*, and *fully sponsored by*, individual major national advertisers. All this adds up to advertiser confidence in our ability to deliver, if not overdeliver. We're very proud of that.

PETER M. HAMILTON

Vice president, corporate communications,

Select Media Communications

Radio flexibility

Ed. note: The following letter was sent to David Martin, vice president, corporate media, The Stroh Brewing Co.

I enjoyed your recent article in TV/RADIO AGE regarding radio's flexibility (*One Buyer's Opinion*, July 20).

It's been a long time since we have talked or seen each other, but the article brought back some happy memories, and I simply wanted to congratulate you on the article and say hello after a long time.

RAY BARNETT

Vice president, general manager,
KCBS(AM) San Francisco

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Cable Report

FNN's growth plans: news, radio and home shopping

Financial News Network has some ambitious growth plans that extend in several directions. These include expansion of its business news, sports and TelShop home shopping service; and the directions include radio as well as additional hours on the cable systems that carry these services.

David Meister, whose job is chief overseer of FNN, even if his title happens to be executive vice president, Consumer Information Group, of FNN's principle shareholder, Biotech Capital Corp., says for one thing, FNN is expanding its business news reports later in the evening, through 8 p.m., EST, "because while we tell what's happening all day long, starting at 6 a.m., Monday through Friday, we've found many viewers don't have time during the day to think about what these developments 'mean to me.'"

He explains, for instance, that if the Secretary of



David Meister

the Treasury announces new tax regulations, or new rules that apply to IRAs, "The average cable subscriber, busy with his or her job during the day, doesn't have time to reflect on how what's happening affects *his* wallet, *his* own tax situation and *his* own retirement. Not until that viewer gets home does he usually find time to digest the real meaning of these events to himself and his family. Only at home is he in an environment where he can benefit most from that part of our business reports that goes beyond the raw facts of what happened, sit down and let our analysis of those facts sink in."

Meister, who's scheduled to discuss *Capitalizing on the Information Entertainment Explosion* before the National TV Academy in New York on Sept. 16, notes that although the stock market is up today, "Sooner or later it's going to start coming back down. When that happens, the many average income cable subscribers who have been investing in equity securities and earning a little here and a little there, will want to know how to protect their gains. They'll need all the advice we can give them. And the best times for them to be able to absorb that advice and analysis, and the reasons why, will be in the evenings and on weekends. We'll be expanding into both time peri-

ods to make our product more accessible and even more valuable to more subscribers."

Some concern. Meister concedes that some cable operators were concerned when they first heard about FNN's plans to offer its business reports to radio: "Some cable people thought adding radio might dilute the value of our financial news both to existing subscribers, but even worse, to non-subscribers their sales teams are trying to convert into subscribers. Some of the cable people wondered, 'If these prospects we're trying to sign up can get the same information on radio, why would they need us?'"

Meister's answer is that it's not the same information: "It's only a taste of it: just enough headline updates and brief items to whet the radio listeners' interest and their appetites for the full story, plus our analysis of what it means to their own pocket books that they can get only by subscribing to cable."

This way, he explains, "Radio will be not only one more profit center for us, and an additional outlet across which we can amortize further our original cost of business new gathering, but radio will also act as a promotional device to help the cable companies recruit more subscribers."

He adds, though that FNN itself won't be involved in lining up and clearing radio stations. FNN is currently talking to people already in a better position to do that part of it: companies, for instance like United Stations or Westwood One. The radio network could start up by year's end, once FNN's programming distribution is assured in most of the top 50 radio markets.

Meister also reports that FNN plans to expand its sports information service, SCORE, into additional hours, both on weekends and later at night. SCORE offers constantly updated scores on games in progress and Meister says the service also carries "more title fights than the boxing cards carried by any other television service, over the air or on cable."

As for FNN's one-year-old home shopping service, TelShop, Meister says it offers subscribers "both product quality and guaranteed value." He says, "We comparison shop and guarantee the lowest possible prices for both middle of the line and top of the line brands made by prestige companies: Olympus cameras and Sony VCRs, to name just two."

He says FNN can do this because, "We don't have the overhead of a chain of stores to rent and teams of sales personnel to staff them. We deal directly with the vendors."

'Knots Landing' to Lifetime?

J. R. will soon be evoking his evil schemes on cable. *Dallas* is still in syndication until the end of the 1988 season, but the series, along with its sister soaper, *Knots Landing*, already have been sold to cable, TV/RADIO AGE has learned.

Dick Robertson, member of the office of the president at Lorimar Telepictures, and the man in charge of the company's syndication division, confirms the

sale, though he declines to say which cabler has bought the two series.

Most likely candidate is Lifetime, which airs a number of Lorimar programs, including *Falcon Crest* and *Flamingo Road*. An interesting aspect of sale is that the shows don't become available for quite a while—three years in the case of *Dallas* and four in the case of *Knots*. "We made the sale now," Robertson says, "because we already made a calculation that we'd make as much selling the shows to cable as we would resyndicating them."

Both series are still on network, so Robertson says the cable airings will include episodes that won't be seen in the syndication runs of the series.

When it debuted in syndication in the fall of 1984 *Dallas* cleared well over 125 stations, and *Knots* cleared over 100 a year later. The shows were sold for five years and five or six runs, but most stations only ran them twice. Robertson says the ratings were disappointing, but "the demographics were very good."

According to the July Cassandra report, the syndicated *Dallas* is airing in 36 markets, covering 18.8% of the country. Average rating was 1.9/8. *Knots* is in 15 markets, with 4.5% coverage. Rating was 1.7/8.

Lorimar has also sold *Laugh-In* to cabler Nickelodeon. The show has been edited into 130 half-hours.

Telaction on the shopping list

One more cable home shopping operation on Tel-Shop's competitor's list is Telaction Corp. Telaction president Stuart MacIntire describes it as "the first consumer-controlled, cable TV delivered home shopping and information service." It's currently testing its service live on cable systems and plans to be available in the Chicago area. And MacIntire says he's signed up 18 more U.S. and European companies, including Neiman-Marcus and Zales Jewelers to offer merchandise on the system.

He says to shop on Telaction, consumers "need only a touch-tone phone and a cable wired TV." Using the keypad of the telephone, the viewer "can touch her way through full color video presentations of our wide selection of products and services. These include apparel, groceries for home delivery, travel packages, records and tapes and tickets to events."

Top cable client spending

Eight of the top 10 cable networks clients showed increases during the first half of this year, according to BAR data. The two that did not—Philip Morris Cos. and Procter & Gamble—also showed declines in ad expenditures on network and spot TV during the first six months of '87 (the list following ranks clients according to June expenditures).

P&G, ranked second in cable network spending, was down 30.4% from last year, while the leader, PM, was off 7.5%. Biggest increase among the top 10 clients for the first half was by Coca Cola, up 56.4%. Right behind the beverage giant was RJR Nabisco,

up 55.7%. General Motors (not shown), which ranked 10th in the first half cable spending, was up 39.4% to \$4,176,313.

The other top 10 clients performed as follows—Anheuser-Busch Cos., up 12.6%; General Mills, up 25.2%; Mars, up 9.0%; Time, up 2.2%; Gillette, up 33.2%. Thompson Medical Co., which ranked seventh in June, was up 316.3% for the first half and ranked 11th during that span.

Top 10 cable clients—June

Parent company	June expenditures	Year-to-date expenditures
Procter & Gamble	\$2,287,487	\$10,913,232
Anheuser-Busch Cos.	2,220,112	10,399,704
Philip Morris	1,844,657	11,592,864
General Mills	1,371,591	7,097,803
Mars	1,276,569	9,226,058
Time	1,137,599	7,430,362
Thompson Medical Co.	1,054,687	3,854,827
RJR Nabisco	1,054,448	7,197,172
Gillette	961,336	5,689,867
Coca Cola	953,105	4,935,816

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People in cable

John Reardon promoted at MTV Networks to the newly created position of executive vice president, sales. He reports to **Thomas E. Freston**, recently named president and chief executive officer at MTV Networks. Also at MTV Networks, **Rich Coronin** moves up to marketing vice president.

John Popkowski advances at Superstation TBS to national sales vice president, while both **Angela Pumo** and **Steve Carter** share his previous job as vice presidents, New York sales managers . . . **Fran Parkey** promoted to vice president and general manager of Northern California Cable Television System . . .

Craig Wilson moves up the ladder at Request Television to vice president for sales, marketing and programming.

At USA Sports, **Gordon Beck** has been promoted to executive producer and director. He's been a senior producer since 1985 . . . **Robert H. Heath Jr.**, now with an MBA in hand, rejoins Lifetime as director for strategic planning.

Leslie Jacobson, formerly executive vice president and general counsel for Tri-Star Pictures, joins HBO as senior vice president, business affairs and administration.

James L. English, vice president of MGM/UA pay television, and **Robert J. Bedell**, a Private Satellite Network vice president, have joined Pay-Per-View Network, the newly formed cable service. English becomes vice president, programming, responsible for the selection, acquisition and scheduling for all programming on the new service. Bedell will be vice president for affiliate relations and marketing.

Radio Report

O'Shaughnessy's letter to NAB rapping the Crystal award process

The following letter, as edited, was sent to NAB president Eddie Fritts by William O'Shaughnessy, a member of the NAB Board and president of New Rochelle, N.Y., radio stations WVOX and WRTN.

Dear Eddie:

I am very disappointed and genuinely concerned about the way we handled the competition to identify and designate "outstanding achievement at the local level" among our member stations.

When the Crystal competition was announced I was in complete agreement that stations operated by sitting directors not be eligible. However, as you are aware, initial interest in this worthwhile endeavor was not encouraging. Thus, the Radio Department began frantically calling directors and committee members to "invite" their participation to "enrich" the process. In response to that invitation, WVOX entered on the very last day. We submitted a small, compact (and, by all accounts, entirely *unique*) brochure entitled "Our Ratings Book."

This publication contains direct quotations on WVOX's local activities from Westchester residents and civic, governmental and political leaders in New York State—all of them bearing testimony to WVOX's contributions on the local level. Also included with our submission was an article in last month's *TV/RADIO AGE* identifying WVOX as a "national model" of a successful and accomplished local station. We did not include the usual, mundane, goody-goody letters from listeners—opting instead for actual testimonials from a cross section of my particular community.

When I called the Radio Department a few weeks ago to discuss the criteria which was used to determine the "winners," I learned that the judging was assigned to "second tier staffers just so well-known broadcasters and legends (sic) like Bill O'Shaughnessy wouldn't be given any advantage." When I described our entry, the NAB person with whom I spoke, while allowing that he certainly would have favored our submission, it probably failed because "there were so many big names . . . and not enough boy scout stuff."

I can't tell you then how disappointed I am that our own community station, which many people think is unique in all the land, was completely overlooked in a competition for "local achievement" sponsored by our national association.

I'm not anxious to attack the integrity of anyone involved in the process, only the process itself. Following my initial call to the Radio Department, I spoke with Dave Parnigoni who denied that the judging was assigned to "second tier staffers." According to him the judging was supervised by Rory Benson who "made the first cut." To this day I'm not sure

how the judging was actually done because when I indicated surprise at Rory's involvement, Parnigoni fled from his previous comment. And then in a subsequent conversation with you I was informed the judging was done by "some very prestigious Washington area broadcasters who I'd rather not identify."

At issue here, Eddie, is really a lot more than our WVOX corporate ego. If the judges, whoever they may be, decided to discount all the testimony and accolades included in our entry, they have that right. But the bewildering fact remains that every major journal, almost every academician and most of the major papers in the nation have called WVOX the national model for community radio stations and a stellar example of creative involvement and service at the local level. All, of course except for our own, beloved NAB.

So, unpopular or not "politic" as it may be, I must also now register my bewilderment that the Crystal Awards competition itself was so ineptly handled."

Clients' hot web radio pace

Ford and Anheuser-Busch kept up their first half hot pace on network radio during June and the pair now rank third and fourth, respectively, in January-June billings, according to BAR. Ford is now up 190.7% over last year's first half and A-B is ahead by 103.9%. Another big first half jump was registered by Procter & Gamble (not shown on list below), which climbed 91.7% in web radio billings to \$8,386,829. P&G, which ranked 13th in spending in June, ranks sixth for the first six months of '87.

Other top 10 web radio clients for the first half, along with their spending and rank, are No. 1, Sears, up 5.9%; No. 2, Warner-Lambert, up 8.8%; No. 5, Bayer (not shown), up 32.6% to \$10,272,820; No. 7, Tele Disc (not shown), a direct response marketer of classical and pop records, which did no network radio advertising during the first half of '86, \$8,291,531; No. 8, General Motors (not shown), down 11.9% to \$8,211,687, the only decrease in the top 10; No. 9, Philip Morris Cos., up 40.7%, and No. 10, Cotter & Co. (True Value hardware stores), not shown, up 1.1% to \$4,929,364.

Top 10 web radio clients—June

Parent company	June expenditures	Year-to-date expenditures
Sears Roebuck	\$4,579,205	\$23,347,230
Anheuser-Busch Cos.	2,607,328	10,919,713
Ford	2,537,176	11,768,664
Philip Morris Cos.	1,864,143	5,576,167
Warner-Lambert	1,387,011	13,655,881
American Express	1,332,777	1,332,777
Monsanto	1,240,085	1,411,085
Fuji Heavy Inds.	1,141,822	1,876,608
Schering-Plough	1,074,776	4,120,108
Mars	1,058,350	3,824,984

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LOOK WHO JUST OUTSMARTED THE FOX, PLUCKED THE PEACOCK, AND GAVE CBS A BLACK EYE.

Chicago viewers aren't the only ones who've had their eyes on Channel 9.

Advertisers noticed that in July, WGN was the only television station in the market to increase its audience share over last year (15 to 17!).

While the "fourth network" was making news on Wall Street and in the trade press our big news was in the rating book.

Sign-on to sign-off, WGN clearly outdelivered two affiliates and had a 70% share advantage over our closest independent competitor. WGN's prime time movie outperformed CBS/WBBM's prime time lineup. Our 9 o'clock news not only tied with WBBM's 10 o'clock news, it outrated WBBM's and NBC/WMAQ's early newscasts.

Now we're getting ready to cut loose with a new Fall lineup highlighted by the premiere of CHEERS and GERALDO and a blockbuster schedule of movie titles.

So keep an eye on us. Because WGN's recent news has been great. But you haven't seen anything yet.

WGN-TV CHICAGO
A Tribune Broadcasting Station



SOURCE: ARB JULY '86 and '87

Radio Business Barometer

July spot radio in slight upturn

It wasn't much, but at least it was a plus sign. After four straight months of minus signs, spot radio billings in July showed a slight upturn. They were only up 1.4%, according to Radio Expenditure Reports, which regularly assembles commissionable spot radio figures from all the major reps, but the July results followed the following down months: Spot radio was down 4.4% in March, down 3.7% in April, down 10.1% in May (adjusted) and down 1.5% in June (adjusted).

Three out of four

Three of the four market groups which are broken out by RER also registered plus signs in July, though they showed only small increments, of course.

RER figures are reported on a Standard Broadcast Month (SBM) basis and since both July of '86 and '87 were four-week SBMs, there was no adjustment

necessary in the dollar or percentage data.

July time sales for spot radio came to \$76,961,600 compared to \$75,919,900 during the same month in '86. The latest dollar figure for spot radio represented one of the bigger months of the year to date, partly a reflection of seasonal factors. But there were three bigger months previously in '87: March brought in \$77.1 million, while May was a peak figure with \$98.2 million, but both months were five-week SBMs. However, June, which was a four-week SBM, tallied \$80.8 million.

January and February are weak months for advertising and '87 was no exception as far as spot radio goes. January time sales came to only \$38.6 million, while February totaled \$56.6 million.

Among the four market groups, only the 26th-to-50th markets showed a minus sign. They were off an average of 2.1%. Billings came to \$11,863,300 vs. \$12,116,600 last year.

The best showing was by the top 10 markets. They were up 3.3% in

July, hitting \$28,644,400 vs. \$27,718,000 during July, '86. The other two market groups fared as follows: the 11-25 markets were up a smidgin—0.2%—to \$17,032,200 compared with \$16,990,900 the year before, while the 51-plus markets slid up 1.7% to \$19,421,700 as against \$19,094,400 the previous July.

For the year-to-date, spot radio is still slightly below what it look in last year. The seven-month total comes to \$499,787,400, a little less than last year's January-to-July total—\$508,975,100.

Market groups

Among the market groups, the best performers during the first seven months of the year were the 51-plus markets. They were up 2.3% to \$129,832,700. The worst performers were, by a hair, the top 10 markets which were down 4.8% to \$185,043,100. Bearing about the same loss was the 26-50 group, down 4.7% to \$75,196,100. The 11-25 group was up 0.7% to \$109,715,400.

These, of course, are averages, and individual markets can vary considerably around the arithmetic mean.

National spot +1.4%

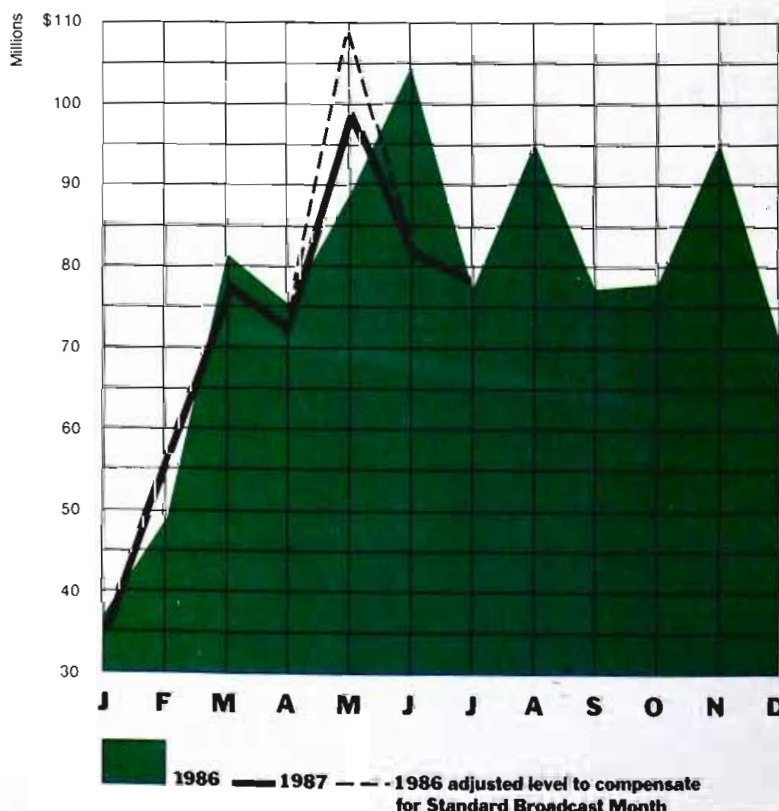
(millions) 1986: \$75.9 1987: \$77.0
1986 adjusted: \$75.9

Changes by market group

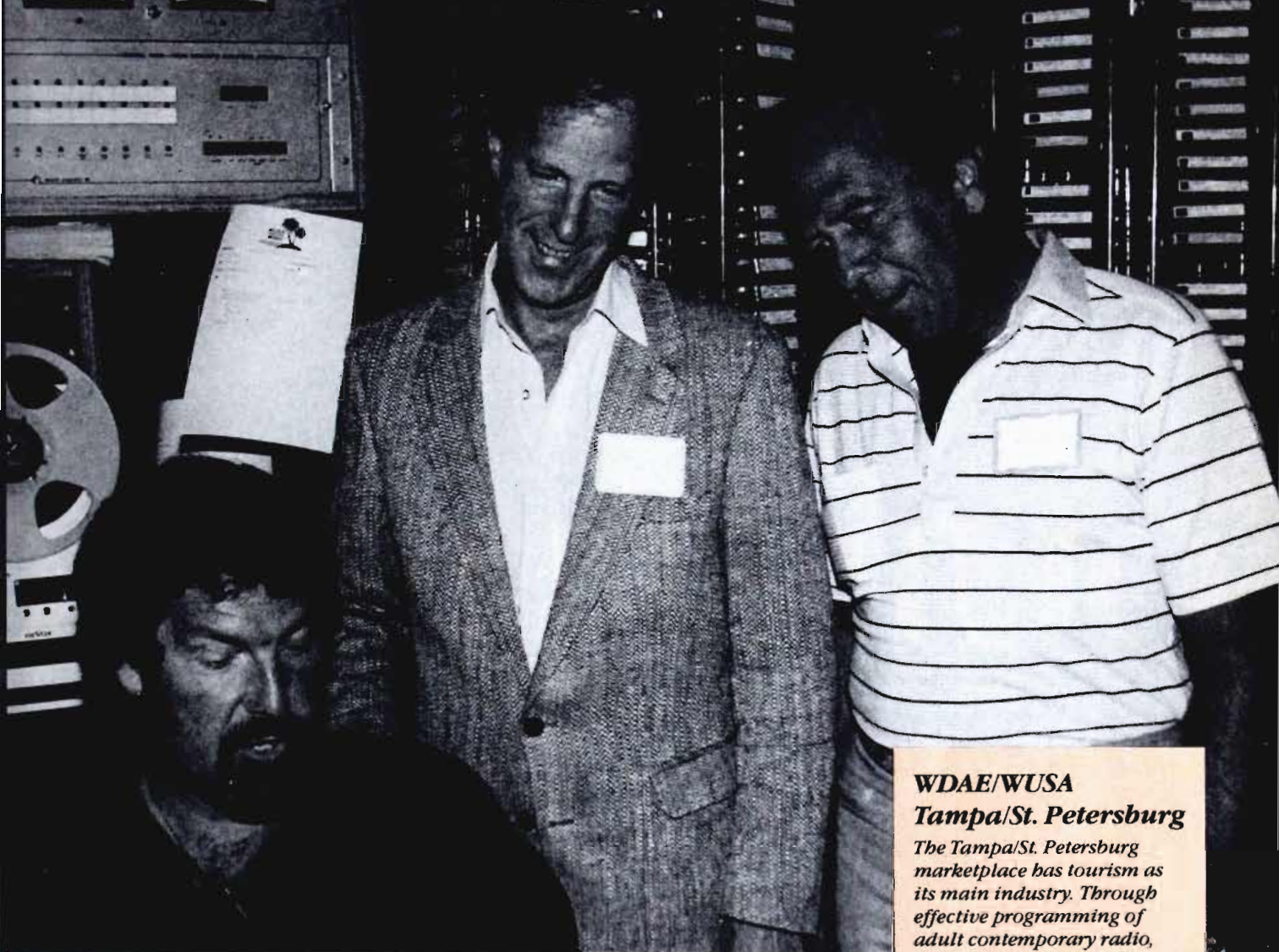
Market group	Billings (mils.)	% chg. 86-85
1-10	\$28.6	+3.3%
11-25	17.0	+0.2
26-50	11.9	-2.1
51+	19.4	+1.7

Source: Radio Expenditure Reports

July



We know your market because we've been there.



McGavren Guild Radio salespeople will spend two weeks this year working at our client stations. They are there to collect qualitative station and market facts so we can position our clients at the agencies to get the highest rates and biggest shares of advertising dollars on every order. Getting firsthand knowledge of the stations we represent is just one of the ways we provide you with the type of distinctive service that you expect.

WDAE/WUSA

Tampa/St. Petersburg

The Tampa/St. Petersburg marketplace has tourism as its main industry. Through effective programming of adult contemporary radio, they provide a variety of music and they deliver! The strong combination of WDAE/WUSA makes for a mass appeal station that is enjoyed throughout the market. Visiting the stations and market gave me a one-on-one view of how powerful this combo really is.

*John Bitting
Executive VP/Central Division
Chicago Office*

*WDAE Music Director Darryl
Tbarin, Jim Nettleton,
VP/Operations, and John Bitting*



McGAVREN GUILD RADIO

AN INTEREP COMPANY www.americanradiohistory.com

OUR SPHERE C

Although Television/Radio Age goes into the four quarters of the globe we agree with Galileo that the earth is round. So much so that Television/Radio Age is seen around the globe in 132 countries.

For a third of a century, Television/Radio Age has been the international bellwether of television news, information and technical developments.

From satellite transmission to programming innovation the sphere of influence of Television/Radio Age extends worldwide.

Television/Radio Age
INTERNATIONAL



F INFLUENCE

Dress up a time slot.

With a dignified air. "Mutual of Omaha's Wild Kingdom", the class of its kind, now in its record-breaking 25th year, has popularity and staying power few shows in the history of TV can equal. And it's ready for another big season with new and exciting program improvements.

To add this reputation in family programming to your schedule, call Hal Davis, 402-397-8660.

**MUTUAL
OF OMAHA'S
WILD KINGDOM**

**Starring: Jim Fowler
Featuring: Peter Gros**



Television/Radio Age

September 14, 1987

The state is being sued by the Assn. of National Advertisers and the Florida Assn. of Broadcasters, while there are petition drives for a referendum.

Who says it's a tax on advertisers?
Stations say they're forced to foot bill

Florida stations count their losses, eye referendum

By EDMOND M. ROSENTHAL

With TV and radio stations in Florida expecting to lose a total of \$80 million in advertising revenues during the second half of this year as a result of the 5% sales and use tax enacted July 1, they have new hope that the tax will disappear as quickly as it emerged.

Gov. Bob Martinez was to appear today before the State Legislature to explore calling a referendum on the tax on "Super Tuesday" March 8, when southern states hold their primaries. Otherwise, a referendum could be called for the November 1988 election.

