Television/Radio Age

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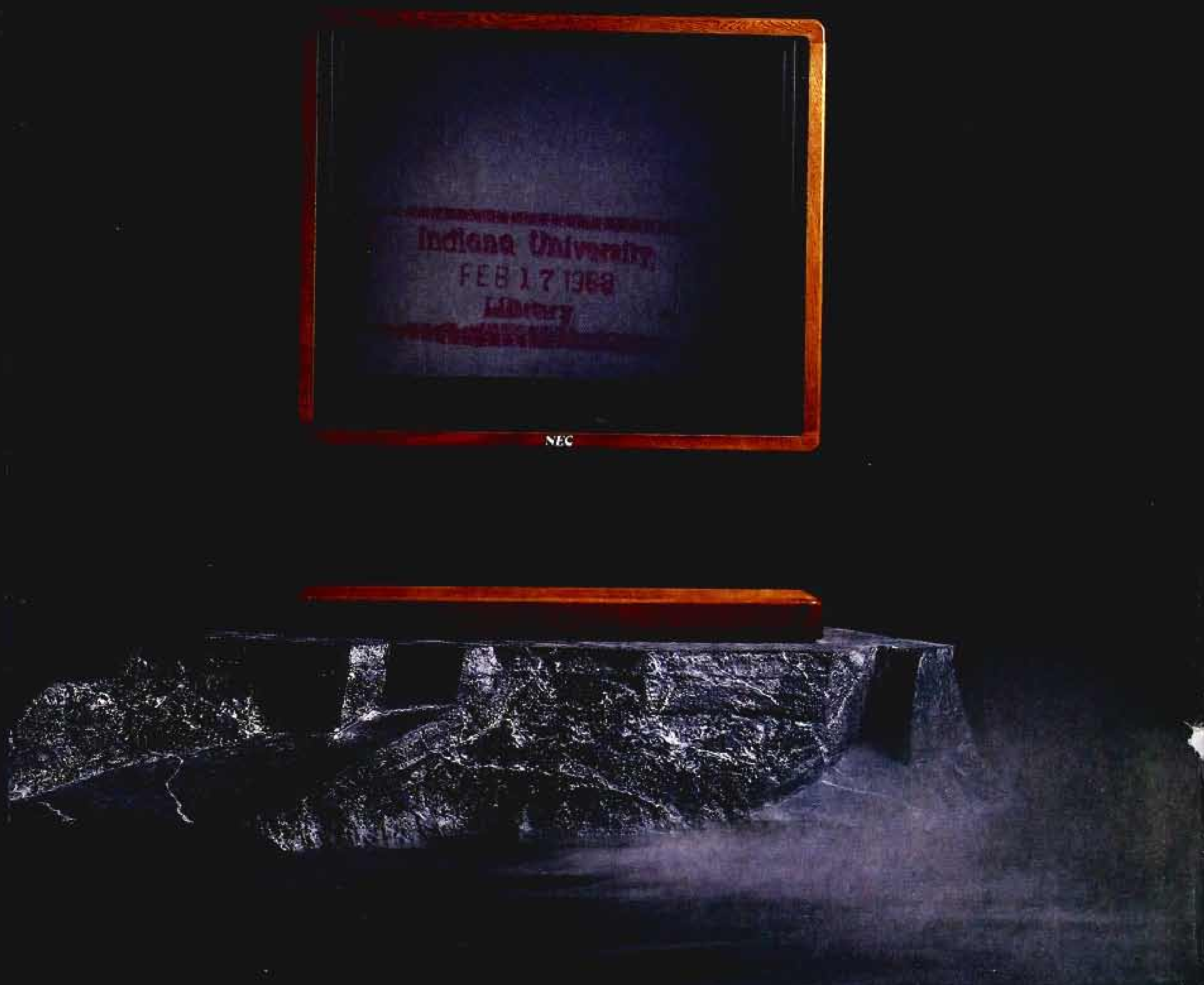
BUY IT CHEAPER
Media buying services' meat agencies' poison/73

February 8, 1988 • $3.50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February 8, 1988 *Volume XXXV, No. 14*

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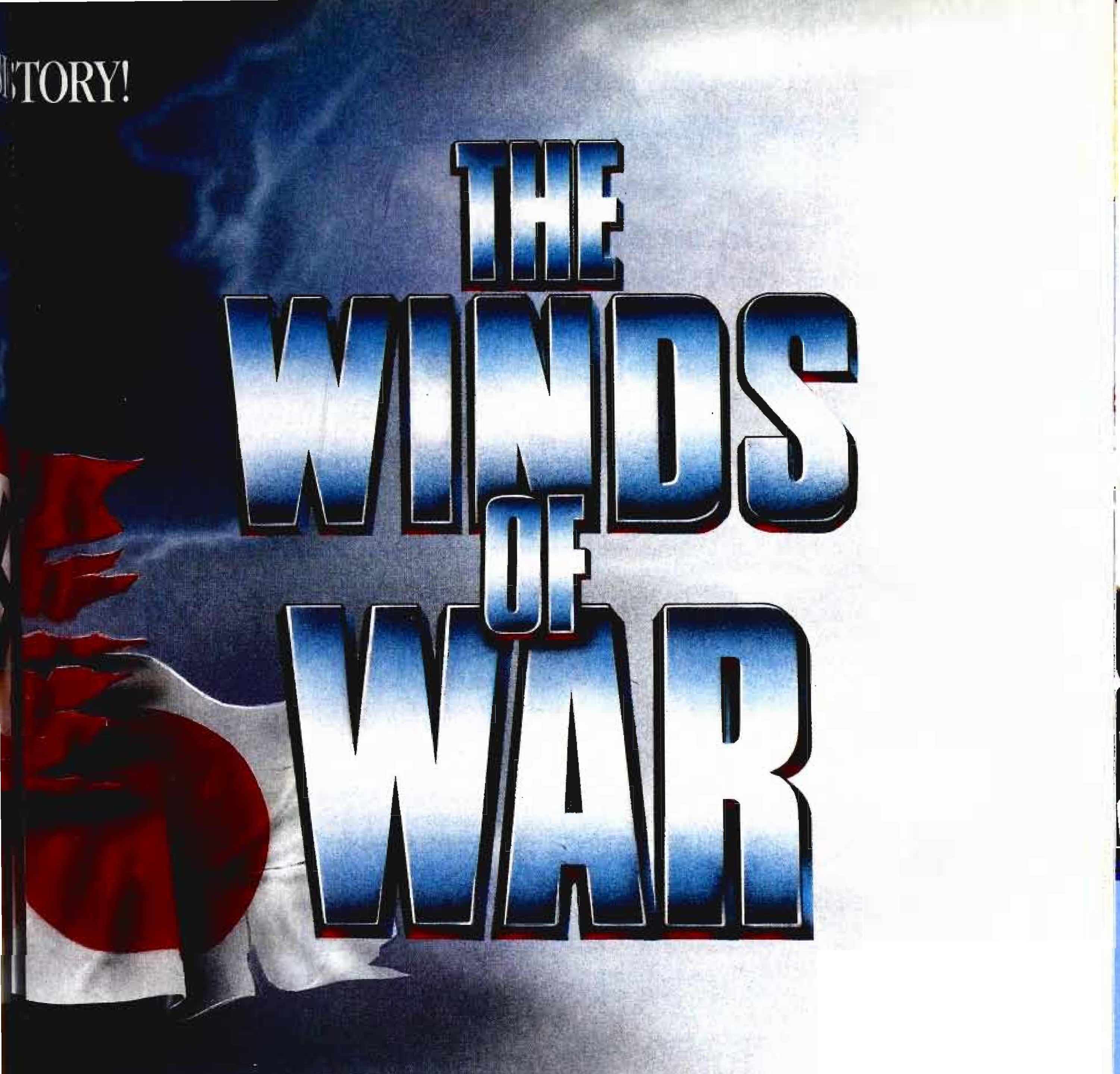

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Publisher's Letter

NATPE, on eve of 25th anniversary, is at its most critical crossroads

It hardly seems like a quarter of a century ago that an embattled group of about 60 programmers got together in one of the smaller rooms on the mezzanine of the Hilton Hotel in New York for the initial meeting of a National Association of Television Program Executives.

True to its nature, it was a rowdy meeting—rowdy because the syndicators utilized the opportunity to get rid of a lot of gripes about their relationships with the programmers. (This was an eyewitness report.) Covering for the trade press was the late Rufe Crater, for *Broadcasting*, Murray Horowitz, (now with ITC) for *Variety*, and myself for TV/RADIO AGE. Station executives present resented the presence of the distributors, and the meeting broke up in disarray at the end of the day. It appeared that the association would not get off the ground.

But cooler heads prevailed, and the organization's subsequent meetings went on after some preliminaries were attended to.

What was interesting was the stiff opposition of station management to the organization. The managers did not object to the concept, but they did not like the idea of the expense of another association to which they would be obliged to send their personnel. It took a lot of persuasion of top management that such an organization was beneficial, in fact, needed as a clearing house of ideas, program trends and general information about the programming end of the business. The networks were uncooperative. They stayed away until the organization had been going along for five years.

"We were so broke," recalls Lew Klein, now president of Gateway Communications, "that we ponied up enough money among ourselves to pay any additional expenses for the hall."

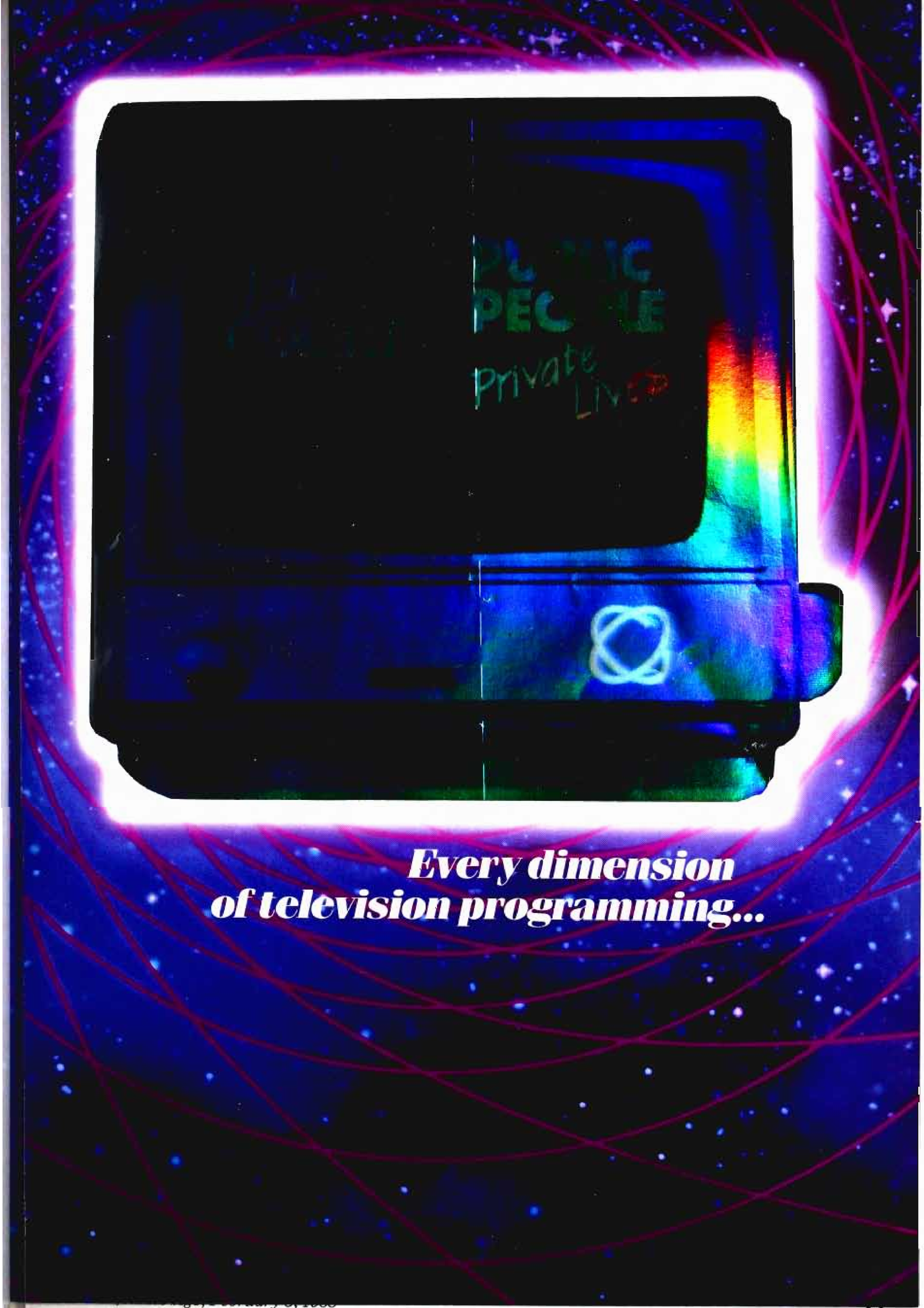
Big budget. Now NATPE has a multimillion dollar budget. It has a membership of 1,700. At the same time, NATPE, on the eve of its 25th anniversary is at its most critical crossroads. Why? Because the role of the program director has changed.

In the first place, the economics of program acquisition involves major outlays. Contracts are in many cases multiyear arrangements. So programming has become a top management decision. Secondly, the program director is now involved in diverse aspects of station operations—in, for example, negotiations on sports rights, scheduling and even sophisticated switching equipment.

NATPE is attempting to fill some gaps. It is underwriting an educational fund, it has been holding regional seminars, and it is looking into computerization. But this is the time when the organization must step back and reassess its objectives.

This may be the time to determine whether the original *modus operandi* of the annual convention on an individual suite basis may be the most economical and effective approach. Every business goes through this kind of periodic reappraisal. It is time for NATPE to do so.

S. J. Paul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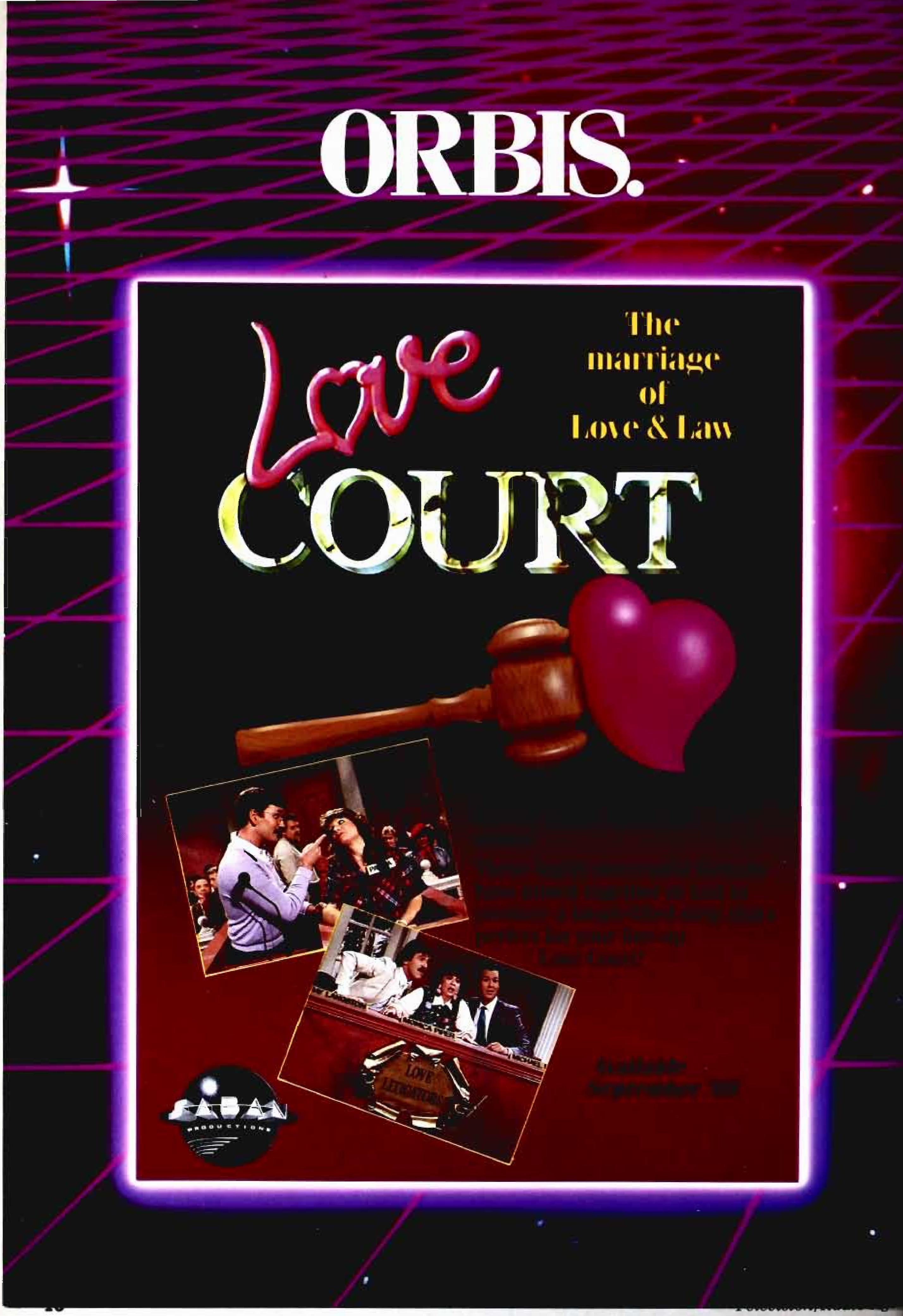
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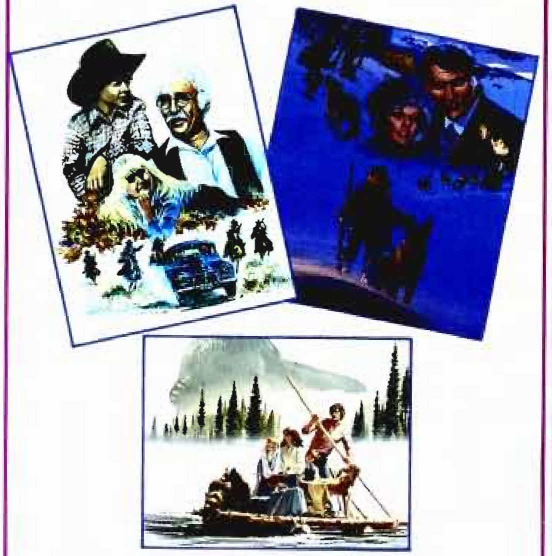

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Final Edition

Pro baseball proposes new fee scheme; TV sportscasters in open revolt

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Baseball thus becomes the first professional sport to go to a scrambled signal and charge stations for the news it has heretofore been providing free.

The Hughes Sports Network, which works with organized baseball in satellite-feeding game highlights during the pre- and regular season, will charge each station $3,500 for a descrambler plus a $50 fee for each game's highlights shown, according to several sports broadcasters in Los Angeles, where news of the impending announcement was unearthed.

Naturally L.A. sportscasters are raging mad and are talking about boycotting the feed. They have also been informed that the National Hockey League will announce it too will scramble its signal next season and charge stations for highlight footage.

Several L.A. sports producers met recently with Byran Burns, who handles broadcasting rights out of the New York office of Baseball Commissioner Peter Ueberroth. According to Dan Noel, sports producer for KCBS-TV, the CBS owned station, who was present at the meeting, "Bryan told us it's a done deal. That was the language he used. The scrambling begins opening day, April 4."

Free ride ends for newscasts. Major League Baseball to scramble signal, require descrambler, charge a fee.

Noel also said Burns told the producers, including Tony Richards of KHJ-TV and Bob Guerro of KTTV (TV), that Burns' counterpart at the NHL "thanked him for doing it first."

Noel says baseball games which are satellite fed by Home Sports Entertainment of Texas, Home Team Sports of Baltimore, the New England Sports Network and superstation WTBS, are apparently exempt from the charges.

But for all other stations which do not subscribe to a regional feed, they'll be paying for the descrambler units and the fee per game.

The situation. Even though many TV stations are doing well financially in major markets, sports broadcasters contacted indicate it's both a moral and financial situation they face. If a station selects four games a night, that's $200 for just one evening.

Noel, for one, says the overall cost could run as high as $150,000 "and that's an expenditure which just doesn't happen that easily. It could affect whether stations hire people or use the money to buy descrambled feeds."

KCBS, Noel points out, currently uses upwards of seven outside sources for its baseball coverage, with the fees ranging from $15 to $150. "Our costs will quadruple if the plan goes through.

"We will not be forced into anything. We could boycott baseball; we're not in the business of buying news. Baseball is saying to us you either buy the box or you don't get the feeds. It's holding us hostage. Imagine a station in a small market. The descrambling costs might be 20%–30% of its entire budget."

Noel says the reasoning behind the dramatic move is to halt bars and home satellite dish owners from having free baseball coverage.

"This will hurt the people who help baseball the most, the TV stations which provide free publicity and the fans who support the game."

The sports community in L.A. has taken a forefront position, Noel explains, "because we got word from people in the Dodgers and Angels organizations that this was going to happen."

Noel says the local sports producers proposed to baseball's Burns that the networks be allowed to record all the games and include that coverage in their feeds, which would provide an alternative to buying a descrambler and paying for each game contemplated. Current baseball rules prohibit the networks from doing this, Noel points out.

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NBC accused. NBC currently has an arrangement with the Satellite News Service which feeds NBC affiliates baseball. This arrangement, Noel notes, "is being looked at by CBS lawyers as a possible antitrust violation" on top of everything else.

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(Final Edition continued on page 18)

Three-in-one audience measurement

An ambitious program to measure three media audiences locally together with product usage and shopping information in a single source methodology is the first major fruit of the merger between Birch Research and Scarborough Research under the aegis of the Dutch parent media conglomerate VNU.

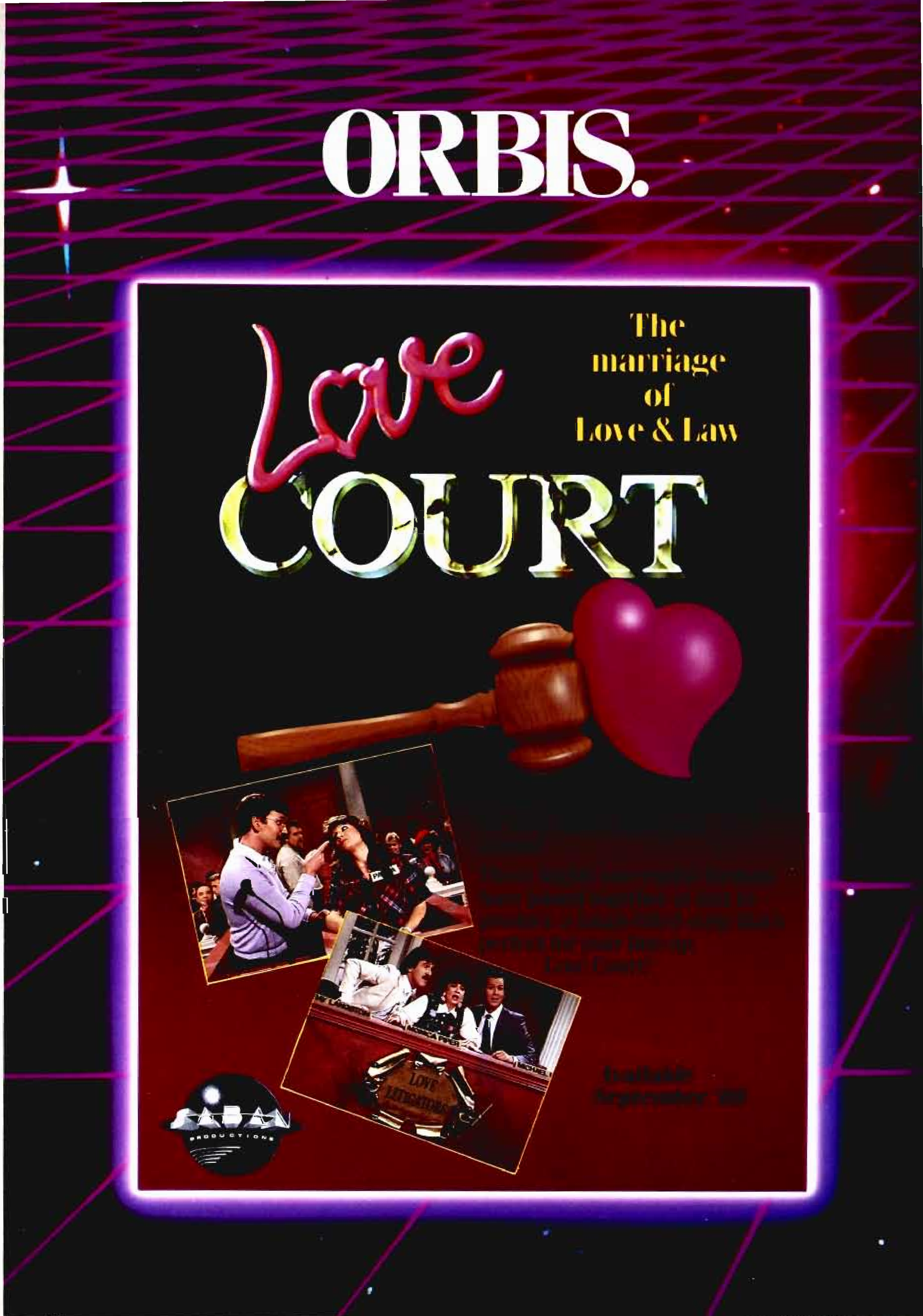
The plan envisages rolling out in the top 25 markets between September and December this year and the measurement of all top 50 markets next year.

Media to be measured are TV, radio and newspapers, with separate reports for each medium, but with cross-tabulated data covering more than 75 "product categories," including both product usage information and store shopping data.

Jeffrey Rodgers, vice president for newspaper sales of the merged entity, Birch/Scarborough Research Corp., says large samples will be employed, though not as large as in the elaborate newspaper-oriented studies which Scarborough has conducted in the top 10 markets.

Radio, newspaper and demographic information will be gathered by phone, while TV and product/shopping data will be gathered by mail from the phone respondents. The phone interviews will employ the yesterday-recall techniques for radio that Birch has been using in its research and a similar (standard) method of yesterday-recall for newspapers.

Rodgers conceded that the project is a very ambitious one, but says the growing reputations and expertise of both Birch and Scarborough will suffice to make it successful.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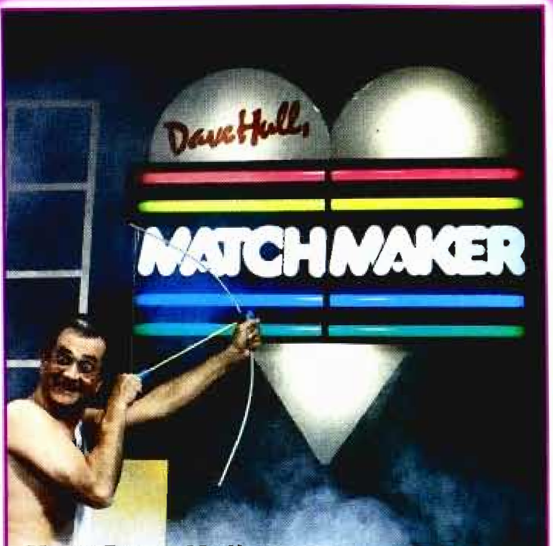

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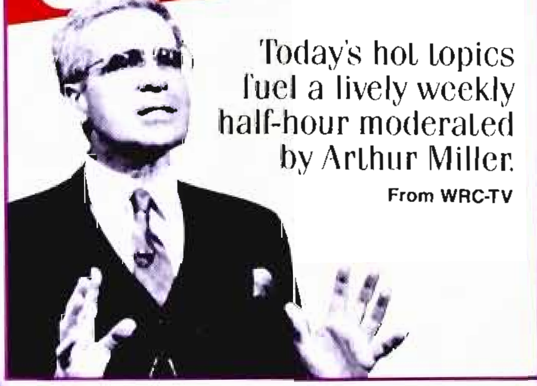

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Pro baseball proposes new fee scheme

(continued from page 17)

market isn't as concerned about the impending fees as people on the west coast. "I believe something can be worked out because the fans will be affected and we'll have to make a conscious decision on what we do in light of baseball managing the news. If newspaper reporters were charged every day to go into the locker room, what would they do?"

Keith Olbermann, sports anchor at KTLA and a commentator for KNX(AM) and CBS Radio, knows what he's going to do. He's begun blasting the plan on his TV and radio shows and advising sports fans to write complaining letters to Peter Ueberroth and to local station managers. "Almost everyone writing in says don't show the highlights and don't spend the money.," Olbermann says.

KTLA, as the originating station for Angels' games, receives one descrambler free, so it can use the equipment to pick up another game when it's not televising an Angels' contest.

Ethically unfair. As one of the most financially successful independents in the nation, will KTLA buy another descrambler? Responds Olbermann: "If we felt it was morally appropriate we'd probably buy it, but it's not. It's ethically unfair. Baseball is able to get a Whitman's Sampler on every station in the country. Now they're saying they will charge us for promoting them. This is another sign of the desire to make people pay for what they should get for free."

Olbermann, known for his biting, caustic humor, is all seriousness in discussing the upcoming pay-for-highlights situation. "Sports producers here are forming as one unit. We may do something symbolic for one day, or on a permanent basis we may boycott baseball to underscore the point."

NHL Hockey to follow suit. So who's next?

Olbermann believes baseball will reverse itself. "It will have to find a compromise which allows us to air highlights and prohibits people with home satellite dishes.

"As long as we're not infringing on their copyright, what is the harm to them? It's madness." Olbermann says other L.A. sportscasters are equally angered. "I know that Jim Lampley (KCBS) and Jim Hill (KABC) are incensed and Rick Monday (KTTV) is furious."

Olbermann, citing the beginning of free satellite-fed baseball highlights in the late 1970s, says on any given summer night he and his assistants watch four games—upwards of 11 on a Saturday—for possible inclusion in the 10 p.m. newscast.

Can't hopscotch. "With one descrambler we can't hopscotch, and we'd have to buy four units which comes to $14,000. If we used four games on a weeknight and six on a weekend, it could cost us up to $54,000 for the season, or $40,000 in per game fees. We don't have the sports budget to cover this."

Olbermann says he's talked to other sportscasters around the country "and they're vaguely aware it's going to happen. They're expecting the official word very shortly.

"Everyone here has the sense that first it will be baseball, then the NHL and then football."—**Eliot Tiegel**

Miller & Voye exit Lionheart

Frank R. Miller, president and chief executive officer, and Tay Voye, executive vice president at Lionheart Television, have exited the company.

The moves are in tandem with the BBC-owned sales and distribution company's pending relocation to New York from Los Angeles. Moving with the company will be Ray Krafft, executive vice president for sales, and Richard Golden, senior vice president for commercial sales.

The move by Lionheart follows the appointment of John Reynolds as chief of BBC, North America. He'll also be responsible for BBC Enterprises' commercial activities in North America and be vice chairman of Lionheart.

According to Miller, he and Voye were unwilling to move to New York, when the proposal was first offered to them back in December. "They told us they were planning to move to New York. They asked us at that time whether we would consider coming to New York, and at that point we said we weren't interested."

The corporate headquarters of Lionheart will be 630 Fifth Ave.; March 1.

Hollings blasts FCC & Murdoch over TV rules

Using all the buzzwords—"unholy alliance," "guerrilla resistance," "contempt" and "betrayal"—Sen. Ernest F. Hollings (D-S.C.) ripped into the FCC and media baron Rupert Murdoch over the cross-ownership issue in a Feb. 2 op-ed page article in *The New York Times*.

"The unholy alliance of Murdoch and the FCC began two-and-a-half years ago with his purchase of the Metromedia broadcasting group," wrote Hollings. "At that time, he offered profuse pledges . . . that he would conform to the cross-ownership stricture by selling his newspapers in Boston and New York. In return he was granted a two-year waiver to give him time to find buyers. Fair enough.

"Within months, Congress caught wind of his intention to renege on his commitment and seek a permanent waiver . . . Murdoch's guerrilla resistance to the cross-ownership rule continued apace. His boldest sortie came last December, when the so-called Freedom of Expression Foundation, a Murdoch-financed proxy, petitioned the FCC to repeal the cross ownership rule.

"To quash this imminent threat, I included in a resolution a ban on further waivers of the rule by the FCC . . . The contention that my amendment is aimed at Murdoch is partly right and mostly wrong. It is right in that Murdoch, having been granted a two-year waiver, is the only party petitioning the FCC . . . It is wrong in that my amendment bans any waivers for any party. I simply want this important rule to be enforced without exception . . .

"The FCC's actions demonstrate contempt for the public interest and betrayal of the 1934 Communications Act . . . The FCC and Rupert Murdoch need to be reminded of three important principles of our democracy: The airwaves belong to the public. Concentration of media ownership threatens free speech. No man is above the law."

Sounds nice

KCBS-TV Los Angeles has begun broadcasting in stereo, using two kinds of technology to serve viewers with stereo TV.

Network and syndicated shows produced in true stereo will be offered this way; synthetic stereo sound will be added to other shows.

(Final Edition continued on page 24)

THE CROSSWORD-PUZZLING MUSIC-LOVING REAL ALE AFICIONADO IS BACK.

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He would no more dream of racing his ge Mk 2 Jag than swigging Chateau Margaux from the bottle. His idea of fun is Berlioz rather than Burlesque (or even Burl Ives). He would rather die than own an American Express Card.

For all this, the antics are strangely gripping. (They'll grip you by the brain rather than the throat.) See for yourself in this new series of 120 minute mysteries.

We think you'll prefer the Morse Code.