Unless the service tax is repealed, according to the consensus of broadcasters interviewed, the stations will be the ones paying the tax, even though it is levied on advertisers. While more than 30 national advertisers—including Procter & Gamble, Johnson & Johnson, General Foods and RJR/Na-

bisco—have canceled some or all advertising in the state in protest of the tax, many are coming back. The real remaining problem is that many advertisers are essentially refusing to pay the tax by cutting their spending by 5%—some by ordering fewer gross rating points but most by negotiating a 5% lower CPRP (cost per rating point). While it's a misdemeanor for stations to offer to pay the tax outright, most of them are still paying it in the long run.

Florida under seige

Meanwhile, the pressure on the state government from broadcasters and advertisers, as well as other service businesses affected by the tax, has built up to headache proportions. The state is being sued by the Assn. of National Advertisers and the Florida Assn. of Broadcasters, and there are petition drives within the state that are gaining enough signatures for a referendum on

Ad in Southeastern edition, "Wall Street Journal"

WHY ALL THE DISCUSSION ABOUT THE FLORIDA ADVERTISING TAX?

Florida's new 5% tax on advertising is perhaps the most publicized, yet least understood, piece of legislation in the State's recent history. That's why the Association of National Advertisers feels that we should present the viewpoint of our members because we believe our interests and your interests are truly the same.

We understand Florida's critical need for new revenues. In meetings with your legislators and your Governor's office, we have urged that alternative, more productive options be considered. Our members are not attempting to escape paying taxes, but object only to what we feel is a counter-productive tax.

We believe the Florida advertising tax is unconstitutional. Purely and simply, the tax is on the process of advertising—the act of speaking itself. The tax is contrary to the free speech and interstate commerce protections included in the United States and Florida constitutions. To protect our own constitutional rights, we have challenged the legality of the tax in the courts.

Florida's advertising tax is discriminatory. Over 50 business categories are exempt. The tax is vague in many respects, leading to confusion among prospective taxpayers and tax collectors as to exactly what activity is covered and what is not. Like a complex jigsaw puzzle, no one is quite sure where the pieces fit. Further, the tax is grossly burdensome and costly to administer, creating nightmares for your Department of Revenue as well as for national advertisers.

We respectfully urge the Governor and the Legislature to seek an alternative to this tax.



Association of National Advertisers, Inc.

Harvey Cohen
WDZL(TV) Miami



Boycotts have come from the advertisers that indies count on most.

Lawrence Clamage
WTSP-TV Tampa



Negotiating power with agencies has suffered.

Bo Bowman
WPAP Panama City



Won't "pay" the tax by giving advertisers lower rates to compensate.

Cliff Thompson
WBGW Tallahassee



Several clients with schedules have cut CPRP by 5%.

Michael Schweitzer
WCPX-TV Orlando



Several clients have cut back beyond 5% to offset locked-in print contracts.

Joe Cook
WALA-TV Mobile



Studios in Mobile give him an edge over stations on the Florida side of the line.

the November '88 ballot if it isn't voted on sooner. Polls show that some 80% of the state's voters are against the tax.

"The governor realizes that the wind is blowing against it," points out Michael J. Schweitzer, vice president and general manager of CBS affiliate WCPX-TV Orlando-Daytona Beach-Melbourne, "but I don't think the legislature would be happy to put it on the ballot. Once the voters vote on it and repeal the tax, it becomes a constitutional amendment." In fact, he notes, whatever the outcome of the vote, that result becomes engraved in stone—unless federal action is taken.

Fighting along with broadcasters and advertisers are such affected professionals as lawyers, accountants, architects and real estate agents (exempted are health services and such areas as music lessons and lawn-cutting services). Schweitzer estimates more than \$100 million in convention business is being cancelled in the state.

Obviously the eyes of Texas were upon Florida. Despite a \$6 billion defi-

cit facing the state in the two-year budget cycle beginning this month, the Texas Legislature considered and rejected a service tax. Arizona enacted one in 1980 and, having an experience similar to that of Florida, repealed it the next year. Observing that lagging ad sales righted themselves in Arizona when the tax was repealed, Schweitzer believes Florida business could come back eventually, even without repeal: "The advertisers need the shelf space, and this is a growth state."

Court challenge

It won't get to that point, though, if ANA has its way. While making no recommendations to members about doing business in the state, it's waiting for the state to respond to a suit filed in the circuit court in Leon County (Tallahassee) challenging the constitutionality of the tax. It charges that the tax violates the free speech guarantees of the Florida constitution as well as the free speech, commerce and due process

clauses of the federal constitution.

The law also is discriminatory, vague and grossly burdensome, according to DeWitt F. Heim, Jr., ANA president: "It imposes complex administrative and logistical burdens on both advertisers and the Florida Department of Revenue. The total administrative costs could easily exceed the tax revenues generated."

And a Wharton Econometric Study commissioned by ANA, American Advertising Federation and American Association of Advertising Agencies earlier this year predicted over \$2 billion in revenue loss, and job reductions of 46,000 people within two years of implementation of the tax.

Back to business

Harvey Cohen, executive vice president and general manager of independent WDZL(TV) Miami asserts, "Business will come back in one of two ways—if the tax is repealed or if there is no chance of repeal and other states follow suit."

To this, Lawrence M. Clamage, vice president and general manager of ABC affiliate WTSP-TV Tampa-St. Petersburg, adds, "While it appears we may be able to get the question resolved in Florida, I'd admonish every broadcaster to be on the alert that a similar issue may turn up in their state. If we have this tax forever, I'll be retired before things return to normal."

Many of the stations in the state have aired editorials about the adverse effects of the tax. Joe Cook, president and general manager of WALA-TV, NBC affiliate in Mobile-Pensacola adds that, if consumers don't know by now that they'll be paying the tax themselves ultimately in increased cost of products and services, "they'll know it by the time they vote. The state of Florida needs the money, but it can find more appropriate ways of getting it."

The bottom line

Among those reporting the least impact from the tax is Gary Lawrence, vice president and general manager of WINZ(AM)/WZTA(FM) Miami: "It appears it will affect us about 5% overall because many advertisers are not increasing their budgets to compensate for the tax. Some are saying, 'You pay it,' so we've had to reduce our rate. We haven't felt it that much yet because we're still working with '87 budgets. A few advertisers have said they won't pay any more than they allocated." He says this is happening with both local and national spot advertisers. He adds

(continued on page 80)

They're trying to restore order on Florida's border

Deserting Florida isn't just the province of advertisers and conventions. If things get worse, some TV and radio stations may pack up and move across the state line.

One of them is WEAR-TV Mobile-Pensacola, ABC affiliate with studios in Pensacola. Bob Groothand, general manager, discloses, "We already own 40 acres of land in Robertsedale, Ala., where our transmitter site is. There's a distinct possibility we'll move our studio facilities there. And all of the stations here own land in that area."

WEAR-TV is the only affiliate on the Florida side, but three of the four independents in the market also are south of the broadcast industry's new Mason-Dixon line. And there's also the Tallahassee-Thomasville market, where two of the three stations are in Tallahassee and may have cause to look longingly across the Georgia border. As for radio, there are some 60 stations in the Mobile-Pensacola area alone whose signals bounce on both sides of the state line.

Much deeper into the state, Lawrence M. Clamage, vice president and general manager of WTSP-TV Tampa-St. Petersburg, asserts, "It's an impossible tax to collect in the border communities. There are stations in Mobile and in Dothan, Ala., that broadcast into Florida and are thumbing their noses at the advertising tax. They're actually reaping a benefit. Are we going to start having border wars? It's ludicrous."

The edge up north

Actually, the inequities are not what they may seem to be, now that Florida finally has made its guidelines clear. Regardless of what side of the state line the studio is located on, advertisers are taxed on the percentage of the station's grade B signal that gets into Florida, and advertisers that have no distribution in the state are exempted. Based on signal coverage indicating 40% of households reached are in Florida, WEAR collects a 2% tax instead of the full 5%. Across the state line, NBC affiliate WALA-TV calls for a 1.68% tax based on 33.66% coverage in Florida.

But, where this part of the bargain appears equitable, there are two other factors that give an edge to states north of the border. One is purely emotional: Stations based in Florida have suffered more from lost advertising due to advertiser protests. As for the other, the Pensacola station has the administrative headache of actually collecting the tax for the station, while, across the state line, WALA's president and general manager Joe Cook says, "We're not billing them anything. We just have to list on all our billing the official Florida market coverage percentage. Then it's up to the agency and advertiser to determine whether the tax is due, and to the agency to collect the tax."

Groothand, who believes Florida-based stations have suffered more from advertiser boycotts while

out-of-staters may have benefitted, says the tax has cost his station hundreds of thousands of dollars to date. Based on advertising on the books for August through October, "Our pacing averages 40% below last year's actual."

He's hurting most in national spot: "Local was affected until we received a special exemption from the State Department of Revenue that puts us on an even playing field with Alabama. An Alabama or Mississippi advertiser on WEAR is now charged no sales tax if it has no nexus in Florida. Now it's nowhere near as bad as national."

From his Mobile facility, Cook concedes his across-the-line competitor has been hit harder by boycotts: "In the very short term, Florida was affected the most. Some advertisers bought around them in their early third quarter flights, but I think this has leveled off now.

"We're all affected. I haven't traced how far down we are, but we're not helped by the tax. I do know that we came off a little better than the Florida affiliate in that early round of protest."

As president of the Advertising Federation of Greater Mobile, Cook moved early to clear up confusion about administering the tax by inviting the deputy director of the Florida Department of Revenue to explain regulations to broadcasters and agencies in Mobile. What remains, though, is "a nightmare" for the agencies, because each TV and radio station in the market can have a different percentage of coverage in Florida.

Although his station is not collecting the tax, "From what I've seen and heard, agencies are quite up front about going along with it."

Nightmare on radio

According to Cliff Thompson, vice president and general manager of WBGM AM-FM Tallahassee, those odd percentages based on signal coverage are causing a "bookkeeping nightmare." With about 30% of the station's listeners in Georgia, it collects a 3.7% tax. When an advertiser essentially "refuses to pay the tax," he notes, "we have to back that 3.7% out of our schedule." He recently got a schedule from a fast food chain that wanted to cut back on pricing by 5% to offset the tax "and we had to convince them to make it only 3.7%."

Meanwhile, the state line situation appears to have had little impact on the Florida panhandle station WPAP(FM) Panama City. Bo Bowman, general manager, says his salesman who sells outside the metro reports no lost sales to stations outside the state. The station gets into Georgia and Alabama but, with the majority of its coverage in Florida, it tacks 4.4% on the bill. Across the border in Dothan, Ala., WTVY(FM) competes with a similar modern country format but "They don't show up in our ratings book, and we do in theirs. We don't have any advertisers interested in the Dothan market, though."

Group W's Lloyd Werner opens marketing drive built around specials

Nashville Network nearly 5-years old, \$50-million richer

By JACK LOFTUS

In September 1985, a year-and-a-half after its birth as an advertiser-supported cable service, The Nashville Network had to put up \$1.7 million for the exclusive rights to produce 12 hours of *FarmAid*, the concert featuring 57 country and rock artists organized by Willie Nelson to benefit American farmers.

On September 19, 1987, just a few months shy of its fifth birthday, TNN will cablecast *FarmAid '87*. But this time around, *FarmAid* will buy the time from TNN. There are no more free rides.

"We charged them an equitable and charitable rate," says Lloyd A. Werner with just a trace of a smile. Werner is senior vice president, sales and marketing for Group W Satellite Communications and is responsible for marketing, advertising and cable system affiliations for The Nashville Network.

TNN is owned by Opryland USA out of Nashville, and is itself part of Gaylord Broadcasting, which this year will see TNN advertising and subscriber revenues exceed \$50 million.

"When we started," recalls Werner, "people thought we were a country MTV channel," and Group W had its work cut out by promoting and marketing a much broader "country lifestyles" image, sprinkling the programming menu with sports, cooking, interview, talk and variety shows.

Subscribers skyrocket

Apparently TNN did something right, because this summer the network crossed the 35-million subscribing household mark on 5,200 cable systems, reaching 81% of all U.S. cable homes and 40% of all U.S. television homes. TNN picked up almost five million new subscribing homes in the first six months of 1987, perhaps indicating that a heavier dose of specials bolstered its audience.

"Our growth over the past year makes us the fastest-growing basic cable network in the country," claims

Werner, not so modestly.

TNN began life by offering the network free to cable systems as a basic service, "thinking that advertising would supply the revenue," recalls Werner. "We were dead wrong."

In 1987 TNN began charging cable systems 7.5 cents per subscribing home, will up that to 9 cents in 1988 and to 11 cents in 1990, says Werner.

Not all of those 35 million cable homes are served by dues paying members, according to Werner, though he says all systems will be paying by 1988. Currently, TNN is collecting on a 20-million subscriber base, meaning its total 1987 subscription revenues are \$18 million.

Werner says that 70% of TNN's revenue comes not from subscribers, but from advertising, or about \$42 million. So TNN's total 1987 revenues, at least by this calculation, total \$60 million. However, reliable Wall Street sources say a more accurate revenue number

Lloyd A. Werner:
*"With 35-million
subscribing homes
we are the fastest
growing basic cable
service in the country."*



for 1987 is closer to \$50 million.

Werner's impressed with TNN's advertising to subscriber revenue ratio, pointing out that most other ad-supported cable services have a 50-50 ratio. However, Werner will be hard pressed to keep up that ratio in 1988, when all 35 million subscribers (and then some) are paying and cable subscription revenue nears the \$38 million mark. But it's a great problem to have.

Way out yonder

Looking out yonder, Werner sees a revenue bonanza for TNN if he can translate some research data into real subscribers and country music performer endorsements into advertising revenue.

For example, a recent study by DDB Needham Worldwide indicates that 25% of the U.S. population tunes in to country music at some point during the day. Another 25% say they would tune in to a country music TV special.

"That means we have a potential audience of 50% of the U.S. population, an incredible number," Werner says in what may be a leap of faith, but it's certainly a fat target.

In order to get from here to there, Werner and the folks at TNN have opted for the red flag approach—blockbuster specials aimed at bringing new viewers into the fold. Right now, these specials are packaged snugly around well known country music singers such as the April Barbara Mandrell special *Get to the Heart*, hour features on Merle Haggard and Gary Morris and a *Superstars* special including interviews with Hank Williams, Jr., The Judds and Amy Grant.

Looking just a bit further down the road, TNN wants to broaden its "country" image with different types of specials.

On the USO tour

Right at the top of the list is the USO deal in which TNN has exclusive rights to 15-20 tours in 1987-89. The USO tours will feature top artists from unusual locations, with perhaps the 1987 Christmas tour being the most unusual: from the USS Nimitz in the Persian Gulf. TNN is expected to cablecast the show in January.

TNN's first USO cablecast, however, will be this December when country group The Judds performs from Guantanamo Bay, Cuba, then move on to Honduras.

TNN began working with the USO in 1983 when it followed Loretta Lynn on a tour of U.S. forces in the Mediterranean, the Sinai and West Germany. That was followed up in 1986 when



Merle Haggard



"Sweethearts of the Rodeo"

Endorsements are a way of life in country music, and TNN can usually depend on beneficiaries to buy time.

TNN aired two USO specials under the banner *Loretta Lynn: Follow the Flag* from the Philippines, South Korea and on to the South Pacific and Indian Oceans.

With a batch of specials in the works for the 1987-88 season, Werner says TNN's production budget will swell by 40%, though most of this will focus on the network's fifth anniversary in March.

(The *FarmAid '87* special, for example, will appear on TNN for the first eight hours, with the final two hours to be syndicated to broadcast stations by Gaylord Syndicom. Production will be

Ads using country personalities

Alabama	Dr. Pepper
Rex Allen, Jr.	Ford Farm Tractors, Carrier Air Conditioning
Bill Anderson	Po' Folks Restaurants
Lynn Anderson	Nabisco Country Crackers
Hoyt Axton	Busch Beer, Pizza Hut, Armour Hammer
Moe Bandy	Miller Beer, Eureka Log Homes
Bobby Bare	Red Man Tobacco Company
Bellamy Brothers	Miller Beer
Debby Boone	Leggs
Jim Ed Brown	Dollar General Stores
Ed Bruce	Big Duke Chewing Tobacco, Wrangler, Coors
Roy Clark	Wyler's Lemonade, Hunt Foods
Jerry Clower	Sonny's Barbecue
	Sutherland Lumber
	Mr. Transmission
Helen Corneilus	United States Marine Corps
Charlie Daniels	Skoal, Busch Beer, Louis Lamour Collector Series
Danny Davis	Nashville Office Furniture
Lee Greenwood	McDonald's, Coors, Miller Beer, Academy Life Insurance Company, Darryl's Restaurants, Army National Guard, State of Tennessee
Freddy Fender	McDonald's (Spanish)
Tennessee Ernie Ford	Martha White Foods
Janie Fricke	Budweiser, United Airlines, Red Lobster, Tuesdays
	Coke, Coors, GE, McDonalds, Ford, Busch
Larry Gatlin & The Gatlin Bros.	Kentucky Fried Chicken, American Express, Members Only
Crystal Gayle	Avon
Mickey Gilley	Schlitz
Tom T. Hall	Chevrolet Pickup Trucks, Tyson Foods, Gould Pump
	Stop Child Abuse Public Service Announcement
Waylon Jennings	Stroh's Beer
Grandpa Jones	Clifty Farms
Kendalls	Shure Instruments
Johnny Lee	Schlitz
George Lindsay	Geritol
Dave Loggins	Miller Beer
Loretta Lynn	Crisco
Louise Mandrell	Miss Goldie's Chicken
	White Rain Hair Products
	RC Cola
Brent Mason	Peavey Electronics
Charlie McClain	Lucks Beans
Reba McEntire	Chevy Trucks
Roger Miller	General Foods Mellow Roast Coffee, AT&T, American Express
Minnie Pearl	Spic and Span, American Egg Board, Blue Cross, Food Lion Chain
Anne Murray	Canadian Imperial Bank of Commerce (Canada)
Willie Nelson	Wrangler Jeans
Jimmy C. Newman	Clifty Farms
Nitty Gritty Dirt Band	Nike Shoes
Oak Ridge Boys	AT&T, Boy Scouts of America, Opryland, USA, Dr. Pepper
Sandy Powell	Nacona Boots
Charley Pride	Country Pride Chicken

(continued following page)

Ads using country personalities

Ronnie Prophet	Fender, Gibson, Ovation
Eddie Rabbitt	Miller Beer
Jerry Reed	Laredo, Truckstops of America, Mercury Motors
Restless Heart	CNN, Miller Beer
Keith Stegall	D'Addario String Company
Larry Stewart (Restless heart)	Avis, CNN, Hardees, Penzoil, Long John Silvers, Miller Beer

Eddie Reasoner	Kawai American Pianos, Audio-Tech- nica Microphones, Barcus-Berry Electronics
Charlie Rich	Dr. Pepper
Jeannie C. Riley	Purina
Johnny Rodriguez	Amalie Oil
Sawyer Brown	Converse Tennis Shoes
T. G. Sheppard	Shure Instruments, IRS, Budweiser, Folgers
Ricky Skaggs	Martin Guitars
Staller Bros.	Kraft Miracle Margarine

Sylvia	Durango Boots
Ray Stevens	Flavorich
Nat Stuckey	United Airlines, Esco Mining, Slim Jims, Jack Daniels
Mel Tillis	What-A-Burger, Fina Gas Company
Buck Trent	Gibson Guitar, Union Pacific Railroad program: "Operation Red Block"
Hank Williams, Jr.	Jim Beam
Tammy Wynette	McDonald's

handled by Dick Clark Productions. Willie Nelson again will serve as host, and share the stage with John Kay & Steppenwolf, Bruce Hornsby, John Cougar Mellencamp, Lou Reed, Joe Walsh and Neil Young.)

The other element in TNN's revenue growth curve is its reliance on country stars, their product endorsements, and TNN's ability to parley those companies into taking commercial time on the network to sponsor the singer's show.

There are more than 45 country music performers with product endorse-

ments, all providing a lucrative advertising source for TNN.

The group Alabama, for example, endorses Dr. Pepper; Lynn Anderson has Nabisco Country Crackers; Charlie Daniels has Skoal and Busch Beer; Lee Greenwood, McDonald's, Coors, Miller Beer and Academy Life Insurance; The Gatlin Bros., Kentucky Fried Chicken, American Express and Members Only; Loretta Lynn, Crisco; Willie Nelson, Wrangler Jeans; Larry Stewart, Avis and Penzoil; Charlie Rich, Dr. Pepper; Nat Stuckey, United Airlines; Tammy

Wynette, McDonald's.

While the performers practically carry their own sponsorships, so does the USO with such notables on the board of directors as W. W. Clements, chairman emeritus of Dr. Pepper; Donald R. Keough, president of Coca-Cola; Stephen K. Lambright vice president for Anheuser-Busch; Michael J. Roarty, also of Anheuser-Busch as executive vice president and director of marketing; Richard A. McKinnon, vice president for advertising and marketing for American Airlines; Robert F. Mason, executive vice president of American Express; and Keith L. Reinhard, chairman and CEO for DDB Needham Worldwide.

Surely someone will be putting the arm on these folks to sponsor the USO shows on TNN.

Make the show fit

Certainly not every advertiser is waiting at TNN's door, checkbook in hand. So Werner goes after them in a way that over-the-air broadcasters either can't or won't do. He'll make the show fit the sponsor.

"Simply put," says Werner, "the rules are different for cable. We have no commercial rules [there is a ban on cigaret ads]. We can produce programs around a commercial theme." For example, he points to a travelogue series with golf the subject of show. The sponsor of that episode is a golf club manufacturer.

In *Hidden Heroes*, the TNN camera crew filmed the race car crew as they worked the pit. It was no coincidence that most of the auto parts were manufactured by Allied Automotive Aftermarket, the sponsor of the show.

"Ad agencies just don't think about this connection, so we have to reeducate them," says Werner. "We can integrate the product into the show without being offensive." □

Subscriber growth, June 1986-June 1987

	JUNE 1986 (000) Homes	JUNE 1987 (000) Homes	HH CHANGE (000)	% CHANGE
TNN	25,857	34,908	+9,051	+35%
CBN	30,924	36,708	+5,784	+19%
CNN	33,501	41,078	+7,577	+23%
ESPN	36,559	43,447	+6,888	+19%
LFT	25,121	32,911	+7,790	+31%
USA	31,834	39,178	+7,344	+23%
MTV	28,839	36,401	+7,562	+26%
WTBS	36,078	41,952	+5,874	+16%
HLN	19,757	26,220	+6,463	+33%

Source: A. C. Nielsen Meter Estimates; 6/86, 6/87 GWSC Research

Zaleski: Times are a' changin'

Syndication is a whole new ballgame, says Viacom chief

Joseph Zaleski, who used to spend many a day and a lot of nights away from home in the old days, first selling and promoting records with a major record company and then later doing the same with films and other products of television suppliers, is still basically a salesman at heart.

To Zaleski, president of domestic television syndication at Viacom Enterprises, syndication distribution "is a selling business, and if the president isn't a salesman, you've got a problem. So I believe you continually have to sell to understand the marketplace, so that you're able to innovate new marketing concepts. Also, I'm blessed to have Dennis Gillespie [senior vice president, marketing] and Paul Kalvin [senior vice president, sales] as my right and left arms."

The concept of selling is much different today from even just a few years ago, he points out, requiring innovation and detailed knowledge of the business. "The days of the peddler are gone—the makeup of a distribution syndication salesman is not a peddler.

"Not only do they have to know programming and broadcasting, but they have to be business affairs people, they have to be legal eagles, have to be travelers and have to know research. And, of course, they have to be professional. Those that are exceptionally professional are the people that do well in this business. But it's work and thinking."

It's only natural that when it comes

to innovative selling, *The Cosby Show* comes immediately to Zaleski's mind. He's been taking the show on the road to every key station manager in the country. At this point, *Cosby* has a lineup of 123 stations representing some 85% of the U.S. households, and is close to racking up \$500 million in sales. Only nine of the clearances are from indies, Zaleski points out, and he expects to get a 95% coverage by the time the selling is completed, sometime in November. In addition to the large bucks that *Cosby* is fetching (only 11 markets failed to bid), the series has been paying an extra dividend. "The show has brought to us a way of understanding the marketplace and broadcasting better because of the extensive research we did on every television station in the U.S. before undertaking the selling of *Cosby*."

Breaking the rules

The old rules of selling syndicated product—cash for six runs over five years—are gone, he asserts. "You have to take every project and analyze a marketing strategy and innovate a new idea. We did that with *Cosby*, the new episodes of *The Honeymooners* and with *What a Country* and *Bizarre*. Marketing innovations are the rule. No one tampered with these rules five years ago. Now we are putting spots into off-network syndication; we have ad-hoc networks today and sell the

back end rights, and all depending on the imagination of the person in charge of marketing at the syndication company." Marketing concepts are being designed and redesigned almost yearly, he notes.

The new breed

Also stimulating constant change is a new breed of people now running the distribution business, believes Zaleski. "They are younger and more innovative, and they are not locked into previous methodologies. Also, they are more sophisticated. It's not simply a theatrical person who is selling television shows. It is composed of people who are schooled in understanding marketing."

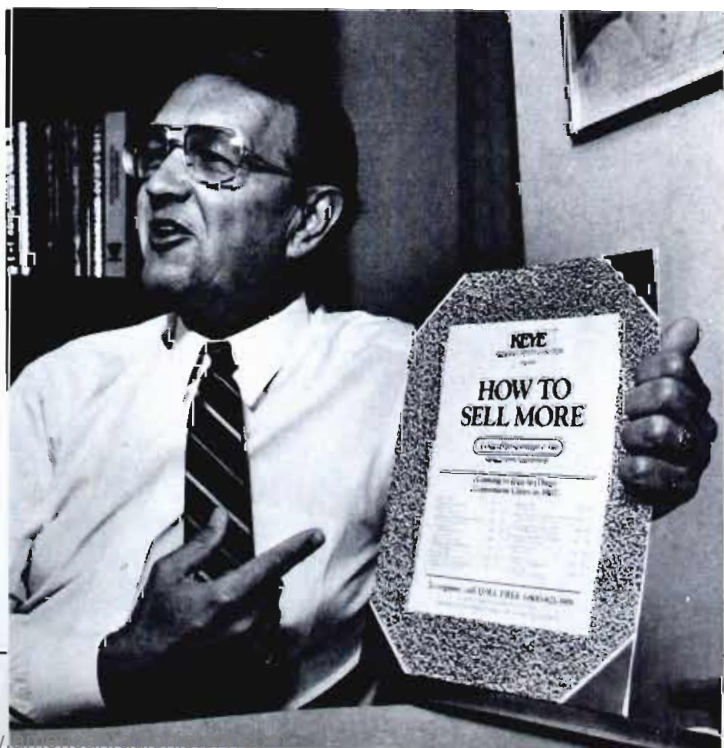
Besides the successful selling of *Cosby*, Zaleski says, Viacom's latest movie package, Viacom XII, is grabbing top dollars. The 25-title package is achieving grosses in excess of \$1 million per title in the 19 markets combined that have acquired the package. Zaleski notes that although the industry is in a low-revenue economy, and stations aren't buying product as heavily as they did a few years ago, premium product will always get a large share of dollars.

"Stations are under a great deal of pressure to win the ratings game, and that pressure makes them buy the premium product," he points out. The pressure is more intense now than ever before, according to Zaleski. "There are

Joseph Zaleski

The concept of selling, Zaleski says, is much different today from even just a few years ago: "The days of the peddler are gone."

Photo by Arthur A. Murphy



so many channels of opportunity for advertisers to buy today. Basic cable, local cable, network, local station, barter advertising, and that kind of pressure is forcing stations to compete for better product.

When you think of the kind of prices we are getting for *Cosby*, it's not because they simply like the show—it's because what *Cosby* can do for them in advertising. Similarly, the three King World shows, *Wheel of Fortune*, *Oprah Winfrey* and *Jeopardy*, are getting enormous amounts of dollars. That's because TV stations need such high-rated programs to sell advertising. The premium tier of programming will always get high dollars from stations."

Viacom itself, helped mostly by *Cosby*, has a market share of 40 cents of every dollar being spent this year by stations, says Zaleski. "That's what stations are committed to, so it's not actual spending. It's the budgeted amount that stations will spend."

Fire sale prices?

Viacom is one of not too many major suppliers of syndicated product that is doing well. Programming such as recycled features is not selling well, and the syndicator who can hold out for better

times is in a good position for the future, says Zaleski. But there are a number of syndicators which have budgets to maintain and are selling product at "fire sale prices." This is one of the problems being faced by syndicators, he adds.

Other problems hurting syndicators' revenues are spelled out by Zaleski. "The Fox fourth network is eating up a lot of time periods that used to be sold for cash. Tribune Entertainment has gone into several barter ad-hoc network ventures and coventures involving half-hour situation comedies and various ad-hoc feature ventures, which were all previously cash-driven, and has made those time periods unavailable because many are barter shows. Ours is a supply and demand business."

Zaleski sees joint ventures and group alliances continuing and says that the Tele-venture between Tribune and TeleRep will be bigger than was anticipated three months ago by the industry, when the deal was announced. "That could become the largest barter operation in the business," he asserts.

Some syndicators are foundering because of deficit financing on the production of network series, says Zaleski. "This is especially true with suppliers which have been involved in hour network shows. They find they can't

achieve sufficient dollar revenues from syndication to cover the cost of the deficit. A good example is *Miami Vice*, with the networks paying as little as they can for license fees. In the hour business, there's not much of a syndication market, although the world marketplace is alleviating some of the pressure."

Also, he continues, Lorimar has had trouble selling its hour soap operas in syndication. But, according to Zaleski, programming is cyclical. "A few years ago, ABC passed on *Cosby* twice, because everyone was saying that sitcoms were dead. Forms come back. Three or four years from now, hours may return. Game shows come and go. *Family Feud* was phenomenal for us for eight years, but went away. It's coming back soon."

Helping that growth

Zaleski, who joined Viacom in 1980 as feature film sales manager after stints at Kapp Records, NTA, Allied Artists and Chuck Fries, was later promoted to general manager of domestic syndication and to vice president of domestic syndication. About four years ago, he became president of the division. From 1980–1986 Zaleski points out, Viacom's syndication business has

(Continued on page 88)

"The Cosby Show"



"The Honeymooners"



"You have to take every project and analyze a marketing strategy and innovate a new idea."

Senate press gallery alone has a gang over 2,300; seen doubling in a decade

D.C. crowded as stations elbow in for news feeds

By HOWARD FIELDS

A revolution of sorts has taken place in Washington in the past 10 years. Probably nowhere else has the growing debate of the future relevancy of network news had more basis than the explosion of station coverage from the "news capital of the world."

Literally hundreds of TV stations, including those that are affiliates, are airing clips from Washington, not only of locally oriented stories but the top national news stories of the day, with their own imprimatur. Radio coverage, by contrast, has not changed from the days of a correspondent with a tape recorder feeding to the home station over telephone lines.

Max Barber has watched the TV-coverage revolution from his perspective as 15-year superintendent of the Senate Radio and TV gallery, the best spot in town to measure coverage

trends, since Congress provides initial accreditation for Washington correspondents.

"I just happen to know that in 1979 we had 750 members in our gallery," Barber says. "Today we have over 2,300. I estimate that we're probably about half-way where we'll be in 10 years.

Mike ... camera ... glut

The change can even be seen by the average viewer. In the past, a heavily attended news conference podium would have six to 10 microphones attached to it. Today, despite multiple plug-in arrangements, as many as two dozen microphones will be attached to that podium. A similar comparison can be made in the number of cameras attracted to some major congressional hearings.

It is not unusual to attend a hearing of the Public Works, Agriculture or In-

terior committees of either the Senate or the House, see a bank of cameras covering the testimony and not a network camera among them.

Independent services may be covering an Armed Services Committee hearing on projects that affect one city or area of the country, the Public Works Committee deciding how many federal dollars to give to states and communities for water, sewer and highway projects, or the Agriculture Committee deciding on grain or dairy support programs.

In many instances, there is a greater demand for camera space at hearings than there is room to accommodate such requests. It used to be that only networks pooled coverage on events. Now non-network crews are in such abundance, it is they who are under pressure to pool. One veteran cameraman fears the day when C-Span's will be the only camera allowed in.

But even that type of coverage is changing. It reflects a perceived need to cover the local mayor when he or she was in town testifying for a project important to the community. The chief of one group bureau, however, says there is a constant tussle among news directors that disagree over whether the primary emphasis of the bureau should be a local-angle story, or the station logo on a standup concerning the top Washington story of the day. This summer, that usually meant the Iran-Contra hearings.

Norman Wagy, Washington bureau chief for the group of six Storer TV

Technical and engineering staff of Potomac Communications



In many instances, there is greater demand for camera space at Senate and House committee hearings than there is room to accommodate such requests.

stations, recalls that in the early 1970s, Storer had competition for Washington coverage in only one of its markets. That was in Atlanta where the competition included a station owned by Cox, which also had a Washington bureau covering for its group.

"Over the years, we have gotten competition in every one of our markets," Wagy says. Some stations opened their own bureaus, others contracted with one of the several independent networks that have sprung up. The competitive impetus is the same for all stations. As one of his general managers put it, Wagy says, "When we first got a Washington news bureau, it was a luxury. Now, it's a necessity because the competition has it."

The cause for the Washington-coverage explosion is the same as that which allowed local stations to send anchors to Mexico City for live coverage of the earthquake aftermath, to Florida for the Challenger explosion story and to the national political conventions. The cause is satellite delivery. The easy and relatively cheap availability has led to a new way of doing business for local TV stations.

For the print press, there always has been a symbol of Washington presence—the National Press Building. Unintentionally, in the past few years a "National Broadcast Building" of sorts has emerged, known by the cogniscenti as "400 North Capitol."

A microwave antenna farm sits on the roof of the building, sending signals to uplink facilities in suburban Virgin-

ia across the Potomac. Recently, a fiber optic cable was laid from the Capitol grounds to the building to allow direct broadcast feeds.

Right now, there is an almost incestuous co-mingling of bureau cooperation for transponder time, microwave dish use, tape-sharing and other arrangements. Some group bureaus, in addition to providing coverage for their own member stations, also contract coverage to other stations outside their member markets. As the system shakes out, it provides new grist for the current debate about the future relevancy of network news.

It appears to make little difference whether the local station represented by a Washington presence is a network affiliate or an independent. It may have its own singularly dedicated correspondent and crew, it may be a member of a group—small or large—that has its own bureau, or it may be one of the hundreds of local stations that use the services of one or more of several operations of various sizes.

Stringer operations

One of the largest Washington operations, Potomac Communications, has just signed an agreement to be available for coverage for the 150 ABC affiliates.

Indicative of the explosion is the story of Potomac. Bruce Finland says he was a TV reporter and anchor in Spartanburg, S.C., "and found there were a lot of things we needed out of Washing-

ton that we couldn't get cost-effectively with a same-day turnaround."

Believing that other stations around the country were just as frustrated, Finland decided there was a market. He left his job in South Carolina and went to Washington with a tape recorder to provide radio coverage on a freelance basis. His timing was fortuitous.

There were several small operations providing "customized" reporting for TV and radio stations around the country. Radio remained primarily unchanged, but advances in TV technology already were moving rapidly away from the film and early videotape operations that required three-person crews to small tape cameras that required only one person to operate. Stations discovered news to be a big moneymaker and the technology was making remote coverage more cost-effective.

Finland's operation, Potomac News, began lining up customer stations, and its meteoric rise mirrors the rise in the presence of local stations themselves.

Finland attributes his success to providing Washington coverage a bit beyond the usual. Those that stuck to getting congressional reaction to a foreign event or a plane crash "went out of business, because that's not digging very hard," Finland says.

Today Finland is director and founder of Potomac Communications which includes Potomac News Bureau with about 100 clients, the American News Bureau he bought with its 60 cli-

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Potomac correspondent Scott Feldman in front of Capitol



Potomac Communications has just signed an agreement to be available for coverage for the 150 ABC affiliates.

Media buyers 'shocked' at preemptions; future of 'Buck James,' 'Dolly' in doubt

ABC-TV stations deserting network for ESPN football

By ROBERT SOBEL

The acquisition of local TV rights by two ABC-owned stations and several ABC affiliates to most of the 13 National Football League games parceled off by ESPN has sent shock waves over network buyers at major ad agencies.

Collectively, they are reeling over the acquisitions, which require Sunday primetime airings (beginning last month), because it could open the floodgates for other affiliates to preempt network programs as they see fit, thereby undercutting clearances and household ratings as well as damaging ratings to the two preempted series debuting in primetime this fall.

One agency buyer, not speaking for attribution, says the ad community was "shocked" when it heard about the number of acquisitions by ABC stations and affiliates. In all but two NFL games, either an owned outlet is involved or an ABC affiliate. In two instances, both will carry the contests.

Of course, which home games will get airings on TV will depend on home attendance. Under its agreement with the signed-on stations, ESPN will black out the home team's broadcast if the game is not sold out 72 hours before game time.

In any case, WLS-TV, Chicago-owned ABC station, will air two games (one pre-season game already has been shown) as the "away" carrier, and four ABC affiliates are in the same "must carry" category.

Sweeps time

Another major ABC-owned station, WABC-TV New York, picked up the TV rights for the home game matching the New York Giants against the New England Patriots, with ABC affiliate WCVB-TV Boston doing the home broadcast. The game is the regular-season ESPN opener and will be aired on Nov. 8. What makes this contest particularly noteworthy is that it's being held during a sweeps week.

"This doesn't exactly show a lot of

faith in *The Dolly Show* (9-10 p.m.) and *Buck James* (10-11 p.m.), the two shows which will be the regular occupants—and new ones at that," laments one buyer.

As for the buy of the NFL games, this same buyer says that since ESPN is owned by CapCities/ABC, which runs the network and its stations, the company must have cleared the move on the highest level.

"Of course," he says, "everything depends on how popular the series are in the first place. But if either or both are on shaky ground, [the preemptions] could put them into the failure category, at least for a while."

At Grey Advertising, Jon Mandel, vice president, associate media director, doesn't understand how ABC expects its affiliates to clear the two programs when two of the owned outlets are preempting for ESPN football.

"What it says to the guy who runs the station in Peoria or in Indianapolis is that he can preempt it too. If the network doesn't see the programs strong enough to carry on the flagship station, they are saying, then 'why should I,'" and I think ABC will have clearance

problems. How do you get a large rating if you're clearing only a portion of the country?"

While Mel Conner, DFS-Dorland Worldwide senior vice president, director of network operations, agrees that the disruption from the football games will only be in the short term, he says the preemptions come at "a bad time. You don't want to pull major markets out when you're premiering programs. While the preemptions don't add up to that much, it doesn't establish the viewing pattern." In any case, Conner says he hasn't changed his opinions on how *Dolly* and *Buck James* will do this fall, despite the football intrusion in some cases. Conner put both in the "maybe" class back in late June.

Variety show vulnerable

One important factor regarding *Dolly* is that it is a variety show and is a gamble for ABC, notes Page Thompson, DDB Needham Worldwide senior vice president, director of media resources. "There's hasn't been a variety show on network in I don't know how many years," he says. "And when a big entertainer is involved, the network is looking for a hit. I don't know whether that will happen. But the big thing right now will be to see how many affiliates begin preempting for other than network programs and how much of an erosion of network viewing there will be with such things as ESPN football."

Michael Drexler, Bozell Jacobs Kenyon & Eckhardt executive vice president, national media director, asserts there is "no question that ABC network will feel the blow from ABC affiliates picking up the ESPN football. But it seems to me that ABC is enhancing

Dolly Parton



It's "Goodbye Dolly" and "Hello football" for some ABC affils. Will it give her a double whammy?

its consideration of its affiliates, perhaps to some extent at the expense of the network. This yielding may be more consistent with the CapCities management. They feel very strongly about the O&O situation and the local station situation, and the investment for the games has been substantial, so they realize that the O&O's and the affiliates have to maximize as much revenue from that as they can."

There may be a lack of confidence among these stations regarding the pulling power of *Dolly* and *Buck James*, he continues, but these stations know the strength of NFL football. "ABC's signal to them is that they will not be a stepchild. That's the first time I can remember a network giving stations such priorities."

But Richard Kostyra, executive vice president, U.S. director of media services at J. Walter Thompson, differs strongly with the majority of admen over the impact of the preemptions and doubts ABC has lost confidence in the two series. "The preemptions are very infrequent and can't hurt either *Dolly* or *Buck James*," Kostyra claims. "The point is that the games are scheduled four times before the primetime season even starts. That's without the two series, and only eight times through December, plus the Pro Bowl, which isn't until February."

He's not glib

However, Kostyra points out three examples where the games could dramatically affect the ABC clearances of *Dolly* or *James*. Two involve WLS-TV Chicago, which carried the Bears vs. Miami Dolphins, and will air the gridiron battle between the Bears and the Minnesota Vikings at Minnesota on Dec. 6. He estimates the Chicago station represents 4.2% of ABC's total audience, "which is of major concern to us."

Also the Giants vs. Patriots game has the potential of losing 8.2% of ABC's audience in New York. The *Dolly*, *James* audience loss in Boston will be 2.4%, according to Kostyra, for a total

decline of 10.6% if WABC carries the game.

But in other instances, notes Kostyra, the feed loss is slight in comparison. For example, the potential decline is only .7% in San Diego, where ABC affiliate KGTV(TV) is scheduled to air the Los Angeles Raiders contest with the San Diego Chargers at home. On the Los Angeles end, the game will be broadcast by KTTV(TV), an indie, "so there's no audience loss in the market so far as *Dolly* and *James* are concerned."

Indies, in fact, are carrying six contests, including the Los Angeles Rams battle at the San Francisco 49ers on Dec. 27, when KTTV is the away station and KTVU-TV is slated to carry the contest on the home site if the game is sold out.

Not only does Kostyra maintain that the preemptions will have little impact because the ABC clearance loss is small in most cases, but he believes this indicates confidence for the two programs on the part of ABC. "This is especially true in Los Angeles, a major market, where the ABC-owned station, KABC-TV, didn't even get into the bidding process for the NFL games and is choosing to run the regular schedule in prime-time."

The ratings talk

If initial measurement results on the NFL contests are any indication of things to come for broadcasters airing the ESPN contests the stations have made a wise move.

The premiere pre-season exhibition football game, between the Chicago Bears and the Miami Dolphins on Aug. 16, broke an ESPN record, getting a Nielsen 8.9 rating—3.81 million homes—in ESPN's universe, making it the highest rated and most watched sports telecast in basic cable history, according to ESPN. Against all TV households, ESPN's rating translates to a 4.4/7.

On the broadcast end, both WLS-TV and WPLG-TV Miami, an ABC affiliate, both racked up solid numbers in

the Nielsen overnights. WLS received a Nielsen 31.9/51, while WPLG wrapped up a 33.4/52. Arbitron overnights put the measurements at 32.4/50 and 29.5/46, respectively.

The gridiron contest also appears to have helped ABC's national ratings. While the news followed the game, the 10:30 p.m. to 1 a.m. fare, a three-hour movie, *Lace*, racked up a 9.9 Nielsen rating in Chicago, higher than the national 8.6 average, according to ABC. For the game, WPLG preempted the entire Sunday primetime lineup, while WLS did likewise on *The Disney Sunday Movie*.

Premiere game

Combining both ESPN's and the stations' tallies, ESPN estimates the premiere game's viewership will exceed five-million homes, which translates to a 10.8 rating. The second contest, the Los Angeles Rams vs. the San Diego Chargers, held in San Diego on Aug. 23, was broadcast only by KTTV because the game was not sold out, preventing KGTV from carrying the contest.

The KTTV airing racked up a 12.2/24, notes ESPN, based on Nielsen overnight estimates, and achieved an average 7.5 rating—3.5 million homes—in ESPN's universe combined with the over-the-air audience total. In ESPN homes, the game garnered a 7 rating, or nearly three-million homes. The ESPN game pitting the Raiders against the Dallas Cowboys was blacked out in Dallas, where it was to be carried by KXAS-TV, NBC affiliate, because the game wasn't sold out. However, the contest racked up a 14 rating in the overnights on KTTV, according to ESPN.

The next preseason game on the schedule, in which the Vikings tackle the Denver Broncos at Denver, is seen as a sellout, so the home station (KUSA-TV will carry the game as well as ABC affiliate) the away outlet (KARE-TV, NBC affiliate). ESPN paid about \$46 million for the rights, over three years, in a contract that calls for 13 games each year. □

1987 NFL schedule on ESPN

Date	Game	Away	Home
Sun., Nov. 8	New England at NY Giants	WCVB-TV (ABC aff.)	WABC-TV (ABC O-O)
Sun., Nov. 15	LA Raiders at San Diego	KTTV (Ind.)	KGTV (ABC aff.)
Sun., Nov. 22	Miami at Dallas	WPLG (ABC aff.)	KXAS-TV (NBC aff.)
Sun., Nov. 29	Cleveland at SF	WEWS (ABC aff.)	KTVU-TV (Ind.)
Sun., Dec. 6	Chicago at Minnesota	WLS-TV (ABC O-O)	KARE (NBC aff.)
Sun., Dec. 13	Denver at Seattle	KUSA-TV (ABC aff.)	KCPQ (Ind.)
Sun., Dec. 20	Washington at Miami	WUSA-TV (CBS aff.)	WPLG (ABC aff.)
Sun., Dec. 27	LA Rams at SF	KTTV (Ind.)	KTVU (Ind.)

NBC working on new 12:30 entry;
late-night repeat idea won't fly

Lurid and torrid, daytime soaps keep webs rich

By A. JAMES LISKA

Soaps. Or, if you prefer, daytime dramas. By any name these afternoon television stalwarts—lurid, torrid, vivid and sordid—are the staple of unflinching audience loyalty, impressive numbers and huge profits.

The guy at the bottom of the heap usually tries harder to work his way to the top, and such is the case at NBC which, despite some recent success with its newest entry, *Santa Barbara*, has been in the unfortunate position at the bottom of the ratings heap.

"I wish there were some easy answers," says Brian Frons, who, from his position as vice president, daytime programs, at NBC Entertainment, Los Angeles, oversees the network's three afternoon offerings. Suggesting that what he really needs is a *Cosby Show*, Frons thinks the network's afternoon problems are "historical."

"There are two reasons," he says. "First of all, we were the last network to develop a soap opera block; secondly, a number of daytime experiments—*Letterman*, *Regis Philbin*—we tried were disastrous. They hurt our clearances and disadvantaged us. And the affiliates were picking up their own stuff, which only compounded [the problem]."

With its three hour-long soaps (*Days of Our Lives*, *Another World* and *Santa Barbara*), NBC is last out of the afternoon chute—a full hour behind ABC and a half hour behind CBS's hour-long *The Young and the Restless*.

That situation is expected to change in the "third or fourth quarter of 1988," according to Frons.

"We stole Sally Sussman from CBS' *The Young and the Restless* to develop a half-hour for 12:30," Frons says, adding there was some stealing from ABC as well to help in promotion. That involves a magazine NBC sends to gynecologists' offices with all sorts of personal tidbits about the stars. "Deirdre Hanssen, whom we got from ABC, will be taking a movie-of-the-week promotional approach with 20- and 30-second spots," he continues.

Building an audience is a long, drawn-out affair in daytime television, and therein lies the crux of programming and promotional problems for the three networks.

"Our success is built on such loyal, habitual viewing," says Laurence A. Caso, daytime programs vice president for CBS Entertainment in New York. "The viewers are almost obsessive. They say, 'This is *my* show.'"

"The average soap viewer watches fewer than three episodes a week," claims Caso, who was upped to his current position a little more than a year ago after five years as a director of daytime programs. "We can increase that average by keeping the audience enthused and stimulated."

Caso, who is "feeling as confident about our soaps as I have in nearly five years," places the most importance on the creative side of the soaps. "I look for each show to stand on its own creativity; for each to be the best it can."

"To generate interest from new audiences is the other attack," Caso continues. "The quality has to be there to grab the attention of the person who suddenly finds himself at home or in the hospital, able to watch daytime television. Good promotion and word-of-mouth might only get that person to tune in."

Simple as that

It is quality that keeps ABC at the top of the ratings heap, according to Jo Ann Emmerich, daytime programs vice president, ABC Entertainment, East Coast. "I think it's because we have the best shows. It's as simple as that."

"There's a lot of energy generated in each of our shows and each show has an identity of its own," Emmerich says, though acknowledging CBS's *The Young and the Restless* is giving ABC "a run for our money," ABC beats the other nets in the afternoon ratings with its strongest entries being *All My Children*, *One Life to Live* and *General Hospital*.

Being on top, however, hasn't slowed ABC down in its quest to stay there. "We're always doing something special," Emmerich says of the network's promotional activities. *All My Children* "is very hot right now, so we're doing a month of special promotions."

Also in the ABC promotional repertoire is *Soap Talk*, a 900-prefix call-in service that provides information on the soap stars. And *Soap Quiz*, a five-minute soap trivia program, is currently aired on 160 radio outlets.

Like Caso and Frons, Emmerich agrees its the programs that count, adding "loyalty to character" has the biggest appeal to soap viewers. Still, soaps have to change with the times to maintain viewership.

"All of the shows have had innovations," she says, adding that each show is "still growing. *Loving* has been on the air for only four years. It's still growing, building an audience." It's the least successful of ABC's five afternoon soaps.

That building process has been a lit-

NBC's position at the bottom of the ratings pile is claimed to be "historical."

"Another World"



"As the World Turns"



"The Young & the Restless"



"Guiding Light"

CBS' success is built on "loyal, habitual viewing."

tle quicker for NBC's *Santa Barbara*. Oddly, perhaps, it was given a boost by the Iran-contra hearings.

"*Santa Barbara* had its highest share every day during the hearings," Frons says about the network's rotating coverage of the hearings. "The sampling that went on was very beneficial to us." It must not have hurt NBC's other soaps either, as the network gained some ratings ground, ending up (though still in third place) only a ratings point behind CBS.

CBS's Caso claims that while ratings are down overall for the soaps, the audiences have grown. The overall ratings drop, he thinks, is due to the "splintering" of audiences with the advent of more programming and channel choices. But there's still lots of money to be made.

Frons, for example, points out that NBC's three soaps account for "80% of the network's daytime revenues."

That's quite a bargain for shows that cost "about \$110,000 per hour," He also notes that game shows, which cost a mere \$20,000 per episode to produce, don't play nearly as well as soaps.

Soaps, which began on television as 15-minute programs and stayed at a half-hour length for almost two decades, moved into the hour-long length in the mid-'70s. Though the time demand is greater on the viewer, the fact that nine of the 12 network soaps are an hour long doesn't seem to bother anybody. CBS's Caso: "You can do so much more. Adding characters, going on remote, telling more story. The fabric of the soap can be woven thicker."

Frons agrees, adding that the hour-long soaps "tend to be the better performers because of the larger stories being told."

For the time being, it looks as if the soaps are solidly entrenched in the afternoon. Not only are their positions

solid, it doesn't seem likely that the logical move of repeating them for late-night audiences will come to pass, though the daytime chiefs disagree on the merits.