CENTRAL

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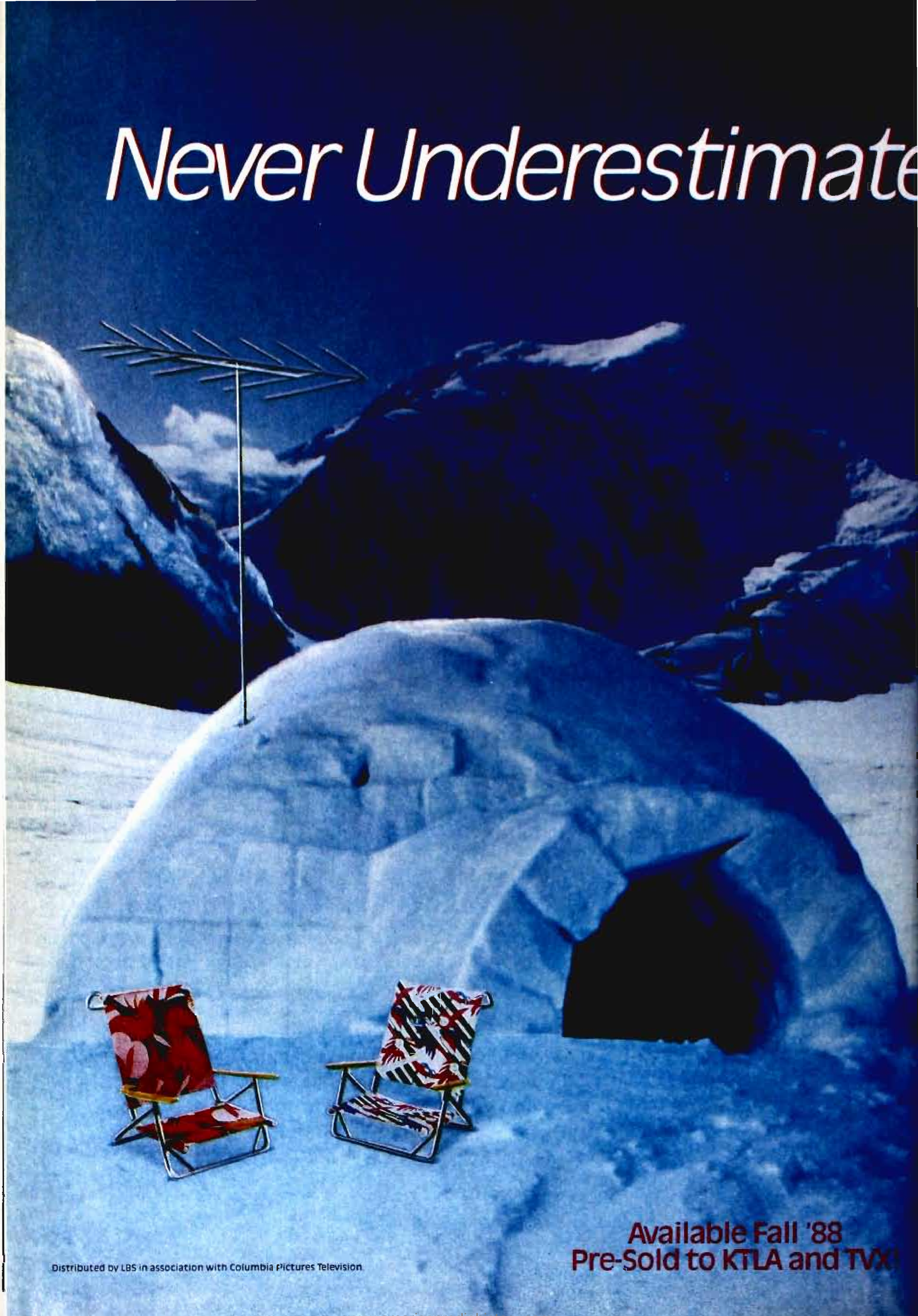
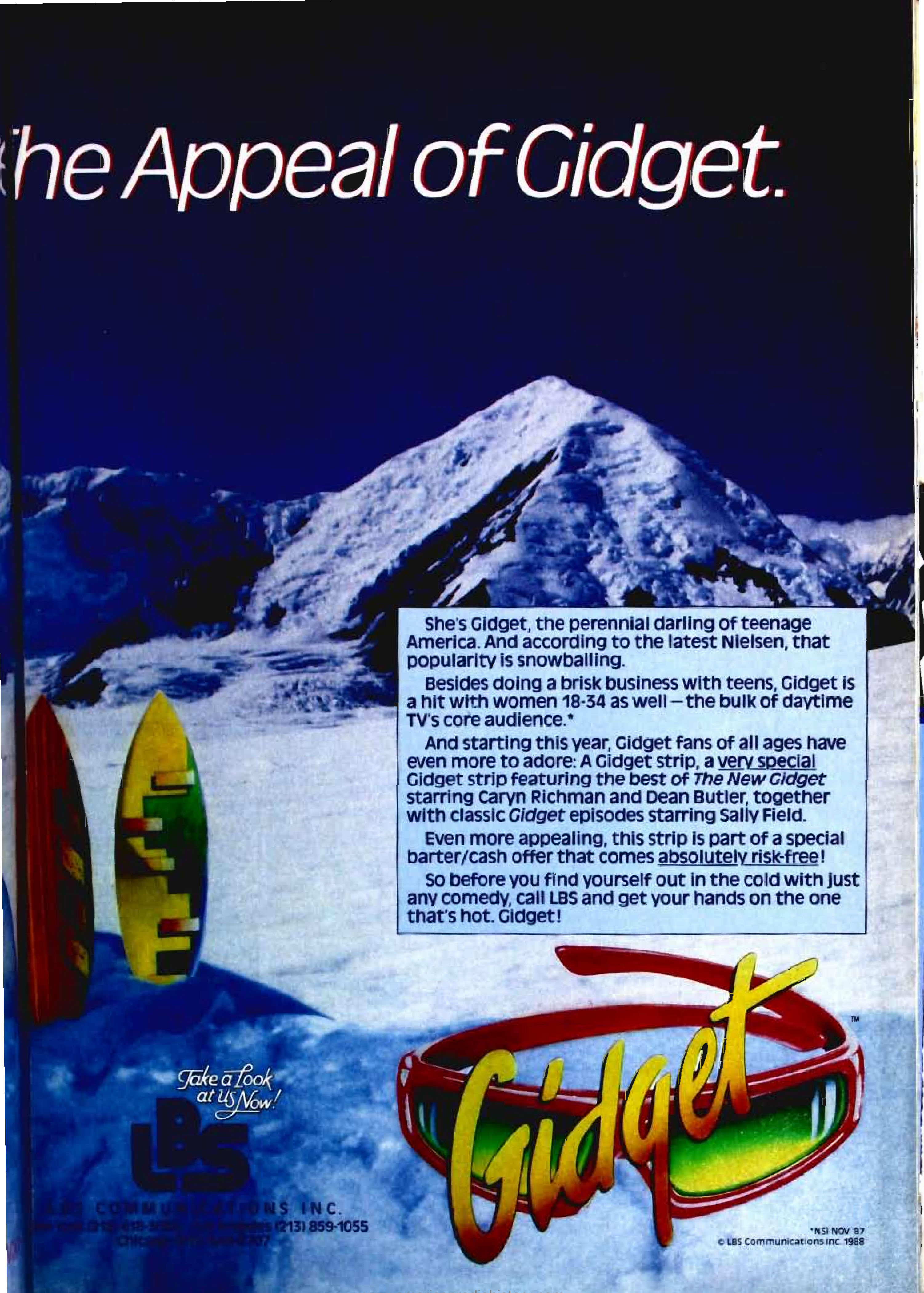
Central Independent Television (U.S.A.) Inc, 610 Fifth Avenue, New York NY 10020, Tel 212 582 6688, Fax 212 582 7006.
Central Independent Television Pty Ltd, 399 Riley St, Surry Hills, Sydney, NSW 2010, Australia, Tel 02 281 2599, Telex AA 72011.


Never Underestimate
Available Fall '88
Pre-Sold to KTLA and TVX
Distributed by LBS in association with Columbia Pictures Television.



the Appeal of Gidget.
She's Gidget, the perennial darling of teenage America. And according to the latest Nielsen, that popularity is snowballing.
Besides doing a brisk business with teens, Gidget is a hit with women 18-34 as well – the bulk of daytime TV's core audience.*
And starting this year, Gidget fans of all ages have even more to adore: A Gidget strip, a very special Gidget strip featuring the best of *The New Gidget* starring Caryn Richman and Dean Butler, together with classic *Gidget* episodes starring Sally Field.
Even more appealing, this strip is part of a special barter/cash offer that comes absolutely risk-free!
So before you find yourself out in the cold with just any comedy, call LBS and get your hands on the one that's hot. Gidget!
Gidget™
Take a Look at Us Now!
LBS
COMMUNICATIONS INC.
(213) 859-1055
*NSI NOV '87
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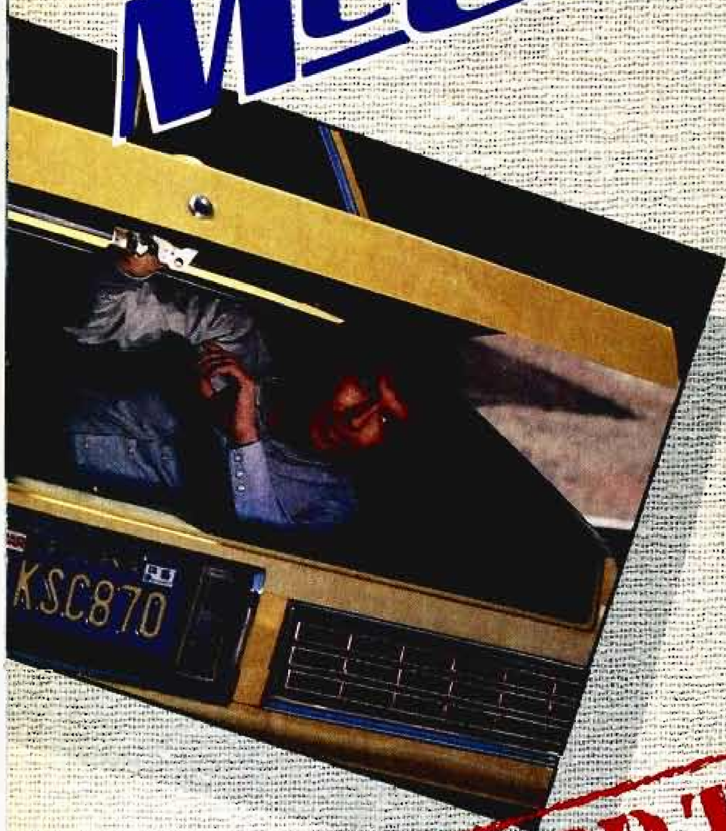
HARDCASTLE AND McCORMICK™

THE HAR
FACT

If you find yourself looking at your station's bottom line as much as you do its programming, take a look at the hard facts behind HARDCASTLE & McCORMICK!



HARD TO BEAT

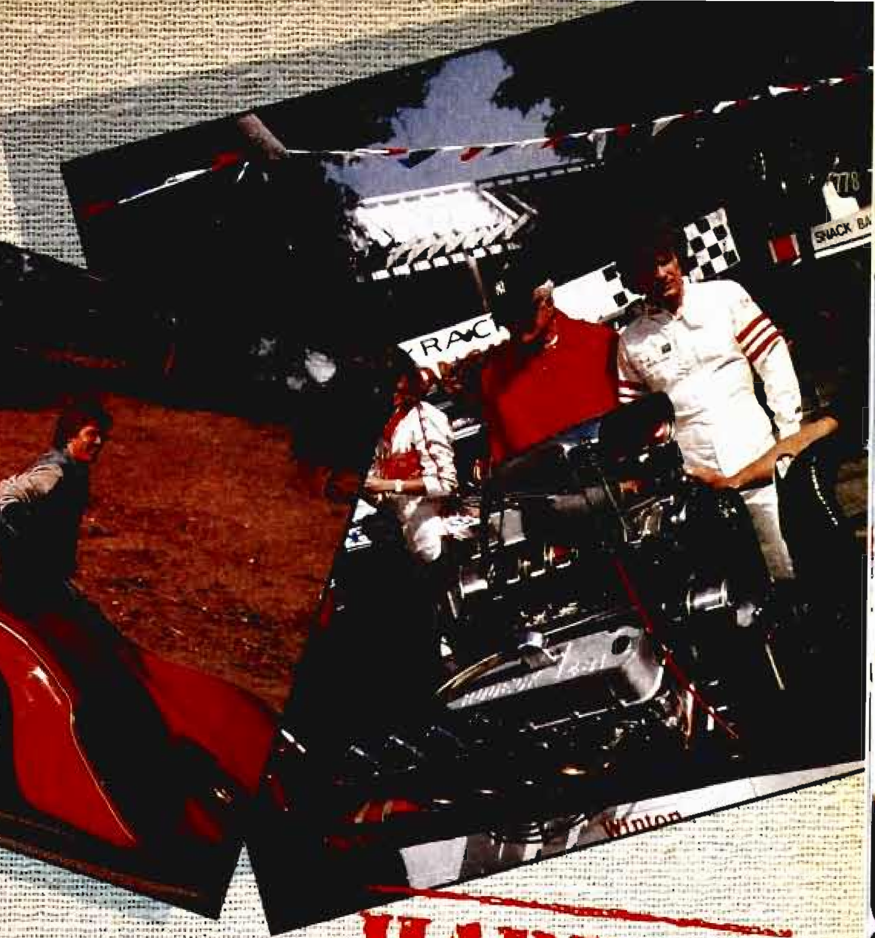
In markets large and small, on affiliates and independents, in early and late fringe, HARDCASTLE & McCORMICK delivers substantial audience gains:

	HH SHR % INCREASE NOV '87 vs NOV '86*
Los Angeles/KHJ	+ 43%
San Francisco/KRON	+ 58%
Seattle/KOMO	+ 27%
Hartford/WTIC	+100%
Nashville/WSMV	+ 36%
New Orleans/WDSU	+140%

A STEPHEN J. CANNELL PRODUCT

DISTRIBUTED BY LBS IN ASSOCIAT
WITH COLUMBIA PICTURES TELEVIS

*NOV '87



HARD TO IGNORE

With hard-driving action and freewheeling personalities, HARDCASTLE & McCORMICK attracts the kind of audience that attracts prime advertisers.

These guys deliver **18-49 and 25-54 demos** in both early and late fringe in tough markets like Los Angeles, Seattle, Houston and San Francisco.*

HARD TO RESIST

Best of all, HARDCASTLE & McCORMICK is avail-
le as a strip or weekly series at a hard-to-pass-up
ce.

Once you know the hard facts, the choice is easy.
HARDCASTLE & McCORMICK.

Take a Look at Us Now!

LBS COMMUNICATIONS INC.

NEW YORK (212) 418-3000
LOS ANGELES (213) 859-1055
CHICAGO (312) 943-0707

Mulholland calls Planned Parenthood rap on TV love play 'grossly unfair'

Television news, which can look like the heavy when tearing into a politician, can also emerge as the hero when controversial groups tear into television.

After Planned Parenthood, with the help of a Lou Harris study, panned the networks for "grossly one-sided" emphasis on love play in entertainment shows, Robert Mulholland, director of the Television Information Office, counterattacked.

Mulholland accused the Planned Parenthood study of "carefully excluding the dayparts when television networks and stations broadcast news, talk and public affairs—programs that

Robert Mulholland

constantly deal with teenage pregnancy, birth control, AIDS and sexuality."

The study, added Mulholland, "focuses excusively on network entertainment programming, ignoring the syndicated and locally produced programs on affiliates and independents. Worst of all, Planned Parenthood exhibits contempt for television viewers by implying they cannot distinguish between the romantic fantasy of entertainment programs and real life."

The report excludes dayparts when stations air programs that deal with sex issues.

The Planned Parenthood-Harris analysis was based on one week of daytime and primetime programming at the beginning of the new season (Sept. 24–30, 1987). It turned up 65,000 references to sexual behavior during network primetime entertainment shows and found that viewers were "subjected to an average of 27 scenes per hour de-

Faye Wattleton

picting, discussing or suggesting sexual behavior on both daytime and primetime programming. These included two references to intercourse, two references to deviant or discouraged sexual practices, nine kisses, five embraces or hugs and 10 instances of sexual innuendo or suggestiveness."

Based on the average number of hours Americans watch TV, Humphrey Taylor, president, Louis Harris and Associates, said the study found that a typical viewer will observe 14,000 references to sex this season. He said explicit portrayal of sexual intercourse showed up for the first time in web shows studied in the '87–88 season, and that "Although the performers were totally covered by a sheet, the activity was unmistakable."

Education? At the same time, the analysis looked for, but found "virtually no references to sex education, sexually transmitted diseases, birth control or abortion to counterbalance the sexual content of the TV programs." Of the 14,000 instances of sexual messages seen by typical viewers, only about 165

The report raps the networks for showing sex play but no sex information.

are balanced by such information. In addition, the study claimed, there was not one commercial and not one PSA for contraceptive products or services broadcast during the study's sample.

Planned Parenthood president Faye Wattleton said, "Based on this information, it is clear that television networks are doing us—their viewers—a great disservice. The programming continues to show virtually no responsibility in the overly romanticized and unrealistic portrayal of sex. They barrage us all with sexually explicit programming and advertising, yet they are reluctant to balance all this with constructive information about pregnancy prevention or the consequences of sexual relationships. This is reprehensible in light of their knowledge of the tremendous human suffering that results from sexual ignorance."

'Geraldo' bounces 'Shriner' in N.Y.

Chalk one up for *Geraldo* and one on the downside for *The Wil Shriner Show*. *Geraldo*, first-run talk show from Paramount Pictures domestic syndication and Tribune Entertainment, took over the *Shriner* 9 a.m. slot on WNBC-TV beginning Jan. 25. The *Shriner* strip was bounced back to the 2 a.m. slot, replacing *Hit Squad* and *Getting in Touch*.

Geraldo had been running in the 10 a.m. slot on WWOR-TV, but was "released by the station," says Steve Goldman executive vice president, sales and marketing, at Paramount.

On WWOR-TV, *Geraldo* was averaging a 2 rating, 9 share, according to the November Arbitron Metro for New York, about the same as WPIX(TV)'s *Rhoda*.

The spokesperson at WNBC notes the major reason for the *Shriner* move to 2 a.m. was because "it was performing unsatisfactorily." In the November Arbitron, *Shriner* ran third.

MCA promotes Mort Slakoff

Morton A. Slakoff has been promoted at MCA TV to senior vice president, creative services. He supervises all advertising, promotion, press and station relations for both the off-network and first-run television divisions of MCA.

The announcement of Slakoff's advancement was made jointly by Donald Menchel, president of MCA TV, and Shelly Schwab, president of MCA TV Enterprises.

Slakoff joined MCA in 1981 as vice president in charge of creative services. Before that he had a similar title at Metromedia Television.

(Final Edition continued on page 31)


THERE'S SOMETHING IN THE JUNGLE OF PROGRAMMING.
SOMETHING WONDERFUL!
LBS

SOMETHING WORTH A CLOSER LOOK.

FAMILY FEUD
First-run half-hour strip
The king of game shows for nine years comes roaring back in '88 stronger than ever for prime access or early fringe success. A Mark Goodson Production.

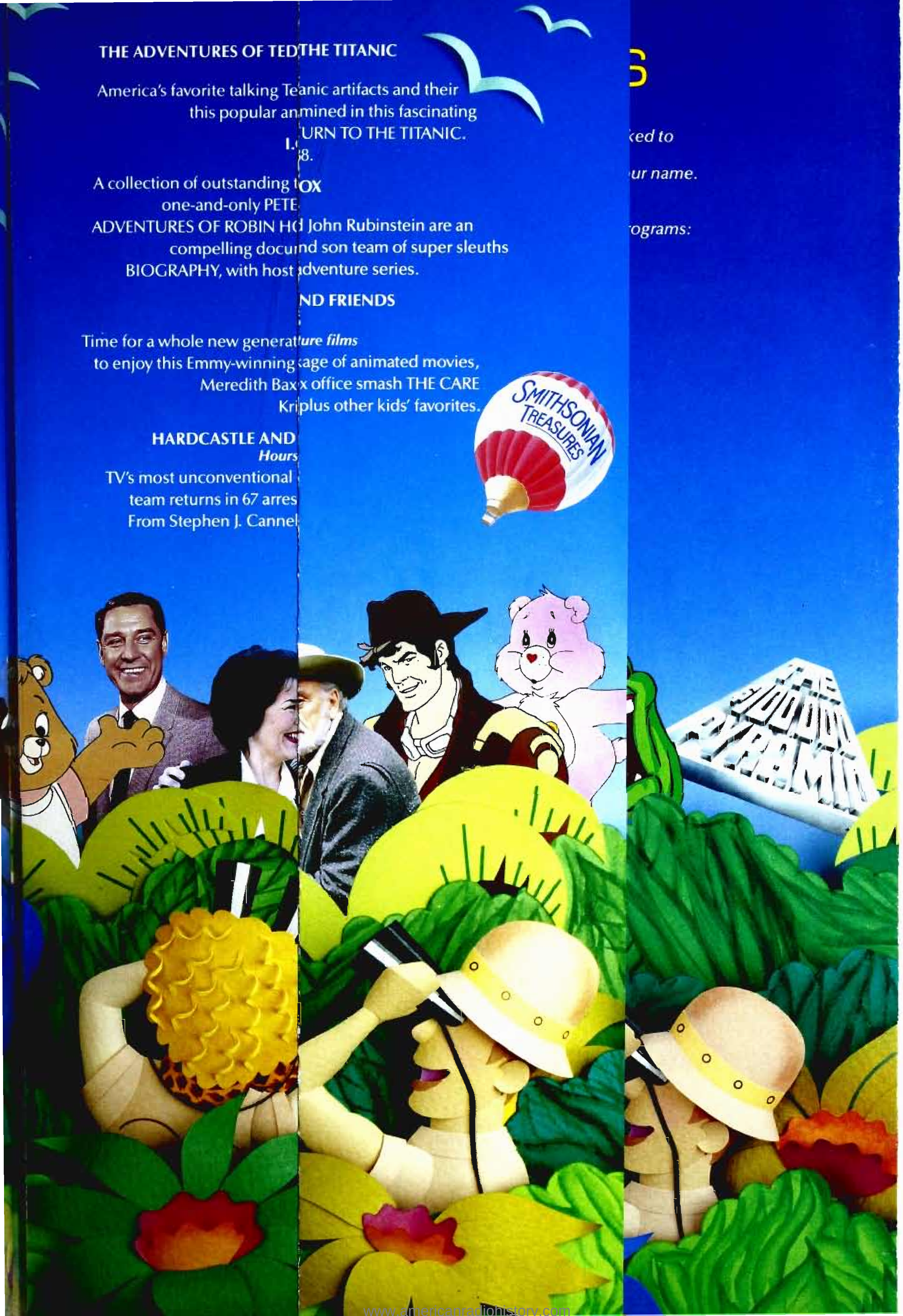
GIDGET
Half-hour strip
A package full of fun and nostalgia featuring a "totally awesome" mix of THE NEW GIDGET with Caryn Richman and Dean Butler, plus classic GIDGET episodes starring Sally Field.

AMERICAN BANDSTAND
Hours
Dick Clark's legendary series rocks on with TV's hottest mix of music, comedy, dancing and more!

LIVE EVENT SPECIALS
Prime time quarterly
How do we top the phenomenal success of RETURN TO THE TITANIC (25.7 NTI*)? With three more outstanding live specials for '88. *GAA

THE STORY OF ROCK 'N' ROLL
Half hours
Personal profiles of the legends and their music—from the '50s to the '80s—including rare in-concert footage. Available June '88.

SCARED STRAIGHT!
10 YEARS LATER
Two-hour special
The Academy Award winner and its powerful sequel, hosted by Whoopi Goldberg.



THE ADVENTURES OF TEDTHE TITANIC
America's favorite talking Teanic artifacts and their
this popular anmined in this fascinating
URN TO THE TITANIC.
8.
A collection of outstanding tOX
one-and-only PETE
ADVENTURES OF ROBIN HC John Rubinstein are an
compelling docund son team of super sleuths
BIOGRAPHY, with host adventure series.
ND FRIENDS
Time for a whole new generature films
to enjoy this Emmy-winning kage of animated movies,
Meredith Baxx office smash THE CARE
Kriplus other kids' favorites.
HARDCASTLE AND
Hours
TV's most unconventional
team returns in 67 arres
From Stephen J. Cannel
ed to
ur name.
ograms:
SMITHSONIAN TREASURES


LBS
TAKE A LOOK AT US NOW!
LBS COMMUNICATIONS INC.
875 Third Ave., New York, NY 10022 (212) 418-3000
9220 Sunset Blvd., Suite 101-A, Los Angeles, CA 90069 (213) 859-1055
625 N. Michigan Ave., Suite 1200, Chicago, IL 60611 (312) 943-0707
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Agencies bemoan limits on radio spots; stations point to audience tune-out

What's a radio station to do: keep its listeners happy or its advertisers? Maybe there are ways to do both.

Take the case of MARC Advertising in Pittsburgh, which handles Sears, Roebuck advertising in 20 regions. But agency senior vice president, client services, Anthony Bucci says he's run up against "a serious problem" with radio stations who limit any one advertiser to no more than one spot an hour.

As Bucci told station people at the RAB Managing Sales Conference in Atlanta, such a policy "shoots holes in one of radio's greatest strengths: its ability to deliver messages with enough frequency to wake listeners up and bring them down to the store."

Bucci explains that Sears and other

Does limiting ads to a spot an hour undermine radio's greatest strength?

retailers need this kind of frequency particularly for their one-and-two-day sales events. "The whole purpose of a sale is to build heavy store traffic. Radio has the physical power to help us do this, yet we run smack into a station's preordained limited commercial policy, then RAB wonders why we use less radio and more television than we'd really like to. Believe me, we *would* use more radio if more radio stations would *let* us."

Fair's fair. The station answer? Ted Utz, operations manager at WMMR(FM) Philadelphia, explains, "We run eight commercial units an hour. When there's a limitation on commercial availabilities, it's the only fair way. Suppose Sears is running a big sale, but so is J.C. Penney and K Mart. Everybody wants to do it at the same

"Retailers can help by running a variety of spots offering a variety of items."

time: Washington's Birthday, Mothers Day, January white sales. Would it be fair to the other stores if we let only one of them buy up every spot?"

Utz concedes frequency is a fine selling point for many other stations but maintains, "On a station like ours the

"We limit ads so our audience will stay with us."

advertiser really doesn't need heavy frequency. Our average listener stays with us for 45 minutes. In that 45 minutes these listeners are going to hear that one spot per hour. The reason we limit our commercials is that we want our audience to *keep* staying with us for 45 minutes and not switch to some other station."

In Detroit, Pat Still, program director for WRIF(FM) admits it's "tough to turn down business," but urges retailers who want to pour on the frequency—say 18 spots inside a 36-hour presale and sale day time frame—" to give us six different spots. We wouldn't play the same record three times in the same hour. We want the retailers' business, but we have a lot of listeners, and we want to keep them with us. If we risk boring them and turn them off, they might turn us off and dial in on our competition. Retailers can help us keep our listeners interested by running a variety of spots that offer a variety of items, and it's okay if they all close with the same store logo. We think it's in the store's interest to do so."

Samuel Goldwyn puts $10 million into film pack

Samuel Goldwyn Television has earmarked $10 million to acquire films for syndication during the next eight months.

The first four films purchased include *The Rosary Murders* with Donald Sutherland and Charles Durning; *Keeping Track* with Michael Sarrazin and Margot Kidder; *Dark Places* with Joan Collins and Christopher Lee; and *Cold Steel* with Brad Davis, Sharon Stone and Adam Ant.

All the titles will be added to the company's November Gold 2 package, which will be offered at NATPE.

Acquisition program is under the aegis of Lora Fox, director of TV acquisitions, who has been with the company since last August. Fox is negotiating for two additional films and expects to have them at NATPE as well.

Report defends Nielsen meters as accurate

Defending the Nielsen people meter system as more representative of viewing than the old household meter/diary operation, Bozell, Jacobs, Kenyon & Eckhardt has estimated that only about a third of the overall 10% household rating decline was due to the switch to people meters.

In a report covering a number of people meter aspects and written by Steve Sternberg, vice president and manager of broadcast research, the agency argued that CBS was hardest hit by the conversion to people meters because of an imbalance in the old sample—an older, more rural skew—corrected by the new one.

BJK&E also made the following points:

- There is no evidence that pay cable homes in the Nielsen sample—a higher proportion than in the U.S. as a whole—have had any biasing impact on primetime ratings.
- "Despite erroneous claims to the contrary, in-tab rates are higher for both households and people in the people meter sample than in the old NTI/NAC samples." Bill Rubens, vice president, research, at NBC, who has addressed the problem of in-tab rates on a number of occasions, took exception to this statement when he was queried about it.
- It is too early to tell whether button-pushing fatigue is a major factor in lower ratings.
- The fact that diaries show differences in viewing levels from people meters is no indication that people meters are not accurate. People meters are "clearly methodologically superior" to diaries and "are probably just reflecting real viewing trends."
- With the younger skew in the people meter sample compared with the old sample, it's to be expected that network viewing would decline compared with viewing to cable and independent stations.

Rubens said it was a fact that last season's people meter sample had lower in-tab levels than the diary sample. Sternberg said he was comparing this year's people meter sample with last year's diary sample.

While Rubens raised a question about comparing in-tab levels with diaries last season and people meters this season, Sternberg argued that diary sample in-tab levels had remained level in the past from one season to the next. But Rubens maintained that in-tab rates in the '86–'87 season were below average.

THE LONG HOT SUMMER
Miniseries
Don Johnson. Cybill Shepherd. Together they're hotter than hot in this steamy 4-hour drama. Available June '88.

POWERMASTERS™
First-run half hours
They're Earth's last hope against evil alien forces . . . and they're ready for action in this explosive weekly animated series for kids.

LBS SPECTRUM
Feature-length films
BONANZA: THE NEXT GENERATION—a World Premiere—heads the list of six outstanding motion pictures in this, the only major movie package with no prior network or theatrical exposure.

TREASURES OF THE TITANIC
Hour special
The priceless Titanic artifacts and their recovery are examined in this fascinating follow-up to RETURN TO THE TITANIC. Available April '88.

CRAZY LIKE A FOX
Hours
Jack Warden and John Rubinstein are an unlikely father and son team of super sleuths in this comedy/adventure series.

CARE BEARS® AND FRIENDS AT THE MOVIES
Six 90-minute feature films
A fun-filled package of animated movies, featuring the box office smash THE CARE BEARS® MOVIE plus other kids' favorites.

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'MacNeil-Lehrer NewsHour': Where less is much better

A cost comparison shows the TV networks spend roughly 13 times more per minute on their news than PBS and AT&T do to produce their *MacNeil-Lehrer NewsHour*. This is used by executive editor and co-anchor Robert MacNeil in describing the huge dollar gap executive producer Les Crystal had to adapt to in moving from the presidency of NBC News.

MacNeil told the New York chapter of the National Academy of Television Arts & Sciences that his program costs an estimated $1,350 per minute of news, against $17,500 per minute spent on average by each of the networks. Yet even more graphic was the picture he painted of the differences in modus operandi used to cover the worst of the shooting in Lebanon.

A friend, he explained, told him CBS had nine crews in Beirut, ABC had 11, and he presumed NBC had a comparable number.

"Each crew hoped, by good information or good luck or bad luck, to happen on a piece of violence more exquisite and picturesque than all the pieces of violence that had been captured by their cameras before," he said. "You know—lucking out, actually seeing a shell hit an apartment building full of civilians.

"Now nine crews are an enormous expense. Reckon, if we take all the overhead into consideration: travel, insurance, everything else, something like $10,000 a day for each crew, or about $100,000 for each network to keep all those crews there."

During that same period, said MacNeil, "We ran two pieces a week or so apart by a Canadian Broadcasting Corp. correspondent, Ann Medina. She is a very good field correspondent for what we would call documentary reportage. Ann Medina was one lady there, with one producer, one cameraman and one sound man. And in her two 15-minute pieces, she provided more understanding of the violence *and* the social consequences *and* the political context of it all than all the network newses over those weeks,

Robert MacNeil

which were largely bang, bang, bang, then their correspondent standing in front of the shelled building and rubble deploring all the violence."

Thanks guys. In addition to Ann Medina and Les Crystal, MacNeil also saluted AT&T's support, calling it "unprecedented" in public television. "They have been with us, literally, through thin and thin, and the days looked very thin indeed in the earliest years of our program."

Over the last five years, AT&T has put more than $53 million into *NewsHour*, MacNeil said, adding that another $10 million went to advertise the program.

"In the older commercial world, going back 20 or 25 years, it could legitimately have been called *The AT&T NewsHour*. It really is reminiscent of those days when large companies underwrote or supported programs on television."

He added that between 40% and 45% of the cost of *The MacNeil-Lehrer NewsHour* is not provided by AT&T, but by public TV stations that pay individually for it and by the Corporation for Public Broadcasting. "But without AT&T the public television system could not afford this program. AT&T's willingness to stick its neck out has really been remarkable."

When newsgathering has to wait

Newsman Bob Tur became part of the story he was covering during a raging Southland storm Sunday night, Jan. 17.

The 27-year-old co-owner of the Los Angeles News Service (see feature, page 78) was flying his helicopter over Redondo Beach, south of Los Angeles, to cover the destruction wrought on the beachfront community by 50 m.p.h. gale winds and 25-foot high waves.

Instead of shooting video tape and reporting for KNX(AM), the CBS owned all-news radio station for which he does live reports, Tur responded to a call for assistance from Redondo Beach fire officials.

They were concerned about the safety of guests at the storm-battered Portofino Inn. Extraordinarily high waves, driven by fierce winds, had totally surrounded the building, collapsing portions of the hotel.

Firemen had assisted guests up to the hotel's third story roof, and that's where Tur entered the story.

At his own personal risk, he made upwards of 13 trips to the roof to rescue 50 stranded and soggy people. Since Tur was first on the scene and the requested police assistance hadn't yet arrived, Tur took on the role of rescuer.

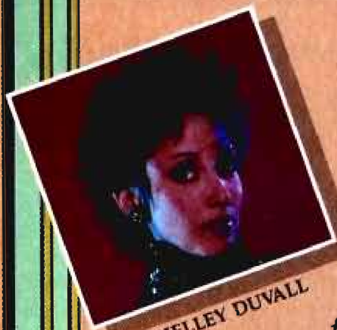
Aided by cameraman Byron Alperstein, who guided Tur through the thick rain by listening to instructions from the ground on a two-way radio, Tur maneuvered through the darkness to the roof where the people were loaded onto his seven-passenger Aerospatiale 350B chopper. Then he flew them to a nearby parking lot, which was also inundated with water from the 25-foot high waves.

Tur had to fly over some high-tension wires and lamp poles and was aided by flares and the light from another helicopter. He estimates it took one hour to rescue the 50 people, and only then did he begin covering the situation.

Tur's heorics were lauded by the police and earned him major news coverage in *The Los Angeles Times*, on ABC-TV News, KABC-TV and the Tom Snyder ABC Radio Network talk show, among others.

For Tur making the news columns while on assignment is nothing new. In the past, this former Los Angeles County paramedic has performed emergency aid including CPR on the street to people who have collapsed while he's been in the vicinity covering some other event.

CRITICS



SHELLEY DUVALL

"These slightly fractured but never completely Grimm tales...give a hip, witty twist...to storybook classics."

TIME MAGAZINE

HANSEL AND GRETEL
JOAN COLLINS
PAUL DOOLEY
RICKY SCHRODER

GOLDEN ACE AWARD
EXCELLENCE IN PROGRAMMING

TELEVISION CRITICS AWARD
OUTSTANDING ACHIEVEMENT

GEORGE FOSTER PEABODY
BROADCASTING AWARD

"...60 delightful moments!" **PEOPLE MAGAZINE**

"...Faerie Tale Theatre...has the magic touch!" **TV GUIDE**

THE PRINCESS WHO HAD NEVER LAUGHED
ELLEN BARKIN
HOWARD HESSEMAN
HOWIE MANDEL

THE TALE OF THE FROG PRINCE
ROBIN WILLIAMS
TERI GARR
RENE AUBERJONOIS

RAPUNZEL
JEFF BRIDGES
SHELLEY DUVALL
GENA ROWLANDS

THE LITTLE MERMAID
PAM DAWBER
HELEN MIRREN
TREAT WILLIAMS
KAREN BLACK

THE PRINCESS AND THE PEA
LIZA MINNELLI
TOM CONTI

LITTLE RED RIDING HOOD
MALCOLM McDOWELL
MARY STEENBURGEN

APPLAUD...

"...This award-winning series deserves all the tribute it can get...A remarkable achievement!"

NEW YORK TIMES

SLEEPING BEAUTY
BEVERLY D'ANGELO
BERNADETTE PETERS
CHRISTOPHER REEVE

★ ★ ★ ★ ★

PARENTS CHOICE AWARD
PARENT'S CHOICE FOUNDATION

OUTSTANDING ACHIEVEMENT AWARD
ATLANTA FILM AND VIDEO FESTIVAL

. . . AND MANY MORE!