While Frons thinks the cost of residuals and rebroadcasting would be prohibitive, Emmerich says it would be cost-effective because of savings on production.

Only Caso thinks late-night repeats would be wise. "We've discussed it," he says, adding that no plans for such a move are on the table. Caso thinks it would be a great way to build new audiences in a cost-effective manner. "It would be a chance to tap a whole new audience, two audiences exclusive of each other for a single show." The shows, which he watches on tape after hours, "play great at midnight."

But Emmerich disagrees: "I wouldn't want to jeopardize the daytime audience. It wouldn't be right." □

ABC claims that it's "quality" that keeps it tops in ratings.

"Ryan's Hope"



"All My Children"

"General Hospital"



Hits and Misses: Part II

NBC still the hot one; 'Maxwell' key for ABC

Key ad agency buyers of network programs are sticking by their guns so far as crystal-balling the new primetime web fare for the fall is concerned. Most all the admen are standing pat on their predictions as reported in TV/RADIO AGE, June 22 (Hits, maybes, misses), on the premiering fall programs.

The negotiators also believe NBC will again pick up all marbles in the coming season, so far as households are involved, followed by CBS and ABC. And they haven't changed their minds about demos either. NBC will take the under-50 age bracket; CBS may close the demo gap in older audiences, while ABC will have a better shot at the younger crowd. That's if people meter tallies come out as projected.

The present TV/RADIO AGE survey is based mostly on data obtained exclusively on projections from eight major agencies, plus new interviews from admen interviewed in the June 22 issue.

When it comes to series scheduled by the networks for the fall, the collective thinking by the ad negotiators mostly varies by only a share point or two. In some cases, however, the difference may tip the balance on whether the series is a "hit," "maybe" or "miss." A hit, as defined by TV/RADIO AGE, in-

dicates a household share projection of 27 or better; a "maybe" constitutes a projected share of between 22-26; and a "miss" is seen as getting a 21 share or below.

Using these criteria, the data, consisting of share projections from Young & Rubicam, J. Walter Thompson, Backer & Spielvogel, Ted Bates Advertising (pre-merger with B&S), BBDO Worldwide, McCann-Erickson, DDB Needham and Wells, Rich, Green, indicate that NBC's new lineup edges out ABC's in terms of the most promising shows (see table). This takes into consideration that NBC only has five new series vs. ABC's eight. CBS' series appear to be at the bottom of the potentially promising list.

The breakdown

NBC, according to projections, will have one outright hit, three maybes and one failure; ABC will have one hit, just barely, five maybes and two failures; while CBS is seen as having two maybes, with the remaining seven doomed to failure, including two, *Leg Work* and *Tour of Duty*, which got eight 21-or-below votes. This is true of ABC's *Once a Hero* as well.

The only series that won all hit votes was *A Different World*, on NBC, the

new show that's a spinoff of *The Cosby Show*. The series is regarded as a certain hit because it follows *Cosby*. But, according to Jon Mandel, Grey Advertising vice president, associate media director, NBC has brought in new writers and a new producer to shore up some of the elements in the plot. "The pilot was not a very accurate portrayal of what happens in school," says Mandel. Also, points out another buyer, the character as portrayed by Lisa Bonet needs stronger development.

While *World* received an average share projection of well above 40, Page Thompson, DDB Needham senior vice president, director of media services, believes the program should be considered in the 35-40 share range. "My personal belief is that, although it will be a hit, it won't be as big a hit as most people think it will be. My prediction is that NBC will move *Family Ties* back in that time slot by December. There's a chemistry in the *Cosby Show* that is not present in *Different World*. *Family Ties* carried on the *Cosby* chemistry, and if NBC breaks that up as it has, *Cheers* and *Night Court* will be jeopardized as well."

The only other consensus hit is *Hooperman*, which racked up four hit votes and four maybes, on ABC. This is upgraded somewhat from the June 22

"A Different World"



"Family Ties" carried the "Cosby" chemistry into the rest of the evening, but it's questioned whether "A Different World" really has the same chemistry.

tally. *Hooperman* has "real potential," notes Thompson, but otherwise the agency is sticking with its predictions of a few months ago.

Richard Kostyra, J. Walter Thompson executive vice president, U.S. director of media services, also has placed *Hooperman* in the 'hit' category. Back in June, JWT said it would be a high maybe. "Looking at all the dramas it faces, *Hooperman* is the only show that is a half-hour in the time period and is different from *Magnum P.I.* and *A Year in the Life*. Also, the lead, John Ritter, is a popular character."

Riding on 'Maxwell'

A lot of ABC's potential depends on *Slap Maxwell*, Kostyra continues. "If *Maxwell* works, ABC will have a solid lineup of comedies on Wednesday leading up to *Dynasty*." *Maxwell* registered one hit vote and seven maybes in the current poll. Mandel, one of the maybe predictors, is not happy with

How agencies rate new series

ABC	H	?	M
Hooperman	4	4	0
Thirtysomething	2	6	0
Slap Maxwell	1	7	0
Dolly Show	0	8	0
Buck James	0	7	1
I Married Dora	0	6	2
Full House	0	3	5
Once a Hero	0	0	8

CBS

Everything's Relative	0	8	0
Frank's Place	0	6	2
Law and McGraw	0	3	5
Jake and Fatman	0	1	7
Beauty & Beast	0	1	7
Wise Guy	0	1	7
Oldest Rookie	0	1	7
Leg Work	0	0	8
Tour of Duty	0	0	8

NBC

Different World	8	0	0
My Two Dads	3	5	0
Private Eye	0	8	0
Year in the Life	0	7	1
J. J. Starbuck	0	3	5

Note: Bold-faced numbers indicate whether program falls into "hit," "maybe," or "miss," category. A "hit" (H) is any show with a projected share of 27 or better, a "maybe" (M), 22-26, and a "miss" (M), 21 or under. Where votes are split evenly, the weight is in favor of the higher category.

Rated a hit, "Hooperman" is a half-hour show facing two dissimilar hour shows. John Ritter's popularity is expected to help the show.



John Ritter in "Hooperman"

Maxwell. He's concerned over whether the show will be as good as the scripts he has seen. "That causes me to have some fear as to whether it will be a near hit." He adds that the tape he's viewed leaves much to be desired.

Another ABC series that registered a maybe but wound up with two hit votes as well, *Thirtysomething*, is looked at by Michael Drexler, Bozell Jacobs Kenyon & Eckhardt executive vice president, national media director, as winning a 27 or above share.

"CBS and NBC are male-oriented networks on Tuesday night," he notes. "On the other hand, ABC has very strong all-family sitcoms from 8-9 and a powerful *Moonlighting* in the 9-10 p.m. time period, and we think *Thirtysomething* is consistent with *Moonlighting* and should do well."

The other program which may do very well is *My Two Dads*, on NBC. Registering three hits vs. five maybes, *Dads* wins the approval of Drexler and his agency because it follows *Family Ties* on Sunday and creates an all-fam-

ily hour. "Both generate a one-two punch and will get different audiences than *Spenser*, which will get men, and *Murder, She Wrote*, for older women."

A sleeper?

Frank's Place, considered by the admen as one of the better shows to be unveiled by CBS, took six maybes and two failure votes. At Saatchi & Saatchi DFS Worldwide, Mel Conner, senior vice president, director of network operations, terms the show a "sleeper. We don't have huge numbers on it, but we think nice things can happen to the show." Kostyra at JWT calls the series neatly packaged and comforting, and he expects *Place* to help CBS improve its second-place showing of last fall by several share points.

Another maybe, *The Dolly Show*, could do somewhat better than JWT predicted in June, although the ESPN preemptions (see story, page 53) could change things around to some degree,

(Continued on page 89)

Survey of reps & media execs reflect confidence in economy, healthy '88

Spot TV takes a 4-qtr. spurt; big cities tight

By GEORGE SWISSELM

Spot television is picking up and the reps are optimistic for an active fourth quarter. This follows a first half that showed an increase of only 4.7%, according to the TV/RADIO AGE TV Business Barometer. But though network is tight, spot's not benefitting from the spillover the way it used to.

At DDB Needham Worldwide, Page Thompson, executive vice president, media director, describes a fourth quarter spot picture "that started to tighten up, and prices started to inch up, in mid-July." The agency's antidote was to "move a little upfront with our fourth quarter buys to beat it."

But Thompson adds that the description of spot as "tight" is only comparative: "It's nothing like the networks. There's been no panic. Most of the network overflow went to syndication and cable. So except for the biggest markets like Los Angeles and New York, where spot has been driven by automotive, there's been no problem getting on the air. In fact, by buying early, we were able to cut some pretty good deals."

Bill Koenigsberg, executive vice president at Media General Broadcast Services, calls the networks "artificially tight" because "Advertisers need to buy more units to make up for the drop in ratings and add up to enough viewers to meet their reach goals. So though demand isn't what it was four or five years ago, the networks had a good up-front market."

What's happening in spot, says Koenigsberg, "is a reflection of the network situation: viewing levels are down for spot, too, so again clients need more inventory to make the audience levels they want." And because spot looks like it may be starting to tighten up for fourth quarter, to lead into another political and Olympic year, Koenigsberg reports a number of advertisers "have placed early, to jump the gun and get a good head start on next year."

Makegood pressure

Bonita LeFlore, vice president, director of local broadcast at N W Ayer, also sees spot as healthy. "For fourth quarter it's been difficult to buy some of the larger markets. Network over-

flow is part of it, but there was also pressure from makegoods brought about by the rescheduling required by the extensive televised coverage of the Iran-Contra hearings."

LeFlore adds there's one exception to the generally healthy spot marketplace: "the continuing problem in Florida. Our Florida buyers tell me the independent stations there have been hurt more by the tax than most of the affiliates. The automotives continue to be active on the affiliates, in spite of the tax."

At the reps, Harry Stecker, senior vice president, Petry Television, reports third quarter was "moderately good," and should wind up 6-8% ahead of last year. "Though it's still early and none of it has broken yet, the vital signs we monitor point to an active fourth quarter."

Politics & Olympics

Stecker concedes that syndication cuts into some of the trickle down spot used to catch from a tighter network marketplace, but says, "When network gets as tight as it is now, spot can expect to share in the spillover."

He notes that "Corporate profits are in good shape and a lot of new products are reported ready for introduction. We also hear several companies are prepared to back their existing brands with good levels of support. Not that everything's perfect. Business on our Florida stations has been hurt by the tax on advertising."

Jay Walters, president of Harrington, Righter & Parsons observes, "Although we're coming off a modest third quarter, the momentum for a stronger 1988, with all the political and Olympic action coming up, looks like it's start-

Bonita LeFlore



Bill Koenigsberg



Bonita LeFlore of N W Ayer and Bill Koenigsberg of General Broadcast Services both see a healthy marketplace for spot TV. Network overflow is making it difficult to buy some of the larger markets, says LeFlore. Koenigsberg notes some of the action involves buying more time to make up for declining viewing levels.

ing to build in fourth quarter. Fourth could show an 8-10% improvement over last year, even though first nine months will show a gain of only 4-5%."

Walters says, "Through third quarter, advertisers had been playing things fairly close to the vest. But now September is showing early encouraging signs. A number of advertisers have enjoyed a good profit picture, and station inventory is tight. So the buyers may not fight quite so hard against some small rate increases as they had during the first three quarters."

At Blair Television senior vice president Bill Breda points out that third quarter "is doing well, considering that last year's third showed a healthy 9% increase, thanks to some heavy political dollars we don't have this year, but will have a lot of in 1988."

Breda says August started slowly, "But then buying picked up in mid-August and everything kept getting better after that. We had both new dollars coming in plus the backlog of dollars preempted by the Iran-Contra hearings. So August finished well and September is showing good activity."

Breda observes, "Fourth quarter is just starting to kick in, but the networks did well upfront and scatter is strong. And that's only one of the many positive signs fueling optimism."

"Through third quarter, advertisers had been playing things fairly close to the vest," says Jay Walters of HRP.

He adds that fourth quarter is also up against "a booming 1986 fourth quarter that showed an increase just short of 12%. But among the categories helping to bring the current fourth quarter up is automotive. And there are a lot of *different* auto makes on the air. It's not dependent on just one or two makes, and that's another healthy sign."

At Seltel, executive vice president Ray Johns reports third quarter billing "13% ahead of last year for the like to like stations we also represented last year, and not counting the new stations we just started to go to work for."

Johns says fourth quarter is already "pacing 6% ahead of this point last year

and avail requests are up 20% on our like to like stations."

On the other hand, spot isn't getting as much trickle down from the tight network marketplace that it used to.

HRP's Walters says that today's usual scenario is for an advertiser to buy network first, then bolster that with national syndication and only at that point fill in with spot. Also, he says, "Clients are being more selective about which spot markets they go into.

And that accounts for why some markets are doing so much better than others."

But the way Petry's Stecker sees it, "The earlier bloom is off barter, now that enough people have had enough experience with it to know its market to market performance tends to be inconsistent, and that the way they can recapture control of their marketing destiny is to go back to using well placed spot." □

Eye on spot: new products and old



Ray Johns



Walter Reed

Product rollouts don't always move that fast, says Walters. Johns focuses on old but new-to-spot brands.

While some reps see a record number of new product introductions as one more good sign pointing to a healthy spot outlook for 1988, not all new products travel the traditional rollout route between test market and national distribution.

Walter Reed, senior vice president, corporate director of spot broadcast for Foote, Cone & Belding Communications, observes that it often depends on company capacity and logistics: "The capacity or lack of plant capacity to tool up and produce fast enough to move into immediate national distribution, and the speed with which the sales force is able to refocus emphasis on the new brand" are factors.

Reed explains that if a company is large and the new entry is consistent with the categories it's been marketing all along, it may be in a better position to move directly from test market to national. "But if it's a new category to the company, tooling up and familiarizing the sales force can take some time. Then the decision is more likely to be for staged, regional rollout."

At Saatchi & Saatchi DFS Compton, Ira Weinblatt, senior vice president, director of media planning, says more new products today move directly from test market to nationwide distribution for two reasons: "Today we can design the test market program to give us a more accurate reading of national acceptance. And clients prefer to skip the rollout stage where they can for com-

petitive reasons—to 'get there firstest with the mostest,' as the Civil War general said." But whatever is happening to new product marketing is putting no damper on Seltel. There, executive vice president Ray Johns points to ways for old products and regional brands to take up the slack.

As Johns sees it, the network overflow is going not only to syndication and cable. "A good chunk of it is going into promotion," says Johns. "At more companies, the emphasis is shifting to promotion—to coupons, cents-off, contests: 'Win a trip to Hawaii,' and on buying shelf space and end-aisle displays."

In response, Johns says Seltel's marketing department has been able to help stations make the most of the growing trend to more promotion by showing retail chains in their markets how to build additional store traffic by advertising additional brands that haven't traditionally used television in their market.

At the same time, adds Johns, "We get these brands shelf space they couldn't get in these stores before. It could be a case of bringing back an old brand like Ipana toothpaste that used to be popular. Or it can be a brand that's currently strong in some parts of the country, but that gets very little attention in other regions. Helping new-to-spot brands like these is what helped our third quarter show such a good increase." □

Some syndicators hope short-flight series can be resurrected for indie TV

'Dog license' bringing back some old times

By CHUCK ROSS

It's the summer of 1988. It's hot and muggy and you've had a hard day. You get home, collapse into your favorite chair, and turn on the TV. The networks are all running reruns, and you've seen the movies on cable. Switching to a local indie, you stare, transfixed. You are watching something you thought you would never see again; MacLean Stevenson in *Hello Larry*.

But wait, isn't something wrong? That sitcom only ran for 34 episodes back in '79-80 on NBC. Surely that was too few episodes to bring the show into syndication. The residuals alone that have to be paid must make it unprofitable to syndicate if the show isn't picked up by most of the country.

Not anymore. A Screen Actors Guild clause, known appropriately enough as the "dog license," kicked in July 1.

The new option could prove to be a boon to syndicators who have programs with fewer than 66 episodes in their libraries.

The "dog license" allows syndicators to sell series that ordinarily would cost too much in residual payments to syndicate

The idea behind the "dog license," which was actually negotiated last year, is to allow syndicators to sell series that ordinarily would cost too much in residual payments to syndicate. For any series that has been off the network for at least two years, has 66 or fewer episodes, and has never been syndicated, instead of paying the usual flat payment for SAG residuals, the syndicator can pay SAG 10% of the gross license fee for the series.

Also, the recently negotiated contract between the Directors Guild of America and producers permits DGA residuals to be based on licensing fees for one-hour series, as opposed to the flat fee method which was previously the norm.

Just delighted

"We're very excited about these agreements," Dick Robertson, who heads up Lorimar Telepictures' syndication wing, tells TV/RADIO AGE. He sees a great potential for selling series

with under 66 episodes during the summer months to independents. "I think some of these shows would make great counterprogramming to the reruns airing on network affiliates," Robertson says. "Late night might be another good opportunity."

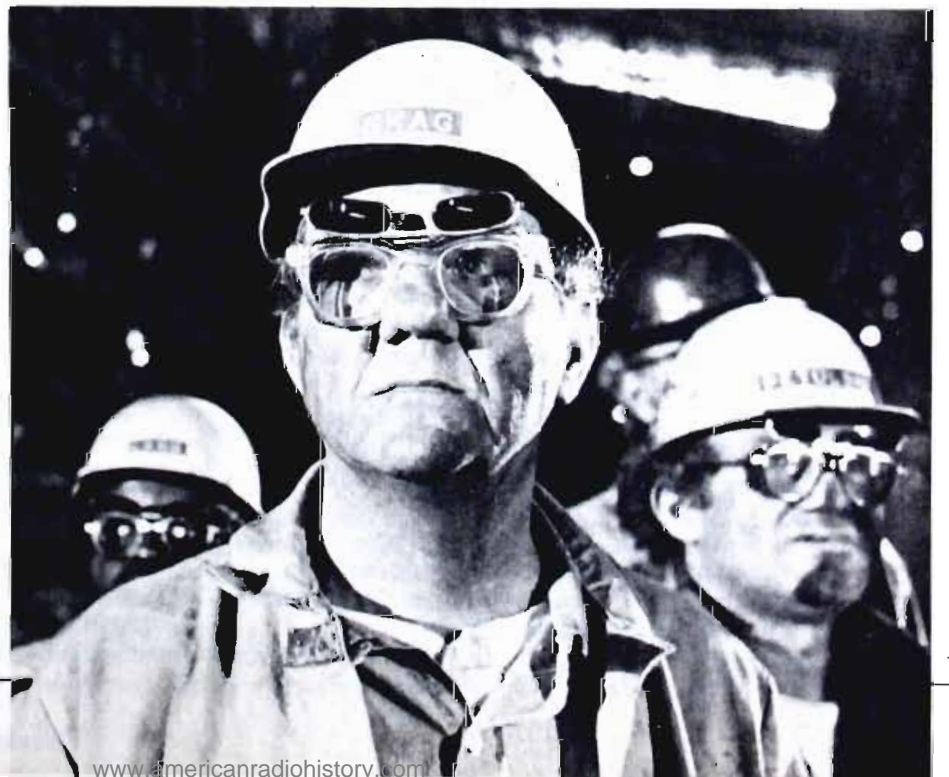
Robertson mentions five shows in particular, all hours (plus pilots that run up to 90 minutes) that Lorimar has currently sold to cable. Lifetime has the rights to *King's Crossing* (10½ hours), *Two Marriages* (10½ hours), *Apple's Way* (28 hours) and *Berringers* (11 hours). Arts & Entertainment has bought *Skag* (9 hours). All were short-lived network series.

"Maybe after their cable runs we can put together a package of 65 hours on a barter basis and maybe get a run or two out of them," Robertson says. "And all we'd pay the guilds is a percentage of what we take in." (Neither the Writers Guild nor AFTRA have similar percentage deals in their current contracts, but Robertson thinks percentage clauses will be included in the next contracts.)

Simple arithmetic

If these packages are barter deals they would still have to clear 70-80% of the country, but Robertson thinks it's "double." He insists that if these shows were taken out without the new percentage arrangements and covered 70-80% of the country, "you still wouldn't have generated enough money to cover the residuals. The arithmetic never worked. We might have been able to take in \$40,000, \$50,000 an episode, whatever, but it would have cost you \$80,000 to do it by the time you figure

"Skag"





"King's Crossing"



"Two Marriages"



Lifetime and Arts & Entertainment generally have short-run Lorimar series tied up for three years.

in the cost of distribution, residuals, and everything."

Robertson says that generally Lifetime and A&E have the Lorimar series tied up for two to three years. "After that we'll look at how well we can do by either renewing with basic or putting them together in a syndication package. But these new percentage formulas mean the cable services will have some competition," he predicts.

Screen Gems is the first company to talk to SAG about syndicating a series under the new option.

In other words, before these agreements, if it wasn't economically viable for a producer to make a syndie sale, and he took a show to basic cable, the cablers knew the programmer was making a sale of last resort. Now, the producers can try and negotiate a higher price from basic cable, telling the cablers that there is this new option available to the producers. SAG residuals from cable sales have been on a percentage basis for quite some time.

Robertson talks of a show like *Apple's Way* being a perfect 5 o'clock show, and perhaps a station picking up its 28 hours and then packaging it with a show from another company.

But other syndication executives don't think that is necessarily realistic. For example, Larry Gershman, who was for years the syndication guru at MGM, and is now doing consultant work, says the new residual agreements would be ideal for the selling of series with 40 to 60 episodes, not 13 to 26. Barry Thurston, president of syndication for Columbia/Embassy Television, agrees. Thurston has the dubious distinction of having the aforementioned 34 episode *Hello Larry* in his library. "We'll probably look into it, but I don't think we'll try and syndicate it under these new agreements."

He says a syndicator with a bigger library of series of under 66 episodes would probably be more interested in trying to syndicate a *Hello Larry* than Columbia/Embassy.

In fact, Columbia/Embassy's sister syndicator, Screen Gems, is the first company to talk to SAG about syndicating a series under the new residual option. The show is the old Dale Robertson western *Iron Horse*, a 47-episode series. No one at Screen Gems would comment on the company's selling strategy under the new residual option.

But Thurston says the new flexibili-

ty in selling shows that didn't last more than three seasons on network doesn't mean the airwaves will be flooded with lousy shows. "If you have an inherently bad show you won't be successful with it under any circumstances," he believes.

Selling or programming?

Nor does Thurston think Robertson's idea of packaging together a lot of shows, each with very few episodes, is very viable. "That sounds more like a selling concept to me, not a programming concept." He doesn't think one supplier can find enough shows that are similar enough in his library to make such a package work on a programming level.

At MCA Al Rush, chairman of the TV Group, thinks he'll probably find one or two series that can be revitalized under the new residual option.

"But you have to remember," Rush says, "we've been very lucky with packages like *Street Hawk/Insiders* (26 episodes each) and shows like *Black Sheep Squadron* (50 episodes) that we've been able to sell quite successfully under the old residual scheme."

Rush says any show or package MCA sells, even under the new option, would have to be in 70 to 80 markets and have at least 60% clearance. "We won't go out there if all we get is 20% clearance," he says. □

Viewpoints

Joel Chaseman



President of Post-Newsweek Stations, Chaseman frequently has voiced words of caution when it comes to the use of modern technology more for its own sake than to enlighten the public. His comments here were written for TV/RADIO AGE.

Getting high on high-tech: Are we making simple things more complicated?

We are absorbing new tools and new technology faster than we know, often without pausing to wonder whether these new ways of doing business and communicating are changing business, communication, and we who do both.

When's the last time you used carbon paper? Or a fountain pen? Or saw a television election program with an actual scoreboard, cardboard numbers, and dozens of munchkins scurrying to change them by hand? How about an ID slide, news on film, or an entertainment program without elaborate and obvious post-production? If you're into complicated business decisions and budgeting, when's the last time you did the job without using reams of computer printouts which project alternate futures?

I'm writing this article on a word processor because I think it's the greatest aid to creative writing that I've ever known except for my eighth grade English teacher, who's a whole other story. My question is whether the way we simply absorb new technology, both as individuals and as practicing professionals, changes who we are as well as what we do. I'm not simply concerned that we tend to become fascinated with each new tool in turn, but that we seldom pause to consider the ways in which the new tools change our medium, our business, the decisions we make, and ourselves.

I believe that these tools do good when they help us simplify. My concern is that many of us are using them instead to make the simple matters exceedingly complicated. The process becomes the payoff. We fiddle with minor variations while the enterprise burns. I've seen very good people lose themselves in printouts to the point where decisions become secondary to abstractions and alternate futures which will never exist except in the software program. The variations aren't real, nor could they be. They're exercises pure and not so simple. Processing assumes

priority over the business puzzle it was designed to solve. Not to mention the havoc wrought by a number inserted early in the run which much later proves to have been off by half, rendering the whole drill worse than useless. Two lessons I've learned: Keep it really simple and check your results with common sense—if the results look wildly high or low, the enemy is us, not the tool.

But there are other tools, digital and mechanical. We all remember the helicopter wars, when everyone's news department had to have one and had to show everyone else we had one. And we're still going through the "live" era, when we'll madly switch around because we've got the gear that will let us do it . . . as distinguished from news events that demand to be seen *now*. The technology permits us to do it, so we do. Soon we'll all be getting Ku-band trucks that permit us to go anywhere and bounce the signal back home instantly, so we'll do it, to show we can. Occasionally, the event may even justify the time and the trouble and live up to the promotion.