★ ★ ★ ★ ★

LIVE HAPPILY EVER AFTER
WITH 26 DELIGHTFUL HOURS

★

SEPTEMBER 1988

D TELEVISION ENTERTAINMENT PRESENTS
PUS PRODUCTION IN ASSOCIATION WITH LION'S GATE FILMS

THE NIGHTINGALE
MICK JAGGER
BUD CORT

OCCHIO
COBURN
L REINER
REUBENS
E KAZAN

NOW QUEEN
SA GILBERT
E KERWIN
MICK

THE THREE LITTLE PIGS
BILLY CRYSTAL
JEFF GOLDBLUM
VALERIE PERRINE

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Car dealers drive home with TV success

Car dealers that needed to establish their identities and those who already had were among those driving off with the awards at the 12th annual Television Bureau of Advertising/National Automobile Dealers Association Commercial Competition. Awards were presented at the NADA annual convention at San Francisco's Civic Auditorium.

A well-established dealer took the honors for markets one through 50. Jack Safro Toyota, the Number 1 new car dealership in the Milwaukee area and the Number 2 Toyota dealer in the state, celebrated its 20th anniversary with a one-minute commercial featuring an actual customer who had bought Toyotas from the firm for two decades. It focused on how this customer and his family had grown along with the dealership.

"We want to sell our customers more than one car," says Jack Safro, president. "We want that customer to be ours forever, and that's the way we treat them. A year-around advertiser, Safro puts about 80% of his budget into TV.

Newcomer. In Illinois, it was a whole different story for Decatur Dodge, where Bob Brady, who achieved his ambition to be a dealer by the age of 30—at 29, had just opened his franchise. He commissioned Pace Advertising to build an image, asking for quality spots with some humor in them.

The spots were set to the theme music from *The Brady Bunch* TV show and featured Brady and his managers on camera along with a jingle written by Patrick Kearney of Pace. The spot was produced WAND-TV Springfield-Decatur-Champaign. "Kids love it," Brady adds. "If you get the kids liking a commercial, then the parents get involved." Approximately half of the dealership's advertising funds are being spent on TV. Decatur Dodge won in the TV markets 51–100 category.

Customer satisfaction was the emphasis for Williams/Wilson Automobiles, Eugene, Ore., winner in the TV markets 101-plus category. The award-winning commercial showed people working together and emphasized an evolving organization in human commitment and excellence, particularly in the area of customer satisfaction.

Produced at KEZI-TV Eugene, the commercial shows sketches of Williams/Wilson people, combined with footage of the same employees in everyday situations with customers. The dealer won in its category for the second year in a row and devotes some 40% of its advertising budget to TV.

Associations. Meanwhile, the dealer association winner in markets one through 50 had a special problem to address. It seemed that the Pontiac Grand Am, introduced in 1985, was a hot-selling car everywhere but in southern California. Research conducted in the area revealed, according to Tim Kelling, W. B. Doner & Co. vice president and director of its Kelling/Murley Automotive Division (agency for the association), that "people in southern California just were not aware the car existed. It didn't have an image."

"We had an image car that we could get in quantity, that was in the right price range and we felt had enough style, that if we could get it noticed would be an excellent car for the market," says Paul Robb, association advertising chairman and president of Prestige Pontiac, Van Nuys. A campaign centered on TV commercials—approximately two-thirds of the advertising budget—supported by magazines, radio and billboards, was launched on behalf of the 30 dealers. The campaign apparently gave the car an image. "The Grand Am is now the best selling Pontiac car in the market," Robb reports.

Heart of Michigan Olds Dealers saw its new agency The Berline Group, create a commercial meant for longevity. The focus of the basic spot is a slot machine, used to convey the message, "Don't gamble." The format allows for insertion of different messages in the middle of the commercial during the year, allowing a focus on specific promotions.

The award-winning commercial has been consistently updated since its premiere in the spring of 1987. "We wanted to do things that were interruptive so people would have greater recall," says agency president Jim Berline. He says TV, representing some 60% of the association's ad budget, is the element that pulls the campaign together. The association won in the TV markets 51–100 category.

In markets 101-plus, the objective of the winning commercial was an identity for the dealers and the area in which they sell trucks. GMC Trail Blazin' Truckers, Rockford, Ill., a four-dealer group, had a 60-second commercial developed by agency Hughes-Ruch Advertising of Milwaukee.

It not only met the goal of the dealers but showed their GMC vehicles in everyday uses around the Rockford area, with many local people featured in the spot.

The commercial, which shows a multitude of different uses for the trucks, is scored with an original jingle, "This Is the Land for GMC," developed by Hughes-Ruch for two other GMC truck dealer associations in Wisconsin, although in each instance, the TV commercial footage is entirely localized in casting and environment. The technique, agency president Will Ruch explains, enables a group of dealers to produce high quality commercials while sharing the costs.

Free news isn't popular news

News "freebies" aren't getting many takers, according to an organization that charges for what it sends to the stations.

Sun World Satellite News, Washington-based TV news bureau, reports it has commissioned a national study showing that just 13% of all news managers surveyed used handout news video once a week, and more than two-thirds of all news managers used handout video seldom or never.

"News directors say they cannot be sure that the material they get from video news releases is unbiased," says Cynthia Neu, president of Sun World. "The news managers we surveyed are very careful to screen such VNRs, and they are on the lookout for stories that present a one-sided point of view. Most video news releases are not used because of bias.

"The only real area of interest is for material provided by the various political candidates. Most often the material comes in the form of a live satellite videoconference so that the local newscaster can ask questions of the candidates.

Careful. The study shows that even in the area of political coverage, most stations are careful to point out to viewers that the video was provided by the candidate. Even then, many news directors in the study say these "freebies" are used only as a last resort to cover a story of interest to their viewers.

"Sun World Satellite News has great interest in the impact of these free video feeds," says Neu. "Our television clients want the journalistic integrity that only an independent news bureau can provide them. The integrity is lost, in many cases, when the news material is controlled by a candidate, lobbying group or political party."

News directors also say they are deluged with video news releases and free video opportunities. In many cases, the news department is unable, because of staffing or technical capabilities, to downlink and monitor the material as it is fed via satellite. News directors are also reportedly critical of many video news releases, pointing to poor video quality and a slanted writing style and point of view.

Neu says, "The video news release industry has grown into a multimillion-dollar business. It is clear from this study that even though businesses are spending a sizable amount of money to provide television stations with material, little of it is used by the stations.

The study shows usage of the handout material by frequency is as follows: daily, 0%; three times a week, 3%; once a week, 10%; once every other week, 10%; once a month, 12%; once every other month, 4%; seldom, 39%; never, 22%.

The study was co-designed and administered by McHugh and Hoffman, Fairfax, Va., and MIRA Corp., East Lansing, Mich. The question guide was mailed to 1,200 news directors and assignment editors throughout the U.S.

Hispanic TV spots

Hispanic-Videotek, a quarterly survey and content analysis of all Spanish-language TV commercials aired on Mexican national networks, has been introduced by Market Development, Inc., San Diego. This is available in ¾-inch videotape cassettes, roughly 45 minutes to an hour in length. The marketer selects from eight different categories and gets a video tape of the category as well as a content analysis of the communication elements that drive the category.

Hispanic-Videotek was designed to enhance American marketers' awareness of their communication needs in Spanish in far more detail and objectivity than was possible until now, says Loretta Adams, president of MDI. Thus, with the help of their Spanish advertising agency, she says, they can reach U.S. Hispanics more effectively.

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1988

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 Issue
April 17–20	Broadcasting Financial Management Association, Hyatt Regency, New Orleans April 18, 1988 Issue
April 28–May 3	MIP-TV, Cannes Television/Radio Age International April Issue
April 30–May 3	NCTA, Los Angeles Convention Center April 18, 1988 Issue
May 11–18	Annual Golden Rose of Montreux Festival, Palais des Congres, Montreux May 2, 1987 Issue
June 5–11	Banff Television Festival, Banff, Canada May 30, 1988 Issue
June 8–12	BPME, Bonaventure, Los Angeles May 30, 1988 Issue
September 14–17	NAB Radio '88, Washington September 5, 1988 Issue
October 14–18	MIPCOM Cannes Television/Radio Age International October Issue
October 17–19	Television Bureau of Advertising Annual Meeting, Las Vegas October 17, 1988 Issue
October 25–28	Community Broadcasters Association, Caesar's Palace, Las Vegas October 17, 1988 Issue

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

We've got the ones to keep you on top.

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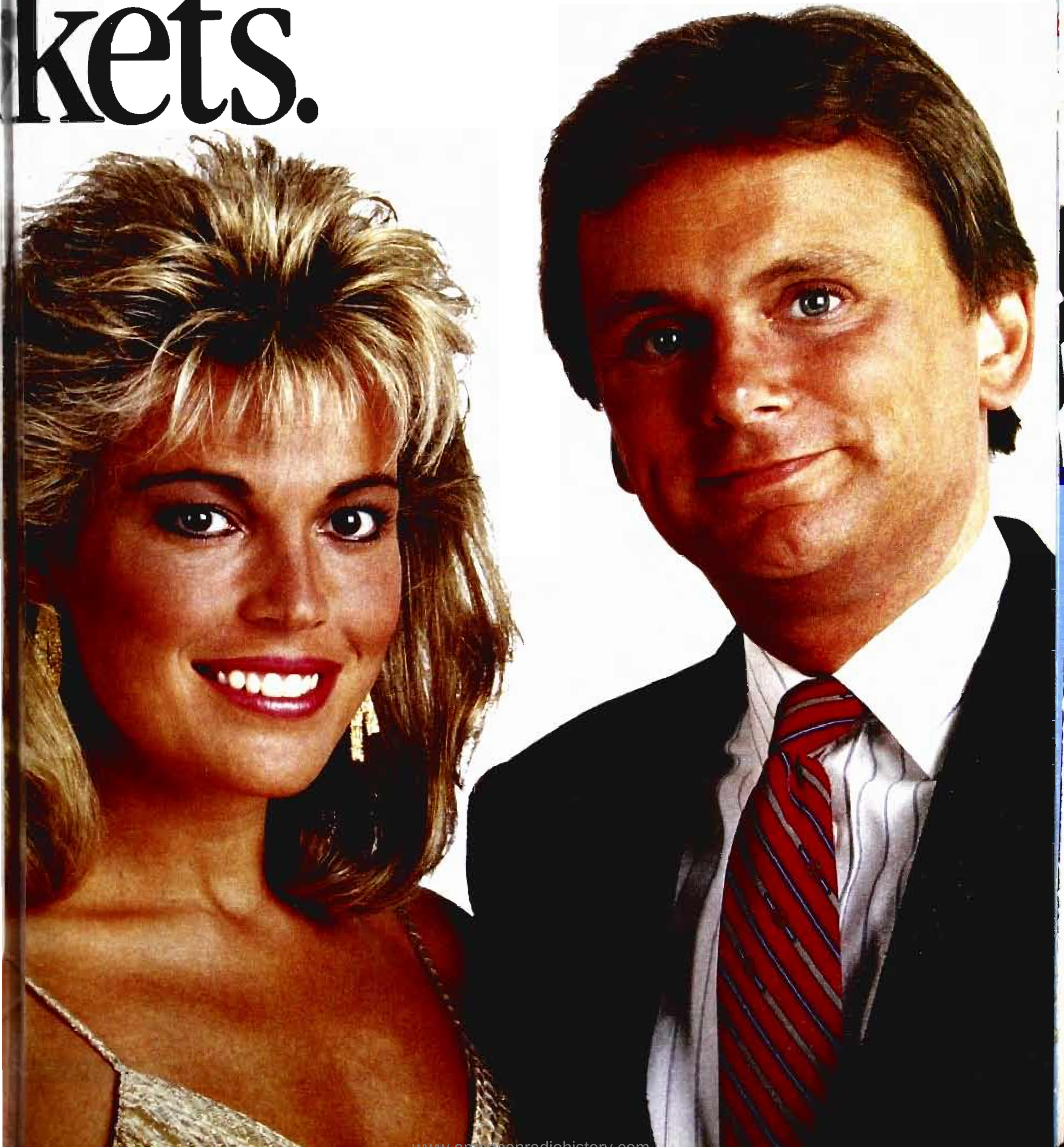

Jeopardy! No. 1 in 139 m

How do you follow the highest-rated show in the history of syndication? With "Jeopardy!," the second highest-rated show ever.

The latest Cassandras show "Jeopardy!" is still a dominant No. 2. So if you're planning a winning schedule in the 90's, you can lock "Jeopardy!" up now. Or you can be locked out in your market.

JEOPARDY!

A firm go for the
1990-1991 and 1991-1992 seasons.

Produced by
MERV GRIFFIN ENTERPRISES
A unit of Coca-Cola Television

Distributed by
KINGWORLD ™

Source: Nov. '87 Nielsen

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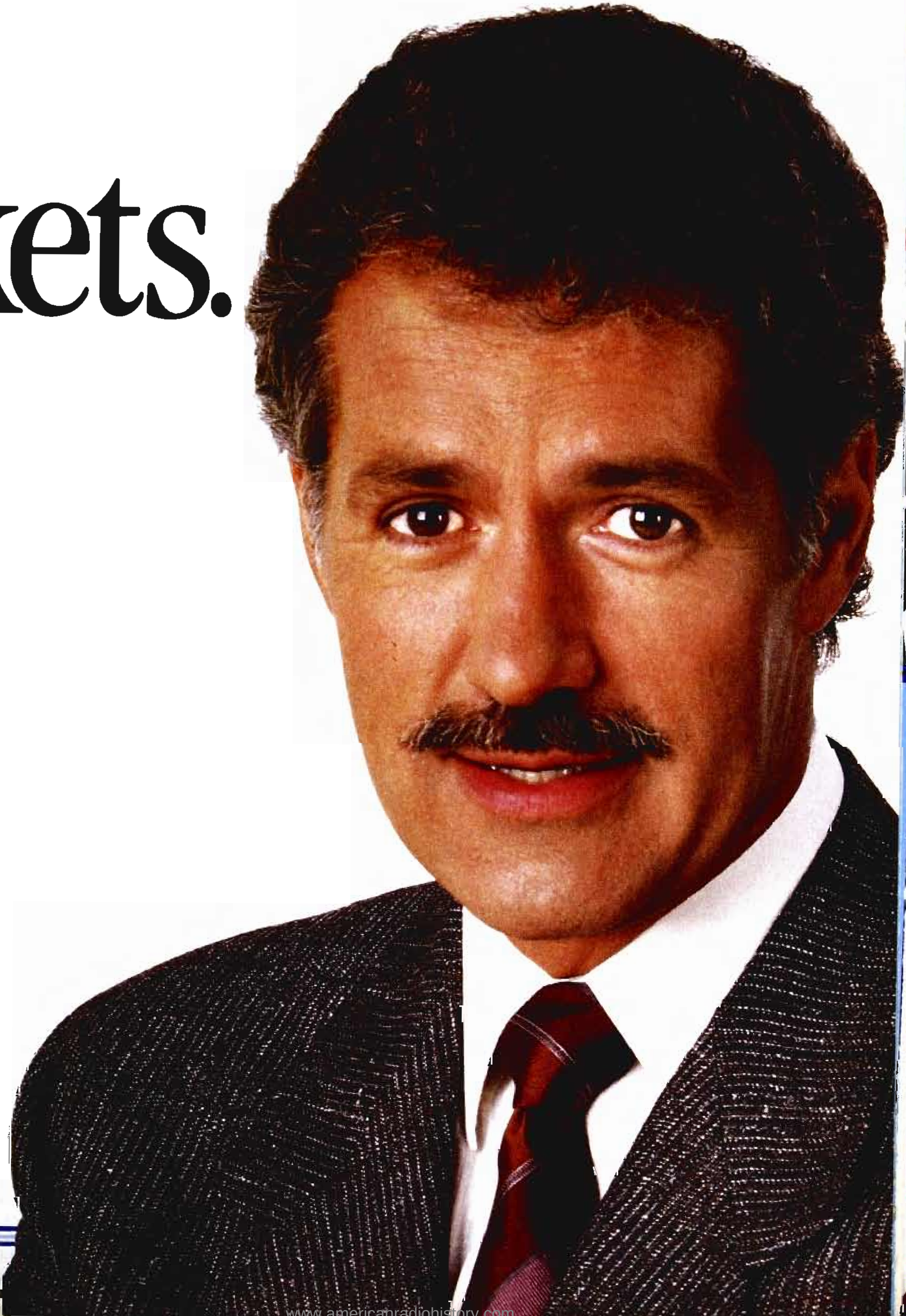

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TV Business Barometer

Spot up 2.5% in December

Yes, the year ended for spot TV not with a bang, but a whimper. December was not the lowest monthly percentage increase for the year, but it wasn't far away from that.

December spot time sales were up a very modest 2.5% down from the 6.3% rise in November, which some reps originally thought signaled a rising trend leading into the Olympics/election promised land.

The 2.5 % rise was not a shocker, however, considering the slow-biz spot TV environment during 1987. There were five other months last year that came in at that level or less.

Seasonal decline

Spot billings in December reached $462.4 million, as against $451.1 million in December 1986. The latest figure compared with the hefty $576.0 million scored last November. A good part of the drop from November was seasonal, of course, and, in addition, November was a five-week Standard Broadcast Month (SBM), while December was a four-week SBM (as noted previously, SBM factors tend to affect the smaller stations mostly).

The December billings brought the total for the year to $5,784.3 million, compared with $5,122.5 million for 1986. That represents a rise of 3.8%.

Total billings for the final quarter of last year came to $1,535.8 million, as against $1,484.3 million the year before. The difference was 3.5%.

The fourth quarter increase was identical to that of the first quarter and fell in between the increases for the second and third quarters. The second quarter showed an increase of 5.6%, while the third quarter was up only 2.2%.

As for performance among the three station revenue brackets, the smaller stations (under $7 million in annual revenue) again showed the biggest percentage increase. The larger stations (over $15 million) came in second.

December was the ninth month in which the smaller stations ranked first (or tied for first) in percentage increases. They were second twice and third once. The medium-size outlets were in first place twice, in second place five times and in third place five times. As for the larger television stations, their record was similar to that of the medium-size outlets: in first place once, in second place four times and in third place six times.

January no augury

January is being watched carefully for any augury of how much impact the Olympics/election will have on spot billings. However, a review of past years' *TV Business Barometer* figures indicates that January is not a reliable indicator of how the rest of the year will do. In 1984, spot time sales in January were up 9.2%; the *Barometer* increase for the year was up 12.0%. In 1980, January was up 18.6%, while the figure for the year was up 13.9%.

National spot +2.5%

(millions)

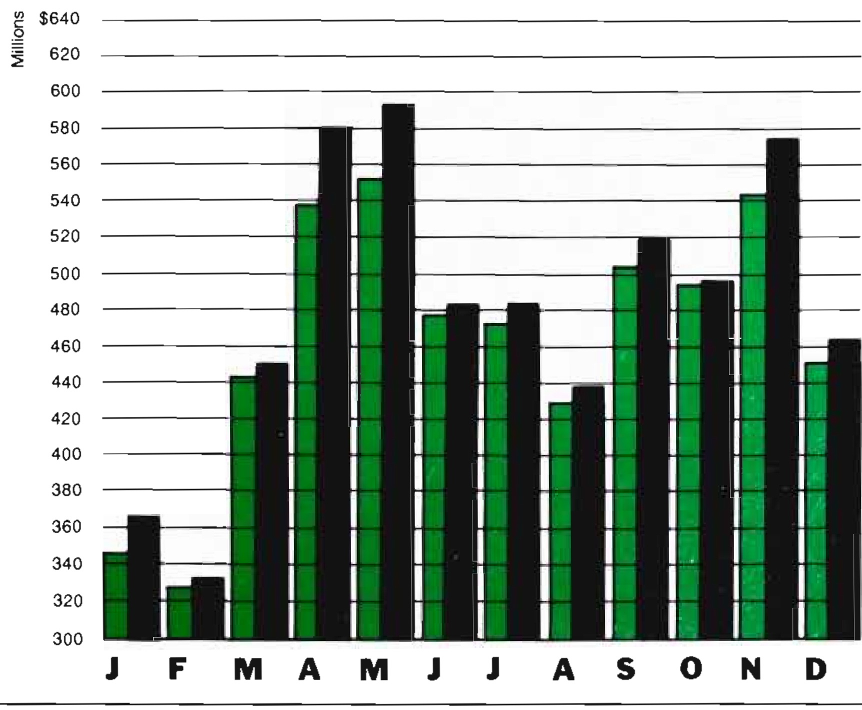
1986: $451.1	**1987: $462.4**

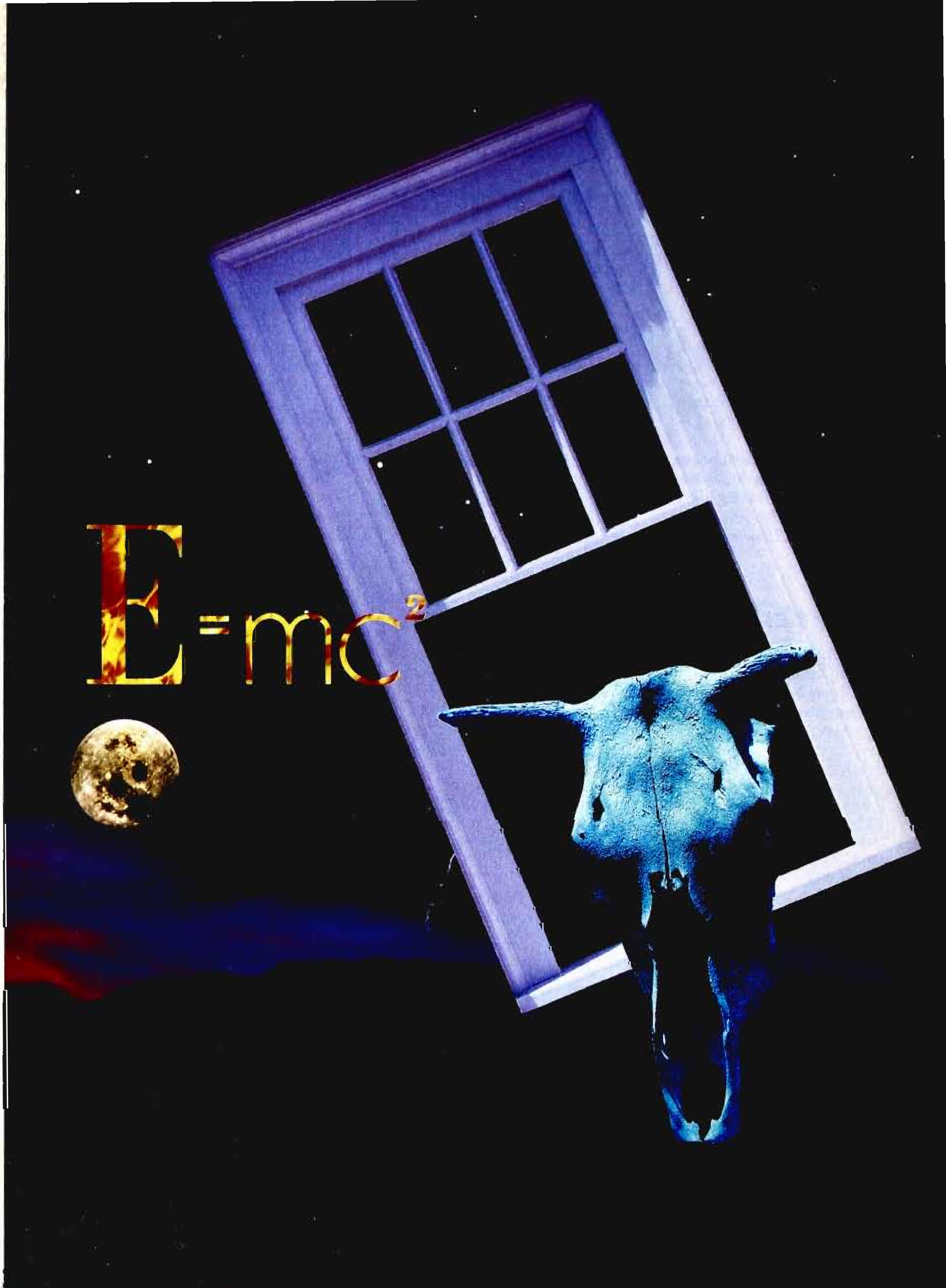
Changes by annual station revenue

Under $7 million	+9.1%
$7–15 million	+0.4%
$15 million up	+2.2%

December

Network (millions $)




E=mc²

International Report

Bingham says Columbia's new structure favors 'international outlook'

Not only has Nicholas Bingham come through the recent Columbia Pictures turmoil unscathed, but he has emerged as the company's new president of international television, living in London. "It's no more inconvenient to run an international operation from London than from L.A.," comments Bingham. "Although it's a departure from past practices, I persuaded my superiors to let me stay here.

"Columbia is an enlighted company and understands the value of being in London; it's a reflection of the importance and volatility of Europe. Our biggest percentage of business is here."

Bingham has some big shoes to fill, having succeeded Brian McGrath who was forced out in the reorganization.

Bingham's immediate aim is to see that sales continue to grow in Europe and also to increase them throughout his vast domain, which includes everywhere outside the U.S.

"I guess I will spend more time on planes to South America, Australia and Japan, says Bingham.

Although Bingham says that the television sales division was far less affected by the upheavals than other areas of Columbia, he acknowledges that some of the insecurity which permeated the company certainly rubbed off on the international operation. He believes, however, that Columbia has now passed that point.

> *"Until now we have been selling all American products, none designed with international tastes in mind."*

New structure. Bingham also is pleased with the new management structure, which engenders closer cooperation with Columbia's domestic arm. His immediate boss, executive vice president Arnold Messer, also is Columbia's domestic television chief's superior.

> *"Columbia is not in the business of the big hype. We are a low-key operation."*

"Until now," Bingham explains, "we have been selling all American products, none of which were designed with international tastes in mind. Now that we are both reporting to the same person there always is the possibility that an international outlook might rub off on the production people."

Bingham has been Columbia Pictures' International Television vice president, European operations, since joining the organization close to three years ago. Before that he was a Thorn EMI Screen Entertainment director after setting up and managing Thorn's worldwide videocassette operations.

On the question of the competing interests of video and television, Bingham sees them as two parallel businesses moving along similar paths which occasionally can create some complications. "We are in a period of transition," he says, joking that with all the windows and different conditions involved, "we might see the day in which television sales in France could be determined by video releases in Finland."

In his own area, however, he works closely with his associates who handle video to see that any problems are minimal.

"When I was deeply involved in video I used to scream a great deal and the video rental people used to scream a great deal whenever an item they were handling was on television."

In retrospect, he is skeptical that any real damage is caused by TV plays. "Many people who want to record a show, either push the wrong button or forget and then they go out and buy or rent the video anyway. An hour-and-a-half of free advertising is worth a lot."

Traditional clients. Bingham is more concerned about some of his traditional clients who are encumbered by a bureaucracy which makes decision-making a slow and tedious process. Although eventually he believes that all buying will become more sophisticated, at the moment many of the new media people are doing the most research and demonstrating the greatest awareness of their requirements.

Unlike a number of his colleagues in the field, though, Bingham does not endorse the theory that selling in Europe is all a bed of roses.

"European TV comes in fits and starts," he says. Neither does he believe those companies which tend to ballyhoo every sale are doing their clients a valuable service. "How would you like to read that you just paid more money than anyone else for a specific show?," he asks.

"Columbia," he emphasizes, "is not part of the business of big hype. We are a low-key operation." That comment might quietly lead one to note that, although Bingham will oversee all of Columbia's international television, cable, satellite and joint venture television activities, Televentures—a joint venture among Tri-Star Pictures, Stephen J. Cannell Productions and Witt/Thomas/Harris Production—will continue to operate independently.

U.S. network on the prowl for foreign TV

A new U.S. television network is looking for good foreign programming. It will even run non-English speaking programs.

The International Television Network (ITN) has been operated on a shoestring budget by the Simmons family out of Salt Lake City for a few years. It's just been taken over by World Television, a newly formed public company based in New York.

The foreign-language network claims to reach nearly 22-million households, including six million cabled homes and is affiliated with TV stations in the top 10 markets in the U.S.

(International Report continued on page 51)

EBU wants more 'knockout'

Several European Broadcasting Union members are bending together to relaunch the one-time popular game show *It's a Knockout* for broadcast next summer.

While the original programs, which have been off the air for several years, concentrated on physical dexterity, producers of the new series say they have reformatted the show and will place emphasis on both humor and physical ability.

Participating countries will each provide a team of 10 contestants and a male and female captain.

Ratings war heating up in France over people meters (So what's new?)

Everybody sighed with relief when it was announced last December that AGB would set up a people-meter system in France. At long last, the reliable ratings that advertisers and agencies have been seeking for years seemed at hand. But another totally separate system, proposed by Médiamétrie, is still on the boards for 1988. And Nielsen, far from giving up the fight, plans to expand its present panel, and equip it with people meters. The television industry wanted people meters, but they may get more than they can use, or afford.

CESP (Centre d'Etudes des Supports de Publicité), a tripartite trade group representing advertising agencies, advertisers and broadcasters, decided to contract with AGB for the installation of 1,000 people meters in France. At the same time, Médiamétrie, a privately-owned company, decided to go ahead with its own plans for people meters.

Starting in January 1988 Médiamétrie plans to install 200 people-meters a month, reaching a sample size of 1,500 by the third quarter 1988. The first 1,000 will be operated by Sécodip, Médiamétrie's usual subcontractor. Médiamétrie will soon solicit bids for the remaining 500.

And now Nielsen, working with French polling company Sofrès, has announced that it will have a broadened panel of 500 people meters in place by the end of April. How these three companies will compete, or forge alliances, remains to be seen.

Who pays? Meanwhile, who is going to pay for this triple-decker system? For the moment those in jeopardy are TF-1, A-2 and FR-3, which are Médiamétrie's main shareholders, as well as members of CESP.

The other broadcasters, (Canal Plus, La-5, M-6) aren't linked to Médiamétrie, which grew out of the former public-service system. CESP and Médiamétrie tried to reach an agreement on a joint system in which both would have a part.

According to a CESP spokeswoman, CESP proposed that Médiamétrie handle the daily management, while CESP would maintain overall control. According to CESP, this was unacceptable to Médiamétrie.

On the other side, Médiamétrie says that at CESP's urging, Médiamétrie says that at CESP's urging, Médiamétrie recently offered to open 20% of its capital to new partners in an attempt to draw in the remaining broadcasters and above all representatives of advertising agencies. For the moment they haven't responded.

The CESP/AGB tandem hopes to bring out its audience measurements in September 1988, with 1,000 units in operation.

Sorry, David

David Plowright, Granada Television chairman, was incorrectly identified as a nonprogrammer in comments attributed to Vivien Wallace, the organization's International chief executive (TV/RADIO AGE, January 11, 1988 and in our February International issue.)

Wallace, in fact, was referring to managing director, Andrew Quinn, in her comments dealing with the company's first nonprogramming head. Plowright has a long and distinguished programming career before becoming chairman.

ITN to supply British Satellite

At presstime it appeared certain that Independent Television News and British Satellite Broadcasting would reach agreement on plans for ITN to supply between eight and 10 hours of daily current events programming.

ITN was associated with BSB's original bid to obtain the U.K.'s first direct broadcast satellite franchise. BSB will provide four separate services on three channels when it launches late next year.

Bob Hunter, BSB head of "NOW," as the current affairs channel is known, told TV/RADIO AGE that the two sides essentially had agreed on costs, estimated at about $18 million annually and were discussing content. "We don't want a duplication of ITN stories already being shot for commercial television," said Hunter, who recently joined BSB from ITN.

BSB forced a showdown on negotiations a few weeks ago by threatening to break off talks unless ITN signed a deal by February 1. Although there is some question whether either of the parties actually took the ultimatium seriously, it clearly did help to end months of negotiations.

Granada, Central production units get all fired up

Two new U.K. production arms have been formed—one by the Granada Group, which generally was anticipated, and the other by Central Television, which comes as a surprise.

Granada Film Productions (GFP) plans to underwrite about 30% each of between four to six films annually. Individual films will be budgeted at about $3.6 million.

Although GFP has no plans to establish a large unit to oversee the films, it does want to offer technical and creative assistance. Two films are in the pre-production stage: *The Tree of Hands*, starring Lauren Bacall; and *Joyriders*, a contemporary story set in Ireland. Two others are being developed for 1988.

Central Television has set up an in-house production company, which in addition to producing material for Central Television, will also commission and supervise theatricals.

The formation of the new Central organization comes just three months after the $11.3 million sale of its former subsidiary, Zenith Productions, to Carlton Communications. At the time, it was explained, Zenith did not qualify as an independent production company.

U.K. television companies are working toward programming about one-quarter of their time with items produced by independents. Now Central says it is on target toward the independent goal and accepts that any material produced by the new company will not count as coming from an independent. Central officials would not comment on how much money the new group will spend.

Cable, satellite market in London

More than 100 companies are expected to exhibit their wares and sell their services at Cable & Satellite '88 held in London, February 25–28.

The exhibition, inaugurated last year, is designed to attract Europeans involved in the field. During the first two days it will be accompanied by seminars featuring leading cable and satellite experts.

Organizers say there has been an increase in the number of firms taking stands this year. Emphasis is expected to be placed on new technological developments.

The highest rated local talk-entert

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IN ASSOCIATION WITH AND DISTRIBUTED BY

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A WESTINGHOUSE BROADCASTING COMPANY

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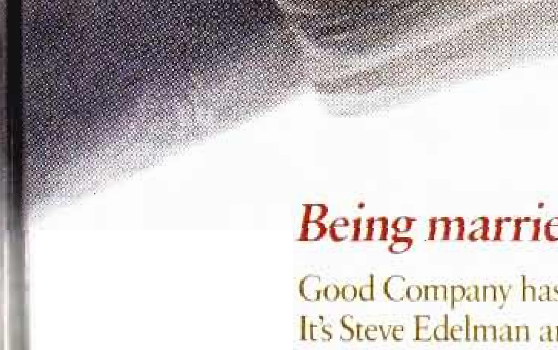
nt show is now available nationally!

Being married to your work has its advantages.

Good Company has a point of view . . . His and Hers. It's Steve Edelman and Sharon Anderson. They've got a great marriage—and a great television show. ◆ Steve and Sharon continually captivate viewers with their wit, charm, curiosity, sensitivity, spontaneity—and the special bond between them. ◆ The result: Good Company dominates the 3-4 pm scene in Minneapolis-St. Paul with a 35 household share. More than the next two stations combined! Beats Hollywood Squares, Newlywed Game and Magnum P.I., just as it has topped People's Court, Jeopardy, Wheel of Fortune and many others over the past six years.



◆ Good Company captures a staggering 61 share of Women 18-49 and 25-54!

◆ Come September, Good Company goes into syndication. Joining the ranks of Oprah, Donahue, PM Magazine, Mike Douglas and The Judge, shows that jumped from local hits to national sensations.

◆ Good Company. A proven format. A show with a strong relationship between talent and viewers.

Good Company

It's more than a relationship, it's a marriage.

SOURCE: NSI NOVEMBER 1987 ©1988 GROUP W PRODUCTIONS

Cable Report

The year according to HBO

The year 1987 has come and gone, and Home Box Office Inc. is boasting that its subscriber base went over the 21 million mark on its three services—HBO, Cinemax and Festival. HBO wound up 1987 with 15.9 million subscribers, up from 15 million the previous year, while Cinemax closed the year with 5.1 million, up from 4.1 million the year before. As to Festival, which was launched in June, it's now in more than 50 cable systems.

Michael Fuchs, chairman of HBO, says the gain in its services was aided by the growth of cable, which, according to Paul Kagan Associates, grew in basic subscribers from 39.2 million to 42.9 million. Fuchs points out that 1987 was the year that cable penetrated more than 50% of the U.S. households and notes that 1987 may become known as the year that cable came of age.

Fuchs, in addition, points to promotion as affecting the healthy expansion of the industry. Cable systems are becoming more promotion-minded, he notes. "Our joint seasonal marketing promotions with cable operators have grown enormously in terms of the number of TV households reached and the number of participating systems since their inception in 1985."

Fuchs adds that operators participating in all three of 1987's seasonal campaigns enjoyed an average annual gain rate of nearly 5% in HBO subscriptions as well as benefits of the campaign's aggressive basic cable sell. One of HBO's campaigns, "Winter Heat Wave '88," will continue the patterns of previous drives, he notes, expanding the reach to more than 93% of TV households accessed by direct mail and media promotions which carry the basic cable, HBO and Cinemax messages. The "Summer of '88" campaign will also include HBO's new million-$10 million co-op program, which will provide further support for specific affiliates' local promotions.

Disney: 13 for Olympics

The Disney Channel is celebrating this Olympic year with 13 specially-themed programs which run through March 1989.

All the programs will be promoted under the banner *An Olympic Year on the Disney Channel.*

Bud Greenspan, the Emmy award-winning filmmaker and sports historian, is playing a major role in providing films for the channel. Fifteen five-minute vignettes profiling special Winter Olympic performances have already aired under the title *Bud Greenspan's Winter Olympic Greats*. Greenspan's five-hour official film of the 1984 Summer Olympics in Los Angeles, *16 Days Of Glory*, has been airing in January on consecutive Tuesdays. Additionally, a half-hour compilation of previous segments, *Bud Greenspan's Winter Olympic Greats*, has aired.

This is the breakdown of all the Olympic programming:

This spring:

■ Premiere of Greenspan's *Summer Olympics Greats*, a series of 60 five-minute vignettes and four 30-minute specials profiling extraordinary summer Olympics athletes

■ Premiere of *The First Olympics*, a five-hour series based on the first modern Olympiad held in Athens in 1896

■ *The Jesse Owens Story*, starring Dorian Harwood as the 1936 gold medal winner who shocked Hitler by beating all competitors in the sprint races to break the Nazi mold of a superior Aryan race

■ *Running Brave*, starring Robby Benson as the American Indian distance runner, Billy Mills

This summer:

■ Premiere of Greenspan's *America At the Olympics*, a two-hour documentary featuring nine former U.S. Olympic gold medal winners returning to the sites of their victories

■ Premiere of Greenspan's *An Olympic Dream*, one-hour special profiling young teenage athletes from five continents training for this year's summer games

■ *Nadia*, the story of the young Romanian gymnast who captured several gold medals at the 1976 games

■ *Here Comes Sam . . . The Making Of An Olympic Symbol*, a 60-minute special about the creation of the mascot for the 1984 summer games

This fall:

■ Premiere of an updated version of *An Olympic Dream*, showcasing how the top athletes fared in this summer's games

March of 1989:

■ The U.S. TV premiere of Greenspan's official film of the 1988 Winter Olympics at Calgary, Canada

Bruce Rider, programming vice president for the channel, notes the Greenspan films "assures us a steady, exclusive supply of dramatic, inspiring programs that appeal to all ages."

Cable satisfaction plumbed

If the customer is always right, as the saying goes, then most people are at least somewhat satisfied with the various aspects of their cable subscription. That's according to a survey undertaken recently by the Barna Research Group, Glendale, Calif., to determine just how satisfied the customer is with cable TV.

Highlights show that four of 10 people (39%) described themselves as "very satisfied" with the selection of pay and basic cable channels that their local cable company provides. Another 42% said they were "somewhat satisfied" with that selection, while only 13% were "not too satisfied," and 5% felt "not at all satisfied."

Seven of 10 cable subscribers (71%) said there were no pay or music channels not currently available to them that they wished their local operator would offer. Respondents with only basic service were more likely to be fully satisfied with the selection (76%) than were subscribers to one of more pay services (66%). The explanation for this, as noted by George Barna, head of Barna, was consumer ignorance of program alternatives.

Confirming this point of view, he says is that the survey found that although there were a number of people who wanted cable channels not currently available to them, no particular channel stood out as being desired, but not provided. No channel or service was mentioned by more than 2% of the cable subscribers as a service they wanted, but which their cable operator did not make available.

The survey also found that cable subscribers tended to be happier with the variety of programming provided by basic cable than with the variety available through pay or premium channels. While 38% of all subscribers were "very satisfied" with the variety on basic cable, only 22% were "very satisfied" with the programming variety on pay services.

Among basic-only subscribers, 42% were "very satisfied" with the variety, and 21% felt that way about pay services. Among pay subscribers, 38% were "very satisfied" with the variety on basic, while 23% felt similarly about pay channel.

In general, most people were satisfied with the customer service they get from their local cable company. Forty-two per cent said they were "very satisfied," and another 32% were "somewhat satisfied." The survey was conducted by telephone in December among a random probability sample of 542 households across the nation (including a sample of 277 cable households). The data on cable households are reported accurate to within plus-or-minus 8 percentage points of the 95% confidence level.

Saying 'si' to cable

Galavision and Comcast Cablevision of Santa Ana have reason to rejoice. Both entities have gone over and above their goal of increasing the Hispanic subscriber base of Comcast. When Galavision agreed in mid-1987 to convert Comcast from pay to basic, the target was to pick up an additional 800 homes during the last quarter of 1987.

But when the final Hispanic surnamed subscriptions were tallied, Comcast had added 1,456 new Spanish-speaking households to the subscriber list, an increase of 82%.

Falcon feathers its nest

Falcon Cable TV is flying again so far as purchases are concerned. Its most recent acquisition is its buy of $106 million worth of cable properties from Jones Intercable. The acquisition will propel Falcon to the position of being the 22nd largest cable TV operator in the U.S., according to Falcon people. During 1987 Falcon purchased cable systems worth $144 million.

The buy is being made primarily by a new partnership called Falcon Cable Media, which is owned by Falcon and Boston Ventures, a private investment company active in media and communications. In addition to equity provided by Boston Ventures and Falcon management, the Bank of Boston has committed to provide an initial line of credit for $80 million to finance the venture.

All told, the latest Falcon sale involves 12 systems with about 60,000 cable subscribers and which pass 112,000 homes in 30 communities. Nine of the systems will make up the initial core holding of the newly formed partnership. With the new purchase, Falcon now serves 527,000 subscribers in 18 states and more than 300 communities.

The science of boxing

The sweeter side of boxing, an in-depth look at the boxing world, made its debut during the last Mike Tyson-Larry Holmes fight via the Madison Square Garden Network's new monthly program, *Boxing: the Sweet Science.* The half-hour program is produced by Bob Dunphy, son of boxing commentator Don Dunphy. Adding punch to the monthly series will be *Gil Clancy's Corner* and *Don Dunphy Remembers.* Hosts of the show are Bruce Beck and Randy Gordon, whose contributions will include boxing news, interviews with sports figures, and information on upcoming boxing events.

People in cable

Three executives have been promoted to new positions in the advertising sales division at USA Network. **John Crononpulos,** vice president, ad sales, eastern region and sales marketing, steps up to vice president, advertising sales marketing and development. **Sid Ginsberg,** manager of ad sales in New York, becomes director of sales, New York region; and **Jim Watson,** who has been vice president, regional ad sales, western region and new business development, is promoted to vice president, regional office sales. All report to **John Silverstri,** senior vice president, ad sales at USA.

MTV Networks has made several appointments. **James Shaw** has been named vice president, chief financial officer. He joins MTV from Showtime/The Movie Channel, where he was vice president of financial planning and business administration since January 1986. Before that, Shaw spent a number of years at Viacom. The two other appointments involve the sales end. **Russ Naiman,** who was most recently vice president national sales manager, Nickelodeon and Nick at Night before joining MTV in 1984, has been named vice president, advertiser sales. And **Bruce Steinberg,** who joined MTV in May as manager, affiliate sales and marketing, is named vice president, sales planning.

Paula Barcellona has joined The Disney Channel as director of media planning . . . **Susan McFaul** has been named director of ancillary markets for Playboy Programming.

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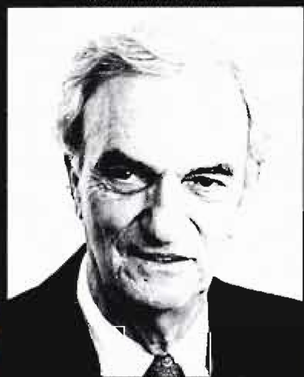

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Bullish radio forecast; Merrill Lynch targets four broadcasters

With "buy" emphasis on Infinity Broadcasting and Clear Channel Communications, Merrill Lynch has come out solidly behind the radio broadcasting industry as suitable for investment. Edward T. Hatch, vice president for securities research and economics as well as a senior industry specialist at Merrill Lynch Capital Markets, says that even though some radio stocks are down sharply "we would accumulate the shares at current prices." He continues: "We believe that well managed radio companies can gain market share at the expense of less astute or financially capable competition. The radio broadcasters have effectively employed a strategy of growth through acquisition which could generate cash flow gains, on average of 14–18% annually through 1989."

Looking at four radio broadcasting companies—Infinity, Clear Channel, Malrite Communications and Jacor Communications—Hatch observes that the recent market collapse sent the stock into a nosedive, but "we believe this has created an excellent investment opportunity for those willing to bear this risk." The most attractive opportunity, according to Hatch, is Infinity, because it's "the best managed radio broadcaster and offers the greatest growth opportunity."

Infinity Broadcasting. The largest pure-play radio broadcaster and the fifth largest group operator in the U.S., Infinity owns and operates 14 radio stations, 12 of which are in the top-10 markets: WBCN(FM) Boston, WJMK(FM) and WJJD(AM) Chicago, KROQ(FM) Los Angeles, WYSP(FM) Philadelphia, WXRK(FM) and WJIT(AM) (Spanish) New York, KOME(FM) San Francisco, KVIL-AM-FM Dallas, WBMW(FM) Washington, WQYK(FM) and WCBF(AM) Tampa-St. Petersburg and KXYZ(AM) (Spanish) Houston.

"Infinity's acquisition strategy focuses on buying what it considers underperforming properties to which it can apply its considerable management skills," says Hatch. For example, he points to Infinity's flagship, WBCN(FM) Boston, which it bought in 1979 for $3.6 million and transformed it into a $75 million property.

Merrill Lynch predicts Infinity's 1987 net revenues and cash flow will be $76 million and $32.5 million, respectively, compared to 1986 actuals of $46 million and $14.9 million. It also estimates full-year EPS at 35 cents compared to a loss of 7 cents last year.

Looking at 1988, Hatch estimates net revenues could reach $98 million and cash flow at $44.5 million, representing gains of 29% and 37%, respectively, over 1987. Important cash flow contributions include $5.5 million from WXRK(FM) New York, $7.5 million from WBCN(FM) Boston and $7.5 million from KROQ(FM) Los Angeles.

Infinity has announced two stock repurchases and completed one. Last October it bought back 280,000 shares for $4.4 million, and in December said it would buy back 500,000 shares at $17.50 per (there are 3.4 million shares outstanding), and another 500,000 shares of class B stock from the company's owners. The company's total long-term debt stands at $192 million.

Clear Channel Communications. This group owns and operates eight AM outlets and eight FMers, principally in the southwest and southeast. The properties include WOAI(AM) and KAJA(FM) San Antonio, KAKC(AM) and KMOD(FM) Tulsa, KALO(AM) and KHYS(FM) Beaumont, KPEZ(AM) Austin, KTOK(AM) and KJYO(FM) Oklahoma City, WQUE-AM-FM New Orleans, WHAS(AM) and WAMZ(FM) Louisville, WELI(AM) New Haven, KORA(FM) and KTAM(AM) in Bryan, Texas. Clear Channel acquired five stations in 1984 in Oklahoma City, New Orleans and New Haven; and in 1987 bought the Louisville stations. Hatch says the stations in Louisville and New Haven "will account for about 35–40% of Clear Channel's cash flow in 1987.

Despite the depressed economy, the company's stations in Texas, Oklahoma and New Orleans have done "admirably well," in Hatch's view, adding that the San Antonio market is the largest cash flow contributor for the region, estimated at about $3.3 million in 1987.

For 1987, Clear Channel's cash flow will be $9.2 million, vs. $6.9 million the previous year. For 1988, Merrill Lynch is estimating revenue gains of 9–10%, and that cash flow could rise 16% to $12.5 million. Earnings are projected to rise 21% to 85 cents a share. Clear Channel has announced plans to expand into the Houston market by moving the transmitter site of its Beaumont-Port Arthur station. If that's followed up by an aggressive marketing campaign, Merrill Lynch thinks that will have an additional favorable impact on earnings.

Malrite Communications. With Malrite's stock selling at "an unusually attractive 61% discount" from its estimated private market value of $15.50 a share, Hatch thinks potential investors are looking at a "worst case" scenario right now, making long-term investment favorable.

In addition to the 10 radio stations, Malrite also owns six independent TV outlets. The radio group includes WHTZ(FM) New York, WMMS(FM) and WHK(AM) Cleveland, KSAN(FM) and KNAW(AM) San Francisco, KSSR(FM) Houston, KZLA(FM) and KLAC(AM) Los Angeles, KEEY(FM) and WDGY(AM) Minneapolis. The television outlets include WXIX-TV Cincinnati, WAWS-TV Jacksonville, WFLX-TV W. Palm Beach, WUHF-TV Rochester, WOIO-TV Cleveland and WSTE-TV San Juan.

Using its Cleveland radio stations as a base, Malrite acquired virtually all its present broadcast properties since 1983. In that year, Malrite bought WHTZ New York (Z-100) for $7.3 million. It's now the top-rated station in the market, worth about $70 million. It paid $43 million for the two L.A. radio stations, $32.5 million for Houston's KSSR. The San Juan TV station cost $6.2 million, while the Cleveland telecaster cost $3.5 million for a 51% interest. In 1986 Malrite formed a limited partnership to raise $100 million to buy more radio and TV properties. To date it's raised about $25 million and bought an FM outlet in Philadelphia for $13.8 million.

According to Hatch, costs to develop the San Juan ($4.5 million) and Cleveland TV stations will penalize cash flow by $5–6 million in 1987. In addition, Malrite has incurred expenses of $1.5 million to rejuvenate its Houston radio station. Overall, Malrite's 1987 cash flow is estimated at $18.5 million. It reported $22.8 million in 1986. EPS is estimated to show a loss of 40 cents vs. a 53 cents loss in 1986.

The 1988 outlook, Merrill Lynch says, is "uncertain." Looking at the cash-flow contributors in 1988: WHTZ, $7 million; KZLA, $3.5 million; and WXIX-TV $4.5 million. Malrite could produce cash flow of $27 million in 1988 which would enable it to report positive earnings per share of about 15 cents.

Jacor Communications. In the long term, Merrill Lynch is bullish on Jacor, but for now it is "neutral" because it's trading at a small discount. Hatch is attracted to Jacor's successful track record of acquiring and developing radio stations and building a strong management team.

Jacor owns and operates 12 radio stations in small to mid-sized markets, including WEBN(FM) and WLW(AM) Cincinatti, WPCH(FM) and WGST(AM) Atlanta, KOA-AM-FM Denver, WQIK-AM-FM Jacksonville, WMYU(FM) Knoxville, WYHY(FM) Nashville, WMJI(FM) and WBMI(AM) Cleveland. Jacor also operates the Georgia Radio News Service with more than 140 affiliates; and is in the process of buying Eastman Radio, a radio rep firm, for $8 million in a new 7% convertible stock issue.

EPS for 1987 are expected to show a loss of 40 cents. Jacor's balance sheet, Hatch says, has been leveraged due to its July 1987 purchase of KOA-AM-FM Denver which added $24 million in debt.

For 1988 Merrill Lynch estimates net revenue growth of 10–11%. In addition, Eastman Radio could add about $8 million to the top line, bringing total revenues to $57 million. Cash flow from the stations is expected to increase to $15.5 million, or 27% ahead of 1987. Expected EPS loss should be about 5 cents for 1988.

Jazz: patent format

Disc jockey Rodger Laynge and TelePrograms, radio programming syndicator, have teamed on several jazz-formatted shows for domestic and international usage.

Laynge, the early morning host on KKGO(FM) Los Angeles, which satellites its 24-hour jazz programming to cable systems in North America which offer an audio service, is working with TelePrograms president Jim Hampton in developing a contemporary jazz one-hour show for a new Tokyo station, and a 24-hour jazz fusion format for U.S. stations.

TelePrograms is already offering shows to Japanese stations, including *American Top 40* and several other pop music programs. The syndicator also has a roster of rock shows for Canadian stations as well as its own three-hour *Fusion 40* jazz extravaganza airing on 82 U.S. stations in the top 100 markets.

"We are starting with contemporary jazz because it's more easily marketable," Laynge says. Artists acceptable for this format range from George Benson to Sypro Gyra to Pat Metheny. Laynge recognizes that the more traditional players like Dexter Gordon, Count Basie, Wynton Marsalis and Dave Brubeck, "have more potency overseas than they may have at home," so the company is also planning a traditional jazz show for overseas stations.

Broadcasters in Europe, Australia, New Zealand and Brazil, will be targeted with jazz programming, Laynge says. He is currently preparing the programming and library for the as yet untitled one-hour show for the equally unnamed Japanese client, who is presently constructing his FM station. Once the station is operational, the tapes will begin flowing to Japan, possibly this fall or earlier, depending on how fast the station is completed. Hampton has an arrangement, he says, to provide seven hours of programming for this station, two jazzy, the others in the pop and rock genre. He has been working with Japanese radio operators for 12 years as a program supplier.

Initially the new stereo show will be taped at TeleProgram's Los Angeles studios and shipped to Japan, with a two-week lag between production and airing. Laynge's voice will be heard introducing the selections and tossing out a question to a guest artist each show.

Laynge says talks have begun with Radio Luxembourg to provide the one-hour show to European stations via satellite. "We want them to buy time on EC-3, which orbits Europe, and deliver the show to individual stations there."

Why Japan? Why offer the program initially to Japan? "They seem to be most interested in American programming, and because of Jim's 12 year relationship with a number of stations," Laynge explains.

TelePrograms has been in business four years and is currently providing shows to FM Tokyo: a two-hour version of the four-hour *American Top 40* which is the long-running rock countdown show hosted by Casey Kasem, and a one-hour *The California Beat* dance show. It also services FM Yokohama with the 60-minute *Music World Express*.

Before taking ownership of TelePrograms, Hampton worked as a writer/producer of radio shows for a number of companies, which is where he established his contacts with Japanese broadcasters.

The company's flagship domestic program, *Fusion 40*, has just been picked up in Canada by CKKS(FM) Vancouver. The show's playlist pays attention to the top 10 songs in the U.S., based on airplay and sales of the affiliated stations.

Radio Business Barometer

December spot was up by 2.3%

The spot radio year wound up with the second consecutive month sporting a plus sign. The plus signs last year were not very large (except for the weird 13.2% increase in February), and December was no exception. The most that can be said is that radio stations can be thankful for small favors (assuming they repeated the averages).

According to Radio Expenditure Reports, radio billings by reps were up 2.3% in December. This follows a 4.5% increase in November. But previous to November there were only three months with plus signs. They were in January, February and July and, as noted, only one of those months showed a really worthwhile rise.

December billings for commissionable spot radio came to $71,082,500. The year before the figure was $69,507,300. The December figure was down considerably from November, when billings came to $100,028,500, but November was a five-week Standard Broadcast Month (SBM) while December was four weeks. This is an important factor, since RER reports are based on SBM periods. In the case of December, both the 1986 and 1987 months were four-week SBMs, so no year-to-year adjustment is necessary.

With the December figures in, the fourth quarter figures for spot radio showed an increase of 1.1%. While both November and December were up more than that, the 4.1% decline in October pulled down the average. Billings for the final quarter were $246,514,400 vs. $243,858,800 for the fourth quarter of 1986.

The final figure for the year showed a small decline—minus 1.3%. Full year billings were $915,476,500 as against $927,685,700 in '86. To have hit the billion dollar mark, as many in the industry had hoped, would have required a 7.8% increase.

Three of the four market groups carried plus signs in December. The exception was the biggest billing group—the top 10 markets. They were down 0.9%, dropping from $27,777,100 to $27,529,800.

The biggest increase among the market groups came from the 51-plus markets, which have been the best performers in spot during the past few years. However, even they were down during five months of last year. This past December the 51-plus group was up 8.2%, rising from $15,730,900 to $17,014,000.

Market groups

Next best performer was the 26–50 market group, up from $10,508,900 to $10,937,900. The 11–25 group was up 0.7%, from $15,490,400 to $15,600,800.

For the full year, the four market groups performed as follows: top 10, down 2.1% to $348,561,800; 11-25, down 1.4% to $199,468,700; 26–50, down 3.1% to $137,316,300 and the 51-plus group, the only one to show a plus sign, up 1.0% to $230,129,700.

National spot +2.3%

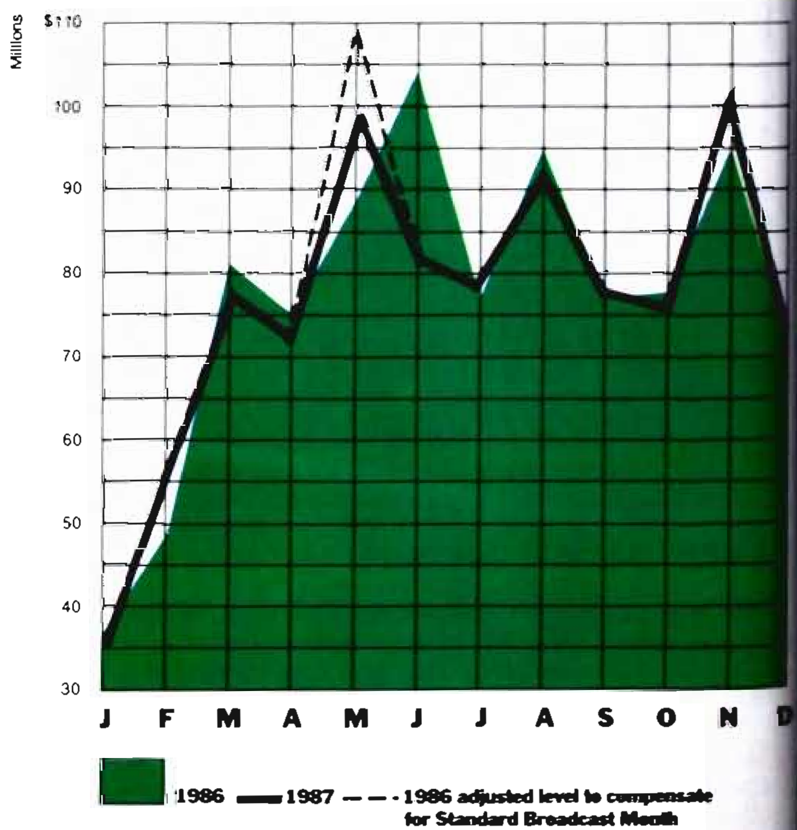
(millions) **1986: $69.5** **1987: $71.1**
1986 adjusted: $69.5

Changes by market group

Market group	*Billings (mils.)*	*% chg. 87–86*
1–10	$27.5	−0.9%
11–25	15.6	+0.7
26–50	10.9	+4.1
51+	17.0	+8.2

Source: Radio Expenditure Reports

December



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Berths for new programs tight, double-access up, checkerboarding checked

Name of the game is game shows for fall's access

By ROBERT SOBEL

Television/Radio Age
February 8, 1988

After a year of shakeups and shakedowns in programming by affiliates in the top 50 markets not carrying *Wheel of Fortune* or *Jeopardy*, and by independents looking to break new ground, access is returning to a state of normalcy.

Going into this year's NATPE International convention, the traditional has returned: First-run game shows looking for access for the fall will again rule the roost; new first-run syndicated weekly sitcoms, last year's top programming draw in numbers, have dwindled down to a precious few; and checkerboarding in access (as well as in other dayparts), used mainly by indies, has all but lost the game.

But all-in-all, according to station programmers and reps, the chances for new offerings to make it into access in the fall are probably at the lowest level ever. This is especially true with "straight" game shows, attempting to compete with *Wheel* or/and *Jeopardy*.

Other highlights of comments from various sources indicate that:

- *USA Today* and *Family Feud* head the "favorite" list in clearances.
- *Win, Lose or Draw*, parlor game

Initially, there were indications that game shows would not be the major category for new offerings at NATPE, but that appears to have changed.

"Stop the Music"

There are a good number of non-game strips looking to fill access slots in the fall.

"Relatively Speaking"

show from Buena Vista, appears to be the only solid hit among the access newcomers.

■ *The Cosby Show*, to be triggered mostly in access in the fall, is looking good in some projections.

■ Only one station in a major market remains in the checkerboarding game in access.

■ The two major off-network half-hour sitcoms set off this season, *Family Ties* and *Cheers*, are, unsurprisingly, doing better in access than the average in other dayparts.

■ Double-access, which sprung up in force a year or two ago, appears to be growing, with its reach now extending to stations representing about 60% of the country.

After taking a backseat to first-run weekly sitcoms at the last NATPE, game shows will be the predominant fare at the 1988 convention. These include Worldvision's *Trivial Pursuit*; *Stop the Music*, from MGM/UA; Paramount's *Wipe Out*; *Yahtzee*, from ABR Entertainment; *Columbia*'s *Scruples*; *Queen for a Day*, from Fries Entertainment; *The New Liar's Club*, from Four Star; and *The Gong Show*, from Barris.

Games upgraded

Initially, there were early indications that game shows would not be the top gun at the convention, points out Dean McCarthy, Harrington, Righter & Parsons vice president, director of programming services. However, he continues, things changed when *TV Guide* was pulled by Lorimar Television. Nonetheless, it's pointed out, there are a good number of non-game strips looking to fill access slots in the fall. These include *Relatively Speaking*, from Select Media; *Scandals*, from TeleVentures, and *On Trial*, from Republic.

But hopes are one thing and reality is another. Blair Television's Mike Levinton, director of programming: "I don't have a sense of whether there are fewer or more shows looking for access than last year at this time. But although there may be more shows that can play access theoretically, I don't think that realistically there are more that can play in access. If there is a surplus, they are mostly in games, and I don't think new straight game shows will get to access this fall."

Basically, Levinton at Blair figures, if the game and reality shows are going to get "go" clearances, they will have to be in other dayparts rather than access. "Shows which have younger appeal and are comedy-driven might find some late-night homes. Those that are straight games probably will end up in the daytime in the main instances. We see that straight game shows don't play too well against *Oprah*, which will be in almost every market in early-fringe. And, with the exception of strong straight game-show hitters such as *Jeopardy*, they don't perform well against court shows, so there won't be even enough viable fringe time periods for some of these game shows.

"A lot of these shows, therefore, will end up in daytime. However, good as they may be, a lot will fall by the wayside because producers won't be able to get their money back with daytime clearances."

Wheel and *Jeopardy* are still spinning out high ratings numbers, points out McCarthy. And with *Entertainment Tonight* expected to return in the fall, "in one form or another," McCarthy also sees the chances for new strips airing in access in the fall as very slim.

Also making it tough for the new candidates looking to access is *Win, Lose Or Draw*, parlor game show introduced this past fall. The show, says McCarthy, "seems to have carved out a niche for itself." Levinton at Blair Television notes that the show had been running in the daytime on several stations, but has been upgraded to access.

"It has shown it can work, even against *Wheel* in some demos, and is now replacing a checkerboard or something else that wasn't working. Also, in some cases, *Win, Lose, Or Draw* has been picked up for midseason in access."

The season's 'spoiler'

Janeen Bjork, Seltel's director of programming, calls *WLD* this season's "spoiler" to *Wheel* when it comes to demos, eating into *Wheel* in several markets, including an offensive by WAGA-TV Atlanta. The strips registered 11/24 in women 18–49 vs. *Wheel*'s 8/18 in November. In men 18–49, *WLD* had an 8/21 vs. Wheel's 6/14. There's a spoiler every year against *Wheel*, notes Bjork. "Last year, *Hollywood Squares* did some damage against *Wheel* in demos. The year before, it was the *New Newlywed Game*." The November Cassandra places *WLD* Number 10 in households, with a 7 rating in the 128 markets airing the show. Of these, 43 ran *WLD* in access, where it racked up an average 11/18, making it the Number 4 syndicated access show.

The access avail vise is also being tightened for next fall by *The Cosby*

Show reruns, to be triggered mostly in access in September, Because of *Cosby*, Levinton says that beyond the top 50 markets, the access period for affiliates will be even tighter than it has been.

Regarding *Cosby*, Bjork at Seltel says the rep company worked closely with its stations in getting a fix on the off-network show's value. "We were very careful and I don't think we overpaid. We look for *Cosby* to do very well, particularly in heavily-ethnic markets, where the network *Cosby* has done well."

One *Cosby* buyer is KWTX-TV, CBS affiliate in Waco-Temple, which will run *Cosby* in (6:30 p.m. CTZ) access beginning in the fall. "We're very high on the show and, looking at the ratings books in this market in primetime, it does tremendous numbers, and we feel we can relate that to access," says Ray Deaver, general station and general sales manager of KWTX.

Family Ties reruns, the present access program, will be moved probably to an early-fringe time period." "It has been a good family program for us, and that's what we see with *Cosby*." In addition to its potential as a winner in ratings, *Cosby* is seen by Deaver as an important lead-out vehicle to the station's 6 p.m. news. "We are already the dominant station in news at 6, and I think *Cosby* will hold on to the good numbers and hopefully build on them," says Deaver.

Two new first-run strips, *Family Feud* and *USA Today* are eating into access for the fall, and are heavy favorites to get the largest number of clearances of all the new access hopefuls. "The addition of *USA Today* into the mix has tightened access to the point that in the top 50 markets, it's tighter than it has been," emphasizes Blair's Levinton. Also, he points out, there aren't too many things going away in access. *"The Newlywed Game* and *The Dating Game* clearances were reduced this season, but they weren't a terribly big factor, anyway. The *PM Magazine* station list was not too great, nor was *Entertainment Tonight*, but both are coming back, as are the *Wheels* and the *Jeopardys*."

USA Today's clearances total 78 markets, representing 62% of the country, including the newly-signed KCBS-TV Los Angeles. *Feud*'s licensees represent 25 of the top 50 markets, including the NBC-owned stations and WCAU-TV Philadelphia, CBS affiliate, which had been in access checkerboarding until Dec. 21. The station currently runs *Entertainment Tonight*, which had been the 7 p.m. tenant, at 7:30 p.m.

When it comes to access checkerboarding, Blair's Levinton notes there are still one or two stations hanging onto the form in access, or that will use it for the rest of the season for lack of something better. "I would imagine that some stations that had *Truth or Consequences*, which was cancelled in January by Lorimar, might go with a checkerboard." An example, notes Levinton, is KOCO-TV, ABC affiliate in Oklahoma City.

At the station, Al Parsons, general manager, says he had been using checkerboarding in the 1986–87 season, went to *Truth or Consequences* the past September and switched back to checkerboarding because the game show performed poorly. At this point, the weekly half-hours, consisting of *Mama's Family* and *Out of This World*, among others, are being used for the short term, notes Parsons, until *USA Today* takes over in the fall.

Parsons continues, "Going checkerboard wasn't something I wanted to do, but by the time I would have gotten a ratings number for a strip, it would be only a short time before the show would be changed for *USA Today*."

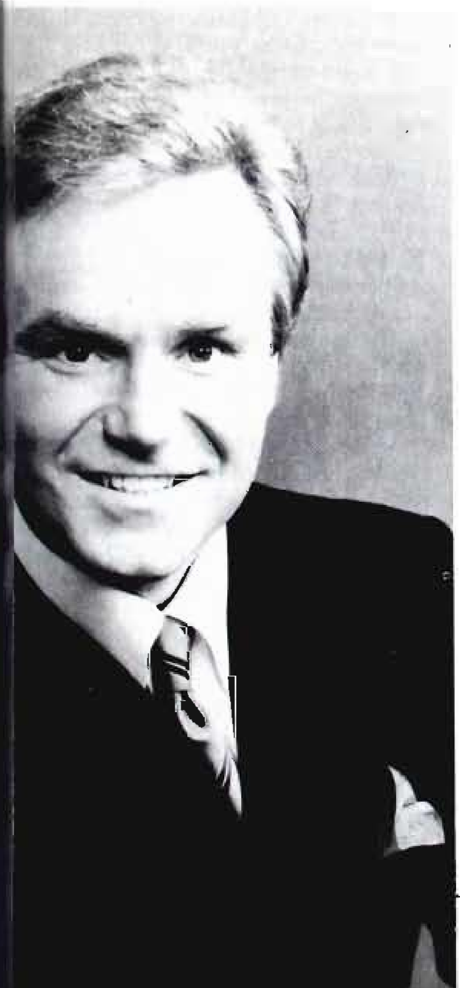
One remaining diehard checkerboard access station is KTLA-TV Los Angeles and, according to Steve Bell, general manager, the form will go into its third year at the station beginning with the fall. Bell has good reason for continuing to run checkerboard, he says. Unlike most other checkerboard shows which have done poorly in access, KTLA's weekly programs have been riding high, on average.

According to Bell, the five programs have been averaging a 7 ratings in access, in November in both rating services' books. "We beat the NBC-owned checkerboard in our first face-off in November, and they have since cancelled for next fall." He continues that KNBC-TV, the owned NBC outlet, did a 6 in one service, Arbitron, and somewhat better in Nielsen. "The only case where we were beaten was *Out of This World*, which runs on Thursday."

Out of This World is one of the new checkerboard programs that will probably run on KTLA in the fall. "One of the reasons we picked it up was because it was the only weekly show that did better in ratings than we did," says Bell. Bell continues that KNBC's abandonment of checkerboarding for *Feud* "is a blessing. It brings the market back in access to where it was when we decided to go checkerboarding. *Feud* was on KNBC at that time. Now this means there will be three game shows, two magazine shows and *MASH*. That's what propelled checkerboard's success for us in the marketplace. No station's programs were directed to young families except ours,

(*Continued on page 105*)

"Family Feud's" Ray Combs



Two new first-run strips, "Family Feud" and "USA Today," are heavy favorites to get the largest number of clearances of all the new access hopefuls.

Direct-response advertising deserts Ginzu knives for the blue-chip world

Sell-a-vision looks to the networks as it gathers steam

By EDMOND M. ROSENTHAL

Now that direct-response advertising has become respectable, it's starting to become big business. Once identified with Ginzu knives advertised on struggling cable networks on a per-inquiry basis, it's now headed more in the direction of companies like Xerox and General Telephone paying full rates on broadcast networks to induce viewers to call in—if not to place an order—at least to get more information.

A number of developments are changing the shape of direct-response advertising:

■ The networks, conscious of the advertising budgets being diverted to promotion, are starting to look into results-oriented approaches to bring this money back.

■ While many direct-response advertisers once feared network exposure would create more response than their telemarketing facilities could handle, several now have the capability of handling this kind of massive response.

■ While direct-response advertisers have in the past been attracted primarily to distress-price inventory, the use of the approach by traditional, big-budget advertisers may turn the tide.

Direct-response advertising has been evolving so rapidly that no industry organization has yet measured how much is being placed on TV. In fact, the broadcast networks are only casually aware of the instances when they are running it. To them, it's strictly advertising. The fact that the advertiser cares nothing about achieving a certain number of gross rating points but is measuring cost-per-inquiry very closely has not been their concern to date.