Don't misunderstand me, I'm not suggesting we shouldn't make the investment of time or money. We must. Computers can help us plan and organize and store and do just about anything we can think of. They're already solving more problems than we knew we had a few years ago. And digital technology of other kinds will enable some among us to accomplish what none of us could have imagined a decade ago.

Just think about it

I'm simply urging that you and I stop every once in a while to reflect on the changes we're accepting so easily. Will the live wraparound in the newcast inform the audience simply because it happens or must there be some new data, some actual news *content* as well—some role for the able news reported besides being "among those present." Does the fifth edit, the further refinement of one hand motion or expression, really enhance communication? How much have we changed reality by combining two interviews or jumping and linking responses to separate questions as if they were one? And how does it matter? Our access to easy re-editing is threatening to squeeze the spontaneity, the life and the humanity from what was a high-energy performer's medium. We now have the power to make all of television one giant continuous video and may actually do so without ever stopping to give it a thought.

And how about the potential of the computer to cook and distort budgets, forecasts and other presentations? Anybody who's been there knows the infinite variety of alternate futures we can create, just by changing a number or two early in the program. One assumption up or down can spell euphoria or disaster to the hapless or trusting victim. Paper futures, looking so thick, credible and official as they flow from the printer. For better or worse, we live in a time of enormous technical development and growth. The new technologies have the power to change us and our society, and they will do so. We had better study them and understand them. Avoidance will not work. The stakes are too high.

Programming/Production

A'stunting the networks will go with new twist as new season nears

Stunting, that old game of trying to gain additional exposure and familiarity for the new primetime programs set to be launched this fall, is getting some new twists. One of the new wrinkles, notes Michael Drexler, Bozell, Jacobs, Kenyon & Eckhardt executive vice president, national media director, is that the networks have increased scheduling 90-minute and two-hour specials on some of the hour-long regular premiering series. These longform pilots, to make matters even more complicated, will premiere a week or so before the season debut of these programs and on different days and time periods from the startup shows.



"**Jake and the Fatman**" is one of CBS' new fall shows that is getting a two-hour pilot preview before it goes on officially as a regular series. Above, Joe Penny, l., and William Conrad.

Drexler calls the traditional form of stunting, whereby several programs are "previewed" in their regular lengths before their premiere dates, as "short-term hypes to get additional sampling." Two obvious reasons for the traditional method of shifting programs around at the preseason time, he continues, are for the webs to get a higher reading of what they consider to be a weak new show by placing it in a time period when it would be helped by a strong established show, and to bolster what is perceived to be a strong new show.

As for introducing longform pilots, Drexler sees the webs' strategy as basically similar. "This is also designed to try to generate more audience involvement in the show and to increase its visibility when it goes on as a regular series."

Longform. CBS has a number of longform pilots that will act as previews and in different time periods or/and nights from when the regular series of each starts. *Jake and The Fatman*, will premiere with a special two-hour presentation on Tuesday, Sept. 29, from 8-10 p.m., although its regular lineup will be 9-10 p.m.

Before that, however, *Fatman* will get a one-hour preview on Saturday, Sept. 26, from 10-11 p.m. In the case of *The Law and Harry McGraw*, another newcomer, the drama will have a special two-hour preview as a special movie presentation on Sunday, Sept. 27, from 9-11 p.m. Its regular season run will be on Tuesdays, from 10-11 p.m. *Wise Guy*, an action adventure hour, is set for Thursdays at 9 p.m. However, CBS has a special two-hour program planned for Wednesday, Sept. 16, from 9-11.

Bill Croasdale, Backer & Spielvogel senior vice president, director of programming, sees the McGraw preview presentation as "a good idea" on the part of CBS because *McGraw* is a spin-off of *Murder, She Wrote*.

On NBC *Private Eye*, hour show, gets a two-hour pilot showing on Sept. 13, from 9-11, although it debuts later as a Friday, 10-11 series, and *J. J. Starbuck* gets a preview as a 90-minute special on Sept. 26, a Saturday. The series will premiere on Tuesdays.

ABC has only one variation on the stunting theme, giving *Once a Hero*, hour program, a 90-minute sendoff from 8-9:30 p.m. on Saturday, Sept. 19. Debut time is 8-9 the following Saturday. Otherwise, in more traditional stunting, involving both new and old series, ABC has an abundance of pre-season shifts and maneuvers, as do the other two networks. In new series, ABC's previews include *Dora* and *Full House*.

CBS' stunting examples: *Frank's Place* previews at 8 on Sept. 14, but will run on Saturdays at 8; *Beauty and the Beast* previews 10-11 Friday, Sept. 25 and starts its regular season run on Fridays at 8. Paul Isacsson, Young & Rubicam executive vice president, director, broadcast programming and purchasing, calls the process of stunting "greenhousing." In the case of *Frank's Place*, the new series is getting previewed two weeks in a row, he points out. The network is greenhousing the show on Monday night in a time period where CBS has a stronger audience po-

sition than on Saturday. "The hope is when CBS transplants *Frank's Place* to Saturdays, the audience will go to it."

But to Croasdale at Backer & Spielvogel the stunting of *Frank's Place* has a different connotation. "What it means to me is that CBS is already looking for a possible move for the show," Croasdale says.

One of the reasons for the networks introducing new shows via longform previews such as that for *Jake & the Fatman*—not only to showcase the series but because some have been "backdoor pilots," notes Mel Conner, Saatchi & Saatchi DES Compton senior vice president, director of network operations: "A made-for-TV movie was made initially, and the networks liked the movie and decided to spin it off into a series. A smart producer will try to keep the talent from the movie, just in case it is picked up as a series by a network. It seems to me that Universal has a good track record in getting backdoor pilots made into series."

But while the networks are scheduling a massive dose of stunting, none of the webs are shifting their regular lineup from what they announced back in May. Drexler of BJK&E says this is the first time he can remember that the networks have chosen to stay pat with their fall lineup. "This is the first year that I can recall when nothing has changed before the start of the season. In past years, the opposite happened frequently."—**Robert Sobel.**



"**Private Eye**," series to be shown on NBC this fall, will get a special two-hour presentation before it premieres on Fridays from 10-11. Michael Woods, l., and Josh Brolin star. The presentation received its NBC airing last Sunday, from 9-11 p.m.

TeleTrib in New World kid show deal

TeleTrib, the company formed by Tribune Entertainment and Television Program Enterprises, a programming subsidiary of Cox Enterprises, has

struck its initial deal since it began operations in August. The company's new client is New World. In its agreement, TeleTrib, which was set up to sell national barter to TV stations and to obtain clearances as well in some cases, will pitch barter advertising for New World's new animated series, *Marvel Universe*, says Phil Flanagan, president of TeleTrib, in an interview. The series is due to debut in the fall, 1988.

Flanagan says the doors are open for other affiliations as well. "We are talking to everyone who has not yet made an affiliation. With such mergers taking place as the Paramount, Columbia and Orbis co-venture, there aren't many people left that have not consolidated in selling barter shows."



Phil Flanagan

In bringing Tribune Entertainment and TPE together in a new company, Flanagan notes that TeleTrib started business with about 46 television shows, including 14 series and five children's shows, which contain properties from outside suppliers as well. All told, Flanagan maintains that the company is the biggest barter entity in dollar volume in the industry. "For openers, we know that's the case by looking at the BAR report, which gives you an idea of what shows are doing what with which distributor."

Flanagan estimates that TeleTrib will do about \$165 million in business in the first year of operation, which represents about 20% of the total barter market of about \$800 million. Flanagan sees barter continuing its growth. "The only limit, which has nothing to do with advertising dollars is how many availabilities there are for barter programs to get a national venue

Limited. There are only a certain number of kid shows—seven or eight—"and you have only between the hours of three and five, and a few hours in the morning. That's seven or eight half-hours a day, and that's the game. So there won't be more than seven or eight successful kid shows, and we have five of them. Hopefully, we will maintain that kind of dominance."

The five children's shows handled by TeleTrib in sales are *The Smurfs*, for which TeleTrib handles station clearances as well for Hanna-Barbera and TPE; *Ghostbusters*, from Filmation and Group W; *G.I. Joe* and *JEM*, via Cluster Television; and *Captain Power and the Soldiers of the Future*, from MTS Entertainment.

Availabilities are also in short supply in weekend access programming and daytime strip slots, he continues. "What with *Entertainment Tonight*, *Jeopardy*, *Wheel* and *Hollywood Squares*, plus some of the court shows, there isn't a lot of room in there. In daytime, there's *Geraldo*, which is owned by Tribune and we are selling, and *High Rollers*, owned by Orion Television Syndication, for which we are selling the advertising as well."

Still, even with the tight barter situation because of limited availabilities, all the programs handled by TeleTrib are sold out, according to Flanagan, for

the fourth quarter and the remainder of the year. "This is not exclusive to us. It has been a marvelous marketplace. In all reality, there are a number of very good television shows that have solid audiences and are priced at an attractive cost-per-1,000 level. It's not more complicated than that."

Economy. It's been a healthy network economy, he continues, "and we are part of the network buy. While the upfront network buying was slow in getting going, it wasn't slow in dollar volume. It probably was slow because of the conversion to people meters more than anything else and how that can be articulated in an agreement with the advertiser."

Among other "third party barter business being handled by TeleTrib is properties from MCA TV, *Bustin' Loose* and *Charles in Charge*; Viacom's TV Net and a bunch of fourth-quarter specials.—**Robert Sobel**

USTV launches three first-run shows

USTV, a limited partnership production and distribution company, is launching three new programs simultaneously. Not only is that unusual but two of the three are being pitched for January availability—a time when most other syndicators are looking towards launching vehicles for the fall. Lionel Schaeen, in a phone interview, figures that mid-season represents a better opportunity for some shows to fly than trying to compete with the heavy barrage of would-be shows for the fall.

In the case of one, for example, *The New Celebrity Bowling*, a weekly half-hour series that is a remake of the successful series of the late 1970s, Schaeen believes that by offering the bowling show in January he's not bucking affiliate preemptions which generally occur in the fourth quarter. Also, "most of the major sports, such as football, have ended, and Major League Baseball hasn't started as yet, so sports competition for viewers is not particularly heavy." *Bowling* is a barter series, and 26 programs are in the can, with a three-and-three minute split.

The other planned January program is *Great Weekend*, a one-hour informational program for Saturday mornings that Schaeen calls "breakthrough" adult programming, and is designed as alternative fare to the children's block of programs on the networks. He says a nationwide survey conducted by Frank N. Magid Associates, media research firm, finds that there's a "compelling" need for information programming for adults on Saturday or Sunday mornings. The program will encompass news

on news, sports, weather, entertainment and health. George Merlis, developer of *Good Morning America*, is producer.

Schaeen says he's looking to affiliates and indies to carry the program. "A lot of affiliates will probably either delay-basis *Great Weekend* for Sunday morning or air the show live and carry the children's shows an hour later than usual." *Weekend* is being offered by cash, he says. As to the January timing, Schaeen explains that his strategy is to wait for the children's business to end and to start with a fresh new vehicle for the weekends. A number of stations have shown interest in the show, says Schaeen.

The third upcoming project is for an October 1987 start. But in this case, Schaeen believes the series, *The Psychology Behind the News*, is different enough to attract station attention on its own. The show, two-weekly 90-120 second news inserts, is interactive and is hosted by Dr. Joyce Brothers, who will offer a psychological look at current issues via a satellite-fed hookup with a licensee's local news talent. The questions and answers will be taped and inserted for use in the station's local news program.

Besides the three upcoming projects, USTV is looking at acquiring a movie package and distributing a strip half-hour. Consisting of 10 titles, the movie package will be offered for September 1988 release, says Schaeen, and will come mainly from the theatrical arena. Past projects from USTV have been *AIDS Connection* and a test of a home shopping show. The five-hour AIDS

Programming/Production

(continued)

special was distributed by USTV for Conus Communications, satellite news-gathering service, and racked up healthy ratings, according to Schaeen. Conus is considering a 60-90 minute video release and a rebroadcast of the program.



Lionel Schaeen

The shopping show was a 13-week "experiment" with Dayton/Hudson stores and was cleared on 17 stations, representing about 20 million homes. At this juncture, the store chain is evaluating whether to make the show a go. In addition, USTV transmits TV broadcasts via a Ku band satellite. It feeds the Fox network programs.

Worldvision kid sellout

Worldvision Enterprises barter sales division has sold out all its children's programs for the upcoming season. Programs are *Hanna-Barbera's Superstars 10*, *The Jetsons*, *The Fantastic World of Hanna-Barbera* and *Rambo*. Advertiser demand far exceeded the available time, with sales up 10% over last year, according to Kaki Holt, vice president, advertiser sales at WE.

Superstars sales were especially strong, she notes. "We had such a demand for these movies that we sold sponsorships on a first-come basis and had to turn down dozens of advertisers." Major advertisers sponsoring Worldvision programming include General Foods and Kenner.

Syndication shorts

A PBS station will create a major series *The Digital Digital Discovery Series: The Infinite Voyage*, to be released to PBS outlets a select group of commercial stations via **SFM Entertainment**. The program, produced by WQED-TV Pittsburgh in a partnership with the Digital Equipment Corp., will consist of 12 episodes, each to air in a quarter

in primetime beginning in the fall. Twelve stations picking up the show include WWOR-TV New York, KTTV(TV) Los Angeles, WGN-TV Chicago, WCVB-TV Boston, KYW-TV Philadelphia, KTVT-TV Dallas, WTTG-TV Washington, WAGA-TV Atlanta, WCCO-TV Minneapolis and WTNH-TV Hartford.

TEN Media will sell the barter time on *Showtime at the Apollo*, hour weekly show which will premiere this month. The program is produced by **Bob Banner Productions** and has been cleared in 95 markets, representing 75% of the U.S. television households, by **Raymond Horn Syndication**. Network affiliates signed include WNBC-TV New York, KRON-TV San Francisco, KPRC-TV Houston and WMAQ-TV Chicago.

ITC Entertainment's Volume Six has been sold in 63 markets, with new sales including WABC-TV New York, WVTV(TV) Milwaukee, WATL-TV Atlanta, WBNS-TV Columbus, KTVK-TV Phoenix and KFMB-TV San Diego. Titles include *The Las Vegas Strip War*, *Night Partners*, *Secrets of A Married Man*, *Family Secrets*, *Sessions*, and *Not My Kid*. Other films in the package include *Amos*, *Malice in Wonderland* and *Deadly Encounter*.

M&M Syndications will co-produce and syndicate 22 episodes of *Abra Kadabra*, half-hour weekly children's series, which will debut on Sept. 26. The show has been picked up by WNBC-TV New York, among others. It will be supplied by satellite feed with tape back-up. Thrust of the show is to entertain and educate children between the ages of 2-11, for Saturday morning airings.

Program Partners Corp. and **S.J.S. Entertainment** are distributing *Ag Day*, daily half-hour agriculture-business series, and its weekend program. *Ag Day* originated four years ago and is cleared in 70 markets. Distributed by a

KPLR into checkerboard in access

KPLR-TV St. Louis is bucking the trend and will go checkerboard in access (6:30 p.m. CTZ) beginning Sept. 21. Three of the programs are the first-run sitcoms that the NBC-owned stations will debut this fall: *We Got it Made*, *Out of This World* and *She's the Sheriff*. *Made* will play on Tuesdays, *World* on Wednesdays and *Sheriff* on Wednesdays on KPLR.

The other programs in the station's lineup will be *Bosom Buddies*, on Mondays, and *Bustin Loose* on Fridays. The checkerboard lineup replaces *Too Close for Comfort*, which was performing marginally, according to Barry Baker, senior vice president, director of

barter split of four and four minutes in each episode, the program focuses on agriculture news and business, financial forecasts and weather conditions.

Blair Entertainment has cleared *Fan Club*, weekly half-hour series, in 20 markets, for a total of about 100. Debut is on weekend of Sept. 26. Among stations clearing *Fan Club*, which is targeted to 12-24 year olds, are WWOR-TV New York, WCAU-TV Philadelphia, WLVI-TV Boston, WKBD-TV Detroit, KDVI-TV Dallas-Fort Worth, WTAE(TV) Pittsburgh and WTMV(TV) Tampa-St. Petersburg.

Group W Productions has taken over the handling of national sales on *The Judge*, courtroom strip syndicated by **Genesis Entertainment**. The tie with Genesis on *The Judge* is a break from tradition at Group W. It has traditionally sold only its own product. One of the reasons for the break is that *The Judge* is in a different genre than those produced by Group W. Also at Group W, it has opened offices in Atlanta and Dallas.

World Events' *Saber Rider and the Star Sheriffs* has been cleared in more than 70% of the nation's TV viewing homes, including eighteen of the top 20 markets. *Rider* is an interactive strip containing 56 half-hours. **All American Television** is the sales rep.

Paramount Domestic Television's latest tally on clearances for *Friday the 13th: The Series* has reached 185 markets, representing more than 97% of the U.S. households. Network affiliates comprise more than 60%, or 111, including major market affiliates and Fox-owned stations. The series begins in late-fringe on most stations the week of Sept. 28. Barter advertising is handled by **International Advertiser Sales**.

GGP Sports has kicked off the NFL pre-season with *NFL Pre-Season Special*, airing on 178 stations. Another property, *John Madden's Super Bowl Special*, will air Jan. 30.

the broadcast division at Koplal Communications. The KPLR move to checkerboarding comes at a time when, except for the NBC-owned stations, outlets are not exactly flocking to scheduling the form. Of the 13 stations running checkerboarding in access, seven have taken it off the boards, and others still airing the once-per-weekly programs have all lost ground from what the shares were pre-checkerboarding (TV/RADIO AGE, July 20), based on May 1986-May 1987 Nielsen's syndicated reports.

Respect. But, notes Baker, with NBC-owned stations getting into the fray,

the concept will gain new respect. "The productions of the shows look great. And the reason the sitcoms look so good is because of the NBC-owned commitment to help finance part of the NBC O&OS want to risk their prime-time lineup by running their shows at access?"

Baker continues that he "hopes" the programs work on NBC stations. "If it doesn't, I don't know whether the studios will deficit-finance checkerboard access blocks."

Baker continues that poor scheduling by the stations carrying checkerboarding contributed heavily to the overall failure performance rate at most of these outlets. "Checkerboarding failed mostly in cases where news, which gets an older-skewing audience, ran ahead of it and didn't give the sitcom a chance to work. The sitcom needed women, kids and teens—not the audience that watches news. The audiences these affiliates were looking for were on independents which typically were running things such as *Facts of Life* against news."

One of the reasons that KTLA-TV has succeeded with its checkerboard in access is because the Los Angeles indie is airing a sitcom—*Silver Spoons*—as a lead-in, says Baker. KPLR feels it's doing that one better by running *Family Ties*, which it recently bought, in the 6 p.m. time slot. "You can't compare *Spoons* with *Ties*. *Ties* is a megahit, I think, and has the perfect profile for most of the sitcoms being produced for the checkerboard access block. If we maintain the majority of *Ties*' audience, we will do very well."

"The key to us is not so much what will work in access but what will be compatible with a *Family Ties* lead-in. So we didn't buy *You Can't Take it With You*, one of the NBC-owned acquisitions, because we felt it skewed much too old and didn't have the appeal we were looking for." In the case of the NBC buys, Baker believes the strategy is different. "If you are in a mindset for news, I'm not sure that the station would want sitcoms. But to me NBC is saying it will build checkerboarding backwards out of primetime. Generally, 8 p.m. fare starts with a sitcom, so the NBC stations are looking for the 7:30 slot as the beginning of primetime by starting off with the first-run sitcoms."

Set. KPLR, actually, has a whole set of sitcoms running before checkerboarding. Besides *Family Ties* at 6, the station will air *Silver Spoons* at 5 and *Facts of Life* at 5:30. Not only does Baker feel that sitcom checkerboarding is the answer generally, but he notes it serves as superior alternative

programming. "In our market, checkerboarding and the sitcom will be up against the second half of *A Team*, plus *Wheel of Fortune*, *Entertainment Tonight* and *The New Newlywed Game*. "There is no sitcom against us. That's why sitcoms fit the bill."



Barry Baker

In addition, Baker says, the station has been airing such shows as *Small Wonder*, *Throb* and the *New Monkees* on the weekends. He feels that any one of these shows can fill in adequately as insurance if any of the checkerboard programs begin to fail.

Cassandra syndication highlights for July

Wheel of Fortune took a slight dip, *Jeopardy* rose a bit, the *New Newlywed Game* declined about a rating point, from July 1986 to July 1987, according to the latest Nielsen Cassandra report of syndicated programs. *Oprah Winfrey Show*, which got a 9.3 rating in the May 1987 Cassandra, dove to a 7.9 in the July book, while keeping its third-place spot in the rankings, behind the leaders, *Wheel*, and *Jeopardy*.

Entertainment Tonight also didn't fare well from July 1986 to July of this year, declining from 7.2 in the Number 8 slot, to a 5.9, and ranking Number 12. Among the top 10, after *Wheel*, which racked up a 15.4 vs. the July 1986's 16.1, *Jeopardy*'s 10.4 vs. last year's 9.9, and *Winfrey*, comes *PM Magazine*, up from a 7 to a 7.8, *MASH*, with a 7.4 vs. 8 in July 1986.

MASH occupies the Number 5 slot this July with a 7.4. The previous July, it registered an 8. *People's Court* was next among regular syndicated programs with a 6.5, compared with July 1986's 7.3, and *Donahue* had a 6.3 vs. a 6.9 a year ago. *Three's Company* has a 6.2 in the 10th slot, compared to a 7 in July 1986.

In the important children's animation arena, *The Jetsons* topped the list, garnering a 3 and an 11 share, followed by, in rank order, *Smurfs*, 2.7/10; *Dennis the Menace*, 2.6/10; *Flintstones*,

2.5/11; *Scooby Doo*, 2.3/10; *G.I. Joe*, 2.2/8; *My Little Pony*, 2.2/8; *Plasticman* (only in six markets), 2.2/8; *Thundercats*, 2.2/8; and *Woody Woodpecker & Friends*, 2.2/14.

Basically, this estimate is not too much different from last May's. Some rakings changed after the first four. *Pony* had been 13th and *Scooby Doo* was Number 8 the past May.

ATAS names Duitsman

Doug Duitsman, vice president, senior publicity, advertising and promotion executive at Warner Bros. Television, has been elected president of the Academy of Television Arts & Sciences. His two-year term begins Oct. 20. He is completing his third term as the Academy's first vice president. As a member of ATAS' public relations branch he has been active with the Academy for 14 years, serving in various capacities. Before joining WB, Duitsman was vice president of publicity, advertising and promotion for Columbia Pictures Television.

Other ATAS officers elected for one-year terms are Leo Chaloukian, first vice president; Jan Scott, second vice president; John Furia, secretary; and Mel Sawelson, treasurer.

NATPE seeks entries

NATPE International has put out its annual call for entries for Iris awards. This year the Iris awards committee has added one category and taken one off. The new category is "Special Event," which will be given to live or tape-delayed (unedited) coverage of a local special event, excluding sports and news. Deleted is the "Short Subject category, a complete program, excluding news, under five minutes."

The category is now included in the "All Other" heading. Entries should be submitted by Oct. 15. and to qualify, programs must have been broadcast between Oct. 1, 1986 and Sept. 30, 1987. A 3/4-inch copy of the entry must accompany the application form, which can be obtained at NATPE in Los Angeles. The Iris awards recognize excellence in programming, and winners will be announced at a ceremony during the NATPE confab, to be held in Houston in February 1988.

SJS television program

SJS Entertainment, a newly formed multimedia company, is looking for a triple-header. In its first major venture. SJS will launch *Beat the Pros* on USA Network on Sept. 12, a sports prediction half-hour weekly series, and is

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Programming/Production

(continued)

aiming for syndication on both the radio and TV end as well.

Steve Saslow, president of the company, expects to get the radio version on the air on Oct. 11 and every Friday night thereafter via satellite feeds from Satcom IR. As for the TV side, Saslow hopes to get enough station clearances to debut *Beat the Pros* in late October or early November.

The show features Mike Warren, Ed "The Professor" Horowitz and moderator/host Kevin Lynn offering predictions on the outcome of various sports games. SJS distributes *Profiles in the Building of America*, one-minute segments on key figures in black history; *Same Time, Same Station*, the *Mr. Movie Radio Show* and *New Horizons*.

Saslow's career background includes a stint as director of special programming a sales at the NBC Radio Network, and director of marketing at the Nashville Network.

Wold signs 16 series

Sixteen new syndicated TV program series from eight companies have been added for the fall to the Wold Satellite TV Network. LBS Communications, which recently signed a longterm exclusive agreement for Wold's satellite services, leads the way with five new offerings: *Teddy Ruxpin*, half-hour strip; the weekly one-hour *Hardcastle & McCormick*; and three weekly half-hours *American Bandstand*, *You Can't Take it With You* and *New Monkeys*. Satellite distribution began Sept. 6 through Sept. 13.

Paramount Pictures Domestic TV Distribution, which also signed a long-term services agreement with Wold, kicked off the new season on Sept. 12 with *Marblehead Manor*, weekly half-hour series, and will add *Friday the 13th* beginning on Sept. 26. On Oct. 3, *Star Trek: The Next Generation*, will be launched via satellite to stations. It's a one-hour weekly series.

M&M Syndications will have three weekly half-hours delivered by Wold: *Abacadabra*, *Melba Moore* and *Record Guide*, all beginning Sept. 5 and 21. Tribune Entertainment's *Geraldo*, one-hour strip, got underway in the Wold lineup Sept. 7. Arrangements for Wold satellite facilities were made through Mediatech East.

King World will add its new half-hour weekly *Comedy Club*, which was to roll on Sept. 9 on the Wold lineup. *Duchtales* from Buena Vista Television, half-hour strip series, began Sept. 12; Mattel Entertainment's *Captain*

Power, weekly half-hour series, began Sept. 11; Syndicast Services starts its weekly half-hour series *D.C. Follies* on Sept. 14.

Almost all the syndicated series distributed to TV stations by Wold Satellite TV Network are transmitted via the AT&T Telstar 301 satellite. The satellite network began in September 1981, with the launching of *Entertainment Tonight* and *Entertainment This Week*, which will continue in a seventh consecutive season. More than 700 TV stations downlink and broadcast satellite-delivered syndicated programs.

ABC kid lineup switch

ABC will premiere its entire Saturday morning children's schedule two weeks later than originally announced. The new date is Sept. 26. However, although the two new programs, *Little Clowns of Happytown* and *Little Wizards* and two returning programs, *The Care Bears Family* and *All New Pound Puppies*, will debut on Sept. 26, the other new and returning programs will debut on Sept. 12.

Until the full 1987-88 schedule begins, the Saturday morning lineup will consist of ABC Kidvision movie specials along with the season premieres of returning shows and debuts of new programs. On Sept. 12 the two-hour movie special was *Wind in the Willows*. On Sept. 19, a preview episode of *Bears* will be shown, followed by a showing of the original *Care Bears* film.

Beginning with Sept. 26, the schedule, in half-hour sequences starting at 8 a.m., is as follows: *The Care Bears Family*, *Little Clowns of Happytown*, *My Pet Monster*, *All New Pound Puppies*, *Little Wizards*, *The Real Ghostbusters*, *The Flintstone Kids*, *The Bugs Bunny & Tweety Show* and *Animal Crack-Ups* at noon. At 12:30 is *The Health Show*, and at 1 p.m. will be *ABC Weekend Specials*.

Western World sports

Western World this week will introduce the first weekly syndicated television magazine series focusing on high school sports. The program, *All-American High School Sports Report*, features leading participants, events and issues in high school sports. The series is available to stations via satellite or overnight tape delivery. Fourteen stations in the top 20 markets have cleared the half-hour, first-run barter program.

Among the stations are WNBC-TV New York, KHJ-TV Los Angeles, WXYZ-TV Detroit, KDAF-TV Dallas, WTAE-TV Pittsburgh and WUAB-TV Cleveland. *Report* is taped each

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week throughout the school year and will provide topical coverage of games and issues in high school sports during the past week. Also featured will be "up close and personal" profiles of emerging star athletes. A total of 42 original programs will be produced throughout the season. The barter time is 3½ minutes for local, three minutes for national sale in each title.

Radio syndication

Anderson Media Services, Atlanta, has rolled out its syndicated program focusing on black women. The program, *Focus on Women*, airs in morning and afternoon drive times daily. *Women* is sponsored by Bronner Brothers Hair Products and marks the company's initial launch into national radio advertising.

Dan Seslar has joined **Premiere Radio Network** as national account manager. He joins Premiere from Westwood One/Mutual Radio where he was an account executive for three years. Also at Premiere, the syndication supplier has added *Classic Call* to its programming lineup. Call is a satellite interview program featuring classic rock artists making calls to the audience. It will be produced in Los Angeles, New York and London. Premiere also carries *Plainrap Countdown*, *Clarence's All My Children Update*, *Golden Age of Radio* and *National Lampoon's True Facts*. *Classic Call* has cleared seven of the top 10 markets.

MJI Broadcasting has launched a weekly show, *Direct Hits*, targeted towards CHR radio. Hosted by WQHT-FM New York deejay Bill Lee, *Direct Hits* will be available in two versions: for mainstream-oriented CHRs and those that accent urban/dance in their music. Both shows will feature news, concert listings, interviews, and a countdown of the top three songs of the week. The two-hour show is available beginning Sept. 28 on a barter basis in Arbitron markets 1-211.

The Satellite Music Network has signed 24 stations, bringing the total number of affiliates signed for its formats to 800. Pure gold oldies added six, including KNET-FM Palestine, Tex. and KCLF New Roads, La.; country coast-to-coast added six, including WIKX North Ft. Myers and WSVS-FM Crewe, Va.; starstation signed five, including WIP Philadelphia and WEIR-FM Ohio; rock 'n hits top-40 has four, with two being WNBTFM Wellsboro, Pa. and WHCC Waynesville, N.C.; stardust traditional/MOR has two: KGMG Oceanside, Calif. and WITH Baltimore; heart & soul Motown added one: KDKO Denver/Littleton; and z-rock signed one station: KZRK-FM Dallas.

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Programming/Production

(continued)

SMPTE honors 19

The Society of Motion Picture and Television Engineers will honor 19 persons with service and achievement awards at the Society's 129th technical and equipment conference, to be held Oct. 31-Nov. 4 in Los Angeles. Fifteen new Fellows of the Society will also be honored. The Progress Medal, the top SMPTE award, will go to Irwin W. Young, chairman of the board of the Du Art Film Laboratories and sections vice president of the SMPTE.

Other award recipients are as follows:

Agfa-Gevaert Gold Medal Award—company sponsor: Agfa-Gevaert, N.V., recipient: Max Rotthaler, Institut für Rundfunktechnik (Federal Republic of Germany); Alexander M. Poniatoff Gold Medal for Technical Excellence—Ampex Corp., Alex Maxey, Datatype, Inc.; David Sarnoff Medal Award—General Electric Co./RCA Corp., Yves Faroudja, Faroudja Laboratories, Inc.; Eastman Kodak Gold Medal Award—Eastman Kodak Co., Robert M. Smith, Du Art Laboratories, Inc.; Herbert T. Kalmus Gold Medal Award—Technicolor, Inc., Petro Vlahos, Ultimatte Corp.; John Grierson International Gold Medal Award—National Film Board of Canada, Ross Lowell, Lowel-Light Manufacturing, Inc.; Samuel L. Warner Memorial Award—Warner Brothers, Tomlinson Holman, Lucasfilm Ltd.; Journal Award—Jonathan Erland, Jonathan Erland Design Services, Dick Garbutt, University of Calgary, Craig McPheeters, University of Calgary, and Brian Wyvill, University of Calgary; Presidential Proclamation—Richard A. Green, Public Broadcasting Service, William A. Koch, Eastman Kodak, Findlay J. Quinn, Medallion Film Laboratories; and Citation for Outstanding Service to the Society—Donald C. McCroskey (retired from ABC, Inc.) John P. Pytlak, Eastman Kodak, Howard E. Wilkinson, Canadian Broadcasting Corp., and Norman A. Thelan, Encyclopedia Britannica Educational Corp.

Zooming in on people

Paul M. Hughes has resigned as president of **Viacom's Entertainment Group and Broadcast Group**, in the latest of exits of top executives at Viacom. Hughes was president of the entertainment group since October 1986, and president of the broadcast unit since

April 1982. At one point, Hughes was general manager of WVIT-TV New Britain-Hartford-New Haven.

Tony Walker has been named executive director of syndicated services at **The Entertainment Network**. She comes to TEN with an extensive background in international distribution, having spent four years as international servicing manager at Four Star International and in international sales at Gold Key Entertainment before that.



Tony Walker

Claire Lee has joined **Warner Bros. Television** as director, advertising, publicity and promotion. Lee joins WB from Coca-Cola Telecommunications where she was director, publicity affairs and administration since January 1987.

Steve Bradbury has been appointed to the newly created position of marketing coordinator at **Peregrine Entertainment**. Prior to joining Peregrine, Bradbury was vice president at Spring-Green Marketing Associates. He has had extensive experience in media planning.



Steve Bradbury

Edward E. Frumkes has been named vice president, **Columbia Pictures International**. He joined CPI in 1981 in various administrative capacities. In 1984, he was promoted to manager and later was named director of advertising and publicity, Europe, the Middle East and Africa in March 1986.

Richard Elliot Hammer has been named director, creative services at **Coca-Cola Telecommunications**. He

comes to the company from **The Entertainment Network** where he was director, creative services since 1985. Before that, Hammer was creative services associate at Group W Productions.



Richard Hammer

Wendy Levin has been appointed eastern sales manager, and **Beth Hines** has been named mideastern account executive at **Fries Distribution Co.** Prior to her appointment, Levin was southeastern sales manager. Hines comes to Fries from Cap Cities/ABC where she was an account executive in affiliate relations.

Drew Hallmann has been named director of research at **TeleVentures**. Before joining the company, Hallmann was associate director of research at Buena Vista Television and, before that, research manager at Group W Productions.

Marsha Diamond has been promoted to vice president, research at **Camelot Entertainment Sales**. She has been with Camelot since 1983, from Viacom Enterprises where she was manager, research. Prior to that, Diamond was a research analyst at Pety Television.

Maura McDonough has joined **Paramount Pictures** as account executive, southern division at the domestic television division of the Paramount Television Group. She comes to Paramount from Pety Television where she was an account executive for national spot advertising since 1985.

Sue Raymer has joined **Harmony Gold** as vice president, marketing services, a newly created position. She was a media supervisor at KCOP-TV Los Angeles, in the creative services department.



Sue Raymer

SPENDING DOWN

Half of top 10 spot TV spenders trade down/73

BUYER'S OPINION

Self-regulation works for networks, toy makers/75

MEDIA PROS

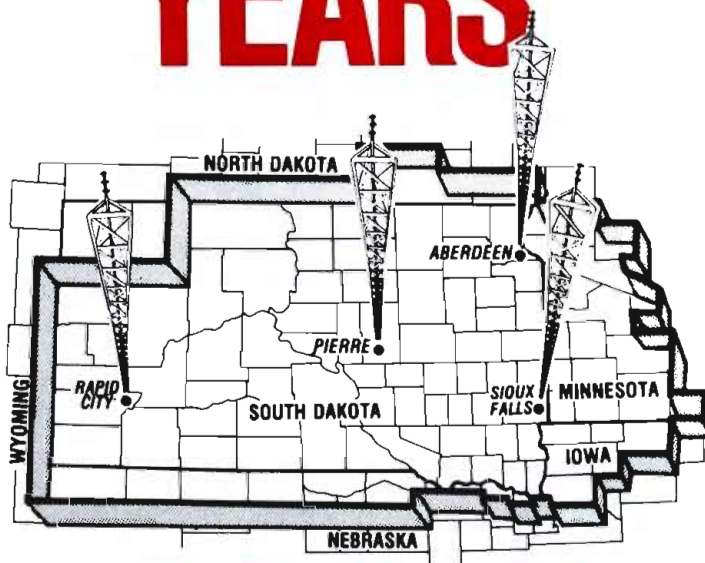
Accentuating real media prospects for efficiency/77

TELEVISION/RADIO AGE

Spot Report

September 14, 1987

#1 IN AMERICA FOR OVER 22 YEARS*



A CBS AFFILIATE

kelo·land tv

KELO-TV Sioux Falls, S.D. and satellites KQLO TV, KPLO TV plus Channel 15, Rapid City

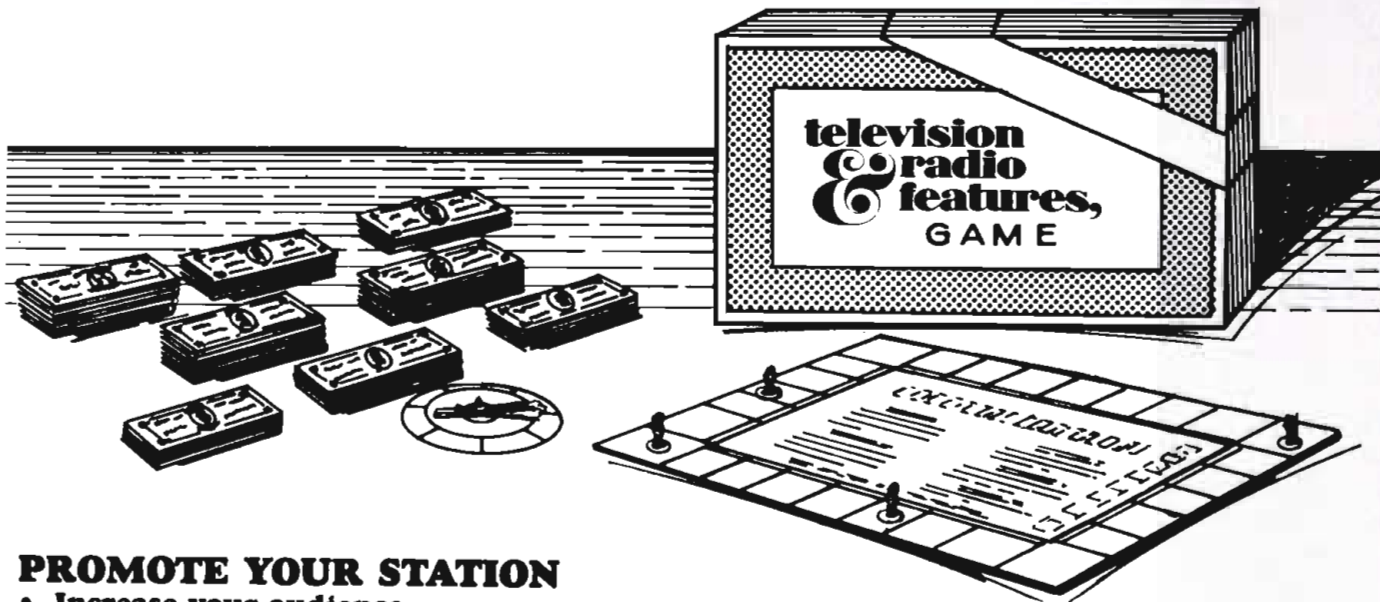
YOU CAN'T REACH THE MARKET WITHOUT US!

*Based upon Arbitron ratings since 1965, KELO-Land has posted the highest share of audience in markets with 3 or more stations in the United States.

Represented nationally by **SELTEL** In Minneapolis by WAYNE EVANS

PERFORMANCE IN THE SKYLINE

Television & Radio Features the only game in town that offers **BRAND NAME PRIZES!!**



PROMOTE YOUR STATION

- Increase your audience
- Increase your ratings
- Increase your sales
- Increase your profit

RUN YOUR OWN PROMOTION

- Bumper Sticker • Remotes • Write-Ins • Clubs
- Trivia • Community Affairs

CLIENT TIE-IN

Tie in with an advertiser
and sell a complete package!!!

SPECIAL PROMOTIONS:

- Grocery • Valentine • Easter Candy • Spring Car Care • Mom & Dad's Day • Summer Outdoor • Back-To-School • Halloween Candy • Christmas Toys

SAMPLE CLIENT ROSTER

- DuPont • Textron • Coty • Sheaffer/Eaton
- Encyclopaedia Britannica • Ames Garden Tools
- Teledyne-Water Pic • Longine-Wittnauer
- Carter Wallace, Inc. • General Electric
- Rand McNally • Corning Glass • Houbigant
- Syroco • General Mills

Television and Radio Features is the unique promotion service that offers marketing expertise in sales, client relations, community affairs and most important — station promotions. Our computerized system of handling and shipping products will simplify storage hassles and delivery.

And the best part is the merchandise itself. We supply top name-brand merchandise for on-air promotions of all kinds... radio or television, big market or small market. We're not a trade operation. We're not a barter house. We have a better way!

If this is your year to aggressively promote on the air, you need us. Call 312-446-2550, or fill in the coupon. Let our prize and professional experience and *your* promotion build some really big numbers for you.

**television
& radio
features, inc.**

Willow Hill Executive Center
550 Frontage Rd. - Suite 3032
Northfield, IL 60093

We are interested in your promotion and marketing service... especially the on-the-air station promotions.

Name _____ Phone _____

Title _____ Station _____

Address _____

City, State, Zip _____

Spot Report

September 14, 1987

Half of top spot clients down; P&G leads dropoff at 24%

Half of the top 10 spot TV clients for the first half were down in spending during that period, according to figures released by BAR. The five declining in spending including Philip Morris Cos. and Procter & Gamble, both of which also showed a drop in network TV spending during the first six months of the year.

The leader, Pepsico (the list below is ranked by second quarter expenditures) was up by 20.5%, but P&G was down 24.4% and PM dropped 12.2%. General Motors and dealer associations (not shown but ranking eighth in January-June spending) hiked their spot expenditures 47.0% due to incentive advertising.

The other top 10 spot clients included Anheuser-Busch Cos., up 1.7%; General Mills, up 13.4%; Pillsbury, about the same as '86; McDonalds, down 4.7%; Coca Cola, down 14.5% and Toyota, down 4.1%. Kraft, in the top 10 for the second quarter but not for the first half, was up 36.5% for the January-June period.

Top 10 spot TV clients—2d qtr.

Parent company	2nd quarter Expenditures	Year-to-date Expenditures
Pepsico	\$79,446,409	\$130,935,735
Philip Morris Cos.	37,349,563	59,939,119
Procter & Gamble	33,488,509	72,833,018
Anheuser-Busch Cos.	30,887,375	45,513,061
General Mills	30,761,174	61,193,234
Pillsbury	29,981,234	56,554,764
McDonalds	24,623,886	55,066,528
Coca Cola	24,378,330	35,703,149
Kraft	22,543,009	35,520,794
Toyota	19,531,652	35,943,879

Trucks & vans on the go

Spot TV advertising of new cars, trucks and vans by auto makers and dealer associations showed exceptional vigor during the first half, while auto dealers themselves lagged behind in TV drives. TvB data from BAR showed spot up 31.6% to \$524.7 million, representing 44.5% of all new car, truck and van TV promotion. Dealer expenditures were up only 9.3% to \$183.3 million during the January-to-June period.

Network TV registered a 14.9% increase, pulling in \$463.0 million, thus pushing the January-June grand

total up 21.3% to \$1,178.9 million. The latter figure excludes \$36.3 million in non-car/non-truck advertising by the auto companies. But it includes \$7.9 million in national syndication business, up 196.2%.

The Big Three led the roster of clients, with Chrysler showing the biggest increase, up 39.9% to \$104.6 million. (American Motors, shown separately, was up 1.0% to \$37.7 million). General Motors rose 18.6% to \$232.1 million, while Ford was off 1.0% to \$152.4 million.

Biggest percentage increase in TV spending was scored by Suzuki, which zoomed 182.8% to \$11.7 million, but it was the smallest automotive spender. Also markedly up was Hyundai, which climbed 179.2% to \$33.7 million. Both of the smaller companies spend by far the largest portion of the TV expenditures in spot. Neither used national syndication.

Legal blurbs spending up

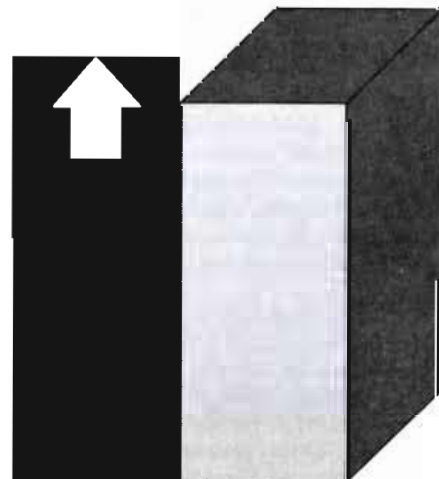
Legal services advertising on TV was up 29% to \$28.1 million during the first half of this year, according to BAR data released by TvB. Of the top 20 clients, five are multi-market advertisers. Three of the latter are the leading trio in expenditures, all three spending more than \$1 million, and representing the only clients spending more than that amount.

Top spender was Jacoby & Meyers, with expenditures of \$3.4 million, up 37% over the January-June '86 period. Second was Hyatt Legal Services with \$2.6 million, up 19% and third was Injury Helpline, which did no TV advertising last year, with \$1.0 million. Almost all the other clients spent less than \$500,000.

July

Local business (millions)

+6.4%



1987: \$408.0

1986: \$383.5

Complete TV Business Barometer details p. 22

Spot Report

Campaigns

Bissell, Inc., TV

Kelly, Scott and Madison/Chicago
POWER STEAMER is being advertised for four to eight weeks that started in early or mid-September in a long and coast-to-coast lineup of television markets. Buyers picked up daytime, news and fringe inventory to reach women 35 and up.

General Electric, TV

CPM, Inc./Chicago
APPLIANCES are scheduled for eight to 10 weeks of spot appearances set to begin in mid or late September in a long and nationwide spread of television markets. Negotiators worked with prime-time, daytime and fringe avails to appeal to both men and women 25 and up.

Tyson Foods, Inc., TV

Noble & Associates/Springfield, Mo.
COUNTRY FRESH CHILL-PACK CHICKEN will start its new flight of commercials starring country singer Tom T. Hall the week of August 24. The spots are running in a broad day-part mix, primarily in eastern, mid-western and southern television markets. Target audience is women 18 and up.

Walgreen Company, TV

CPM Inc./Chicago
VARIOUS DRUG STORE ITEMS are being featured during September and fourth quarter in a long and nationwide list of larger television markets. Buyers worked with a full range of dayparts to attract women 25-plus.

New Mitsubishi entry

First television spots for Mitsubishi's new luxury car, the Galant Sigma, appeared during the Sept. 7 telecast of the U.S. Open Tennis Tournament. Agency is Grey Advertising, which says the introduction marks Mitsubishi's entry into the luxury car category in this country.

Grey executive vice president Louis Maloof says the car is priced at \$20,000, fully equipped, and includes a four wheel anti-lock braking system, sun roof and a leather interior. He also says Grey has produced new commercials for Mitsubishi's family car, the Mirage, and for its Mighty Max trucks, and that Mitsubishi's sales "were up 50% last year in a very competitive market."

Appointments

Agencies

Gary J. Schneider and **David Marans** have been elected vice presidents of Young & Rubicam/New York. Both are group supervisors in Communications Information Services. Schneider joined the department in 1972 and was promoted to supervisor the following year. Marans came aboard in 1977 and became a supervisor in 1980. They were promoted to group supervisors last year.



Randy Applebaum has joined Avrett, Free & Ginsberg/New York as a broadcast supervisor. She moves in from William Esty Co. where she had been a senior buyer.

Noel E. Doran, associate director of research for Ross Roy Inc., Detroit, has been promoted to vice president. He came to the agency four years ago as a senior project director.

Carl S. Turner, Jr. has been named a media research analyst at N W Ayer/New York and **Thomas J. Burke** comes to the agency as a network television buyer. Burke had been a senior network negotiator at Saatchi & Saatchi DFS Compton and Turner comes from Pat Ryan & Associates in Chicago.

Janine Picard is now a media planner at Leonard Monahan Saabye in Providence, R.I. She had been with Ally Gargano/MCA Advertising in New York.

Tracy Houghton and **Charles Menduni** have been named media planners at The Bloom Agency in New York. Houghton was formerly a planner at Saatchi & Saatchi Compton and Menduni had been a planner for FCB/Leber Katz Partners.

Robin J. Anderson and **Deborah L. Grzelecki** have been promoted to media planners at FCB/Leber Katz Part-

ners. Both joined the agency in 1985 and both step up from posts as assistant planners.

Media Services

Julia Mellow, corporate controller of CPM Inc., Chicago, has been elected a vice president of the firm. She joined CPM in March, moving in from Beatrice Companies Inc. where she had been manager of business planning for the U.S. Food division.

Representatives



Kandice Cinnamon has been elected a vice president and named New York regional manager at Torbet Radio. She joined Torbet, now an Interep company, in 1983 as an account executive in Los Angeles and two years later was promoted to regional manager in San Francisco.

Stephanie Levine has been promoted to Chicago sales manager for Group W Television Sales. She transfers from

In-house production

Smith, Burke & Azzam, Baltimore, has formed Big Picture, its own in-house television production company. Agency president Barry Smith sees the facility as a way "to save clients a great deal of money without any loss of directorial talent."

Earlier this year at the International Film Festival in New York, Smith says Big Picture directors Jeff Millman and Richard Smith produced a Bank of Baltimore campaign "that beat out the John Hancock campaign directed by Joe Pytko, which last year won the Grand Prize at Cannes as the best advertising campaign in the world. Pytko has won more awards in the past two years than any other commercial director."

Other Smith Burke clients Millman and Smith have directed spots for include the Baltimore Orioles, the Quality International lodging chain, Rax Restaurants, and MDIPA, a health care program serving Maryland, Virginia and Washington.

New York where she had been an account executive.

Lynne M. Wellbrock has been appointed director of human resources for Blair Television and Blair Entertainment. She comes to Blair from CBS where she had been vice president, personnel for the CBS/Broadcast Group.

Scott Springer has been named sales manager for CBS Radio Representatives in Los Angeles. He had been an account executive for the rep division since 1984, and before that he had been with the sales staff of McKesson Chemical Corp.

Kelly Porter has joined Seltel to take over the new post of marketing manager. At Seltel the former general manager of KSCR Los Angeles will work with **Jim Murtagh**, senior vice president/director of marketing in the New York office.

James Jump has been named manager of Blair Television's Independent Team in Chicago. He joined Blair in 1983 and for the past two years has been the team's assistant manager.

Pat Wells has been promoted to manager, programming research at Katz Television. She came to Katz as a sales assistant in the Philadelphia office in 1982 and transferred to Katz Programming in New York in 1944. She reports to **John von Soosten**, vice president, director of programming.

Dick Barnett has been promoted to assistant sales manager at Independent Television Sales in Chicago. He steps up from account executive and reports to **Jim Warner**, vice president, mid-west manager.

Catherine Boyle and **Nancy Taverna** have joined Banner Radio as account executives in the Boston sales office. Taverna had been with the sales staff of WBZ Boston and Boyle had been selling for WNIC Dearborn, Mich.