The closest any of the networks is coming to actually soliciting DR is a new pitch at CBS. Jerry Dominus, vice president, national sales, reports the network is now approaching advertisers that have moved big budgets into couponing. The idea is to substitute the big pull of network TV for mailings and magazine inserts. For example, Colgate could advertise an 800 number to call for coupons, or Blue Cross for health care information.

Right now, Dominus says, most of the network's DR business congregates on *Nightwatch*, which has been used by advertisers like *The Wall Street Journal* and *The Kiplinger Report*. To a lesser extent, he notes, it runs on early morning news and perhaps occasionally on late-night movies. The general environment, he says, has been low-unit-cost programming: "They can buy a 30 for $600 on *Nightwatch* and still reach about 2 million people."

While many DR advertisers seek not only 60-second but also two-minute positions, Dominus says, "We generally have the positions in the kind of programming they buy." While catalogs have contributed to the idea of order by phone, he adds, he sees network TV as a major medium for getting the catalogs into consumers' hands in the first place.

Direct marketers report NBC currently is getting the least of their network business because of its dominant ratings position and consequently higher rates, but Bob Blackmore, executive vice president of NBC-TV still sees a long-term future in DR for the networks. He says he's been giving some thought to how to bring promotion money back to TV. He figures, "There's so much money out there in promotion dollars that it's becoming inefficient—to the point that they now have 'clutter.' As this happens, they'll come back to us."

Blackmore also sees DR advertisers reaching a level of maturity where they're not looking for a cheap rate but for cost-efficiency. He reports NBC's DR business in the past has been typified by *The Wall Street Journal* in *The Today Show* and Publisher's Clearing House all over the scheudle.

"But now," he adds, "it's people like hotel chains and automobiles offering 800 numbers to put viewers in touch with the local inn or the local dealer. This business is moving from subscriptions to services."

At ABC, Marvin Goldsmith, senior vice president, national sales manager, has noted little change in DR business but adds, "We'd like to see more people use the power of network TV to reach prospective clients." He adds that the network can accommodate a 60 in virtually any time period and that "We've had inquiries for 120s and, with enough lead time, we can do them in any daypart."

ABC, meanwhile, has gotten some results of its own in DR. On Friday–Sunday since Jan. 4, it has offered a 900-number service where listeners can call in for future storylines of the

Jerry Dominus, CBS

The network is approaching advertisers who have moved budgets into couponing, asking them to substitute the pull of network TV.

network's five soap operas. Labeled "Soaptalk," the service is scheduled to run through Feb. 21. Callers pay 50 cents for the first minute and 35 cents for each additional minute. With response surprisingly high, Goldsmith concludes, "This tells us not so much about the power of direct response as the power of our programming and how involved our viewers are."

On Fridays, when "Soap Talk" is advertised, it has been averaging more than 50,000 daily responses. On Saturdays and Sundays, it gets about 20,000 with no advertising. If it continues at this rate, ABC says, it will be resumed following a three-week break during which ABC sports preempts the lines for Olympics-related business.

He's been giving thought to how to bring dollars back from the "clutter" of promotion.

Bob Blackmore, NBC

Viewer mindset

What ABC's call-in project may be doing, though, is helping to associate broadcast networks with the call-in phenomenon, something that has been more associated with independent stations and cable TV, not to forget the home shopping shows. According to Sheila James, vice president of public relations for the Electronic Media Marketing Assn. (EMMA) and president of Harbor Associates, Greenwich, Conn. advertising agency, "People watching a network program are less inclined to answer a direct-response commercial. I don't know why that's true, but they're more apt to answer a cable network than a *Good Morning, America*. It may just be that the mindset is not as conducive.

"But this is changing in terms of a more responsive viewership across the board. A few years ago, direct response appealed to only about 15% of the TV viewership. But with the stimulation of things like the shopping networks and catalogs with phone numbers, about 30% or more have ordered something by phone in the past year.

"People are more used to ordering by phone because customer service has improved; people can now call an 800 number to complain if an order is late. Once people have had a good experience, they tend to order again. I think this all will make the networks a better place for direct response."

Strangely enough, while the broadcast networks—with their declining audience shares—appear more receptive to direct response advertising, the cable networks are relying on it less. Per-inquiry advertising, which once was the mainstay of the cable webs when they had no ratings to sell against, has totally disappeared from some of the more-established cable webs. And Robert Alter, president of the Cabletelevision Advertising Bureau, estimates that, where all DR represented about 20% of cable network advertising a few years ago, it now represents little more than 15%. More-traditional advertising forms are displacing it, he notes.

Alter adds, though, that many DR advertisers are now becoming interested in advertising on individual cable systems and interconnects because of their multimedia capabilities—using mailings to their subscriber lists to supplement advertising on their local availabilities: "These systems mail to their subscribers every month, and if the system does the mailing, it's not a violation of their subscribers' privacy."

Brian Anderson, president of EMMA and senior vice president, media director at Omnicom's Marcoa DR, acknowledges that inventory has tightened substantially on the cable networks and pushed some of the marginal DR advertisers out of the medium. But he adds, "There's still plenty of inventory left if you make use of networks like Arts & Entertainment, Lifetime and Black Entertainment Television. CNN and ESPN still have the inventory left—but at a price higher than it was a couple years ago.

DR advertisers are still going in at lower rates, Anderson says, because their media goals, measured in cost-per-response, can be achieved in a flexible manner. He explains, "The networks don't have to run all our spots. We buy television as a preemptible medium, so if some of our spots aren't run because a higher-paying advertiser comes in, we're only concerned with how much each response cost us—and we monitor this on a daily and weekly basis."

Marcoa is not placing anything with the broadcast networks currently, Anderson reports, "but this is a medium that direct marketers will be using more heavily. We now have the equipment in place—'enhanced 800,' which links a number of telemarketing centers together—that can handle network response. Before this, the response would have overwhelmed us."

There's also the matter of affording network prices. Anderson says, "We've been talking to the networks and getting closer, but we're still not in the realm of buying ongoing network efficiently enough. I think this will change. As cable siphons off more network dollars, the networks will become more responsive and more entrepreneurial in seeking new business.

"And as more sophisticated accounts come into direct response, they're going to find that 60s and 30s work just fine for them. *The Wall Street Journal* is already working with 30s effectively, for example.

"General advertisers have been experimenting with direct response for quite a while. There's a fine line now as to whether it's a direct-response ad or a general agency ad. If Ford is offering a free test drive of a Mercur, that's serious direct response. But if it's just a number stripped on the end of a hotel-chain commercial, this may be just to remind the viewer that there's a way to reach the hotel. Chances are that no one is measuring that response and

Marvin Goldsmith, ABC

The web's been getting its own direct response—more than 50,000 calls each day it advertises its "Soap Talk" phone service.

making media decisions based on it."

Jim Springer, member of the Direct Marketing Assn.'s television council and principal in Ellentuck & Springer, Princeton, N.J., says that as companies like Xerox, General Telephone, AT&T and Wang us DR as part of their advertising, they're more inclined to pay regular rates: "They don't have the criteria others have in needing a response every time they pay X amount. The response is not their primary purpose. They're doing it to extend the value of their advertising."

As for the more traditional direct-response advertisers, he says, "Some are willing to and must pay a higher rate to stay on. But they're also feeling the pressure of increased postal rates and printing costs. The direct marketeter knows what he can afford to pay to get either an inquiry or a sale. He has very little media loyalty. He spends where he can get the response.

"Organizations that relied heavily on cable delivery three or four years ago are finding that this medium represents less and less of their volume. It's a question of rate availability. Many schedules are negotiated to give the station or cable network the widest flexibility. If it's sign-on to sign-off, they look for a rate that's an average of all the dayparts used. But they follow this closely, and if all the worst time periods are used, they're going to cancel."

Springer says he's gotten pitches for his clients from all three broadcast networks lately, which indicates that they're "opening up." He adds, "I don't know if their lower ratings from people meters will help us, because they may have to use up too many of the availabilities for makegoods. In any case, their rates will have to come down a great deal."

He notes that most high-end DR advertisers are having their commercials approved by the networks before they're produced—even if they don't intend to run them on the networks. Once they're approved by the networks, he points out, they can run on the O&Os.

Howard Lelchuk, senior vice president, executive media director at Ogilvy & Mather Direct, says of network placement, "You don't need all three, so if NBC pricing is stronger than the others, you can opt to use NBC. The major problem is getting them to accept a 120-second commercial, which usually works better. We've gotten them occasionally on all three networks, but they'd rather sell four 30s; I assume that they come out of it better financially. We've placed 120s only in daytime—soaps and game shows—where there's enough commercialization. They'll take a 60 anyplace but not at an advantageous rate."

As for primetime, Lelchuk says it's too expensive and there's not enough negotiating room to make it pay out. He adds, "If we were asking people to leave *The Cosby Show* to make a phone call, we couldn't turn over calls fast enough, especially if we were making a sale." He notes the telemarketing backup needed depends on what's being achieved. Lead generation—just name and address—only involves 15–20 seconds per call; strict order placement requires about a minute; making a sale over the phone takes several minutes.

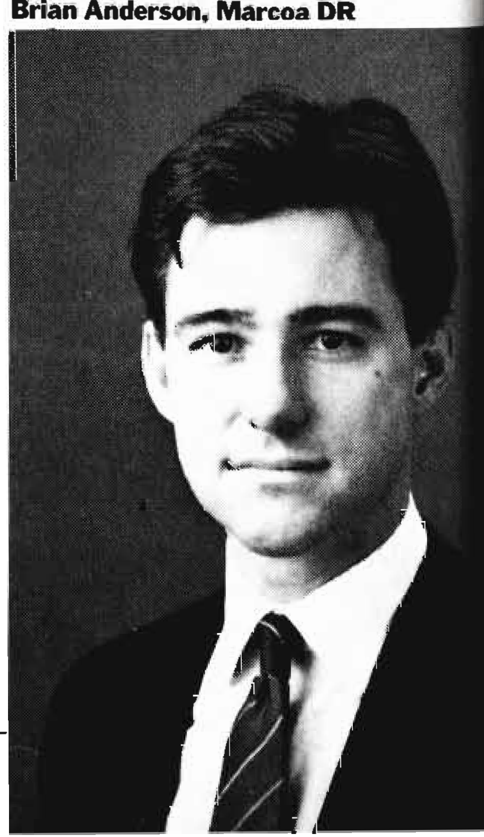
While Lelchuk considers late night a reasonably good time period, his agency uses weekend more—particularly sports anthologies. In local markets, he notes, Sunday-afternoon movies work well.

O&M Direct just began using network last year and, over the last couple of years, had tested commercials locally "so that we were able to go with our

(*Continued on page 97*)

"We now have the equipment in place . . . that can handle network response."

Brian Anderson, Marcoa DR



Kid viewing drop assessed

PDs in survey doubt that it is due to programming

By ALFRED J. JAFFE

The decline in TV viewing by children is widespread on a market basis, but programming quality is probably not the main factor.

These are among the inferences which may be drawn from the latest TV/RADIO AGE survey of program directors. The responses were part of the annual study of TV station executives' earnings and opinions undertaken by the magazine last November. (For the earnings data and opinions of general managers and general sales managers see the Dec. 28, 1987, issue.)

The survey showed most program directors reporting a decline in children's TV viewing, with some significant differences shown in the responses from affiliates and independent stations.

The survey also elicited the following responses:

- While a large proportion of PDs defended toy-driven children's programming, a substantial number also attacked it. Again, there were significant differences between the attitudes of PDs at affiliates and indies.
- A large majority of both affiliate and indie PDs defended the amount of violence on primetime programs this season.
- About a third of the affiliate PDs reported that their stations are doing more preempting of network shows this season, with the bulk of the preemptions taking place in primetime.
- A small majority of program execs at TV stations foresees a glut of magazine shows next season, but a substantial minority hedged on the question.
- About one out of four PDs sees a hot program category emerging this year. The choices for a hot program category varied all over the lot, but formats resembling *USA Today* got a strong vote.

Children's viewing

The question on children's viewing levels was included because of the wide-spread indications that a decline had taken place. In the survey, the intention was to determine how widespread this decline was.

The form of the survey question was: "Is there a decline in children's viewing in your market?" Responses made clear the decline was widespread, and though more than third of the respondents said there was no decline only a few outlets reported an increase in viewing.

Among all stations, 61.4% said there was a decline, 38.0% said there wasn't and 0.6% reported an actual increase. One of the most interesting aspects of the responses was that a much larger percentage of indies reported a decline than did affiliates—76.5% for indies and 54.3% for affiliates.

It was not readily apparent why there was such a wide discrepancy since the responses from both indies and affiliates appeared to come from a cross-section of stations. (Since the survey was anonymous the actual markets could not be determined.) However, since indies tend to operate in larger markets, it is possible that the viewing decline was concentrated in such markets. It is also likely that indies are more conscious of children's viewing levels since they carry more children's programming than affiliates.

The market size theory is partly bolstered by the responses from affiliates, which were numerous enough to break down by revenue brackets. Among program directors with affiliates in the under-$5 million bracket, 49.3% said viewing by children was down. In the $5–10 million bracket the figure was 55.2% and in the over-$10 million bracket, it came to 58.3%.

The big question is what explains the decline in children's viewing, of course. One theory given some credence is that children's programming has become repetitive and that recent animation trends have worn out their welcome. The TV/RADIO AGE survey, however, did not support this explanation.

Among those reporting a decline in children's viewing in their markets, 24.2% said it was due to "humdrum" programming, but another 29.2% felt it was caused by nonprogram factors. Perhaps most important—though not too helpful—was the 46.6% of PDs who were not sure why the decline had occurred.

Again, there were some differences between affiliate and indie program chiefs. While 27.8% of affiliate PDs pointed to "humdrum programming" only 18.8% of indie PDs cited that as a

"Is there a decline in children's viewing in your market?"

Percentage of TV station program directors answering

	Annual affiliate revenue					
	Below $5 million	*$5–10 million*	*Over $10 million*	*All affiliates*	*All indies*	*All stations*
Yes	49.3%	55.2%	58.3%	54.3%	76.5%	61.4%
No	50.7	44.8	41.7	45.7	21.4	38.0
Viewing is up	—	—	—	—	2.0	0.6
"If 'yes,' is it due to humdrum programming or other factors?"						
Humdrum programming	30.0%	20.0%	32.4%	27.8%	18.8%	24.2%
Non-program factors	43.3	23.3	16.2	26.8	32.8	29.2
Not sure	26.7	56.7	51.3	45.4	48.4	46.6
"How do you feel about toy-driven children's programming?"						
If it's good programming, why not?	37.5%	33.3%	23.9%	31.6%	73.7%	45.1%
It's improper to manipulate young viewers	43.1	50.0	49.3	47.4	13.1	36.4
Haven't come to a conclusion about it	19.4	16.7	26.8	21.1	13.1	18.5

Source: TV/RADIO AGE survey of TV station program directors, November, 1987 cause. Another major difference was in the percentages of affiliate PDs pointing to nonprogram factors. Those figures were: 43.3% for the under-$5 million group, 23.3% for the $5–10 million category and only 16.2% for the over-$10 million bracket.

Of related interest in this area, were the highlight results of an INTV-sponsored study of children's viewing given at the association's recent convention. Responses from children indicated that "viewing of broadcast television is still a very popular after-school activity, but many alternative activities (including VCR and cable viewing) now compete for children's time and attention."

Pitching toys

Another question on children and TV in the TV/RADIO AGE survey was: "How do you feel about toy-driven children's programming?" The structured responses came out as follows: 45.1% checked off approval via "If it's good programming, why not?", while another 36.4% agreed with the statement, "It's improper to manipulate young viewers." The remaining 18.5% said they "Haven't come to a conclusion about it."

But the differences between affiliates and indies were striking. Among the former, 31.6% registered approval of toy-driven programming, but the ratio of approval for indies was a substantial 73.7%. The other side of the coin showed 47.4% of affiliates registering disapproval and only 13.1% of indies doing so. Also, the bigger the affiliate, the less likely the PD approved of toy-driven children's programming.

PDs were also asked whether there was too much violence on primetime this season. Here there was close overall agreement between affiliates and indies. Among affiliates, 78.8% felt that violence was not excessive, while 80.5% of indies felt the same way. In addition, among affiliates the bigger the station, the less critical the PD about violence.

The same question was asked of TV station general managers in the TV/RADIO AGE survey (see December 28 issue). And the breakdown as between affiliates and indies was not too different. Among GMs of affiliates, 85.1% defended the level of violence as not excessive, while the number for indies was 72.4%. Again, affiliate GMs at the bigger stations appear to be less critical about violence than those at smaller stations.

One question in the survey was aimed at affiliates only. It asked: "Are you doing more preempting of network shows this season?" About a third said they were (34.9%). There was a modest skew toward smaller affiliates, that is, the smaller affiliates were a little more likely to preempt network shows.

Smaller affiliates were a little more likely to preempt network shows. The daypart preempted most was, not unexpectedly, primetime.

For stations in the under-$5 million bracket, 38.9% of the PDs said they were preempting more often. In the $5–10 million category, it was 35.2%. Among the over-$10 million group, it was 30.7%.

As to the daypart preempted most, it was, not unexpectedly, primetime. Of those who preempted, fully 89.8% cited primetime, with 10.2 mentioning daytime.

Another question asked of PDs was: "Do you foresee a glut in magazine shows next season?" More than half (53.1%) said they did and the ratio for affiliates vs. indies was pretty close—53.6% vs. 51.9%, respectively. The bigger the affiliate, the more likely the PD was to foresee a magazine show glut.

However, 35.8% of all respondents said, "It's not clear yet," while another 11.1% did not foresee a glut. In both instances, the percentages for affiliates and indies was close.

Finally, PDs were aksed: "Do you see a hot program category coming up?" While one out of four did (26.0%), the ratio for affiliates was 34.0% and for indies 22.3%. Also, the bigger the affiliate the more likely the PD was to cite a hot program category.

The program categories cited can be clustered into about two dozen groups. But about one out of three respondents who cited a hot category mentioned, in one form or another, news or information magazine shows, some actually referring to *USA Today*.

No other category was close. About 10% of the mentions covered some form of game show, in particular, a "magazine" or "talk" game show. Close to 10% picked some form of sitcom, in particular "dramatic" sitcoms, such as *Hooperman*. About 8% mentioned live-action kid shows, while smaller percentages picked variety shows, kids game shows and fantasy/horror shows. □

"Is there too much violence on primetime this season?"

Percentage of TV station program directors answering

	Annual affiliate revenue					
	Below $5 million	*$5–10 million*	*Over $10 million*	*All affiliates*	*All indies*	*All stations*
Yes	28.1%	22.5%	13.3%	21.2%	19.4%	20.6%
It's not excessive	71.8	77.5	86.7	78.8	80.5	79.4
"(If an affiliate) Are you doing more pre-empting of network shows this season?"						
Yes	38.9%	35.2%	30.7%	34.9%	—	—
No	61.1	64.8	69.3	65.1	—	—
"If 'yes,' in which daypart?"						
Primetime	86.4%	95.5%	86.7%	89.8%	—	—
Daytime	13.6	4.5	13.3	10.2	—	—
"Do you foresee a glut in magazine shows next season?"						
Yes	43.1%	50.7%	66.7%	53.6%	51.9%	53.1%
No	8.3	13.7	10.6	10.9	11.5	11.1
It's not clear yet	48.6	35.6	22.7	35.5	36.5	35.8
"Do you see a hot program category coming up?*"						
Yes	16.9%	17.4%	32.4%	22.3%	34.0%	26.0%

** See story for details. Source: TV/RADIO AGE survey of TV station program directors, November 1987.*

Megamergers, account shifts, client penny pinching seed media shop growth

Agencies' poison becoming the meat of buying services

By GEORGE SWISSHELM

In the wake of all the agency buyouts, megamergers and shakeouts that followed, industry watchers toting up who won and who lost would have to put a lot of the media services pretty close to the top of the winners' column.

Matt Bryant, president, U.S. operations, of Media Buying Services International, says that during the 20 years his company has been in the business, "The industry has never been healthier. It's never had more potential than it does today."

At Vitt Media International, executive vice president Hal Katz recalls, "In 1970, media services were only two years old, handling about 4 to 5% of national spot billing. Today, even the 4A's says we handle 22% of national spot television, and we think it's closer to 25%."

Bill Koenigsberg *of Media General says agency mergers and buyouts have reminded advertisers to "think twice about what kinds of services they're getting in our new post-merger world."*

In Katz's view "The basic reason for media service growth is the same one that's behind growth of syndication and cable. In the mid-'60s, advertisers just got fed up with escalating media costs and stepped in to take back control of the biggest expense in their marketing budgets from the media, from the agencies, and from what little the media services held then."

Katz recalls, "Some companies brought control of media in house, and many companies started unbundling agency services, splitting them up—the research job to outside research firms, the media job to the media services, and so on. All this forced changes in compensation arrangements to the point that today only 45% of all agency compensation is based on the 15% commission. There will be even less when Procter & Gamble goes off the 15%."

And while all this was going on, he adds, advertisers were putting both their agencies and their media services into the syndication business as a further way to try to hold down network costs, and advertisers "poured money into the cable alternative. As just one example, without Anheuser-Busch, ESPN couldn't have gotten off the ground."

The seeds of growth

At Media General Broadcast Services, executive vice president Bill Koenigsberg points to several factors that converged about the same time "to propel media services into the growth-industry category."

- Agency mergers and buyouts forced even the biggest agencies to look harder at their bottom line and for ways to cut costs. "That's often meant a cutback in services, which reminds advertisers to think twice about what kinds of services they're getting in our new post-merger world."
- Media cost inflation "that's put advertising costs on the front burner in most clients' marketing departments, pushing them into a search for better alternatives."
- Media services can now attract better people: "Today we're respectable. We have more clients, and more *major* clients, so we can pay more for top talent with the ability to make the client's money go farther."
- There's more talent available to us in the aftermath of the agency shakeouts—top account management talent as well as experienced media people."
- "Companies like ours, up-fronting cash to stations, get major discounts later on the time they buy from these stations, for client savings that can't be earned in any other way."
- Media execution, notes Koenigsberg, "is the last labor intensive area at the agencies. Years ago, besides media, agencies maintained large numbers of research people on staff, commercial directors as well as producers, even music people on their production teams. Today most of this is farmed out to outside suppliers. Media is last to go, but right now its exit is escalating."

Walter Staab, chairman and president of SFM Media Corp., sees the change at the media services as "evolutionary, rather than revolutionary, moving along with all the other evolutionary changes affecting the businesses we deal with: the advertisers, the media and the agencies."

But he warns that while the past five years have been good to the independent buying services, "not all the trends are without possible pitfalls."

One such trend is the move to greater in-house self-sufficiency by more advertisers. Staab concedes this is more a

Walter Staab *of SFM holds that the move by advertisers to take services in-house is a bigger threat to agencies than to media services because the first thing likely to go in-house is network buying.*

Hal Katz *of Vitt Media notes, "In 1970, media services were only two years old, handling about 4 to 5% of national spot billing. Today, even the 4A's says we handle 22% of national spot television, and we think it's closer to 25%."*

threat to agencies than to media services because, "The first thing an advertiser is likely to take in-house from the agency is network buying, and leave spot to the agency or a media service. But I hope that as more clients decide to go in-house, they look at their options and at possible pitfalls for themselves."

He notes, for instance, "Unless an advertiser wants to take on staff a professional network negotiator who can spend full time keeping on top of the network marketplace, the job's just not going to be done right. But the advertiser has to be investing at least $50 million in network to keep a really qualified person challenged. There are only about a couple dozen people in the country good enough to do it right, and the agencies take good care of them because network is the most profitable area in media.

"On the other hand, spot is labor intensive, often handled at a loss by the agency, and most likely to be handed to a media service when a client takes network in-house. And because the agencies don't take the same good care of their spot buyers, these tend to be a peripatetic lot, most hopping from one agency to the next, with the cream of the crop picked up by the media services and reps."

Jack Caplan, senior vice president at Time Buying Services, says the industry's current direction "at least at our company, is to approach more advertisers directly, since there's still not total recognition, or at least admission, among agencies of our ability to help them keep operating costs down and save their clients' money."

Like Vitt's Katz, Caplan also notes, "With so many clients asking hard questions, 1988 could be the year the 15% commission either dies or gets very sick. This affects media services because agencies still get their 15% on the billing we handle for their clients. Yet with media services offering to work for advertisers for incentive compensation, we can save them the 15% because our piece of the action can come from the money we save through negotiation and through trading with the stations."

Caplan explains, "This, plus the fact that some agencies don't provide clients with post-buy analyses, has given rise to the consultant, one of whose key jobs is to act as policeman, watching to make sure the agency or media service delivers what it says it does. Clients can benefit from consultants if only because any agency or media service that knows it's being watched by someone who knows the score will make sure they do the job right."

As Media General's Koenigsberg notes, the basic reason for media service growth remains what it has been from the start: More advertisers are coming to the services "because we can get them media at better prices."

But a lot of factors go into this and contribute to this key driving force.

Dennis Holt, president, Western International Media Corp., sees agencies winning new accounts "for only two reasons: creative and chemistry. They can't win new business on the basis of their media performance. But they can lose business if their media operation doesn't produce. If nothing else, their media department can lose its part of the job to anyone who can do it better."

Holt says fewer people today are doing the job better "or even as well as they should be doing it," because more people today are devoting themselves to a better personal quality of life. Fewer are committed to the work ethic. More people want more vacation time, more time with their families, more time to run and work out. They're more committed to building hard bodies than to building a career. Those few of us who are still into careers are the backbone of every service industry, including media. That's why we can command a higher premium for turning in a better job."

Jim La Marca, chairman and president of La Marca Group, Inc. points to "extension of the concept of measurable productivity by more companies beyond their manufacturing production line to other aspects of their business, including media buying, as more of these companies have come to recognize that media can be bought more efficiently. Advertisers today know, just as we do, that a $1 million campaign bought for $800,000, without loss of effectiveness and impact, is a 20% gain in productivity."

La Marca adds, "Media services have also grown because of the growing segmentation and complexity of media themselves and because of the severe pressure on agency profits caused by media disinflation. That in turn has caused agencies to hold their staff size down as much as possible, and one way to do that is to turn the labor intensive media buying job over to us."

Catching small fish

At Media Buying Services International, Bryant looks at still another aspect of agency megamergers: "When a client spending only $5 million in a $50 million agency gets caught up in a megamerger, he finds he's an even smaller fish in the resulting $100 million agency."

Besides that, adds Bryant, "The beating up of agencies on the commission issue has increased the numbers of advertisers looking at both agencies and media services as suppliers of a la carte services, with media as a service that can be pulled out and charged for separately."

He also points out, "Media services that used to have to survive on small

(Continued on page 100)

Jack Caplan *of Time Buying Services says, "With so many clients asking hard questions, 1988 could be the year the 15% commission either dies or gets very sick."*

Tougher TV competition seen calling for research, programming savvy

Sales personnel hiring, training emphasized by reps

TV reps are responding to tougher competition for the TV ad dollar by placing increased emphasis ›n the proper hiring and training of ales personnel.

With more independent stations, nore syndicated product and the ex›ansion and growing marketing sophisication of cable, say the reps, "We ıave to produce tougher negotiators vho are more flexible and more cre.tive, and can use their imaginations to lig into the needs of their buyers' clints and package program combinaions that best meet those needs."

Across the board

At Petry Television George Dennis, ice president, director of manpower evelopment, says Petry's goals inlude "a consistent sales effort in each f our offices. Our people in Denver nd Dallas need to be just as sophistiated about all aspects of broadcast adertising as those in Chicago and New 'ork. And we start with the premise hat it's easier to teach people the roadcasting business than to instill a atural aptitude and desire to sell."

Jack Higgins, vice president, general nanager of Katz Continental Televiion recalls, "The emphasis of the raining we got 10 years ago was prinarily on sales. Today that's no longer nough. Today an account executive ıas to master all facets of this business. Ie has to be trained to be a research nalyst, a program analyst and a mareting executive who understands clint distribution, as well as operate as a irst class sales executive.

"He needs complete knowledge of a nore complex industry. He must unlerstand and be able to articulate ev·rything from relating audience flow to rogramming to how to go after and vin new accounts. We evaluate our eople on how well they develop and roduce new business for spot as well s how well they achieve better market hares for our stations."

At MMT Sales Andy Capone, direcor of sales training and employee development, says his commitment is "to develop talented and aggressive account executives who will mature into top producers. And it's important to keep in mind that training new blood is just one key part of an overall program that puts equal emphasis on both keeping our best account executives and attracting the cream of the crop from other rep companies."

Leo MacCourtney, vice president of Blair Television's ABC Division, describes Blair's training as "heavy on rating book analysis, on positioning our station against their competition, and on face-to-face selling.

"With today's heavy emphasis on post analysis at the agencies, it's more important than ever to be able to position our stations to take maximum advantage of their strengths. Even if it's not Number 1 in its market in this or that time period, you still want to get the Number 1 share of market dollars. So we teach our people to switch the emphasis in those Number 2 time periods to the station's Number 1 programs, and how to line up program packages that give the buyer's client what he needs."

MacCourtney recalls, "Back when we started our training program there had never been any place for rep or station salespeople to learn the business. They were just thrown out on the street to learn the hard way. The reps saw the need, rose to the challenge, and we've been growing our own ever since. The acid test is how well the program's graduates produce on the street. By that measure it's brought us excellent results."

At TeleRep Dick Waller, vice president, director of manpower development, says "We start with an extensive hiring process that includes a six-hour test of sales aptitude and attitudes that's part oral, part written. An outside testing organization tests people who've gone through our preliminary interviews. But we neither accept nor reject based solely on test results. Testing is one tool helping us judge whether the candidate is as emotionally tough and resilient as he has to be in this business."

Waller adds, "Whatever we're doing, we must be doing at least some of it right, because many of our best producers and managers have come out of our training program. And we suffer minimal turnover. If even 5% of our people go to other reps, I'd be surprised. And I'd estimate that after three or four years with us, maybe 10% go to our stations as sales managers. Many more are asked, but most prefer to stay with us."

Tom Comerford, vice president, regional sales and sales training at Harrington, Righter & Parsons, describes a six-month program that, when completed, culminates in the successful candidate being asked to sign a four-year contract "and agree to work in any of our 14 sales offices. We average 50 to 70 applicants for every two people we accept in the program, which we run three or four times a year. For the program now in progress I interviewed 61 candidates and narrowed that to three to five finalists. Each of the survivors is then interviewed by our research direc-

"At the beginning, we don't throw our new [sales training] graduates into emergency situations where they might find themselves in over their heads."

Tom Comerford
Vice president
Harrington, Righter & Parsons

tor and the vice presidents of our five sales teams."

Comerford says the applicants come from a wide variety of backgrounds. "Some are our own sales assistants, some buyers or planners from agencies. Some are radio salespeople and others have sales backgrounds from non-broadcast industries—men and women who have sold everything from wallpaper to financial services. What they have in common, and what the surviving candidates *must* have, are intelligence and natural sales ability. If they have these two basics, we can teach them the rest."

Mike Raounas, vice president, national sales manager of the Sabers at Katz Independent Television, explains that in the 10 years his company's program has been in operation, what has *not* changed is, "We still look for the same qualifications in the people we accept that we did from the start: aggressive, articulate, dynamic, personable, street-smart, determined and mentally fast on their feet in reacting to changing market situations and the changing needs of their buyers' clients.

"The applicant with the best chance is the man or woman with these qualities, plus sales, research or buying experience in broadcast advertising. From outside the industry, the applicant with experience selling *something* holds an edge over those who've never sold anything. However, if someone with no sales or broadcast experience fits the other criteria and seems dynamic and hungry enough, we don't want to lose him. So we ask him or her to consider starting in research to learn the ropes while we see how they take to it."

These things, says Raounas have not changed. "What has changed is our increased emphasis on marketing—using spot to solve our advertisers' marketing problems, and the technical aspects of the ratings and the expanded information Nielsen and Arbitron and AGB can now provide. General Motors has to run smarter today because Chevy has competition it didn't have 20 years ago. It's the same with spot."

MMT's Capone says the selection process "starts with me interviewing over 100 people, and we narrow that down to the four or five who wind up in the program. There's no need to go to outside employment firms to get the 100. Most are people already interested in the business and in MMT, largely on the strength of good word of mouth in the industry.

"Some are our own research analysts and sales assistants that we work with to develop and promote from within. Some are local station sales people. Some have been agency buyers or plan-

Research: where the pipeline starts

Unlike rep sales executives, Teddy Reynolds, vice president, director of research for Petry Television, reports, there's been quite a bit of turnover among rep research analysts. This, she explains, is because "It's an area that offers entry-level break-in to the business for ambitious, bright kids, fresh out of school. The problem is that because so many college communications departments don't realize jobs like ratings analyst exist, we have to beat the bushes to find applicants. So we've set up some internships at several local colleges to insure us a source for applicants."

Similarly, Mike Raounas, vice president, national sales manager of the Sabers sales team at Katz Independent Television notes, "There are college communications and journalism courses that teach program production and news reporting, but I dont' know of any that teach the analysis, presentation, negotiation and followup it takes to be a successful researcher or rep or station salesman."

But last February, The International Radio and Television Society took steps to at least start to remedy this situation. At its annual Faculty/Industry Seminar, communications and journalism professors from a number of colleges and universities got some input from such rep executives as George Dennis, vice president, director of manpower development at Petry Television and Robert Einhorn, vice president, director of research for Katz Television.

Teddy Reynolds

An IRTS report, *In Search of Audience*, describes how participating professors accompanied broadcast sales people on actual sales calls, "getting a chance to savor first-hand a critical, real-life situation. They listened to the personal chit-chat and shoptalk, got a feel for the intense negotiating or gentle soft-soaping, heard complaints about preemptions and rating shortfalls, and watched as the seller worked his way through his pitch.

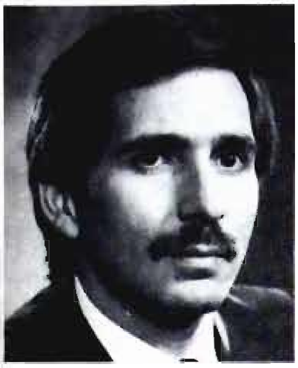
"The overall impact on faculty members was overwhelming. Unanimously, they rated the experience nothing short of eye-opening. Many admitted it changed a lifetime's perception of what they had previously considered only an exercise in 'numbers-crunching.' "

Says Petry's Dennis: "We thought what IRTS did was a good idea because it was a way to let the schools know how this end of the business operates and that there's this other area in broadcast that isn't news and production but that also offers opportunities for their graduates."

IRTS says a followup survey later indicated that many of the faculty members who had attended planned to suggest business management courses to their deans "with an eye toward expanding the curricula of communications schools. Numerous professors indicated sales would play a more significant role in their teaching efforts now that they were better qualified to handle it. Business careers will be suggested to many undergraduates whose only previous interest might have been in news or production."

And if a graduate is accepted as an entry level research analyst at a rep, where can he or she go from there? says Petry's Reynolds: "To the four winds. Some are promoted to our own sales teams, some go to programming or to the syndicators, others to the stations or to agencies. Because once they reach the point where they're qualified research managers, that's a foundation that opens all kinds of doors. Here at Petry we have nine sales teams in the New York office, and each team has its own researcher. Of our nine team analysts, six are people we trained."

"The last thing I want is someone who allows himself to get bogged down in arguments over microscopic differences in CPMs between two stations."