Sam Fuller and **John O'Neill** have joined TeleRep as account executives. O'Neill moves in from Katz Communications to work for the Leopards sales team in Chicago and Fuller has been assigned to the T Team in Los Angeles. He had been with MMT Sales.

One Buyer's Opinion



Agency chief says toy makers, TV networks, regulate themselves

Scott

When the U.S. Court of Appeals for the District of Columbia, prompted by a petition filed by Peggy Charren's Action for Children's Television, ordered the FCC to review its deregulation of children's programming and advertising, ACT hailed the court order as some kind of great victory.

But in fact, the only reason the court wanted the FCC to try again was that the section on children's advertising was not well drawn up, and failed to provide sufficient reasons for the Commission's action. So it's hardly the big deal the critics of children's television would have us believe.

If the FCC did take a step backward and set rules limiting the number of commercials children's programs could carry, the first result would be to increase the cost of advertising to kids. Advertisers who are already paying higher CPMs would be forced to pay even more, based on the basic supply and demand economy on which television rates are based. For toy manufacturers, the effect would be to drive competition out of the market by forcing the smaller manufacturers off of television.

The court order to the FCC has no effect on the content of advertising to children, and of course there's no reason that it should, no matter what our critics say. The fact is that both toy manufacturers and the networks, in their own self interest, already regulate themselves far more stringently than any provision of the now defunct NAB Code. The real regulation is word of mouth. All that has to happen, if we lied about a new toy and it didn't perform as promised, is for one kid on a block to get that toy and have it fail to live up to expectations. Every kid on that block would know about it inside of two days.

It would be easier to palm off a defective product on most adults. Even children six and seven are very sharp and very perceptive. I've been in on dozens of focus groups with children and those kids catch on faster than a lot of adults. Don't think for a moment that they can't spot a phony commercial as fast as they can spot a shoddy toy.

Meanwhile, in the case of both toy manufacturers and the broadcasters, we *are* doing our end of the job ourselves, and doing it well. The TV networks have Standards and Practices Departments that screen every commercial. They apply particularly stringent standards to commercials directed at children. And our clients, the toy manufacturers, don't want the kids bad mouthing their products. And they don't want law suits. That's why they retain lawyers who look very hard at both the products and at the commercials for those products. Those attorneys are often more stringent than the network standards and practices people. And of course the agencies for the toy companies have lawyers whose job it is to keep us and our clients out of trouble, too.

To judge from the noise, I'm not sure these self-appointed guardians of the air waves making this noise realize that all these safeguards at both the client and broadcaster levels are in place and in good operating condition. Our clients wouldn't dare lie to kids. And even if they wanted to, the broadcasters wouldn't let them. Competition forces both the toy advertisers and the broadcasters to fly right.—**Stephen Scott**, chief executive officer, *Scott Lancaster Mills Atha, Los Angeles.*

Stations



Michael D. Osterhout has been appointed president of Edens Broadcasting Inc., owner of nine radio stations in major markets. He had been executive vice president and general manager of Edens' WRBQ AM-FM Tampa-St. Petersburg, a post taken over by **Luis Albertini** who steps up from general sales manager.



Walter W. Borton, assistant to the chairman, **Roy H. Park**, of Park Communications, has been promoted to vice president. Borton joined Park in 1984 as administrative assistant to the chairman.

Marc Kaye has been named vice president, general manager of Gannett Radio's KHIT Seattle. He came to Gannett in 1985 as general sales manager of KKBQ Houston and was promoted to station manager there last year.

SMN adds stations

Satellite Music Network has signed up 24 more stations to carry one of its seven music formats. The new affiliates include WIP Philadelphia, for SMN's *Star Station* adult contemporary format; KZRK(FM) Dallas-Fort Worth for the *Z-Rock* hard rock sound; KDKO Denver-Littleton for the *Heart & Soul Motown* format, and WITH Baltimore to carry SMN's *Stardust* traditional/MOR service.

Also, KRNY(FM) Kearney, Neb. and WSVS(FM) Crewe, Va. have signed up for the *Country Coast-to-Coast* sound and WFLB Fayetteville, N.C. and KNET(FM) Palestine, Texas now carry SMN's *Pure Gold* oldies format.



Paul Niedermeyer has been named vice president, general manager of Telemundo's recently acquired KSTS-TV San Jose-San Francisco, which will convert to Spanish language programming next month. Niedermeyer is replaced as station manager of KVEA-TV Los Angeles by **Stephen J. Levin** who had been executive vice president of Amerada Entertainment Co. of Los Angeles.



Dana L. Kehr has been promoted to vice president, general manager of KOUS-TV Billings, Mont. He has been station manager there for the past three years.



Marilyn Kliensky has been promoted to general sales manager at WABC New York. She steps up from local sales manager for the talk station.

Rush K. Evans has been appointed vice president, general manager of Price Communications' KJAC-TV Beaumont/Port Arthur, Texas. The former Stauffer Communications executive has most recently been executive director of *Legends of Golf*.

George W. Harvey, Jr. has been named general manager of WKWF/WAIL(FM) Key West, Fla. Harvey had been director of radio operations for the stations' parent company, Family Group Broadcasting.

Buyer's Checklist

New Representatives

Banner Radio is now national sales representative for WYLD AM-FM New Orleans and WJYL(FM) Louisville. All three stations are owned by Inter-Urban Broadcasting of New Orleans and all three program urban contemporary formats.

Christal Radio has been named national sales representative for WHCN(FM) Hartford, Conn. and WWNH/WCYT(FM) Portsmouth-Dover-Rochester, N.H. WCYT offers an adult contemporary format, WWNH carries a full service-classic oldies format and WHCN is an album oriented rock station.

Eastman Radio has been appointed national sales representative for KRLV(FM) Las Vegas. The new station, owned by A&A Broadcasting, bowed in mid-August and features soft hits.

Katz Radio now represents WRQX(FM) Washington, D.C. and KRMG Tulsa. KRMG plays middle of the road music and WRQX is a contemporary hit station.

Katz Independent Television has been named national sales representative for WGBO-TV Chicago and WGBS-TV Philadelphia. Both independents feature play-by-play sports and popular movies.

Wooden to head Ad Council



Ruth S. Wooden, a senior executive with N W Ayer, has been elected president for 1988 of the Advertising Council. She will succeed Robert P. Keim, who has served as president of the public service organization since 1966. And though he plans to retire at the end of this year, he has agreed to remain as a consultant until 1990.

Media Professionals

For real media efficiency,
accentuate real prospects



Glenn Meyers

*President
GeoLign Associates
Avon, Conn.*

Glenn Meyers, president of GeoLign Associates, notes "Some retail chains have been concentrating on the traffic patterns of their local customers for years. But today even major packaged goods companies like General Foods and Campbell Soup are putting a more regional and local thrust into their marketing strategies, and this means an increasing emphasis on local media. On the broadcast side, radio and cable television should be particularly useful."

Meyers points out that the traditional strategy of planning broadcast coverage by DMA or ADI "assumes every household in the ADI is an equal prospect. And while that may be true for laundry soap,

there are many packaged categories from pet foods to fragrances for which this assumption doesn't really apply. And for products as varied as racing bikes and chain saws, it makes no sense at all in terms of media efficiency."

He says when the emphasis is switched to winnowing out the least likely prospects and homing in on the most likely, the media planning process "works from the target prospect up, instead of from the top down, which is the traditional process that starts with the network base, then adds spot to fill in ADIs where the network is weak."

He concedes that using radio and cable to reach a brand's core prospects may produce somewhat higher CPMs per commercial impression, but adds "In terms of CPM per impression against *real* prospects the media cost per actual sale is the better marketing value."

In light of such considerations, Meyers advises advertisers that the first question they should be asking themselves is, "Should I be local?" and the second is "Why?" Then, he says, "If the reason why he should localize his marketing effort outweighs the reasons to stick with the traditional DMA or ADI concept, the third question boils down to 'What should I do about it, if I do decide to switch my marketing strategy to local, best-prospect concentration?' The most productive and efficient answer may well be to custom tailor and fine tune his coverage pattern within each target ADI."

In a word...
Quality



The First Name In Radio

WBZ, Boston WINS, New York KYW, Philadelphia
KDKA, Pittsburgh KODA, Houston KQZY, Dallas/Fort Worth
KQXT, San Antonio KEZW(AM) and KOSI, Denver
KMEQ-AM-FM, Phoenix KFWB, Los Angeles KJQY, San Diego

Westinghouse Broadcasting

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of KALO/KHYS(FM) Beaumont-Port Arthur Texas and WIOV(FM) Lancaster, Pa. WIOV airs modern country music and both Texas stations program an urban contemporary format.

McGavren Guild Radio has been appointed national sales representative for KICT(FM) Wichita, Kans. The station carries an AOR format.

MMT Sales is the new national representative of United Television's KTVX(TV) Salt Lake City and KMOL-TV San Antonio. KMOL is an NBC affiliate and KTVX carries the ABC banner.

MMT Marketing Division has been appointed national sales representative for WMSN-TV Madison, Wisc. The station is owned by Channel 47 Limited Partnership.

Petry National Television has been named national sales representative for KSAX-TV Alexandria, Minn. The

Hubbard Broadcasting station is an ABC affiliate that plans to debut this month.

Republic Radio is now the national sales representative for WDOT Burlington, Vt. and WIBB AM-FM Macon, Ga. WIBB offers a black/gold format, its FM sister is an urban contemporary station and WDOT carries a country format.

Roslin Radio Sales has been appointed national sales representative for WGL Fort Wayne, Ind. and WLFH Little Falls, N.Y. WLFH programs modern country music and WGL is a talk station.

Setel has been named national sales representative for WCAY-TV Nashville and WMKW-TV Memphis. Both stations are independents.

New Format

WISN Milwaukee has switched to an all talk format. Hosts include Larry Johnson, Bob Sanders, Steve Wexler and Pat Sheridan.

Transactions

Adams Communications Corp. has agreed to purchase KNDO-TV Yuki-ma and KNDU-TV Tri-Cities, both Washington, from **Columbia Empire Broadcasting** for \$14 million, subject to FCC approval. Hugh Davis is president of Columbia Empire, which was represented in the transaction by Henry Ansbacher, Inc. of New York. The purchase would make Adams the owner of nine television stations.

Outlet Communications Inc. will sell WMMJ(FM) Bethesda, Md. to **Almic Broadcasting Inc.**, a minority owned company, for \$7.5 million. The transaction is subject to FCC approval.

Phoenix Communications Group of Nashville has agreed to sell WVOL/WQQK(FM) Nashville to **Pinnacle Broadcasting Co.** of Binghamton, N.Y. for approximately \$6 million, subject to FCC approval. Phoenix is headed by Samuel H. Howard who says he'll be an investor in Pinnacle when the agreement is completed and will continue his involvement in the management of the stations.

WHY BE A LITTLE FISH IN A BIG POND?

FASHION BUSINESS IS BIG BUSINESS IN TRAVERSE CITY/CADILLAC/CHEBOYGAN.

Traverse City/Cadillac outpends Nashville, Tennessee, the 31st ranked HH ADI in the United States, for Apparel and Accessory sales-per-household. In just five years, Effective Buying Income has leaped up 78%, outpacing Michigan and the East North Central Region by a Midwest mile. Total Retail Sales have jumped up 39%, again beating increases in Michigan and the East North Central Region and proving that apparel and accessory sales are always big sales in Traverse City/Cadillac/Cheboygan.

WPBN-TV/WTOM-TV DELIVERS THE HEART OF THE TRAVERSE CITY/CADILLAC/CHEBOYGAN MARKET.

We've got the facts, figures and programming to help your sales dominate the Midwest's fashionable new market, too.

BE A BIG FISH

BEAM COMMUNICATIONS

WPBN-TV/WTOM-TV, NBC, Traverse City/Cadillac/Cheboygan, MI
KYEL-TV, NBC, Yuma, AZ/EI Centro, CA
WDAM-TV, NBC, Laurel/Hattiesburg, MS
WCFT-TV, CBS, Tuscaloosa, AL

© 1987 Beam Communications Corp.

Source: 1986 Survey of Buying Power

Represented by
Katz Continental Television



Wall Street Report

Meredith seen edging back in '88 from its '87 decline in net earnings

Meredith Corp., reporting a decline in net earnings for the fiscal year ended June 30, 1987, can be expected to have a better '88 fiscal year, according to Mark A. Riely, broadcast analyst at Eberstadt-Fleming. Per share earnings for 1987 were \$1.77, compared with \$2.49 in '86. Operating earnings before dispositions and asset writedowns were \$39,046,000, or \$2.04

lion. Meredith's history with MMT reportedly goes back to the rep's beginning in the late '60s, when it not only helped the firm as a client but also with loans.

Four of Meredith's stations are affiliates, and three are independents. It operates WNEM-TV Bay City-Saginaw-Flint, KCTV Kansas City, WOFL-TV Orlando, KPHO-TV Phoenix, WTVH Syracuse, KSEE Fresno and, its most recent acquisition, KVVU-TV Henderson-Las Vegas. Top titles in its publishing operation are *Better Homes and Gardens* and *Ladies Home Journal*. It is also involved in printing, insurance and real estate.

For the recent fiscal year, the company had net revenue of \$598.7 million, compared with \$533.4 million in fiscal '86. Comparisons for the fourth quarter

Meredith Corp. (\$ in 000) except per share

	Three Months Ended June 30		Twelve Months Ended June 30	
	1987	1986	1987	1986
Net Revenue	\$156,393	\$142,081	\$598,722	\$533,376
Net Earnings	8,360	9,722 (b)	33,938 (a)	47,218 (b)
Earnings Per Share (c)	.43	.51 (b)	1.77 (a)	2.49 (b)
Aver. No. of Shares Outstanding (c)	19,205,000	18,984,000	19,133,000	18,962,000

(a) Fiscal 1987 dispositions and write-downs have reduced net earnings by \$5,108,000 or 27 cents per share. These include net pre-tax losses of \$5,673,000 arising from the following: a provision of \$7,790,000 for the sale of Star CATV Investment Corporation cable properties; a \$3,639,000 write-off of the City Home Publishing, Inc., investment; a \$5,658,000 gain from the sale of WPGH-TV; and a small gain from the Company's remaining newspaper operation. Special pre-tax charges of \$3,283,000 were also incurred in relation to a modernization program for the company's 50%-owned printing operations. This provides for equipment write-offs and an early retirement program for employees. (b) During the quarter ended June 30, 1986, a net loss of \$1,013,000 or five cents per share was recorded from sale of certain cable properties and the San Jose newspaper operation. A net gain of \$6,164,000 or 32 cents per share was recorded during the quarter ended September 30, 1985 from sale of Atlanta radio properties. The total net gain from dispositions recorded during fiscal 1986 was \$5,151,000 or 27 cents per share. (c) Per share figures are after recognition of the two-for-one stock split which occurred in December 1986.

per share, compared with '86 results before dispositions of \$42,067,000, or \$2.22 per share.

For fiscal '88, Riely is projecting net earnings of \$2.65 per share but points out that roughly 30 cents of the gain will come primarily from the change in the tax code as well as from the impact of selling off Meredith's small cable TV operation. The analyst doesn't figure heavily on acquisitions playing a role in the company's long-term growth: "They've been conservative in looking at TV operations and not willing to go too much beyond 10 times earnings."

Meredith itself has said it is seeking "television properties, up to the Federal Communications Commission's limit of 12. Growth strategy focuses on television stations in or near Sun Belt markets of moderate to rapid growth, with a priority on VHF affiliates." The company now operates seven TV stations, having sold Pittsburgh independent WPGH-TV to Lorimar-Telepictures last Jan. 15. Although the closing price had been expected to be \$35 million, adverse market conditions brought it down to some \$21 million.

Exits radio, into rep business

Meredith no longer is involved in radio, having sold WGST(AM)/WPCH(FM) Atlanta and its Georgia Radio News service to Jacor Communications in fiscal 1986. But just a couple months ago, it entered the TV rep field, acquiring MMT Sales. Although it did not disclose the price, estimates run from \$40-45 mil-

are \$156.4 million vs. \$142.1 million. Net earnings for the fourth quarter were \$8,360,000, or 43 cents per share, compared with year-earlier earnings before dispositions of \$10,735,000, or 56 cents a share. Losses on dispositions recorded in the prior fourth quarter reduced net earnings to 51 cents per share.

Robert A. Burnett, president and CEO, reports, "Profits from printing operations, television operations and *Ladies' Home Journal* declined. More competitive job pricing and production startup factors adversely affected printing profits. Our television and magazine operations generally experienced softer advertising conditions, impeding certain television markets and magazines more than others. Of the 13 cent decline in fourth quarter earnings, 3 cents related to a higher effective income tax rate."

Special items reflected

Fiscal 1987 revenues include an incremental six months of *Ladies Home Journal*, acquired in mid-fiscal 1986. Net earnings of both fiscal years were affected by special items. The net charge against fiscal 1987 earnings of 27 cents per share resulted from dispositions and writeoffs reported in the second and third quarters. The prior year gain of 27 cents per share resulted from the sale of radio properties net of losses on the sale of certain cable and newspaper operations. Current and prior year earnings-per-share figures reflect the two-for-one stock split that occurred in December 1986.

Web blackouts strictly hit and run

Blackouts of network advertising going into Florida may be the most visible manifestations of advertiser reaction to the state sales tax, but this appears to be a shortlived protest movement. It's not costing the stations anything, and the networks are seeing many of these protesters come back for the full run.

NBC, for example, reports that, when the tax went into effect last July 1, seven advertisers asked for blackouts for eight brands. The two-brand advertiser has since rescinded the blackout for one of the brands as have three other advertisers, one order has expired and has not been renewed and only three remain blacked out.

Tony Malara, senior vice president—distribution, CBS Television Network, says that, as of the last check, only four or five advertisers were blacked out for Florida, while one or two have officially declared ends to their boycotts. "It's hard to tell if some have discontinued their boycotts," he explains, "because you can't tell if it's the end of a flight."

Meanwhile, ABC is the only network releasing the blacked out time to the stations for commercial use. The other two networks only allow the stations to use this network time for PSAs. None of them have reduced compensation to the stations.

Malara reports that initially some of CBS' seven affiliates in Florida were opening the unused time with "Why you're not seeing this commercial" tags. He notes that compensating the affiliates for time not used by the network is an exception to its normal practice, "but the stations are not charging for inserting or cutting, as they normally do, so it's kind of a wash." The stations normally either charge the advertiser a fee through their reps or have the networks pass the fee along.

At the receiving end

Reporting that he's seen about eight spots a day being blacked out, Michael J. Schweitzer, vice president and general manager of WCPX-TV, CBS affiliate in Orlando-Daytona Beach-Melbourne, says he's been substituting PSAs. Joe Cook, president and general manager of WALA-TV Mobile-Pensacola, an NBC affiliate, says that, since the tax came in, he's only seen two advertisers and a total of four spots designated for blackout—and one of the requests came a few days after the spot

ran.

Meanwhile, Lawrence C. Clamage, vice president of ABC affiliate WTSP-TV Tampa-St. Petersburg, labels his network's offer of blacked out spots for local commercial use as a "very generous policy." Bob Groothand, general manager of WEAR-TV Mobile-Pensacola, seconds the motion but adds that it's difficult to take advantage of: "We only learn about the blackouts one or two days in advance, and we don't know exactly where the spot is located until close to airtime. So most of this time goes unused."

Forgotten medium

It seems that hardly anyone worries about the commercials carried by cable networks—and for good reason. Rad Stone, vice president of national sales at Cabletelevision Advertising Bureau, says a few agencies have called and indicated they wanted to put some money aside in case they had to pay tax on their spots. He adds, "I've talked to most of the networks on it, and only three or four have been approached by advertisers. The networks are telling them what portion of their coverage falls in Florida and have left it between the advertiser and the state.

"Advertisers have asked if there's a central source for handling this, but there isn't because the networks vary so much in number of subscribers—and some of them are tiered, so all subscribers on the systems don't get those networks."

The money involved in a cable spot may not even be worth the concern. Stone asserts that, when it comes to taxing these spots, "We're not talking about much more money than the cost of a phone call. I don't know that the state has a way to analyze it. The administrative problems would be more expensive than the actual dollars."

It's also probably too much trouble to black out commercials in protest. Stone points out that, at cable systems, the spots would have to be taken out manually at each system. He explains, "When you're working with unmanned automatic insertion equipment, you're not going to expect 100 guys throughout the state to come in at 5 a.m. just to black out a commercial."

CAB has made its own protest, though. Its board meeting, scheduled for the end of October, has been pulled out of the state.

Florida stations

(from page 44)

that collection hasn't been that much of an administrative headache because stations and agencies are computerized.

In Panama City, Bo Bowman, general manager of WPAP(FM), feels harder hit. He reports, "Just yesterday, one advertiser came in and canceled the last week of his flight because he hadn't figured the tax into his budget. Others have gone back with their calculators and taken that much out of the budget. We've also had some say they want lower rates, but we won't do that, so they've cancelled a portion of their run. We still have the same good product, and it's not my fault the tax went in."

Another way he's seen agencies, particularly the larger ones, compensating for the tax is, "When they were buying a market four deep, they're instead only buying three deep."

For Bowman, it's hard to calculate the tax's effect because Panama City's tourist business has been off drastically. He speculates the market's beach business has been hit hard, while other resort cities haven't, because of heavy rain early in the season and traffic problems, "so everything combined is working against us."

One thing missing, possibly because of the tax: "When an agency was buying a specific demographic that's not a strong part of my audience, we may have gotten part of the buy before on the basis of our overall strength; we have a cume of 35.7 and a share of 23.9 6 a.m. to midnight, Monday-Sunday. We go primarily to adults, but we haven't seen those buys for a younger audience that we had been getting."

Cliff Thompson, vice president and general manager of WBGW AM-FM Tallahassee, reports, "Several clients who had placed schedules for the year have called in and cut their [CPRP] by 5%. And we've seen some cancellations because of the tax—more so national than local." Where schedules haven't been previously ordered, he notes, advertisers are more likely to cut back on the number of spots than on CPRP.

Thompson notes that it wasn't initially clear how the state was implementing the tax—on the net or the gross. Ultimately it was determined that it was on the net because the station has no control over agency and rep commissions.

TV feels the pinch

With a larger proportion of their business coming from the hardest hit area—national spot—TV stations report more negative effects than do ra-

dio stations. Reporting a loss of hundreds of thousands of dollars to date, Bob Groothand, general manager of WEAR-TV, ABC affiliate in Mobile-Pensacola, says, "Many stations are laying people off and doing away with services such as news and public affairs."

The Tampa-St. Petersburg market is expected to lose some \$20 million in radio and TV advertising for the second half of this year, according to

The Tampa-St. Petersburg market is expected to lose some \$20 million in radio and TV advertising for the second half of this year. That includes competitors of boycotters, shifting to where the competition is.

WTSP's Clamage. He says, "It's not just those advertisers that have made high visibility statements that they would boycott the state. Their competitors are also pulling out of the state quietly to compete with them where they're heavying up."

Also, the situation is giving the station less negotiating power, Clamage says: "When we sit down with the time-buyers, they're well aware of the fact that we have a lot of inventory. Newspapers are not having this problem because they work from fixed rate cards. There are even two or three papers that favored the ad tax. We have to administer, manage and collect the tax, and that costs us a lot of money."

TV station losses

TV stations in the Miami market so far have lost \$3-4 million because of the tax, estimates Cohen of WDZL. He adds, "It's tough to get a handle on. We can isolate the accounts that are boycotting us and what they spent last

year, but also our inventory is looser, so we're selling the remaining accounts for less."

Cohen points out why, as an independent, his station is probably harder hit: "A lot of the boycotting accounts are big multiproduct advertisers, and independents generally get a bigger share of their advertising than they do from other accounts, so it's hurting us more. I don't see any local accounts boycotting us. The national advertisers are doing it because they don't want the tax to proliferate. Local accounts

are just reducing their ad budgets by 5%."

But Schweitzer of WCPX reports, "Quite a number of local advertisers have cut back on broadcast more than 5% because they have to pay the tax on print as well—and they're locked into lineage contracts on newspapers, so they can't cut back there." For his station, he estimates third quarter national spot will be down about 10% and local and regional off 12%—with some of these advertisers curtailing their spending in protest. □



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FEEDBACK

"Because the topic is sexy, schools are teaching about production, editing, newscasting and all the creative things. But there are no entry-level jobs in those categories. The kids find this out and turn around and blame the industry. If the schools would only teach things that are practical: research, marketing, promotion and sales."

*Ralph M. Boruch
Former chairman
Viacom International
(TVRADIO AGE, Aug. 31, 1987)*



"Schools should broaden the horizons for students in the communication fields by pointing out the variety of avenues open to them—particularly in such areas as research, sales, marketing and promotion—and to de-emphasize the popular 'glamorous' area of production and the like, for which there are few jobs on the outside. Anything the industry can do to acquaint the academic world with these alternatives would be a real contribution."

*Stephen B. Labunski
Executive director
International Radio and
Television Society
New York*



"Schools have to be more realistic about apprising students about the realities of the job market. . . . But a student's interest will determine the curriculum. Someone interested in becoming a news writer may not be interested in sales and marketing and vice versa."

*Roger Colloff
Vice president, general manager
WCBS-TV New York*



"I agree with Ralph. Many young graduates who want to break into broadcasting have no understanding of audience research, program research or marketing. This puts them at a great disadvantage."

*Dennis J. FitzSimons
Vice president, general manager
WGN-TV Chicago*



"Ralph is 100% correct. People come in the door saying they have production experience, but it's very limited compared to the type of production we do now. And they are void of any knowledge of the business."

*Guy R. Mazzeo
Executive vice president
Blair Entertainment*



"Knowledge of marketing and research are certainly important. But, though there are not a lot of entry level jobs in news and production, there are some. And if someone right out of school does not have the training in handling a camera and editing, he's not going to have a chance at one of the few jobs there are."

*David Choate
News director
WSVN(TV) Miami*



"It's not that the schools don't offer courses in marketing, economics and research. Many do. But although a good financial background can be one of the most helpful foundations for a career in broadcasting, more of the youngsters elect the journalism and production courses because they're attracted to the glamour side of the business. It's too bad there are so few openings that some young people who might develop into fine, dedicated journalists get squeezed out."

*Tom Griesdorn
General manager
WXYZ-TV Detroit*



"It's not black-and-white. Schools don't prepare you as badly as that. If you have a formal education, you can always get a job at a local station somewhere. The pay will be terrible, but look at the experience."

*Arnold M. Huberman
Executive vice president
The Goldman Group*



"I don't think the statement applies to us. We have lots of entry-level jobs because our station is bilingual. We get qualified technicians from schools who can speak both English and Spanish, and we have a complete intern program as well. It's really up to the station to help in training rather than just depend on schools."

*Stephen Levin
Station manager
KVEA-TV Los Angeles*

D. C. crowded by stations (from page 52)

ents in order to serve more than one station in the same market. The company also has signed an agreement to provide coverage for the 150 ABC affiliates that want it (about 50 of those are members of other station groups, many of which already provide Washington coverage themselves). Potomac Communications also has expanded into other ventures, such as providing video news releases.

Finland's philosophy remains the same as when he started. In deciding on coverage to offer, he asks, "how does it affect their viewership, how does it affect the people who watch their news, why should Washington be considered part of their local news coverage?"

Their own imprimatur

Yet an increasing number of stations want their own imprimatur on national news. Conflicting ideas on the type of coverage that should be provided by group operations often cause problems, according to Storer's Wagy.

"The more dramatic change has not been brought about by the increase in the number of local news bureaus here as much as it has by a different view the local news operations are taking," he says. "They're getting to be much more global in orientation."

During the Watergate era, he says "we didn't touch Watergate at all, with the exception of getting some congressional reaction to what was revealed here and there in the hearings from people in our markets. The networks did that, and all six Storer stations are network affiliates.

"The Iran-Contra hearings, we did every single day. Most days we did two complete reports, one for six o'clock. From May through July, we produced 63 packages and transmitted 81 live reports on the Iran-Contra hearings."

That wasn't all the work done on the story, he says, adding that only a few of them included local angles, usually featuring members of the committee from Storer markets.

The reason for such blanket coverage, Wagy says, is news directors who say, "We don't care what CBS has on at seven o'clock, we're concerned what we've got on at six o'clock. We want our Washington guy telling us what's going on in Washington, and we want him on at six o'clock."

Conversely, other news directors will say, "What do I want with the Iran-Contra hearings on my local newscast?" So there is a "division among our stations," Wagy says, that reflects the division among stations in general about global coverage.

"That is the dramatic change from the '70s to the '80s," Wagy says, and he attributes it primarily to the availability of satellite delivery. His own bureau has fluctuated according to the technology. When he opened the bureau in 1969, he had seven people. It dropped to three in 1972 after Storer sold its radio stations, moved back to six later in the decade and now is up to 11 persons providing daily satellite feeds.

Satellite did it

Beyond the style of coverage, the sheer numbers of reporters and technicians representing stations is a direct result of satellite technology, gallery superintendent Barber says.

Competition used to be limited to the airline schedule to particular cities. Now, he says, "one station in the market will either open a bureau here or will get a stringer here. All the other stations in the market have to do the same thing to compete."

Although Potomac News has experienced a meteoric rise in business since its inception 12 years ago, other independents that started long before Finland went to Washington have not fared as well.

John Chambers, now press secretary for Sen. Wendell Ford (D-Ky.) was co-owner of Evening News Broadcasting, now successful, but not always so. "As there were more bureaus opening up, we began to lose some of our affiliates, because they wanted to put their own people here," he recalls. The Washington information scene became more competitive and the participation per-market became much more active, with market representation increasing by three or four times, he says.

Chambers says Washington has become a "very inexpensive place to cover news," primarily because of the compactness of the coverage area and the arrangements that are made for ease of coverage. "It's very hard not to make it financially," he says.

Tim Hilliard, who has headed the Washington bureau for the two-station Fisher Broadcasting since a year after its 1980 opening, notes the quality of coverage from the capital has changed as bureaus mature and the local audiences grow more used to it.

"When it was new to us, to our audience, we covered every gavel that fell on every minor issue that might affect us" in Seattle or Portland. "Now, we're a bit more selective. We used to run off to the White House every time there was a local kid being honored by the President. We don't do that any more. It was something that we couldn't have

done before, so we would do it. It was a new toy."

In his relatively short time covering Washington, Hilliard has noticed some of the disadvantages. "If we're going to cover a hearing that we know is going to have a lot of interest by local stations, if it starts at 9, we have to get there to set up at 7, to make sure that we get a spot," he says.

"You have to do that in order to guarantee a spot in the room, otherwise you're not going to get in." That raises expenses because of overtime costs and leads to complaints from station managers, he says.

The explosion has other ramifications. As stations switch to KU-band transmission, there has been a proliferation of trucks trying to get onto the plaza in front of the Capitol building to transmit signals from stand-up positions on the lawn or from inside the building. Fiber-optic cables to one of the Senate office buildings and to 400 N. Capitol are supposed to relieve some of that burden.

Here they come

Tina Tate, Barber's counterpart in the House Radio & Television gallery notes another problem the galleries are going to face two years from now. Armed with the new technology, dozens of stations sent their own correspondents and crews to cover the 1984 political conventions. This coverage is arranged by the congressional press galleries. Two to three dozen of them, depending on the convention, wanted skybooths for their own anchors for live productions.

A survey of those stations, Tate says, indicates that every one wants a skybooth in 1988 and she anticipates a huge increase in the number of requests.

Although Barber anticipates another doubling of the number of people accredited to the radio and TV galleries within the next 10 years, if the figure holds true, the increase in the number of actual reporters may be far greater.

Of the 2,300 accredited now, representing 194 organizations (143 of them domestic), he estimates 500 are reporters ("the talent"). The other 1,800 represent producers, technicians, electronic news gathering people and other support personnel, a ratio of more than 3-1 support personnel over correspondents.

Most crews are being reduced because of the ease of using today's equipment. If that ratio falls while the volume of accredited people increases, there could be as many as three or four times as many TV reporters working out of Washington by the end of the century. □

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Int'l conferences fill fall agenda

There's lots of activity on the international conference circuit this fall. For example, "International Space Communications Summit '87 is scheduled for Sept. 14 at the Four Seasons Hotel in Washington. This one-day conference is sponsored by *Communications Daily/Satellite Week* and Heron, Burchette, Ruckert & Rothwell.

On Sept. 16, also in Washington, the American Bar Assn., NAB, American Advertising Federation, Georgetown Center for Strategic and International Studies and International Law Institute are sponsoring a one-day conference, "Television Without Frontiers: The U.S. Agenda." This conference will focus on European laws which limit U.S. programming sales.

Intelevent '87 is the title of an Oct. 13-16 conference to be held in Geneva under the sponsorship of the International Telecommunications Union. Focus of this event will be "Competition and Coexistence: The Transatlantic

Dialogue." This is the sixth in an annual series of conferences established to update the international telecommunications community on various policy, regulatory and technical developments.

Some of the featured speakers at Intelevent '87 include actor Cliff Robertson, NBC president Robert C. Wright, ITU secretary general Richard E. Butler and FCC Commissioner James Quello.

Then there is the biggest of the fall programming markets, the annual MIPCOM, Oct. 16-20 in Cannes.

Another international conference, this one scheduled for Oct. 28-30 in Bern, Switzerland, is sponsored by the Annenberg Washington Program of Northwestern University in collaboration with the Swiss Postal, Telegraph and Telephone Administration. The topic is "Pending Changes in Telecommunications Policy: The U.S., Europe and Japan."

Grampian expands its horizons

Grampian Television, based in Scotland and one of the smaller regional British independent broadcasters, is stepping up its efforts to produce material for the international market. The move is in line with chief executive Donald Waters' plans to steer the company through "the increasingly competitive times ahead which are leading to greater pressures on traditional sources of income."

Michael McLintock, who is also head of publicity at Grampian, will be working with the company's sales agent, Richard Price Television Associates (RPTA), to ensure that new productions are made "as marketable as possible." Says McLintock, "We have made a number of programs in the past which might have sold quite well, but because we were concentrating on the domestic market they did not reach their full potential. Now, we'll be identifying at an early stage which programs have an overseas sales potential."

Grampian and RPTA already are

working on two such projects, which will involve international partners. One is a three-part documentary *The Blood is Strong*, about the cultural influences of the thousands of Celtic emigrants on the countries in which they have settled. The documentary will be filmed in the U.S., Canada, Australia and New Zealand and is due for completion in June 1988. The other is a documentary on alternative forms of energy.

'Laurel & Hardy' on Antenne 2

Larry Harmon Pictures has signed up France's Antenne 2 for its *Laurel & Hardy* cartoon series to run daily beginning in September.

Currently the series airs on the BBC and is scheduled to debut in Australia.

The company also renewed its live-action *Bozo* show on the SBT Network in Brazil. Argentina is expected to begin airing the show in the fall.

Washburn keeps fairness doctrine fires burning

Still smarting from the FCC's recent decision to abolish the fairness doctrine, former commissioner Abbott Washburn is working hard to mount a campaign to legalize the doctrine through legislation.

In addition to keeping close tabs with lawmakers in both the Senate and House, Washburn has rounded up 14 former commissioners in support of the doctrine's retention.

They include: Tyrone Brown, Kenneth A. Cox, Charles D. Ferris (former



Abbott Washburn

chairman), Joseph R. Fogarty, Rosel H. Hyde (ex-chairman), Nicholas Johnson, Robert E. Lee, Newton N. Minow (ex-chairman), Benjamin L. Hooks, Charlotte Reid, Thomas Houser, H. Rex Lee and Robert Bartley.

"Congress is just infuriated by the action by this truncated commission," says Washburn. "They just took it upon themselves to overturn a time-honored policy. It was a real thumbing of the nose as at Congress." Looking over the makeup of the present commission, Washburn says, "There's not a hell of a lot of experience."

Washburn then turns his anger on the NAB, which he says "painted broadcasters into a corner. Without the fairness doctrine, and the public trustee concept only a memory, broadcasters will be facing lotteries for licenses, and their past performances will amount to nothing."

Local radio spending up in April

A 7% gain in local radio advertising for April brought year-to-date local revenues 6.3% ahead of the first four months of 1986. Robert Galen, senior vice president, research at the Radio Advertising Bureau, says these totals are based on a composite of 85 markets whose stations report for RAB's Composite Billing

Pool, and that these 85 metro areas add up to 52.7% of U.S. population. Stations in 12 of these markets report directly to RAB. Those in the other 73 participating markets report billings to one of two accounting firms: Miller, Kaplan, Arase & Co. or Hungerford, Aldrin, Nichols & Carter.

In the Picture

Donald B. Miller



President of Media General Broadcast Services sees the growth of media services as part of a long term process of agency restructuring. He talks about a changing picture in barter for broadcast time and about another tack in getting the latest information on the local radio scene.

Media service switches emphasis in barter from merchandise to services

When agency chiefs as high as Omnicom president and chief executive Allen Rosenshine publicly concede the benefits of farming out buying to media services, an old agency hand like Don Miller sees this as "the inevitable continuation of what agencies have long been doing with their more labor-intensive operations."

Miller, president of Media General Broadcast Services, observes that farming out started with agency art departments "years ago, when agencies used to keep all kinds of graphic specialists on staff, who today work for outside suppliers. And it happened in research. Today's agency research departments are much smaller. At one time some agencies even had their own field interviewers on staff. This kind of reduction has occurred in so many agency departments over the past 20 or 30 years that media buying is just about the last bastion of labor intensive execution left in today's agency world."

At the same time, in the world of media services, Miller says that just as there has been growing emphasis in the general economy on performing services and less on producing goods, Media General has been doing the same in the realm of barter.

In contrast to some services, he explains, his company charges neither fee nor commission. Instead, he says, "We take the spread between what we pay for time and what we resell it for to our advertiser and agency clients." The buys are based in part on cash and part on the prepaid credits that MGBS gets for its services.

Pay now, buy later

"Instead of buy now, pay later," he says, "we turn that around. We pay now with our services to stations and buy later, adding cash to the value of our services to insure delivery of the right avails."

The services? MGBS can act as a station's bank or bookkeeping department, or both, doing their bill

paying for them. Says Miller: "We can handle their travel and their credit cards. We can buy cars for them. Our bill paying helps stations with their cash crunch. That can be especially severe in cases where a station was acquired by leveraged buyout."

For such services, MGBS gets pre-paid credits for station time. And Miller asserts that, "There's not one major station group bought in the past couple of years that hasn't come to us as, in effect, their bank. But where the bank may charge 10% interest, our interest is credits for the stations' greatest asset: their time."

Since the new Media General management team took over from the problem-plagued William B. Tanner Co. in 1984, Miller, who came aboard last year says, "Until now, except for one flyer we took with Orbis, we've stayed away from program syndication. Until now our commodity has been neither programming nor our client's distress merchandise. Our clients pay in cash—which we turn around and use for the cash and service mix with which we pay the stations.

"Our commodity has been our services. But now we plan to add TV programming: probably first run movie packages and off network shows. Our volume has tripled since 1984, and as our business has grown we find we need the programming to add to our list of services." He says the company currently handles more than \$110 million a year in television and radio time for over 60 clients.

Music for radio

On top of financial services, MGBS also handles music and commercial production for radio stations. These music services include music libraries for seven different radio formats, plus production of jingles and local commercials for hundreds of radio stations.

Miller sees the Media General sales staff that sells these services to radio stations as a special plus to the company's 25 radio buying specialists. "These people who sell our jingles," says Miller, "talk to radio station people every day, in markets all over the country. They know which stations are up, which are down, which ones are changing formats and air personalities. It's a real gold mine of extra, up-to-the-minute information that most radio buyers don't have and can't get."

Miller not only agrees about the growing advertiser emphasis on local promotions and tie-ins with local radio stations, but adds that the phenomenon is by no means limited to radio: "We're going to see this grow on local television, too," he says, "because more client thinking is becoming locally oriented."

Miller was chairman and CEO of Rumrill Hoyt, which merged into Compton in 1978. He later retired as executive vice president at Saatchi & Saatchi Compton before the more recent merger with DFS Dorland.

Then he says he came to Media General last year, "because I could see media services are becoming a growth industry, just as marketing and copy research became growth industries at the time when so many agencies started to slim down their own in-house research operations."

grown three-fold, and "I've been fortunate in helping in that growth."

Zaleski is looking forward to working with the new management at Viacom. Just coming from a planning meeting with the new operators, Zaleski says ambitious projects lie ahead in syndication for Viacom.

"At the meeting we discussed what the future is and how we can work together. The future looks very good and there is a tremendous amount of enthusiasm," Zaleski adds.

No restructuring

While Zaleski says there will be no restructuring on the syndication side, he notes that Viacom will accelerate heavily its first-run syndication role. "I

can't reveal specifics, but I think you will see a surge in a few months in first-run for the 1988-89 season."

Planned is a game show and a children's series, he adds. The children's series, if launched, would be Viacom's initial first-run thrust in that area. It has a large supply of children's off-network cartoons.

Kid show interest

Zaleski continues that kids may provide an area of interest for Viacom if the show is not an imitation of others, such as *G.I. Joe* and *Thundercats*. Plans call for it to be a live half-hour, available for afternoon slots. He notes that Viacom has had several first-run vehicles in syndication, including

What a Country, *Split Second*, *Come-dy Break* and *Star Games*, "but we haven't been able to have hits. Although we have had *Feud* and *Price Is Right*, we haven't been able to duplicate those successes.

"First-run is tough. Anyone that says different is dreaming. when you talk about first-run, you're talking about a lot of people who are looking for the pot of gold at the end of the first-run rainbow."

In time, points out Zaleski, the industry will be creating a number of new programs that will interest audiences, with Viacom in the forefront. But more immediately, Zaleski is getting ready to don his travel hat, going on the road to put the finishing touches on *Cosby's* selling. □

the marketplace

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Hits and Misses (from page 58)

points out Kostyra. "A lot of money is being put behind the show, and ABC is looking to do things differently on the show than was announced."

While CBS's *Tour of Duty* got belted by the voters, it may not be knocked out. Drexler understands that CBS management has decided to stay in the trenches with the weekly series, which airs at 8 p.m. on Thursdays, until it does well in the ratings war. "My understanding is that CBS is committed to keeping the show on to see if it can take hold. The real question, however, is to what extent the network censors will allow the Vietnam war to be reflected as realistically as possible. This includes all the antisocial behavior that

obviously goes on. It's a question of how that can be portrayed realistically."

But the major problem with *Tour of Duty*, says Drexler, is that the network is in a bind in that time period when it comes to making the show stick to reality. "You can't do what you might want to do at 8, so if they are committed to the show, they will have to move it. They are in trouble in trying to have it both ways. I don't think it can be done at this point."

Meanwhile, as for the network race, JWT expects NBC's hold to loosen this coming season. According to the agency, the average household rating for the fourth quarter will wind up with NBC

getting 17.3, CBS a 15 and ABC a 14.1, as compared to 1986's 17.7, 16.1 and 14.2, respectively. Thus, NBC will lose 2.3%, CBS, 6.8% and ABC, 0.7%. When it comes to demos, JWT's Kostyra says NBC will continue to maintain its lead in most younger demos with ABC second and CBS in the third spot.

However, while the vast number of ad agencies are predicting more or less the same results, S&SDFS is predicting a change in the three network standings. While the agency sees NBC on top, it projects that ABC, with its all-family strategy, will inch ahead of CBS for the Number 2 spot. The agency notes that CBS will decline in rank because its innovative scheduling moves and 8 p.m. adult action dramas are unlikely to improve performance. □

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Washington Report

NAB lobbying fallout: Jorgenson sees flexibility, better grass-roots efforts

The chief organization of broadcasters may be on the verge of changing the way it lobbies—at least the way it decides on its annual priorities. The change could lead to elimination of the rule by consensus that has characterized the National Assn. of Broadcasters and adoption of strict majority rule. That also could mean increased control by groups.

At issue is how the NAB lobbies the federal government. A prophetically timely article by *The National Journal* in July pointed up the problem and compared the work of the NAB with that of two of its traditional nemeses. The article, titled "Measuring Clout," listed trade associations most frequently cited "as among the most effective and least effective by lobbyists, congressional staff members and officials of other trade group."

"Among the best" were the Motion Picture Association of America (MPAA) and the National Cable Television Association (NCTA). "Among the worst" was the NAB. The article appeared just after a June meeting by the NAB's board of directors and just before an announcement that John Summers, 20-year staffer at the NAB and recently its chief lobbyist, was resigning.

The meat of the story for the NAB was contained in thumbnail descriptions of the three communications organizations. Of the NCTA and its operators, the article said, "most are owned by a few big companies that give free rein to their trade association staff, which is considered first-rate." Of the MPAA, which has a basic membership of six, the article leads with a quote from a congressional aide who said the association is "effective for one reason," Jack Valenti, head of the MPAA for 21 years.

Of the NAB, the *Journal* article says, "the problem arises partly from the nature of its members. Broadcasters are bigshots back home but don't know Washington and have 'an attitudinal problem' in dealing with Congress, an ex-Senate aide said." Then came a key sentence: "Nor will the broadcasters give the NAB's staff much autonomy."

The matter of autonomy

Summers won't talk to the press about the reasons behind his resignation, but he does talk to friends. What he has to say in general are the same words that Steve Stockmeyer spoke when he abruptly left the NAB a few years ago.

Both complain about the issue of autonomy. The matter was especially embarrassing to Summers when he helped hammer out draft legislation on the broadcast renewal reform bill under a deadline to get it ready for the NAB board at its June meeting in Washington.

Partly under his influence, the renewal reform legislation had the top priority on the NAB's agenda this year. It was decided that the fairness doctrine issue had long been lost and that there was no point in jeopardizing friends they would need on the renewal reform issue in order "to beat a dead horse." Summers' strategy was to keep Capitol Hill friends, let the fairness doctrine be codified, and then press the fight in the courts, where it was bound to end up eventually.

At the June meeting, Summers' work on renewal reform was trashed by the board, which by that time had changed its mind on priorities. Wally Jorgenson of Jefferson-Pilot Communications in Charlotte, this year's NAB board chairman, explained in an interview, "Personally, I didn't subscribe" to the plan to carry the fight in court and not in Congress. He feels President Reagan's veto and then a Senate vote sustaining it would, along with the legislative record, strengthen the broadcasters' case in the courts.

Jorgenson led "a change of signals" at the June board meeting. He says it was a "reaction to the fact that comparative renewal affects few stations and the price before us," the draft Summers presented, cooled the ardor for the issue. "The fairness doctrine flipped and became the top issue. Comparative renewal suddenly was down the list."

Summers, who had labored hard on the issue, felt he was made to look like a fool on Capitol Hill, as little more than an errand boy for vascillating generals. Summers had enjoyed less than warm relations with the board members, so he decided to take early retirement.

Jorgenson, and his predecessor, Ted Snider, of KARN-AM, KKYK-FM Little Rock, Ark., agree that the NAB has a problem, but they are not sure it can be fixed, given the nature of the membership.

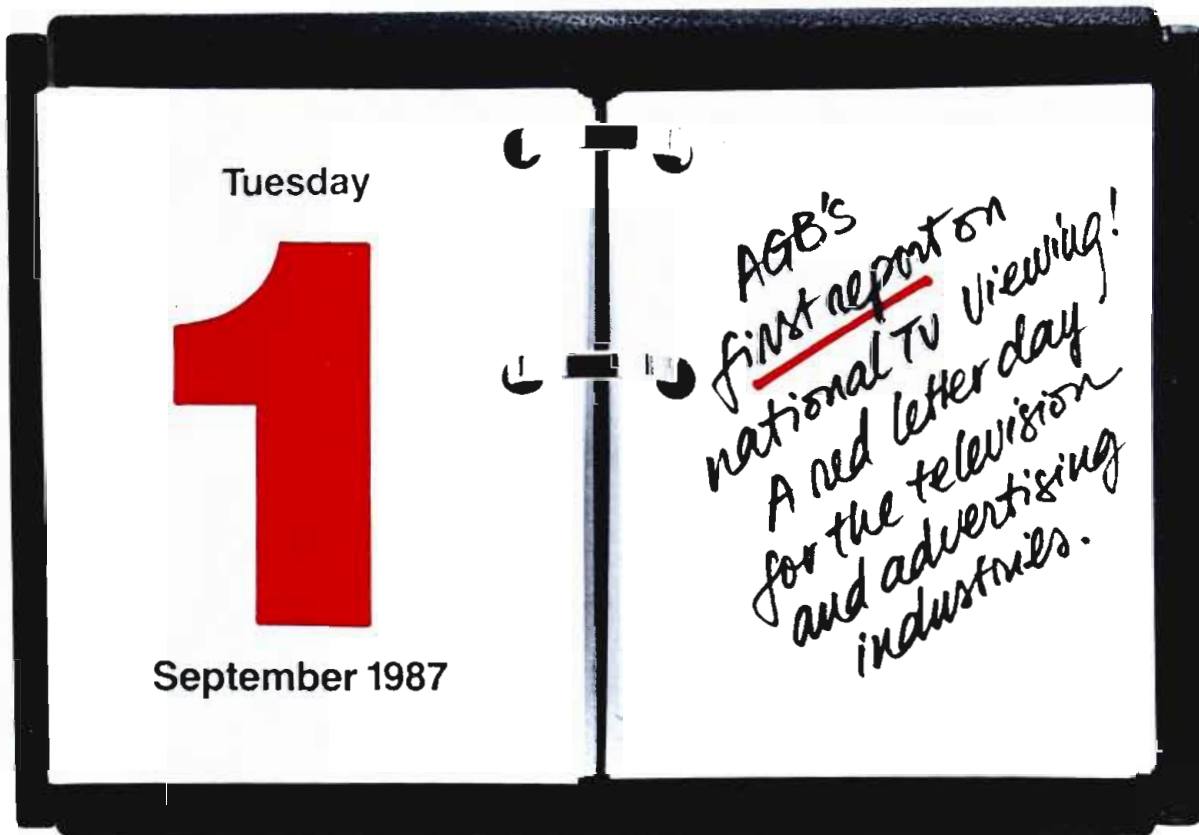
"We get criticism that we keep too tight a rein and criticism that we are giving away too much," says Snider. But "6,000 members are extremely difficult to deal with." And "a tremendously broad agenda with broad concerns and positions" forces the association to walk a tightrope in representing its membership, he says.

Jorgenson expands a bit. "We probably are at fault for being too involved in details," he says. "It is clearly the board's responsibility to set NAB policy, but I think we tend to get too involved in nitty-gritty. We have to be very cautious about that."

Jorgenson has a few suggestions for dealing with the problem: "I think our grass-roots effort has got to be strengthened. We need to pay more attention to the public relations aspects of government relations in order to help everybody understand what it is we are trying to do. As a board, I hope we can come down harder and take firmer positions on the issues, while reflecting the fact that we are such a diverse organization.

"We have to decide what is best for the majority even if some stations find themselves on the opposite side on that particular issue. And it is important that once it is decided what is best for the majority side, we need to have everyone on the minority close ranks and support the position the majority arrived at."

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