Andy Capone
Director of sales training
MMT Sales

ners. Others are people with sales backgrounds from a wide variety of fields—insurance, securities, from all over. And once the selection is completed, my job is to create marketing professionals, not messengers: people who know how to go beyond the numbers to show buyers how to use spot creatively by finding the programs that can do the best job of selling the client's product. The last thing I want is someone who allows himself to get bogged down in arguments over microscopic differences in CPMs between two stations. What we *do* want is someone who can quickly understand what it takes to sell the client's product, then show the buyer how spot can be used to concentrate his dollars in the programs and in the markets where the client's best sales opportunities lie."

Capone adds, "We have researchers that spend endless hours tracking program performance in all dayparts and in markets of all sizes against every sort of competitive programming you can name. My job is to teach our trainees to use this resource—not just what's in the last book, but performance trends over several books."

Learning the ropes

At HRP, Comerford points out, "Unless the candidate already has experience in a particular area like ratings analysis if they're from research, or in our procedures if they've been one of our own sales assistants, he'll spend one month in research, a week as a sales assistant, then a week on computers, familiarizing themselves with our systems.

"Then they rotate among our five sales teams for four-and-a-half months. After that we send them to one of our stations for three days to see what happens to the information the stations get from HRP and what they do with it.

Comerford calls it "a hands-on program" and says its success "is due to the people the trainees work with in each department. They work with our own staff members, they work with a manual we've developed for them, we use role playing situations, and in the end they go out and make sales calls with an account executive along as an observer who can make constructive suggestions for improvement where necessary."

The next step, he says, is "filling in for people who are out, sitting at their desks, taking their calls and taking care of their buyers. After all this we can be pretty confident they're ready to do things right when they get their first regular assignment."

He says HRP started its program in the early '70s, "And it's worked very well. At the beginning, we don't throw our new graduates into emergency situations where they might find themselves in over their heads. At first, we're careful to insert them into situations where they can succeed. And today many of those who started with us as trainees are now sales managers in our various offices."

As for employee retention, Dennis points out, "Petry is employee-owned, which gives our people added incentive to stay, knowing they'll be vested in our profit-sharing plan." And he says Petry also runs a separate training program to "train the account executives we've hand-picked for our future managers. This way we always have a pool of available management talent so we can keep promoting from within as Petry grows. This keeps morale high and turnover low among the cream of our team."

MMT's Capone, asked about widespread complaints among agency and media service buyers about the "revolving door at the reps which keeps interrupting what used to be fairly steady long term relationships we could rely on," comments, "I'm not sure there's been an increase in turnover in rep sales people. My impression is, it's possible more buyers perceive this to be the case as a result of the reps' reaction to all the changes at the agencies. My guess is that it's more the dramatic increase in agency buyouts and consolidations and the resulting increase in regionalization of buying and account losses and switches from one agency to another that's led the reps to switch our resources to follow the accounts, wherever they go."

Dennis says Petry brings its trainees to New York and keeps them "four to five months, depending on the extent of their prior experience. They're taken through three phases: product knowledge, the basics of the broadcasting business; selling skills, and how to negotiate. Then they go out on sales calls with an account executive and apply on the street what they've learned with us."

Waller calls TeleRep's training "a total indoctrination that covers not only how a successful rep company operates,

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"Today we use video tapes so [sales trainees] can see themselves and their delivery in a kind of mirror with sound so they can improve on what they see and hear."

Kenneth Donnellon
Vice president
John Blair Communications

Early newsbird gets the worm

Los Angeles News Service builds a following

By ELIOT TIEGEL

When a PSA jet enroute to San Francisco crashed near Paso Robles, Calif., recently, Bob Tur and his Los Angeles New Service helicopter taped the first video footage which CBS, ABC, NBC, CNN and Conus all used.

Tur, the 27-year-old owner/photographer/helicopter pilot of the seven-year-old supplemental TV news service, beat all the competition, he says, "because we are specialists in breaking news stories and we hustle." Tur piloted the helicopter at 150 miles per hour from L.A. after hearing the news of the disaster on a police radio.

And since the helicopter is equipped with a powerful searchlight which emits enough light to "turn night into day," Tur became a search-and-rescue vehicle in the sky while also videotaping the carnage on the ground which killed all on board, including a former PSA employee who allegedly shot several people, including the pilot and copilot, causing the plane to crash into the mountainous region.

The crash took place around 4:50 p.m., Tur recalls, adding he began shooting around 7 p.m., had a plane waiting at the nearby San Luis Obispo airport to bring back the tape, and had the footage back in L.A. by 10 p.m.

On Oct. 1 of last year, when L.A. started off its morning with a 6.4 earthquake, Tur was in the air filming damage. After eight hours of flying, he came back to the Santa Monica Airport, his home base, to grab a snack. While he was away, a fixed-wing plane crashed into his $750,000 helicopter, totally destroying the just-paid-for craft. Such are the travails of operating a 24-hour news service seven days a week.

Discovering a need

Today LANS has another helicopter and recently moved to new offices near the Santa Monica Airport from its previous Hollywood location. Tur, a former freelance still photographer for UPI, and his wife, Marika, a former reporter for *The Los Angeles Times*, formed the company after they discovered there was no one covering the L.A. market with overnight breaking news footage.

The company now provides both breaking news and feature packages to stations all over the U.S. and overseas on a nonexclusive basis. It also covers special events for *The MacNeil/Lehrer Hour* on PBS and for MTV.

In fact, the demand for news in global TV has given LANS, as well as the five or so other regional news services and several nationally-flavored firms, a customer list which engenders lots of competition.

When the Turs began, they decided to cover the news from 11 p.m. to 7 a.m. "We were shocked to find in a city this big nobody from the local stations was covering the news overnight." So they pooled their funds and for $52,000 bought a minicam package, installed police radios in their car, hired someone to stay at the downtown police headquarters to alert them to breaking stories, and began chasing down all the visually appealing news items they felt would appeal to station news directors the next morning.

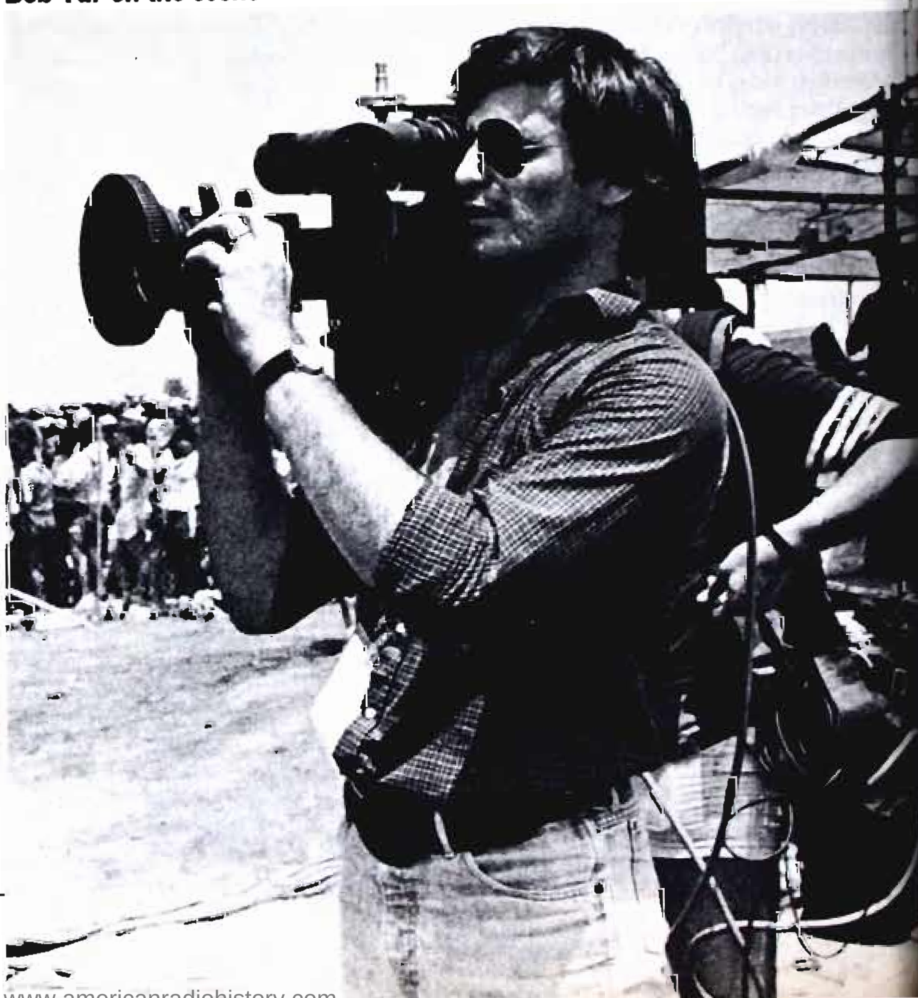
The company has grown to employ a nonunion staff of 18, several radio cars and $800,000 worth of Japanese equipment plus the rented helicopter. After one year of specializing in overnight coverage, LANS went 24 hours, seven days a week and began offering its footage to stations around the country.

One advantage Tur found in dealing with news directors which helped him gain entry into newsrooms was his on-site coverage around the clock. "News

(Continued on page 114)

In addition to breaking news, LANS develops features, like a five-minute piece on earthquake activity in the Mammoth Lakes area.

Bob Tur on the scene



Viewpoints

Neal Pilson

President, CBS Sports, in remarks before the National Collegiate Athletic Association President's Commission in Nashville

TV networks and college sports: not less interest and no less social concern

The rapid growth of televised college sports with increased product and competition, has, not surprisingly, left the networks with a declining number of viewers (although CBS did show an increase this year in viewership of college football over 1986 levels). In a recent report from the advertising agency BBDO, "Network Sports in the 1980s," college football was reported to show a 30% decrease in network viewership with regular season college basketball also down 30%. The decrease for these two sports exceeds the average decrease of 16% for network sports viewing across the board.

Please do not misinterpret my remarks to mean that CBS is losing its enthusiasm for college sports. To the contrary, we currently devote more than 30% of our broadcast time to college athletics, substantially more than either ABC or NBC. Our nine-year commitment to the NCAA Basketball Tournament and regular season college basketball is well known to everyone here, and we have just concluded a very successful college football year with the CFA.

However, what increased competition has forced us to do at CBS is reexamine what we feel makes network television unique and determine how we can best serve a changing audience. Network television, despite all the technological advances in the industry, remains the only system that can deliver programming simultaneously to every television home in the United States.

While network television will remain the best vehicle for reaching the largest audience, cable and syndicated broadcasters have found their niche in the industry as well. The same BBDO report found that college football broadcasts on national cable and syndication have risen 150%, with basketball showing a 40% increase since 1983. With the emergence of local syndication, regional college football and basketball have now become almost the exclusive domain of the non-network broadcast entities.

That's why, in this era of proliferation, I think the networks will be concentrating on marketing national games to the widest possible audience. It is our strongest suit, and we must move in that direction since every business (and every university and conference, for that matter) seeks a distinctive and unique image to differentiate its product or sell its service.

Television's role in college sports is often criticized as adversarial, manipulative and detrimental to the health and welfare of athletes and their schools. Some say television's money breeds commercialism, the pressure to win at all costs, the resultant violations of NCAA rules, and abuse of student athletes.

Let me read several excerpts from a report on the state of college athletics: "Equivocation, false statements concerning eligibility and other forms of dishonesty are to be numbered among the fruits of commercialism. . . . Commercialism motivates the recruiting and subsidizing of players, and the commercial attitude has enabled many young men to acquire college educations at the cost of honest and sincerity. More than any other force, it has tended to distort the values of college life and to increase the emphasis upon the material and the monetary."

That was from the Carnegie Foundation Report on College Athletics, dated October 24, *1929*—long before the advent of television. But, as you all know, more than half a century later, the issue of corruption of the student athlete remains in the spotlight, with television as one of the alleged culprits.

I find fault with this criticism because we in television are very sensitive to the issue of our medium's influence on college athletics. We are concerned—as parents, alumni and citizens—about the recruiting of college athletes, the quality of their educational opportunities, and their rate of graduation. But we must recognize that the solution to these issues, indeed the same issues which concerned the Carnegie Foundation nearly 60 years ago, rests with the college and university community. And judging from what I have seen at recent meetings of the NCAA, there is now a strong will to meet that challenge.

Certainly, there's a lot more money available now than in 1929—most of it in the form of television revenue. But that money should be viewed by our society and by us in this room as a positive force and as an enormous and attractive resource for higher education. CBS alone will disburse in the neighborhood of $80 million this year to the nation's colleges and universities. The total of all television monies will probably exceed $150 million this year and over $750 million over the next five years.

Please note that this revenue generated from television *has no strings attached* and may be used for any purpose. While on an occasional basis, TV may ask for a date or time change of an event, the number of such requests measured against the total number of televised events is relatively inconsequential. And the schools involved can always say "no", and sometimes they do. However, for participating colleges and universities, television money reduces the need for additional funds from taxpayers, students, parents and alumni.

Revenue-sharing gains as marketing method; HG debuts library offer

Revenue-sharing is gaining as a major trafficking method by which syndicators and independent stations are doing business.

Started recently by Harmony Gold on its syndicated library product, via what it terms a Revenue Sharing Alliance, the marketing concept is seen as helping indie stations on the one hand in buying product they cannot afford, while on the other giving syndicators the needed clearance edge to make the product viable. (Actually revenue-sharing has some previous history, having been tried successfully a few years ago by Twentieth Century Fox Television on the *Porky* films.)

Benefiting especially will be those indies which are not blockbusters in their market and/or whose budget is tight. Under the HG revenue-sharing plan, the contracts with stations are understood to include the following terms, according to a source who preferred anonymity:

Stations are required to air the programs by Jan. 31, 1990, when the contract expires. One run of each program must be aired between Feb. 1, 1988 and Jan. 31, 1989. The net revenue on the ad sales is split on a 50-50 basis. From gross sales 15% is deducted for ad agency commission, 10% for sales commission, and 5% for advertising and promotion. The remaining ad revenue is divided equally between Harmony Gold and the station. There are 12 minutes per hour for stations to sell in ad time.

The Harmony Gold plan has a number of participating stations on its initial list. These include WATL-TV Atlanta, KRLR-TV Las Vegas, WGBS-TV Philadelphia, KOFY-TV San Francisco, WCIX-TV Miami, KSCH-TV Sacramento, WXIX-TV Cincinnati, WCAY-TV Nashville, WPTY-TV Memphis, and KMGT-TV Honolulu.

Availability. In some cases, the stations have bought one of HG's shows, in some cases all, depending on the availability of the shows in the marketplace and whether they have had previous market exposure.

For example, explains Robert Lloyd, president, domestic syndication, one of the programs, *Shaka Zulu*, 10 hour miniseries, which was offered initially on a cash basis, is now going the RSA route, and has already been sold via revenue-sharing to many markets.

The library's product, which is listed in a catalog being distributed to independents, consists of *Zulu*, plus *William the Conqueror*, *The Count of Monte Cristo* and *Sandokan*, all miniseries; the feature packages Harmony Golden and Bonzai Theater; half-hour animated series *Robotch* and *Captain Harlock and the Quenn of a Thousand Years*; and animation features Storybook Theater and Animation Adventure Theater.

Cash. Two new syndicated properties, *The Man Who Lived at the Ritz* and *King of the Olympics*, are being sold via cash, stresses Lloyd.

Meanwhile, KRLR-TV acquired several of Harmony Gold's products. These include Storybook Theater, *Sandokan*, *William the Conqueror*, Animation Adventure Theater and Harmony Golden I, which has five titles. On the other hand, the station did not pick up the half-hour animation offerings because it has an ample supply of its own.

At the station, Ron Maestri, program/promotion director, notes the station passed on taking *Zulu* because it had already been cleared by another station in the market.

Maestri is high on going the revenue-sharing route. "It's a way for us to get movies and other product and to have the time to sell and control the inventory in the program. Once you take too many barter programs, you start losing the inventory, which hurts. Sometimes, advertisers can get bumped out if there is too much barter."

For example, points out Maestri, if a barter movie package is involved, half the inventory would have to be relinquished to the syndicator. On the other hand, depending on the spot-rate charged, he continues, the profit picture probably will be higher through revenue-sharing than giving up the in-

Syndicators on revenue-sharing

"Revenue-sharing ideas have been around for a long time," says Scott Towle, president of Orion TV Syndication. "It's an idea to get creative in what is obviously a difficult marketplace. I don't know if it will have any effect or impact on other companies.

"I guess the concept can be sound. It probably is a great way to go in the 11th hour with a project that's not been well-received in the traditional manner. It's creative, so you've got to applaud anything that's creative these days. It is a much more complex way to go. Can it work? It depends on how the projects are perceived."

Towle emphasizes that no distributor will offer revenue-sharing with any project it perceives as being extremely strong.

Just the concept of revenue-sharing "can affect other distributors," believes Ritch Colbert, president of Access Syndication. "It's been going on for a long time, but nobody's talked about it, no one's bragged about it. The only difference is that Harmony Gold is talking about it."

Colbert calls this scheme "a noble thing to do. It spiritually bonds the station and the syndicator as partners. It's one of many formulas and approaches that distributors can use." Colbert feels that distributors who have never heard of revenue-sharing, will use it as an alternative selling method. But, he continues, "I don't think it will be a widely-spreading trend any more than it is now."

Jules Haimovitz, president and COO of Aaron Spelling Productions, feels revenue-sharing is merely another form of barter, "just another economic model to get shows on the air."

He doesn't feel Harmony Gold's current decision to revenue-share in order to get stations to use its programming, will have a major impact on other syndicators.

That's also the feeling of Shelly Schwab, president of MCA TV Enterprises. "What takes off is good programming," he says. "When you remarket or renew, the market dictates how you market a show. What Harmony Gold is doing won't set the tone for other shows.

"There is no such thing as a typical deal. It all depends on the type of show, whether you are dealing from a position of strength or weakness, if it's a show the stations desire and the daypart.

"The birth of barter syndication wasn't because the program producers and distributors wanted to market that way. It was the reaction of stations. We have six or seven shows on the air in first-run, and each deal is different. It all comes down to the individual situation."—**Eliot Tiegel** ventory for barter. "To us, it seems revenue-sharing seems like a no-lose kind of deal." Also, he adds, "if we had bought the shows for cash, we might have had to pay a lot for it and not recover our costs."

On the syndicator side, Maestri notes the advantage is "they get the clearances and whatever revenue they get is better than if they hadn't cleared the product." Another RSA station participant, WATL-TV Atlanta, came on board the HG train when it was able to get *Shaka Zulu* a while back on a free basis. At WATL, John Serrao, general and station manager, says he has been a proponent of revenue-sharing for more than two years. "With all the programs around, the one way to break into a major market for the syndicator, if he can't go barter, is to share revenues. In that way the syndicator can bet where his mouth is." He adds that *Zulu* was immensely successful for the station.

Deal. Serrao continues that the station made a share-revenue deal with HG on *Shout! The Story of Johnny O'Keefe*, an Australian miniseries, offered initially via barter, and for the renewal of *Zulu*. "There weren't enough clearances for *Shout*, so they came back to us on revenue-sharing, says Don Hess, program director at WATL. *Shout* has also been acquired free by WGBS-TV Philadelphia, where Carol Healy, station and program manager, notes the special was also offered initially on a barter basis.

All-in-all, Serrao believes revenue-sharing is "a smart move. There is so much product available that, in order for a syndicator to break a show in a major market, it has to be done. Now its up to both parties, but more particularly, the producer. It puts the responsibility on his back that he has to come up with good product. If it doesn't work, you don't sell it and if you don't sell it, you don't share revenue."

Serrao doesn't see revenue-sharing as an idea for everyone. "Those stations that are very profitable in big markets would not want to do it because it interferes with their potential revenue." Ultimately, believes Serrao, revenue-sharing may well wind up as a practicing marketing method along with cash and barter, based on a market-by-market basis. "The idea has great potential."

Healy also feels that revenue-sharing has potential, but that a lot depends on the station's operation. "We would participate in other revenue-sharing ventures if it made sense to use and to the producers as well." At this point, Healy notes that the station is interested in buying only specials on a free basis.—**Robert Sobel**

Viacom's barter ploy seen wise move but poses dilemma for syndicators

The selling off by Viacom International of the off-network barter minute to the highest bidders—including other syndicators, advertisers or agencies—on *The Cosby Show* has drawn some interesting observations by syndicators. In addition, it's their collective opinion that the "reserve," (minimum) prices will begin somewhere around the $100 million range for the first rerun year, which begins on Oct. 3, 1988. One report, which couldn't be substantiated, is that Procter & Gamble had made a $44,000-per-unit offer, which reportedly was turned down by Viacom.

The actual bottom-line bidding prices won't be known until this week, when offering letters with reserve prices will be delivered.

On the upbeat side, syndicators are calling *Cosby* a top program. One syndicator notes "All the evidence available to us is that it is the most successful thing that has come into syndication since *Wheel*, and it comes in with a lot more of pzazz than when *Wheel* started. Also, unlike *Wheel*, it's a known entity coming straight from network into syndication. It's a marvelous show, and it has 94% clearance, without the 24 markets still unsold."

Dennis Gillespie

Another syndicator high on the show says, "Cosby will get good ratings. It's a great television show, and it has been acquired by an impressive list of stations. So I know it will be a good deal. The only question is at what price. Also, the syndicators are saying that Viacom's method of selling of the *Cosby* barter minute is close to being a stroke of genius.

In an interview, Dennis Gillespie, senior vice president, marketing at Viacom, says the bidding of *Cosby*'s barter minute represents an opportunity for the company to get the value it may not get in a straight bid negotiated in the upfront market and in the follow-up scatter markets.

"We're doing the marketing this way for two reasons. We think there are competitors out there that will see they will have control of the barter inventory, if they win the bid in a show that is the most powerful in television history. It's a great enhancement to their other barter inventory they are selling. So we think some of our competitors may get a value beyond the straight media value.

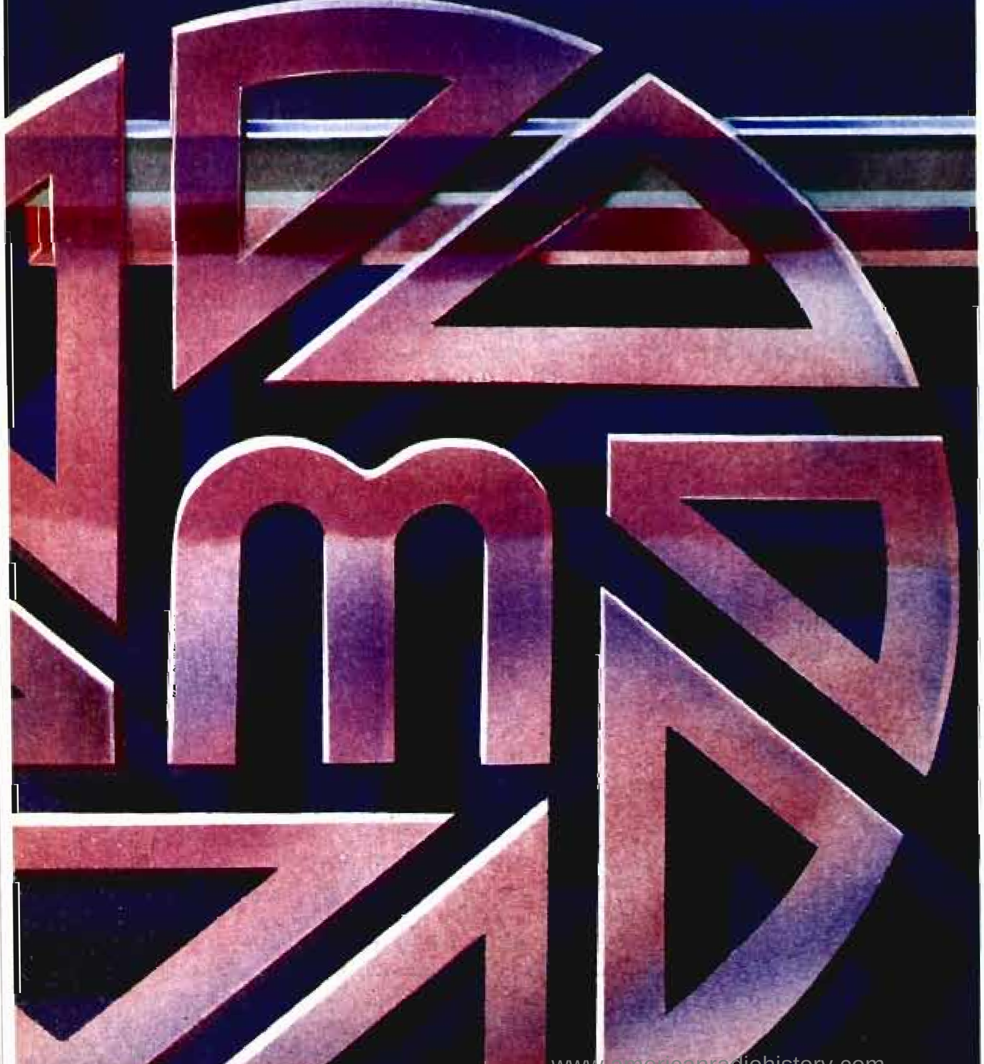
"We think advertisers and agencies recognize the impact of *Cosby* and want to be identified with it, while not paying as much attention to the media negotiations, as is normally the case. In a three-and-a-half-year deal, *Cosby* could be a hedge against increase in prices."

Cosby, Gillespie emphasizes, is not only being offered to other syndicators "but to advertisers and agencies and anyone else who has the resources and inclination to pay for the show."

Gillespie continues there was an enormous interest in the show from potential advertisers. "Virtually every major advertiser that is in barter and network has shown interest and will be interested in *Cosby*."

Consensus. While a bidder may acquire the full *Cosby* reruns for three-and-a-half years the show is also available on a one-year basis. The syndicator consensus is that getting an advertiser to go on the program for more than one year will be hard sledding. "No advertiser in the world will make that commitment," asserts a distributor. "And even if there is, the advertiser will want some kind of caveat the first year. If *Cosby* doesn't work, the advertiser will want some way to get out of the commitment. At least, that's been our experience with our own product."

Another syndicator, who doesn't expect to be a player in the bidding, says "We really don't need the show. This may seem unusual, but in effect a syndicator will be working for Viacom, doing all their work, and not certain what the results will be. The show could die. Also, there could be multiple syndicator players, depending on the way the block thing goes (Viacom is offering 10 blocks, with each block consisting of one 30-second unit in one broadcast in each Monday-through-Sunday week. Offers may be made for one to 10 blocks). I may be out selling against Lorimar, which would make it hard for me to undercut what they are giving to advertisers. Two or more syndicators could wind up trying to sell the same inventory in the program. Viacom will get their money in any case. It's nice to be in that position."



Programming/Production

(continued)

Syndicators getting *Cosby* could be helped in selling other product, it's speculated. "*Cosby* could help syndicators with a lot of product, because *Cosby* could be used as a leverage from which to get other shows on the air, notes a syndicator."

Restriction. Also going against *Cosby* is that a lot of stations acquiring *Cosby* are in the top 50 markets, and are restricted from running the show in access, points out another distributor, thus hurting its ratings potential. A syndicator hypothesizes, "Assuming the show averages a 9 rating the first year, grabbing 7,965,000 homes, and based on $55,000 per 30, that would come out to about $6.90 per CPM, which is pretty reasonable. But then there's agency commission, which puts it up to the $65,000 per unit price and an $8-dollar CPM, and to make money for us we would have to gross it up even higher."

With 1,862 units being offered, even at $55,000 per unit, the total would tally about $102 million, which is in addition to the $500 million that Viacom has already booked in cash license fees, he points out.

Another syndicator says the *Cosby* deal is one of the hardest calls to make in the industry. "We don't know what the value of the inventory is," he says. "Our strong belief is that *Cosby* can rate anywhere from a 5 to a 12. A projection in the middle translates from anywhere from a $30,000 to a $40,000 price per 30-second spot. At best, in a tight market, that would be the case. In any event, it bears investigating and we will be one of the bidders, at least initially, but if it's out of line, we will withdraw."

Homework. Meanwhile, syndicators looking to be players will probably be burning the midnight oil trying to figure out what they should offer, based on profit margin after the usual 15% off to ad agencies and plus their own 10–15% cut. As one syndicator puts it: "We all have to do our homework. The only way to do it is to look over every market that has *Cosby*, make an analysis of each market, total them up and say this is probably what it will do, this is at least what it ought to do, and bere's what it might do. Then you start asking yourself, how bad do I need *Cosby*? Then you massage the numbers up and down, depending on the degree of the need."

Closed-bid offers for *Cosby* may be submitted to Price-Waterhouse through Feb. 18, and winners will be notified by March 9.

'Great Weekend' gaining steam

A weekly hour show that entered the syndication arena quietly is beginning to come in loud and clear. The show, *Great Weekend*, distributed by USTV, Hubbard-owned company, made its debut on Jan. 2 on 20 stations representing about 30% of the country—and growing. Included in the station lineup are WCVB-TV Boston, KHJ-TV Los Angeles and KSTP-TV Minneapolis.

Jerry Greenberg, vice president, creative affairs at USTV, notes the lineup, which consists mostly of affiliates, will mount over the next week with the expected locking up of deals in New York and Detroit. To Greenberg, the information/news/entertainment and magazine series represents a "breakthrough program." Aired live via satellite on Saturday mornings, *Great Weekend* is seen by Greenberg as the promising alternative to children's fare offered by competitors in the market.

"When you wake up Saturday morning, you don't have to worry about being forced to watch children's programming, which is all that's available," he notes. The show emanates from KSCI-TV Los Angeles, with live feeds from around the country, depending on the circumstances, using Hubbard's Ku-band satellite to send the programs live.

At this point, *Great Weekend* is sold via cash, but Greenberg says he expects the show to be sold by barter in April, when we hope to have a giant lineup. A number of barter houses are willing to give us upfront guarantees now because of their faith in the program."

As for ratings on the show, which is executive-produced by George Merlis, whose credits include the launching of *Good Morning America*, Greenberg says they have been very good. On KHJ, *Great Weekend* is doing a 4 rating and a 13 share, doubling its children's programming aired last season from 9–10 a.m. Advertisers include investment houses and cars, "not corn flakes and toys."

Hosts of the show are Bob Goen and Dale Harimoto. Some of the show's elements include financial reports, late-breaking news and weather. Jack Perkins is a special commentator. In addition, the program is open to stations for their own local inserts.

Spanish TV to gain in new co-venture

Game shows, sitcoms, miniseries and reality shows are on the agenda for domestic Spanish-language TV from newly-formed joint venture Barry &

Programming/Production

(continued)

Enright/Paloma Inc. Partners are Barry & Enright Productions and Paloma Communications, which will continue to maintain their separate TV operations.

The new firm, which claims this is the first time Spanish-language programming will be produced by a U.S.-based company, is targeting the nearly 20 million Spanish-speaking residents in this country. Many of the shows to be developed are concepts and formats created and owned by Barry & Enright. Paloma already produces Spanish-language TV programming in the U.S.

Syndicast unit in barter sales

The Network Film Corp. group of companies, which includes Syndicast Services, has changed its name to Network Media Ltd. and has launched an independent barter sales unit under the Syndicast banner. The new division is called Network Media Sales, and will be headed by Robert Silberberg, president of Syndicast, who will be in charge of handling national ad sales for barter shows. Leonard Koch, a director of the NML, will head station clearances.

Also on the NMS sales team is Gerry Lepkanich, as executive vice president; Paul Green as senior vice president and national sales manager; Patty Cohen, eastern sales manager; and Jeff Manoff as account executive. Lepkanich is a 10-year veteran at Syndicast. Green was senior vice president and national sales manager at The Entertainment Network; Manoff was vice president and national sales manager at MTV and, prior to that, was in the broadcast division at Foote, Cone & Belding. Patty Cohen joins NMS from Tribune Entertainment.

In addition, reporting to Koch will be Fran Reiter, who joins the company as senior vice president of syndication sales. Reiter was vice president and general sales manager at the Entertainment Network. Joe Weinflash joins as vice president, sales, from TEN. Pam Koch and Bernie Schulman make up the rest of the station sales team.

In other expansion, Syndicast will open offices in Los Angeles and Chicago this year. Access Syndication had been handling station clearances for Syndicast.

Syndication shorts

The Crazy World of Benny Hill, two-hour program, has been sold by **D.L. Taffner/Ltd.** to 12 stations for a total of 20. The newest markets are

KHTV(TV) Houston, KSTW-TV Seattle, KVOS-TV Bellingham, KSCH-TV Sacramento, WVIT-TV Hartford, XETV(TV) San Diego, WVTV(TV) Milwaukee, WUTV(TV) Buffalo, KSTU-TV Salt Lake City, KMPH-TV Fresno, WTAJ-TV Altoona and KVVU-TV Las Vegas.

Coral Pictures has sold *Best of Your Show of Shows* to more than 30 markets. Included are WTVS-TV Detroit, WPBT-TV Miami, KAET-TV Phoenix, WOSU-TV Columbus, and WOKR-TV Rochester. Other markets cleared include Madison, Omaha, Akron, Lansing and Richmond.

Clearances of *Doctor Who*, BBC science-fiction program, have reached 206 markets. Sold by **Lionheart Television International**, the series has begun its 25th year in production in Britain, giving it more than 200 half-hours of the series available to stations in the U.S.

Tribune Entertainments's *Geraldo* has been renewed for the fall/spring season. The talk/issue series which stars Geraldo Rivera, is now on 120 stations and is cleared by **Paramount Domestic Television. TeleTrib** handles the program for national sales.

Six stations have bought **New World Television's** *New World Two* package since the INTV convention. The package, which contains 18 theatricals, has been licensed by the Gaylord stations KTVT-TV Dallas, KHTV(TV) Houston and KSTW-TV Seattle, plus KICU-TV San Jose, WOFL-TV Orlando and KLRT-TV Little Rock. Titles, which have had no network runs, include *Soul Man* and *Beyond Therapy*.

Orbis Communications has cleared *Kidsongs*, weekly half-hours, in eight markets, for a current on-air total of 115 stations.

Barris in production; Cohen, Firestone tie

Chuck Barris is back in the independent television business, and his initial project, will be distributed by Cohen and Firestone. The series, *The Original Vaudeville Game*, available to stations beginning in the fall, is a one-hour barter weekly variety/talent show designed for family viewing. Host of the show will be Rip Taylor.

The format of the show involves contestants who will be judged by "The People Meter," which will determine by applause the show's winner. The winner has the option of either selecting a cash prize or a mystery prize hidden behind the meter.

World Events 'Denver' goes weekly; heavy promotion with cereal company

World Events, which was thinking in terms of a one-hour special for *Denver, The Last Dinosaur*, will offer the animated show, which cost a hefty $750,000, as a half-hour weekly series beginning in the fall. The move-up in production comes from the surprising reception received for the one-time-only show at a time when animation producers are wary about doing children's shows.

As pointed out by Brian Lacey, vice president and general manager at WE, the initial strategy was to do only a special because "of the resistance to children's programming. Many producers were looking to programs which had toy-driven deals or for programming that could be sold based on ratings success."

As it turned out, the special will be on at least 145 stations covering 90% of the U.S., notes Lacey in an interview. Airing will be on the weekend, primarily on access or in primetime, he adds. The notion to put *Denver* into a series was not only based on the strong presale, he continues, but also because many stations brought the idea to the company. "They wanted to have first refusal if the show went into series."

Of the 90% clearances, about 100 represent indies, with the rest being affiliates. Included are the Fox Television station group, which as of presstime was mulling picking up the weekend series, Lacey notes. At INTV alone, continues Lacey, 25 markets were closed for *Denver* as a series. Most stations plan to air *Denver* on Sunday mornings, he says, against competitors' religious programming or other types of shows.

Barter. The special and the weekly series are going the barter route. The special has a six/six-minute split, while the *Denver* series is going two-and-a-half for national and three-and-a-half for stations. The deal for the series is a one-year license of 13 episodes over four runs. Down the line World Events is looking to strip the show, points out Lacey.

The selling of *Denver* was based on going back to basics: potential longevity of the show and standing firm on business negotiations, which did not include advertiser commitments to the station, as has become fairly common practice. Lacey feels part of the reason for the difficult times experienced by both sides of the children's fence is that stations and syndicators have lost sight of their goals. "We should be in the business of producing quality programs and selling them to the stations. The stations should be in the business of trying to bring ratings to the station. Unfortunately, everything became mixed, including that toy dollars were used for television programs.

"But that's all changing because there have been a lot of disasters at the toy companies, with a few going into Chapter 11 or losing a lot of money."

Sales. National sales for the special are being handled by Channel One, says Lacey. The following advertisers are in the mix, according to Lacey: Ralston-Purina, Tyco toys and Mattel. For the series, WE is close to a deal with Tele-

Brian Lacey

Trib to handle the barter sales.

Meanwhile, *Denver* will be fueled by high-impact promotion. It will be cross-promoted with Ralston-Purina. The cereal company will launch a new dish for children, Dinersaurs, in April, to kick off both the cereal and the TV program, notes Lacey. Ralston will include the *Denver* dinosaur character on about 3.5 million introductory packages and include *Denver* as in-pack premium as well. *Denver* will be joined by a cast of five new Dinersaur characters. Ten winners finding a golden Trixie dinosaur in their packages will win a trip to Knott's Berry Farm's Kingdom of the Dinosaurs, in Los Angeles.

In addition, daily drawings will be held at the local participating station two-and-a-half weeks prior to the special's broadcast, and a grand-prize winner may be selected from each market during the telecast.

Zooming in on people

James M. Kraus, vice president, director of sales, has been promoted to senior vice president at **MCA TV.** He is responsible for all cash off-network and feature film sales in syndication. Kraus began his TV broadcast career in syndication sales at MGM TV in 1977 and joined MCA in 1982 after sales executive stints at Trident Television and Telepictures.

James Kraus

Carl W. Menk, Jr., president of Hagen-Menk, wholly-owned subsidiary of **All American Television,** has been promoted to senior vice president, director of station sales and marketing at All American. Before starting H-M, Menk was vice president, national sales manager at Metromedia Production Co.

Gus Blackmon, director of story and program administration at **Warner Bros. Television**, has been promoted to vice president, story and vocational administration. For the past eight years

Gus Blackmon

Blackmon has conducted writer programs for the studio. He has been director of story and program administration for the past five years. Blackmon began his career in the mailroom at the Burbank studios in 1973 and joined WB-TV story department as a clerk in 1974.

Programming/Production

(continued)

Lorna Shepard has been named vice president of business affairs at **MGM/UA Television Productions.** She joins MGM/UA from Taft Entertainment, where she spent two years, most recently as vice president, business affairs. Before that, she served two years at ICM as a business affairs executive.

Sandra Stern has been promoted to vice president, business affairs, **New World Television.** She most recently was director, business affairs. Previously, Stern was an attorney at Pollock, Bloom & Deckon, law firm.

Janet Schoff has been named to the new position of vice president, corporate development, at **Act III Communications.** She had been vice president, sales at Act III Broadcasting, a title she will maintain. Before joining Act III, Schoff was independent sales manager at Blair Television in Atlanta.

Three sales managers have been appointed at **Palladium-New Century. Gene Lavelle** becomes western sales manager; **Paul Franklin** heads the midwestern region; and **Jim Wilson** gets the southwestern post. Lavelle was western sales manager at New Century Telecommunications; Franklin, before joining New Century, was western sales manager at Blair Entertainment; and Wilson, before New Century, was with Showtime and Home Sports Entertainment.

Brenda Miao has been appointed vice president, creative affairs, at **Carolco/Gimbel Productions**, a division of Carolco Pictures. She joins the company from CBS, where she was director of movies-for-TV. Before that, Miao was a literary agent at ICM.

Charlotte Sweet and **Bill Trotter** have been promoted from sales executives to region managers at **MCA TV Enterprises.** Sweet becomes southeast manager, and will relocate to Atlanta this month. Trotter, based in Los Angeles, becomes Western region manager. Sweet joined MCA TV in February 1982. Prior to MCA TV, Trotter was vice president and national sales manager at Access Syndication.

Merrill Grant has been named president and chief operating officer at **Reeves Communications Corp.** He will retain his title of chairman and CEO of Reeves Entertainment Group. Grant joined Reeves in September 1979 as president of Grant-Reeves Entertainment and created *That's Incredible*, which ran as a network series for five years. He was named chairman and CEO in April 1985.

Merrill Grant

DuPont-Columbia award winners

A six-part documentary series, *Eyes on the Prize: America's Civil Rights Years, 1954–1965*, has won the Gold Baton Award, the highest honor of the Alfred I. duPont-Columbia University Awards in Broadcast Journalism. Also, it won the Trustees Prize for best independent production.

The series, produced by Blackside Inc., Boston, minority-owned production company, was honored as having made the greatest contribution to the public's understanding of an important issue or news event. Specifically, as noted by the panel of judges the series was honored as a "dramatic and uplifting account of America's second revolution" and "an important contribution of American television to the nation's historical understanding."

Twelve other duPont-Columbia award winners in six judging categories received Silver Batons. These are:

Network Television: ABC News for *20/20, By His Father's Hand, The Zumwalts;* CBS News for *48 Hours on Crack Street;* NBC News for coverage of the AIDS epidemic by Robert Bazell.

Major Market Television: Pam Zekman and WBBM-TV Chicago, for investigative reporting; WFAA-TV Dallas, for *SMU Investigation;* Roberta Baskin and WJLA-TV Washington for investigative reporting.

Medium Market Television: KMOV-TV St. Louis, for *Sauget: City of Shame;* WPLG-TV Miami, for *Florida: State of Neglect;* WCCO-TV Minneapolis, for the I-Team.

Small Market Television: WJXT-TV Jacksonville, for *Jacksonville's Roads: The Deadly Drive Home.*

Independent Productions: Florentine Films for *Huey Long.*

In radio, WLAP Lexington, won for *Passing on the Street of Sexual Abuse.*

The awards were hosted by Tom Brokaw and presented by Ted Koppel, Bill Moyers, Bernard Shaw, Susan Spencer and Michael I. Sovern, president of Columbia University, and were announced during ceremonies held Jan. 28 at the University.

Fox/Lorber accords with Lightyear

Fox/Lorber Associates will distribute Lightyear Entertainment specials to the syndication, pay and basic cable markets. The first offering under one agreement will be *The Elvis Collection*, to debut at the upcoming NATPE. *Elvis* is a package of four specials highlighted by the broadcast debut premiere of *Elvis '56.*

The second deal involves the marketing of Lightyear's library to the three marketplaces. The catalog, which consists mostly of comedy and music, includes *Sweet Dreams; Jefferson Starship; Rockin' Ronnie*, an off-beat look at the President; and *Mad Dogs and Englishmen*, 1971 concert movie.

Elvis '56, a one-hour documentary, will be distributed via barter and will kick off the package of four specials in the early fall, with two runs over a four-week period. Following *Elvis* will be the *1968 Comeback Special*, 90 minutes. *Aloha From Hawaii* is the third feature, also 90 minutes. Closing out the package, for summer, 1989, will be the hour show *Elvis—One Night With You.* Two cash runs will be available on the back end of the window for each of the last three shows. All American is handling national sales.

Home video

For the first time in NATPE's programming conference history, a panel of home video executives will discuss the interrelationship between TV programming and the home video industry.

Set for the home video panel Feb. 28 at the George R. Brown Convention Center in Houston, are: moderator Phil Boyer, senior vice president of program development for Capital Cities/ABC Video Enterprises. Panelists include Carole Black, vice president, world wide marketing, Buena Vista Home Video; Rob Blattner, president, RCA/Columbia Pictures Home Video; Paul Culberg, president, New World Video.

Christie Brinkley stars in her first video, via an instructional makeup hour show. Called *The Cover Girl Guide to Basic Makeup*, the video was created by director/cinematographer Ed Vorkapich of Vorkapich/Lipson Films. **Lorimar Home Video** will distribute.

COSTS MONEY TO MAKE MONEY
Return on investment related to advertising-to-sales ratios/91

SELLER'S OPINION
Training investment pays dividends in loyalty, enthusiasm/93

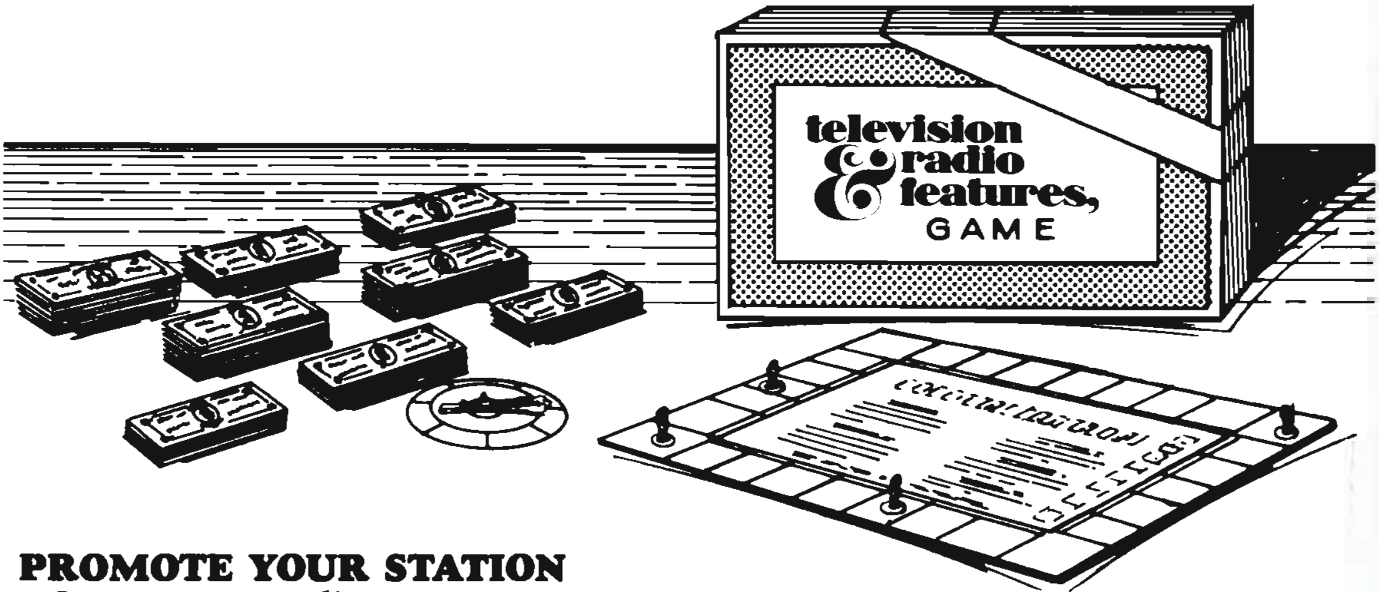
MEDIA PROS
Consistent advertising can lock up the better dayparts/95

TELEVISION/RADIO AGE

Spot Report

February 8, 1988

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 Brittanica • 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!

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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

February 8, 1988

Spend more, earn more, says advertiser study

When businesses spend substantially more on advertising than their competitors, relative to their sales, they enjoy a significantly higher return on their investment. But companies spending a small proportion of sales dollars on advertising than their direct competitors earn a lower return on invested capital, according to results of analyses reported by The Ogilvy Center for Research and Development in *The Impact of Advertising Expenditures on Profits for Consumer Business.*

The analysis was conducted by The Strategic Planning Institute and is based on the experience of over 700 consumer businesses that have contributed advertising and sales data to TSPI's PIMS (Profit Impact of Market Strategy) database.

The report states that businesses with very low relative advertising-to-sales ratios earn an average of 17% on invested capital against an average of 32% for companies with much higher advertising expenditures relative to sales.

The study also finds a strong correlation between advertising-to-sales ratios and market shares and reports consumer businesses with market shares in excess of 40% average 41% return on invested capital, while those with shares below 10% earn returns of only 9% on average. And on top of these findings, businesses that invest more on advertising as a percentage of sales than their leading competitors tend to have "superior perceived quality in the marketplace," and can thus command a premium price.

Specifics. TSPI says such general relationships can be customized "to reflect the specific situation of any single business or brand. By examining look-alike businesses you can determine if your company is in a situation where investing much more than competitors on advertising as a percentage of sales is associated with a powerful perceived quality advantage or only a weak advantage."

The answer, says TSPI, depends on whether a business:

- Competes in a concentrated or fragmented market
- Serves a North American or European market
- Sells a fast-moving or slow moving consumer nondurable

The institute is also confident that assessing alternative market strategies against its PIMS database can help a business unit team or brand manager determine:

- Whether the business unit's served market boundaries, market share, and relative perceived quality have been properly defined
- What marketing strategies are feasible
- What rate of share gain is normal for each alternative strategy
- When a change in market share rank is feasible
- What relative price is typical, given a brand's relative perceived quality, relative advertising and relative cost
- How much is normally spent on media advertising for a business in that particular competitive position, and
- How alternative strategies will shift key competitors on a value map and how competitors are likely to respond.

Two jobs in one

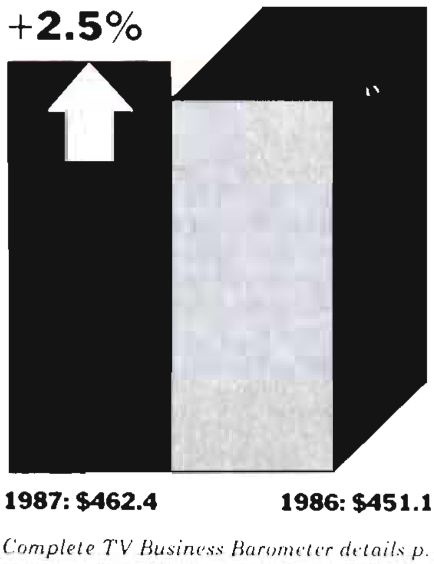
How television can not only sell the end consumer but at the same time cut down the time to build a dealer network in a hotly competitive market was demonstrated at the Television Advertising Seminar staged by the Television Bureau of Advertising in Sacramento this month.

Jan Blankenship, president of Blankenship Advertising in Sacramento, presented several case histories including that of Six Pac Industries. He described how Six Pac decided to enter the truck topper or camper shell market two years ago.

Blankenship said his agency's job was to establish a dealer network for the toppers in an already oversaturated market. He said, "We could have taken a traditional way to do this: a very aggressive direct mail campaign to those dealers Six Pac would like to represent them. But with direct mail it could have taken months. So we decided to speed up the process by using television, and it worked. By doing the unusual we created a market for our client."

December

National spot business



1987: $462.4 **1986: $451.1**

Complete TV Business Barometer details p. 47

Spot Report

Campaigns

Bob Evans Farms, TV
Hal Riney & Partners/San Francisco
SAUSAGE is being served for 12 weeks during first quarter in a good many eastern and midwestern television markets. Negotiators used avails in all dayparts to appeal to women 18 and up.

Famous Footwear, TV
The Hiebing Group, Madison, Wisc.
SHOE STORE CHAIN is using 13 weeks of post-Christmas advertising scheduled for a select but nationwide spread of television markets. Buyers rounded up a full range of dayparts to reach women 18 and up.

Long John Silver's, TV
Foote, Cone & Belding/Chicago
RESTAURANT CHAIN is using 11 to 13 weeks of spot advertising that kicked off on various January and February start dates in a widely scattered selection of television markets. Media team arranged for primetime and fringe exposure to attract both men and women 18 and up.

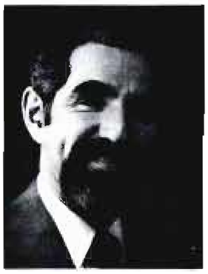
Montgomery Ward & Co., TV
Young & Rubicam/Chicago
RETAIL CHAIN is set for 12 weeks of first quarter advertising in a nationwide selection of major television markets. Buyers placed inventory in all dayparts to reach adults 25 and up.

Indulgence insurance

Pepperidge Farm reports consumer reaction living up to expectations so far for its new American Collection Desserts, currently in test markets in Northern California. The company says it's planning to extend the line to more individual test cities before going national. The 15 second television spots are promoting the desserts' single serving portions because portion-controlled means calorie controlled "And our research shows a lot of dessert lovers like to indulge, but also like insurance that they can't go overboard." Lempert Advertising's *Lempert Report* says the line comes in eight varieties with such American place names (hence "American Collection") as San Francisco Chocolate Mousse, Berkshire Apple Crisp, Charleston Peach Melba Shortcake and Manhattan Strawberry Cheesecake.

Appointments

Agencies



Joel M. Segal has joined McCann-Erickson as director of national broadcast. He was formerly executive vice president, director of network TV and cable at Ted Bates Advertising. Before joining Ted Bates in 1965 he had worked for NBC and Benton & Bowles. **Jack Otter,** who had headed the agency's national broadcast operation, is switching his focus to "leading edge broadcast oriented projects" both domestic and overseas.

David Tracy has joined HDM Dawson Johns & Black in Chicago as senior vice president/director of media. He returns to Chicago from Dallas where he had been senior vice president/director of media with the Bloom Agency.

Laurie Soderman has been elected a vice president of Ammirati & Puris, New York. She joined the agency in 1985 from Ted Bates and is currently an associate media director.

Dave Flockencier has been elected a vice president of Ogilvy & Mather-Chicago. He came to the agency in 1981 and is media supervisor on the Sears, Roebuck, Waste Management and Western Publishing accounts.

Carol Smeja and **Dennis Rook** are now research supervisors at DDB Needham Worldwide in Chicago. Rook joined the agency last year and is now promoted from research associate. Smeja had been a senior research analyst at Foote, Cone & Belding.

Janice C. Clements has been elected an executive vice president at Laurence, Charles, Free & Lawson. She joined the agency in 1986, is director of media services, and now steps up from senior vice president.

Edward J. Callahan, senior associate research director at FCB/Leber Katz Partners, has been promoted to senior vice president. He came to the agency in 1979 as an associate research director and now moves up from vice president.

Kitty Geiler and **Allyson Meyers** have joined N W Ayer as buyers. Meyers had been a buyer with D'Arcy Masius Benton & Bowles and Geiler moves in from a buying post with the direct response division of Huber Hoge & Son.

Cooper up at BJK&E

Ric Cooper has been appointed president, Midwest Division, of Bozell, Jacobs, Kenyon & Eckhardt, succeeding Ron Anderson who is now associate chief creative officer responsible for the creative product in both New York and Minneapolis. Cooper joined the agency in 1984 as senior vice president/director of client services, became general manager in 1985, added responsibility for the Agricultural Division the following year and then moved up to executive vice president.

The agency's Midwest Division covers its offices in Chicago, Minneapolis and Omaha which handle billings of approximately $188 million. Major Division clients include Beatrice Companies, JI Case, ConAgra, Eli Lilly, General Mills, Thomas J. Lipton, Mutual of Omaha, National Pork Producers Council, Norden Labs, Northwestern Bell and 3M.

Michael LaGattuta has joined HBM/Creamer in Boston as an executive producer. He was formerly a commercial producer with J. Walter Thompson in New York.

Representatives

James McGuire has transferred to Blair Television's Dallas office to take over the sales manager's desk now that **Mike Howe** has been promoted to vice president and manager of that office. McGuire had been vice president, manager of Blair's sales office in San Francisco.

Melvin Lerner has been named suburban group director for Katz Radio in New York. He was formerly an account executive with Masla Radio.

Jane Altman has been appointed research manager of Seltel's Rangers team in New York. She moves in from Petry Television and before that had been a research analyst with Harrington, Righter & Parsons.

Victoria Tepper has been promoted to research manager for Katz Continental Television. She joined Continental in 1986 as a research analyst and before that was an intern in the Programming Department.

Keith Grandolf is now assistant sales manager of Team Mercury in the Chicago office of Independent Television Sales. He has been an account executive with ITS for the past two years.

Stacey Mack has been promoted to account executive in the Chicago sales office of Durpetti & Associates. She

One Seller's Opinion

Training investment pays dividends in loyalty, enthusiasm

Antonelli

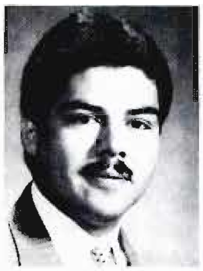
The need to train salespeople and improve performance has always existed, but this need has increased, and will continue to do so, as the broadcast environment becomes more complex. Before 1980 many major television markets were served by three to five stations. Today, viewers in these same markets can tune to any of six to eight stations (and more if you add cable). This expansion has led to fragmentation of viewing. The advertising dollar pie, for which stations and reps compete, has also been split into smaller segments. With time sales thus becoming increasingly competitive it is essential that sales productivity be improved.

At the same time, the quality of sales has dropped drastically as stations and reps raid each other to fill voids in their sales and management staffs. No longer do we have sales teams with experienced veterans who can consistently manage their own list and serve as an example for new salespeople. The greater number of TV stations and development of program syndication firms have created jobs in each of these areas. A sales team with talent has become a raiding target for others. Constant turnover is the short term result and the heart of the problem. Recognition of all this, plus the industry's current inability to stem this movement must trigger a response that will diminish its effect. *Building* sales teams instead of buying them is the surest long term way to do this.

The absence of coordinated training or sales improvement programs has resulted in many salespeople who are unable to adequately serve their stations, clients and advertising agencies. Precious few salespeople consistently pre-sell their stations, sell estimates, establish control of the buy/sell process, package effectively, sell specials and sponsorships, obtain competitive information, close effectively and make optimum use of their time. This deficiency results in a downward spiral in the quality of sales.

Looking at other industries, we see leaders who have highly developed sales training programs. Giants like AT&T, IBM, General Motors, Texas Instruments, Wang, Ford and many more, boast not only introductory training but *continuous* training as a primary reason for their impressive sales records. Yet in spite of the billions involved in broadcast spot sales, TV stations and representatives pay minimal attention to development and maintenance of their most valuable asset: their salespeople. With so much riding on the industry's sales effort, perhaps a realignment of priorities is necessary. Stations and reps who invest in continuous training can realize significant returns on their investment. The company that emphasizes training throughout the year for veterans as well as novices will enjoy benefits at many levels.

A sales staff appreciates a company that invests in itself. Training will not only create enthusiasm, but it will foster loyalty. Very often, sales people will move from station to station or rep to rep. Such instability reduces the prospects for development and creates an environment where mediocrity is likely to persist. Salespeople want to work in an atmosphere where a winner is being built. Training creates this atmosphere, and loyalty will be the immediate and long range dividend.—**Martin Antonelli,** *president, Antonelli Media Training Center* joined Durpetti as an administrative assistant in 1985, moving in from a similar post with McGavren Guild Radio.



Vince Perez has been elected a vice president and named regional manager of the Detroit sales office of McGavren Guild Radio. He moves in from Minneapolis where he had been regional manager for the last four years.

Gail Healy is now program information and research supervisor for Petry Television and Petry National Television. She returns to Petry from MMT Sales where she had been a senior research analyst and programming research analyst.

Carol Ann Schmidt has been appointed research manager of Blair Television's Independent Blue Team. She rejoined Blair last summer as acting research manager after 10 months with Petry Television.

Domenica Zagariello has joined Katz Radio as an account executive in New York. She had been an account executive for WRKS(FM) New York.

FCB/LKP ups Taney

J. Charles Taney has been named president and chief operating officer of FCB/Leber Katz Partners in New York, reporting to the agency's chairman, Stanley H. Katz. Taney joined FCB in 1983 from North Castle Partners, Greenwich, Conn., as a senior vice president and group management director. At FCB/LKP he moves up from senior executive vice president, worldwide account director on the Colgate-Palmolive account.

Jim Warner and **Rick Landon** are now account executives with the Los Angeles office of MMT Marketing Division. Landon had been selling for TeleRep and before that had been with Seltel. Warner moves in from the sales staff of KESQ-TV Palm Springs, Calif.

Stations

John Kueneke has been appointed general manager of KCRA-TV Sacramento to succeed **Don Saraceno** who passed away in November. Kueneke joined Kelly Broadcasting in 1976 and now steps up from station manager of KCRA.

John V. Reber has been promoted to president of KHQ Inc., licensee of KHQ-TV Spokane. He started with the company as a radio salesman in 1968, is now general manager, and advances from vice president.

Michael (Dusty) Black has been named vice president, general manager of Group W's KODA Houston. He was vice president, general manager of Swanson Broadcasting's KBOX/KMEZ(FM) Dallas-Fort Worth.

Dick Kelley has been appointed senior vice president/sales for the United Stations Programming Network. He will direct all Transfer Radio Network sales activity as well as continue to oversee the Programming Network's sales out of New York, Chicago, Detroit, Dallas and Los Angeles.

Jack Fisher has been promoted to general manager of KFBB-TV Great Falls, Mont. He moves up from general sales manager to succeed **Stan Whitman** who's moving to Casper, Wyo. as president, general manager of KTWO-TV. Both stations are owned by MDM Inc.

Edward J. Adams has been promoted to vice president, general manager of WNCT-TV Greenville, N.C. He had been general manager of WUTR-TV Utica, N.Y., also a Park Communications station.

Gailya Silhan has been promoted to vice president, general manager of KOAI(FM) Dallas-Fort Worth. She steps up from general sales manager to replace **Al Brady Law,** now vice president, general manager of KKBQ AM-FM Houston.

Michael Moore has been named president of Allbritton Communications' WJLA-TV Washington, D.C. and **John Long** has been promoted from vice president, director of sales to executive vice president and general manager. Former president and general manager **Tom Cookerly** remains president of Allbritton's Broadcast Di-

Edwards to TvB

The Television Bureau of Advertising's new marketing consultant in the Chicago office is Pam Edwards. She moves in from Katz Television in Detroit where she had been an account executive for 33 large market stations.

At TvB she'll be responsible for working with advertisers and stations in the upper midwestern states of Iowa, Michigan, Illinois, Wisconsin and North and South Dakota. She will also speak at advertiser and trade conventions to promote wider use of television advertising.

Media Professionals

Consistent advertising can lock up the better dayparts

Mariann McCormick

Vice president,
Media director
Blair Advertising, Inc.
Rochester, N.Y.

Mariann McCormick, who heads media at Blair Advertising in Rochester, N.Y., says the agency uses an underlying continuity program throughout the year for its Dodge Dealers Association advertising "so they'll be on the air consistently, though the creative can change by season, by which vehicle is featured, and change with the dealers' special sales events. And since one of our media objectives is to place our creative in an environment that can enhance the message, preferred dayparts change with the message."

For instance, says McCormick, "During these winter months we like to see Dodge's four-wheel drive trucks powering their way through the ice and snow adjacent to the weather reports in the early and late news. But in the fall we switch to sports."

She notes that one of several advantages of a steady, consistent year-round program "is that we can lock up those weather and sports adjacencies early, so it will be the competitors who get bumped during the event crunches, which can make category protection a joke. Even though the traditional 'new model year' as we used to know it is now a thing of the past, there's still a heavy fall introductory period and the 'clean-last-year's-models-out' period that precedes it. Then there's the post-Christmas, pre-New Year's stampede, based on the sales tax deduction of buying before January 1st.This, too, escalates the clutter on TV and drops the bottom out of protection for the automotive category."

This, she adds, "is just one more good reason why media people have to have the time to be as creative in our own way as our writers and art directors are in theirs. We have to be able to step back from the day-to-day chaos, sit down, and *think* about how to keep our clients away from the 'weight war' of simply throwing more commercials at the problem and about what makes consumers *want* to buy a new car, and when is the best time to reach those people who are ready to buy."

McCormick says this is why she and her staff "appreciate our new Media Management Plus software system. It's patterned after Donovan, but it's state of the art for radio and lets us access the numbers fast enough to really give us more time to think."

vision and adds responsibility as president of Allco Corp., an Allbritton subsidiary handling station acquisitions.

Anna Mae Sokusky has been named vice president, news and programming for the CBS owned AM stations, reporting to **Nancy C. Widmann,** vice president, CBS Owned Radio Stations. She joined CBS in 1970 at KCBS San Francisco and since 1985 has been executive director, news for the CBS owned AM stations.

Paddy Ramsay has joined KTAR/KKLT(FM) Pheonix as director of sales. She moves in from San Antonio where she had been general sales manager for Duffy Broadcasting's KONO/KITY(FM) San Antonio.

Michael M. Seymour has been elected a vice president of KERA(TV) Dallas-Fort Worth. He has been the station's director of broadcasting since 1984, and before coming to KERA he had been program director for WMFE-TV Orlando.

Howard C. Toole has been named general sales manager and **Ralph Crossley** has been promoted to assistant general sales manager for WAOK/WVEE(FM) Atlanta. Both move up from co-assistant general sales managers.

Bill Ashenden has been appointed general sales manager of KKRZ Portland, Ore. He joined the station as an account executive in 1985 and was promoted to local sales manager last year.

Talbert Gray has joined WOKB Orlando as general sales manager. He was formerly station manager of WORL Orlando and general manager of WBOK New Orleans.

Bob Dennis has been named general sales manager of KFKF AM-FM Kansas City. He comes to the Sconnix Broadcasting station from KSHB-TV, also Kansas City.

Richard F. McGeary, general manager of KGIL AM-FM San Fernando-Los Angeles, has been elected a vice president of the Buckley Broadcasting stations. He joined the stations in 1983 as general sales manager.

Sherri R. Sawyer, general manager of WREC/WEGR(FM) Memphis, has been elected a vice president of parent company NewMarket Media Corp. of Tennessee. She came to the stations in 1985 as local sales manager.

Carolyn Navarra has joined Cox Enterprises' KTVU(TV) Oakland-San Francisco as regional sales manager. She was formerly local sales manager for WCIX-TV Miami and before that she had been a sales executive with Petry Television in Philadelphia and Tampa.

New Stations

Correction

The licensee for new station WLKT-TV Lexington, Ky. was incorrectly listed in the Jan. 11 issue. Licensee is not Family Group Broadcasting but Family Broadcasting Corporation (F.B.C., Inc.) 343 Waller Avenue, Lexington, Ky., 40504, Telephone (606) 252-8804. President of F.B.C. is Robert J. Rosenstein.

Buyer's Checklist

New Representatives

Banner Radio is now national sales representative for KELO AM-FM Sioux Falls and KPLO(FM) Reliance, both South Dakota. KPLO programs a continuous country format KELO offers a full service adult contemporary/news format and KELO-FM is an adult contemporary/light rock station. All three stations are owned by Mid-Continent Broadcasting.

Christal Radio is the new national sales representative for WAVF(FM) Charleston, S.C. and WACO/KHOO(FM) Waco, Texas. KHOO airs an adult contemporary format, WACO features country music and WAVF carries album oriented rock.

Eastman Radio has added KDTH/KATF(FM) Dubuque, Iowa to its client list. KDTH plays a new age format called *The Breeze* and KATF is a classic hits station.

Hillier, Newmark, Wechsler & Howard has assumed national representation of KTOK/KJYO(FM) Oklahoma City. KTOK broadcasts news and talk and KJYO carries contemporary hits.

Independent Television Sales has been appointed national sales representative for KWKT-TV Waco, Texas and WPGX-TV Panama City, Fla. WPGX, owned by Family Group Television, is scheduled to debut in March. KWKT is owned by Southwest Multimedia of Houston.

Katz Radio is now national sales representative of WHLI/WKJY(FM) Hempstead, N.Y. and KIKV(FM) Alexandria, Minn. KIKV is a modern country station. WHLI programs Music of Your Life, and WKJY carries the Transtar 41 format.

Regional Reps Corp. has been signed to represent WDAX AM-FM McRae and WLOP/WIFO(FM) Jesup, both Georgia. Both McRae stations and WLOP feature modern country music, and WIFO carries an adult contemporary sound.

Republic Radio is the new national sales representative for WIBX/WNYZ(FM) Utica, N.Y. WIBX programs talk and news and WNYZ is a contemporary hit station.

Transactions

San Jose Broadcasting Corp. has purchased KLZE(FM) Los Altos, Calif. from **Mountain Communications** for \$5.27 million. San Jose is headed by Brion Applegate, chairman of Anaheim Broadcasting, and Mountain is headed by John and Kathleen Parker. Chapman Associates was the broker.

Olympic Broadcasting has agreed to acquire KLTY(FM) Kansas City-Liberty, Mo. from **Transcolumbia Communications, Ltd.** for approximately \$4.5 million, subject to FCC approval. Principals of Olympic are Ivan E. Braiker and James D. Ireland III.

Sell-a-vision gathers steam *(from page 70)*

winning commercials on network TV." He declines to name the advertisers but says one is targeting businessmen with less than 100 employees and the other has a product with a female skew.

With more major advertisers inserting phone numbers into their commercials, Lelchuk doesn't perceive this as DR unless the viewer is given enough time to write the number down and act on it. He asserts this can't be done in shorter commercials unless they use a pneumonic device—for example, a phone number that forms a word.

Shift in advertisers

According to James of Harbor Associates, two things have brought respectability to the DR industry and are also likely to make it a bigger business in the future. One is the type of advertiser involved. She says "products" now represent only about 8% of the business, which is mostly in subscriptions and financial services. The second is ability to handle a heavy volume of responses.

"About 80% of the calls come in during the first half-hour after a spot runs," James notes. "So, if a high volume of calls is being generated, you have to be with a telemarketing service that can handle 200 calls simultaneously. There are now a handful of telemarketing services that can do it." □

O&M Direct just began using network last year and has tested commercials locally in order to bring the winning ones to network.

Howard Lelchuk
Ogilvy & Mather Direct

Wall Street Report

King World Productions has record first quarter; continued growth seen

King World Productions, whose success in syndication needs no introduction, has had a record first (fiscal) quarter, with net earnings and earnings per share more than doubled, due primarily to those sterling performers, *Wheel of Fortune*, *Jeopardy* and *The Oprah Winfrey Show*. The trio account for close to 90% of KWP's revenues.

For the first quarter, ended November 30, revenues totaled $97.5 million, up 20% over the previous year's $81.4 million. Net income climbed to $22.8 million, up from $11.0 million in the first quarter of FY '87. The increase amounts to 107%. As for earnings per share, they amounted to 78 cents vs. 36 cents for the corresponding three-month period the year before.

Continued steady climb

This is the continuation of a steady climb. Revenues went up 80.8% from FY '85 to '86, rising from $80.6 million to $145.7 million and another 65.6% from '86 to '87, increasing to $241.3 million in FY '87. In that same period, the net rose from $9.8 million in '85 to $19.8 million in '86 to $33.1 million in '87. Comparable earnings per share were 34 cents, 65 cents and $1.11.

One analyst following this stock sees earnings per share going up by substantial margins in the next couple of years. Curtis Alexander of Mabon, Nugent & Co. estimates EPS of $2.10 in FY '88 and $2.90 in FY '89. During those same periods, the estimate for total revenues is $285.0 million for the current fiscal year and $340.0 for the following fiscal year. This assumes increases in license fees for the three top-rated shows of 30% during this fiscal year, 20% during the next fiscal year and, conservatively, figures that "other revenue" will amount to only $10 million. Yet "other revenue" during the last fiscal year was $29.3 million.

Behind these estimates are the consistently high ratings for King World's trio of nationally syndicated shows. According to the latest Cassandra figures (November 1987 sweep), *Wheel of Fortune* ranked first among all syndicated programs on the air with a 19 rating and a 32 share, Group W Productions' *PM Magazine* was second with 12.3/21, *Jeopardy* third with 12.1/26 and *Winfrey* fourth with 10.5/31.

However, the top three KWP shows outranked *PM Magazine* in shares; in addition, the Group W show, now in only 26 markets, according to Nielsen, has a coverage ratio of only 24.7%, while the KWP shows are all above 98% in coverage. Also, *PM Magazine* is not conventional syndication, there being considerable local production involved.

The bright, near-term future that the Mabon, Nugent analyst paints for KWP is based to a large extent on the outstanding level of station obligations. What are called "unbooked receivables," or license fees that stations have contracted to pay King World in the future, stood at $101 million in November 1985, Alexander notes. A year later, they amounted to $269 million. By last November they had amounted to no less than $619 million, which, notes the analyst, is "significantly more than the company's current market capitalization." Alexander also points out that 95% of the fees are due from "financially secure, network affiliated stations (the other 5% is from KCOP-TV in Los Angeles, a very strong independent); therefore the incidence of bad debts is infinitesimal." A major factor here is King World's ability to sign stations to multi-year contracts.

Fees locked in

Since the license fee flow, with built-in annual escalators, is locked in, the only component that can fluctuate is the barter revenue. Alexander feels that, "realistically," barter revenue is likely to go up a little "as the King World shows continue to dominate the national syndication ratings."

The analyst projects that in 1989 barter spots will account for 23% of the revenue for the three programs and 27% in the current fiscal year. This is based on the conservative assumption that barter revenue will stay at about $75 million in both years. During the last fiscal year, it was $69 million.

King World Productions

Selected financial data (in thousands except per share data)

	Quarter ended November 30 1987	1986
Revenues	$97,460	$81,354
Income from operations	38,060	20,789
Income before provision for income taxes	38,137	21,082
Net income	$22,758	$10,997
Earnings per share	.78	.36

KWP program revenues (millions)

License fees	*1987*	*1988E*	*1989E*
Wheel of Fortune	$ 71.6	$ 85.0	$ 95.0
Jeopardy	504.	55.0	70.0
Oprah Winfrey	210	60.0	90.0
Total	$143.0	$200.0	$255.0
Barter sales			
Wheel of Fortune	$ 38.5	$ 39.0	$ 39.0
Jeopardy	19.7	20.0	20.0
Oprah Winfrey	10.8	16.0	16.0
Total	$ 69.0	$ 75.0	$ 75.0
Other revenues	29.3	10.0	10.0
Total revenues	$241.3	$285.0	$340.0

E: estimate by Mabon, Nugent

Sales personnel

(from page 77)

but how stations and agencies operate, and an understanding of how the networks and barter syndicators operate. When our sales managers ask me what they should ask our graduates when they're interviewing for sales positions on these managers' teams, I challenge them to find any area of broadcast advertising that the graduate is not up on. When we're finished with them, they're fully prepared to hit the ground running."

He adds, "We follow up on them 30 days, 60 days, six months and a year after they've gone through to see if there may be some key point we or they missed. We're usually able to confirm that we did an outstanding job with them."

Kenneth Donnellon, vice president, advertising and communications at John Blair Communications, reports Blair Television started its sales training 11 years ago in Chicago, where it's still run by Blair's Chicago managers, with from three to six candidates in any one 13-week class.

Donnellon says Blair has graduated about 100 new account executives during its first 11 years and that "Our basis for calling it a success is that 65% of those 100 are still with Blair and close to a third of our current managers around the country—12 of our 35 to 40 sales managers—are graduates, as are another 20 to 25% who hold sales management posts with television stations, most of them Blair-represented stations."

"The acid test is how well the program's graduates produce on the street. By that measure it's brought us excellent results."

Leo MacCourtney
Vice president
Blair ABC Division

He says Blair "teaches the basics of the business with emphasis on the technical areas—ratings and the computer systems that give them fast access to audience data."

Blair also uses role playing "to give candidates an opportunity to present their stations to experienced account executives and managers. And we keep fine-tuning and upgrading the program with new techniques. Today we use video tapes so they can see themselves and their delivery in a kind of mirror with sound so they can improve on what they see and hear."

At Katz Independent Raounas describes the training as "very much on

"Petry is employee-owned, which gives our people added incentive to stay, knowing they'll be vested in our profit-sharing plan."

George Dennis
Vice president
Petry Television

the job. We don't teach basic arithmetic. They have to know that to get into the program. But we may have to give them enough conceptual knowledge so they can understand why some brands may have a shelf space problem at retail. They have to understand how to tailor our station's story to meet that brand's sales problems and how to sell independents against affiliates. And they have to know what goes on at the stations." Raounis emphasizes, "It's one-on-one training. What we teach is customized to fill the voids in the trainee's experience. And it's not academic. We don't sit five different people down in the same room and lecture to them. If we did, the ex-time buyer would fall asleep in the media lecture and the ex-insurance salesman would fall asleep during 'Basics of Selling,' because they'd know it already."

Asked about personality or psychological testing, MMT's Capone says, "We don't use it. Most of the selection is our gut reaction when we interview the applicant. Most of this business is based on the sales executive's personal relationships with the buyers. If they can survive the interviews with our managers, they shouldn't have problems with the buyers."

And at Katz Independent, Raounas says, "In some ways our applicants have changed. Ten years ago we'd have 10 people a day knocking on our door, trying to get into the program. More recently, all the talk about kids fresh out of the business schools making a million their first year on Wall Street seemed to be the big attraction and we only had five people a day knocking. Maybe now, since Black Monday and the bloom is off the rose, we'll get back up to maybe seven or eight a day."—
George Swisshelm

"Whatever we're doing, we must be doing it right, because many of our best producers and managers have come out of our training program. And we suffer minimal turnover."

Dick Waller
Vice president
TeleRep

Agencies' poison

(from page 74)

retail accounts today handle media for major package-goods companies. Once a major advertiser has tried us, very few go back to the old way."

Bryant also cites the media services' "ongoing rejection of the hype, and our disbelief that media are truly sold out, continue to pay off for clients. For instance, we were pretty sure there was underlying softness behind all the talk about the supposedly 'strong upfront market' bandied about by the big agencies as well as by the networks—the agencies because they wanted to be assured the big commissions that come with having major clients committed upfront."

Moving into cable

As an example of the proliferation of media that's also contributed to the services' growth, Bryant notes, "The maturation of cable means we now have to be able to discuss details and facts of it with clients, then do something about it, instead of dismissing it with a few generalities."

Bob Palmer, president, R. J. Palmer, Inc. agrees. He says: "One of the biggest changes is that after years of waiting for cable to generate some decent numbers they're finally doing it. This could be cable's year. Every one of our national clients is in it, most with a lot more than the 5% of their budgets Ted

Len Kay *of Kelly, Scott and Madison: The trend to add more services "isn't anything we've pushed for or even planned," but advertisers who've dropped their agencies suddenly find no one's handling the likes of media planning.*

How one person holds key to media buying success

The story of the late Ed Libov is a good example of how much difference one man can make in the media service field.

In 1984 Ed Libov Associates billed $150 to $175 million, at least 90% of it in television, and the service's biggest client was Toys 'R Us. Shortly after Libov died his company was bought up by Cliff Botway, whose specialty is network negotiations. The combination of Libov and Botway's network service billed roughly $450 million at the time of Botway's acquisition in early 1985.

But it didn't last. Toys 'R Us switched its media buying to Bohbot & Cohn in 1986, and Botway sold what remained of Libov's once impressive spot buying piece of his business to Jim La Marca's La Marca Group and now concentrates, as he did before, on his network business.

No one available at presstime in the Botway organization was willing to comment, but the talk on the street is that Libov never had a second in command close enough to the action to know what to do after Libov's expertise in marketing to moppets died with him. People who really know how to sell to kids are few and far between. Estimates are that there are probably only half a dozen or so people in the whole country who can do it effectively. So when Libov passed away, says one observer, "Toys 'R Us just got frustrated and found someone else who could do what Ed had been doing for them."

Meanwhile Bohbot & Cohn, the service that wound up with Toys, has been reporting record growth ever since and claims to be the fourth biggest buying service in the country.

How did it grow so fast?

Says executive vice president Shelly Hirsch: "The whole world is suddenly waking up to the fact that youth is the last untapped demo. Today even *The Wall Street Journal* is writing about it. Kids not only have money of their own, but a lot of the teenagers whose mothers work do the family shopping in the supermarkets. Even small kids, with their moms in the store, initiate a lot of what she pulls off the shelf. And more advertisers know it today than ever before."

Buying services are becoming more involved in buying cable and syndication. Some claim that cable is treated like outdoor at the agencies and relegated to junior buyers.

Bates suggested a few years ago as a way to try to keep cable alive.

"But today it works. We've even introduced a new product on cable. It's just one more example of why more clients, including the smarter agencies, are coming to the media services. Cable at too many of the agencies who don't is treated like outdoor, relegated to junior buyers who are not quite sure what to do with it."

Cable is only one example. More services are into syndication. SFM's Staab says, "Some work with syndication reluctantly, but they've had to, to compete, just as the agencies have had to get into it in a major way. In our own case, we both work with the networks and compete with them, and we both work for many agencies and compete against all agencies. We sell syndicated product to the networks at the same time we're building ad hoc networks for some of our other syndicated shows, and also buying time on the networks."

Bryant emphasizes, "Our approach to new clients no longer has to be 'I can buy it cheaper.' Today, clients know we're responsible professionals and are glad to entrust their forecasting and strategic planning to us as well as the execution of plans made by others."

LaMarca points out, "The business has grown not only in size but in stature. This is indicated by the nature of our clients, including some of the major package goods corporations. Today we can get in to see companies who will listen to our presentation—many of them companies that wouldn't have let a media service inside their front gate five years ago."

At Kelly, Scott and Madison, Chicago, senior vice president Len Kay says

There are services that offer a unique specialty—Clifford A. Botway, network negotiation; Century Media, regional buying.

the trend to expand into more services "isn't anything we've pushed or even planned. But unlike a few years ago when we used to have to beat the bushes for clients, advertisers who've dropped their agencies suddenly find no one's doing their market-by-market sales analysis or media planning or merchandising, or selling their media plan to the sales force or handling their co-op anymore. So they ask us to help. It's expensive for us to do it, but at the same time, it's another way to pick up new clients. So we find ourselves doing more BDI and CDI sales analysis, and analysis of the MRI and Simmons reports that their agency used to do for them."

And besides all the clients accustomed to having agencies do such things for them, adds Kay, "are all the local retail accounts who never did have an agency but are now finding buying direct and in-house getting too complex for them, what with more stations, more cable systems and opportunities in syndication. These accounts are also coming to media services, looking for our expertise in all these new areas."

Allen Bohbot *heads Bohbot & Cohn, which inherited the Toys 'R Us plum, entrenched with Ed Libov Associates until after the founder's death. Bohbot's operation has been reporting record growth and now claims to be No. 4 buying service.*

Like the agency business, media services, too come in all sizes. One estimate is that there are probably 70 of them in the U.S., with five or six handling the bulk of the business. About 20 are medium-sized shops and the other 40 or 50 small operations surviving with one or two accounts.

The majors can do it all, from planning to policing and research as well as buying. Vitt, for instance, is participating in a study on effective frequency in conjunction with the Advertising Research Foundation and Northwestern University.

And there are services that offer a unique specialty. Clifford A. Botway, Inc. is the biggest in network negotiations. Century Media Corp., headed by Charles Scimeca, coordinates a network of 21 affiliated regional buying offices across the country.

La Marca sees as another "sign of the permanence of our business" the paradox that on the one hand we have the stridency with which media services are still attacked by some major agency media heads, while at the same time, quiet discussions are currently underway by at least one major agency with a view to acquiring or starting its own media service, probably either as an independent subsidiary or with the idea of taking a major financial position in the ownership of an independent media service.

Media General's Koenigsberg has heard about the same deal: "Before this year is out," he says, "I expect to see a major agency of top-five magnitude buy, merge with, or form its own media placement subsidiary. Once that happens, I expect to see a lot of other agencies fall into line, like the sheep they usually are, once one of them sticks its neck out and does something new."

And beyond 1988?

Says Western International's Holt: I think in 10 years or less there will be five to 10 super buying pools, and it will be difficult to survive outside one of those pools. That means agencies will have to decide if they're either going to gear up to form a pool, or which pool to join." ◻

Name of the game for access *(from page 67)*

which helped us as well."

As the only game in town for next fall in checkerboarding, KTLA can choose from seven shows it has acquired, points out Bell. These are, in addition to *Out of This World*," *Charles in Charge*, which will go into its third season of production, a co-venture of MCA TV and Tribune Entertainment; *Bustin' Loose*, also from MCA and Tribune; first-run *Punky Brewster*, also being renewed with *Bustin' Loose*; MCA TV's *My Secret Identity*; and *The Munsters Today*, another MCA product.

The seventh show, not a sitcom, notes Bell, is *T and T*, from Hal Roach, which premiered on KTLA in mid-January as a Monday replacement for *The New Monkees*, a cancellation. The September lineup had included *Monkees*, *Charles in Charge*, *Brewster*, *New Gidget* and *Busitn' Loose*. The current schedule is *Charles in Charge*, *Gidget*, *Brewster*, *Loose* and *T & T*.

NBC affiliate in Eugene, Ore., KMTR-TV, gave up the checkerboard ghost in access as far back as 10 months ago because of miserable ratings. According to Robert Davies, general manager, the station ditched its checkerboard concept in the spring after a fall 1987 startup, replacing the shows with such things as *Entertainment Tonight*, *Benson* and *Different Strokes*. Actually, these shows and others were used as a holding pattern for both *Family Ties* and *Cheers*, which were bought a few years back after *Wheel* and *Jeapardy*, the station's 7–8 p.m. tenants, went over to its CBS competitor, KVAL-TV.

Davies explains that "the station is relatively new and is a UHF competing against two established, relatively strong VHFs in the market, so it wasn't too hard for someone to bid the two shows away from us. We then bought *Ties* and *Cheers* in response to that, but the only problem was we had to wait two-and-a-half years for both to be available in syndication. Even the checkerboard concept was a gap-filling measure designed to get us to September 28."

Cheers, the access strip, has jumped up in numbers considerably over the checkerboard shows of the 1986 November. The five programs averaged an Arbitron 4/7 in access, while *Cheers* reaped and 8/14, "so that's double," says Davies.

The station is not faring too badly in access so far as the other network competitors are concerned, continues Davies. "We're really comparing apples to oranges. Not only are we a U, but we also lack cable carriage in certain key areas which could be valuable to us. KVAL is a giant, not only in having *Wheel* and *Jeopardy*, but also because they are on the cable system and have satellite stations that rebroadcast their local programming. *Jeopardy*, for example, gets a 24/42 in access."

On the other hand, he says, the ABC 7–8 p.m., competitor, KEZI-TV, has *Magnum P.I.*, and its rating is a 7 with a 12 share, "so we have exceeded KEZI, despite that it has the cable carriage in this area as well. That's a very encouraging development for us."

KMTR, in addition to *Family Ties* and *Cheers*, also owns the off-network *Night Court*, which is available for triggering in September. "We feel it's another potential access player for us, so our primary objective at this year's NATPE is to program for our 3–5 p.m. time period, when we are not as competitive as we would like to be."

Both off-network reruns are performing reasonably well, considering the high fees paid by stations for both. *Ties*, on 172 stations in November got a Cassandra 8/15, ranking Number 6 in households. *Cheers* took up the Number 12 spot with a 6.8/15 on 144 stations. *Ties* played in access on 108 stations, getting an average 9/15, while on 71 stations in access; *Cheers* registered a 7/12.

But the access checkerboarding concept was dealt a severe blow when one of its pioneering stalwarts, KVVU-TV, Las Vegas indie, decided to put the form to rest in January. The station had been one of the first outlets to experiment with checkerboarding three years ago in early fringe, and followed it with an access program format a year later.

According to Rusty Durante, general station and program manager, the station called it quits in checkerboarding in the 7 p.m. time period (and in early-fringe as well) because the shows had dipped considerably from their lead-in and lead-out. Durante says the removal of checkerboarding in access was not so much a matter of poor ratings as that it performed much below its programs surrounding it. "The checkerboards were doing a 7 rating and 12 share. My problem was I was getting a 13/21 at 6 and a 14/24 at 6:30, airing *Family Ties* back-to-back."

At 7:30 p.m., after the checkerboard the station's ratings rose again, to a 13/21 with *Cheers*, "so I couldn't live with that 7 p.m. dip." Consequently, *MASH* now occupies the old checkerboard slot. Also impairing the station's checkerboarding vision, continues Durante, is the decision by the NBC-owned stations to drop their sitcom access block and the shortage of new first-run sitcoms coming down the pike for the fall. KVVU had been running the same programs as the NBC outlets, except for *You Can't Take It With You.*

Despite the disheartening ratings of the checkerboard shows, Durante says he has not given up on airing sitcoms and is running most of them on the weekends, including *The Dom DeLuise Show*, which ran in the *Can't Take it With You* slot. In fact, he continues, the programs, and the 1986–87 crop, are doing substantially better on weekends than as midday shows.

Can't Take it With You and *Marblehead Manor* are two checkerboard sitcoms that will fall by the production wayside. But the three others in the NBC block, *Out of This World*, *We've Got it Made* and *She's the Sheriff*, will return, albeit as weekend fare. With another production season under its belt, *We've Got it Made* can go into strip in the 1988-89 season, it's pointed out.

The back-end profits, obviously, were one of the reasons that the producers of the sitcoms made the weekly shows. Blair's Levinton notes the lackluster performance of most of the sitcoms and the abandonment of the checkerboard ship by most stations have made producers gun-shy on whipping out new shows for the fall and as potential back-end payoff entities.

Levinton adds that "the only sitcom I hear of that is of any consequence is *The Munsters Today*," from MCA TV. Actually, MCA, which will also offer another sitcom, *Secret Identity*, is one of the few majors offering the form at the upcoming NATPE. First-run programs in the pot, too, are renewals of *Mama's Family*, *Bustin' Loose* and a few others.

Also, there are a few off-network half-hour strips that could be used for access beginning in the fall: *Kate & Allie*, and *Bob Newhart*, and *Webster* as a strip.

Double-access

Meanwhile, double-access, in which affiliates in major markets add a half-hour syndicated program while pushing back network news, has broadened to the point whereby the practice is commonplace. According to industry estimates, double-access programming has become the rule on affiliates representing about 60% of the U.S. households.

Notable exceptions, notes HRP's McCarthy, of affiliates not doing double-access are WNBC-TV and WCBS-TV in New York, plus the ABC-owned station in Los Angeles, KABC-TV. Rumors surface on and off that the affiliates will follow the double-access route at some point soon, but this could not be confirmed.

As for how the double-access syndicated shows are performing, McCarthy says it's difficult to determine. "It would have to be done on a market-by-market testing basis." However, he adds, most stations that have gone into double-access "are pretty happy that they have."

One of the big success stories is at WABC-TV New York, which began running double-access Dec. 5, 1986 and has been scoring high numbers in the daypart ever since. Before that, according to a spokesperson at the ABC-owned station, *Hollywood Squares* was running in single access at 7:30, and a game show block in early fringe, which included *Jeopardy. Jeopardy* was moved into the 7 p.m. time period, and was the show that pioneered the double-access concept, the spokesperson says.

Jeopardy did a 15 rating and 25 share in the Nielsen November report, vs. CBS Evening News' 9/15, NBC's News' 8/14, Fox's nwes' 5/9; *Cheers* on WPIX(TV), which did a 9/16; and WWOR-TV's *$100,000 Pyramid*, which did a 7/11. "The reason why the double-access is working so well is be-

"Scandals"

Double-access, in which affiliates add a half-hour syndicated program while pushing back network news, has become commonplace.

cause *Jeopardy* is doing so well and *ABC World News Tonight*, which now airs at 6:30 instead of 7 is doing much better than it did at 7," the spokesperson notes.

A year ago, in November, 1986, the network news was doing a 12 share at 7. At 6:30, the news is now registering a 17 share, according to the WABC source.

But in the Buffalo market, no stranger to double-access, all three network affiliates have been using the form for a number of years with degrees of success, depending on the syndicated product involved. *Wheel* and *Jeopardy* have both been performing very well on WKBW-TV, ABC station, as double-access shows. On the other hand, at CBS affiliate WIVB-TV, Quintin Renner, program manager, says his access programs have been disappointing. "They haven't achieved what we hoped for. Over the years we have run the gamut of programs, including even going checkerboard."

He continues that *Win, Lose, Or Draw*, the present 7 p.m. program, is "working for us." The 7:30 p.m. strip, *Truth or Consequences*, was doing poorly, as it was nationwide, and was cancelled in January by Lorimar. Its replacement at WIVB is *A Current Affair*. Just what changes the station will make for the fall are too early too call, notes Renner. "I'm interested in seeing how both shows perform in the March books."

The NBC affiliate in the market, WGRZ-TV, has acquired *USA Today* for an access slot in the fall, he notes. But because there are a number of other fall shows available in the market, including *Family Feud*, he says he's not forced into making any decisions at this point. "Our competitors basically have their access locked up. We have an advantage in that we have no need to commit to anything as yet." □

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FEEDBACK!

The FCC is getting tough in applying indecency standards to television programming. First, what is your reaction to that; and second, how will this affect programming decisions?

"The issue is censorship. The public is entitled under the First Amendment to free speech. Of course, the broadcaster has an obligation, too, and that is for self-regulation. As to the impact of the FCC decision, it won't have much effect. Stations for the most part are not running indecent programming. Besides, what the FCC is doing affects only a portion of the industry. Cable is not regulated, so what the FCC has done is like being a little bit pregnant."

Stanley Moger
President
SFM Entertainment
New York

"The only place it will have any effect is on late night programming. I don't know whether the FCC's indecency standards apply to what we're developing over here, which are game shows and game show strips, which hardly affect anyone. No television station will buy a project that will offend an advertiser. That's what it comes down to. There aren't a heck of a lot of shows that walk the line of decency, and there is some question as to how individuals define that."

Scott Towle
President Orion Television Syndication
Los Angeles

"My sense is that if the trend is moving back to the FCC protecting the viewing public, it will ultimately find its way into the kid business. It will have an impact on the distribution community. If the FCC comes back into a cyclical period of regulation, affecting the commercial content of children's programs, it will have a huge financial impact on producers and distributors and ultimately affect the quality of programming."

Ritch Colbert
President, Access Syndication
Los Angeles

"We've always programmed responsibly and made sure we lived up to our community standards, so the FCC's stance won't affect our programming in the least. I think the FCC's intent is to capture the attention of those in highly competitive situations who will try anything to attract a larger audience."

Robert R. Regalbuto
President
KSTP-TV Minneapolis-St. Paul and WDIO-TV Duluth

"No responsible broadcaster has any need for concern, although there is always a concern when the FCC sets program standards."

Robert S. Mulholland
Director
Television Information Office
New York

"The FCC is not a censorship board, and there are certainly First Amendment rights that station managers understand. It is not in the public interst for the FCC to set itself up as a censor. As far as I can tell, all television is decent, and the FCC's tough standards won't change anything unless the meaning of decency changes. I don't think it will affect the creative community."

Jules Haimovitz
President, COO
Aaron Spelling Productions
Los Angeles

"Obviously we would prefer not to have the FCC involved in programming. Occasionally a station may go out of bounds, and that reflects on all of us. But as far as the rules themselves go, we follow them anyway."

Deborah McDermott
Station manager
WKRN-TV Nashville
and NATPE president

"I don't see it posing any particular dilemma for our station. We've been applying rigorous standards all along in controlling the content of our programs and in the care we exercise in editing our feature films."

Duane Kell
Station manager
WKBD-TV Detroit

In the Picture

Shelly Hirsch

As he assumes the new post of executive vice president, entertainment at Bohbot & Cohn, Hirsch talks trends in children's programming, educational toys and educational program content, and about what it takes for animation to crack primetime.

Trend to family cartoons replacing action-adventure, says media service man

Shelly Hirsch, who has moved into the new post of executive vice president, entertainment, at the fast-growing Bohbot & Cohn media service, says that in children's animation, the trend is away from action-adventure, "more for solid business reasons—audience size"—than as any attempt to silence the genre's critics.

He points out, "While action adventure cartoons have enjoyed tremendous success as boy-appeal vehicles, they don't do much to attract girls. They depend on the big adrenalin rush. It works fine the first time the boys see it. But most of them go only 65 episodes, then into repeats. The third or fourth time around, the kids know what's coming, the adrenalin no longer rushes, and there's no mass girls' audience to fall back on."

Hirsch adds that especially with both mother and father now working in so many families, "The girls and even a lot of boys don't want the conflict of action-adventure today as much as they want family shows with both boy and girl appeal that will show them fun. That's why we're seeing the success of *Duck Tales* and seeing the *Flintstones* and *Jetsons* coming back. It's a return to basics and to fun for both girls and boys. And it's bringing a comeback of shows like *Yogi Bear* and *Alvin and the Chipmunks*. It's bringing popularity to boy-girl appeal animation like *Kid Video*.

Hirsch says for the first time this year "We're going to see the arrival of the first game shows for children. *Double Dare*, produced by Nickelodeon, is due to air this month. Lorimar's *Fun House* is scheduled for a September debut. Both are built around lots of prizes and games that make kids think."

But that, he adds, "is about as close to 'educational' as television is going to get for kids this year. I've heard plenty of talk about children's magazine formats that are supposed to include educational content, but I'm still waiting to see any of it."

On the other hand, Hirsch points to "a number of toys that can act as learning aids for preschoolers. There's Connor Toys' Video Smarts, Coleco's Talking Teacher, Playskool's Alphie (for Alphabet), and Speak and Spell from Texas Instruments. And Atari's Video Games is a $149 keyboard, computer-like game that asks questions and requires dexterity and thinking so the kids can type back the answers."

In his new post Hirsch will manage Bohbot & Cohn's joint ventures with Lorimar-Telepictures and with Coca-Cola Telecommunications and DIC Enterprises as well as create new properties for network and syndicated release such as *Kids Korner*, with Saban Productions of Los Angeles.

He describes *Kids Korner* as "combining two successful half hours that have already been tried and tested successfully by the networks. It's going into syndication but requires only a one-year commitment by the stations. Most syndicated animation deals force a minimum of two years on stations. When they get locked into two years for a show that doesn't work, it hurts."

What does it take to produce animation good enough to make it into primetime?

Says Hirsch: "Snoopy gets primetime on CBS because he's cunning and cute and smart and he's everybody's best friend. I suspect a lot of parents instigate the initial viewing. And in primetime the show has all the available kids to itself because everything on all the other channels is for adults or teenagers. Schulz is also smart enough to keep it special by doing only three or four a year.

"It's like the great Christmas specials we see every year, but only *once* every year. If the Cabbage Patch Kids had had more than their one special (*Cabbage Patch Kids' Christmas* in primetime on ABC) I think it could have become another series of occasional primetime specials like Snoopy or the Miss Piggy movies."

As for those optimistic toy marketers who've talked about their industry evolving into a year-around business, Hirsch observes, "We'll see the occasional red hot item like the Cabbage Patch Dolls or Gobots that take off like a rocket, and they will drive heavy traffic into the stores any time of the year.

Started with Crestwood

Hirsch started his career with Crestwood Advertising, an agency specializing in toy accounts. One account was Kohner, a game manufacturer later absorbed by Gabriel Industries, which, in turn, was absorbed by CBS Toys. The latter sold the rights for such games as Trouble and Pop-a-Matic to Milton Bradley before dropping out of the toy business. Hirsch was also a principal of Richard & Edwards, another agency handling toys.

Hirsch is blessed with a photographic memory which he describes as "quite a gift, though there are times when it's gotten me into trouble. In school they used to accuse me of cheating. Then I'd have to prove I didn't cheat by reciting back from the pages of the textbook, verbatim, just as I'd done in writing on the test."

Early newsbird gets the worm (from page 78)

directors," he says, "were receptive to footage from an outside source. We augment their own coverage and help fill in gaps in the breaking news area."

One story which helped the company's reputation as a specialist in breaking news was the infamous *Twilight Zone* helicopter crash which killed actor Vic Morrow and two Vietnamese children. "We had early footage of the victims being brought to the hospital," Tur says sadly. "News directors are in a very competitive business, and they cannot ignore the big story. It's their job to put the story on the air, and being where the news is helps us."

Initially LANS charged stations $75 and the networks $200–300 for one to three minutes of raw footage, including interviews Tur and his wife did by holding the mike off to the side while they operated the camera. In a growing number of markets, one-person crews is the developing trend, Tur points out.

Internationally, LANS charges $1,000 a minute. Aerial footage for everyone costs more, and the rates will probably go up this year.

Where once the Turs made dubs of the story and drove them around to each station, nowadays LANS satellites its coverage to stations which are informed of its availability via Medialink's teleprinters in the newsrooms of stations in the top 100 markets. "We put the story up on the satellite and notify stations where they can downlink it," explains Tur.

For stations which use LANS regularly, "we treat them very well ratewise," Tur says. When Tur shot Madonna's wedding to Sean Penn in Malibu several summers ago, his videotape and still photos earned the company a "six-figure" amount.

"This is the age of specialization," says Tur, a former paramedic, who has provided emergency medical aid to people on the street while covering a story. "Stations are trying to cover assignments, do feature pieces, politics and day events at city hall with limited crews.

"We always have our one-man crews on the street backed up by people on the assignment desk who are monitor-

the marketplace

For Sale or Lease

Help Wanted

General Manager

ing all the police and fire radios and making calls to agencies in L.A., Orange and San Diego Counties." A crew works from 9 a.m. to 9 p.m. when the overnight crew takes over.

All the major radio calls are forwarded to Tur at home in Pacific Palisades, which isn't too far from the Santa Monica Airport. In fact, this proximity to the chopper paid off last Labor Day when a Mexicana airliner and a private plane collided over Cerritos, Calif., with disastrous results.

Recalls Tur: "We were able to get to the crash scene in 18 minutes." Since it was a Sunday, Tur points out, the local stations were operating with skeleton crews. Tur at the time was also reporting for KFWB(AM), Group W's all-news operation and says he was the first aerial reporter/photographer over the scene of the carnage.

His footage was used by all the networks. Tur claims all the network-owned affiliates' helicopters arrived from one to three hours after he got there. How does he know this? "It's important we make note of this. We keep track of the competition. When we go to a news director or assignment editor, I say, 'We were there in 18 minutes and you need our video because it took you three hours to get there.' "

LANS' Cerritos coverage won the company a special "outstanding video" award from Group W's Newsfeed Network.

In addition to breaking news, LANS develops features, like a five-minute piece on earthquake activity in the Mammoth Lakes area, a major skiing resort in northern California. In 1984, LANS did a four-parter on the Olympics for a Canadian client. The availability of its own features is announced by mass mailings and through Medialink. Rates for these features vary, from $100 up.

During the Academy Awards, LANS acts as a pool camera for stations which request coverage, principally for cost reasons and because it keeps their crews on their home turf. LANS may charge from $300 to $500 for an Oscar piece. "The news director who uses us gets an L.A. presence," Tur says, adding, "Maybe his competition spent several thousands of dollars sending a reporter and crew here. The guy who uses us isn't down a crew." □

the marketplace

Washington Report

Cable industry's never had it better; is it too good to last?

How much better can the cable industry have it? At a congressional hearing, Preston Padden, president of the Association of Independent Television Stations (INTV) and perceived to be the arch-enemy of cable, gained special attention for his defense of the industry.

To be sure, the interests of Padden's independent TV stations and those of the cable industry just happened to coincide on one particular issue. But the defense came from such an unlikely source it served to highlight the feeling around the capital that the industry appears to have attained sainthood.

Even Dennis Leibowitz, a senior vice president for Donaldson, Lufkin & Jenrette and a specialist on the industry, noted in a recent speech to Washington Metropolitan Cable Club that the industry is on such a roll that even when it tries to lose on an issue—i.e., must-carry—it cannot do so. And it has gotten such good responses for its willingness to negotiate on the issue in the past, despite two failures in the courts, that it probably doesn't need to cooperate this time around.

Nice place to advertise

Almost at the same time, industry representatives and officials from allied groups appeared on Capital Hill to present for the first time to staffers, and others who may be handling campaign finances, hard figures indicating that cable was a good investment for political advertising.

Cable has its enemies. They include broadcasters, the movie industry, and telephone companies, who charge that the cable industry has become an unregulated monopoly. But the efforts of some of the adversaries to generate sentiment in Congress to do away with the compulsory license that cable enjoys have fallen on deaf ears. Not only is Congress not likely to do so, it is acting with alacrity on a proposal that would expand the use of the compulsory license idea.

With all that going for the industry, one would expect to see dancing in the streets, a relaxed atmosphere among industry lobbyists, and the broadcaters and movie industry people lifting their arms in defeat.

In fact, Leibowitz, a friend of the industry, says, "The present cable condition is also probably too good to continue."

He notes, as others have done for the past couple of years, that heady success usually engenders a backlash. Just five years ago, broadcasting was on top of the heap and cable was attempting to gain equality. Broadcasting enjoyed the top-dog position for so long that cable was able to take advantage of the backlash against broadcasting. Making the transition easier was the Reagan administration emphasis on deregulation. Now cable and broadcasting have switched roles.

But just as the administration enters its final, lame-duck year, fighting to retain whatever influence it has left, cable faces a series of efforts to try to swing the pendulum back the other way.

Leibowitz even says the cable industry "might be well-advised to try to throw a round or two to prevent more serious damage."

No self-respecting lobbying organization would, however, admit that any of its issues are throwaway items, and Leibowitz doesn't single out any of the issues for sacrifice.

He does list, however, some of the problems facing the industry.

- Even as courts consider the extent to which exclusive franchises can be allowed, "overbuilding is becoming more common because there are isolated instances where conditions are ripe and because the industry's increasing prosperity is an incentive."
- As telephone companies replace conventional wires with fiber optics, cable service becomes more attractive to them. Although the phone companies can't get into the cable business, yet, new technologies may attract programmers to sell directly to the consumer.
- The cross-ownership rules of the Federal Communications Commission, which, in part, prohibit telephone company activity in cable, are under serious review at the agency and in Congress.
- The Reagan administration appears to be challenging the role of the federal court in continuing to restrict the competition that telephone companies can offer other industries.
- The courts are still deciding just how far the cable reform act of 1984 goes in restricting the ability of local governments to regulate the indsutry.

Derailment looming

Leibowitz asks, rhetorically, "Where will all of this lead? I don't know, but the glare of publicity will heat up." He adds, "The good news is that it's unlikely that the cable industry will lose on the really important issues of telephone cross-ownership and vertical integration. Cable may have to duck a few rotten tomatoes thrown by its adversaries while it occupies the Washington arena stage. If it gives a good performance, however, the show will continue to play without cuts.

"The worst will likely not come to pass for political reasons. The powers that count on the congressional communications subcommittees are more suspicious of the telephone companies than of the cable operators."

Given the antipathy between those ruling the key committees of Congress now and the FCC, Leibowitz notes that "a commission proposal to let in the telephone companies might just be the ticket to keeping them out."

Since 1988 is a presidential election year, Leibowitz also adds, "A change in political parties at the White House would also thus pose less of a threat on this issue than on most business matters."
—**Howard Fields**