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'Hollywood Squares' paves way for first-run growth/44

# Television/Radio Age

June 9, 1986

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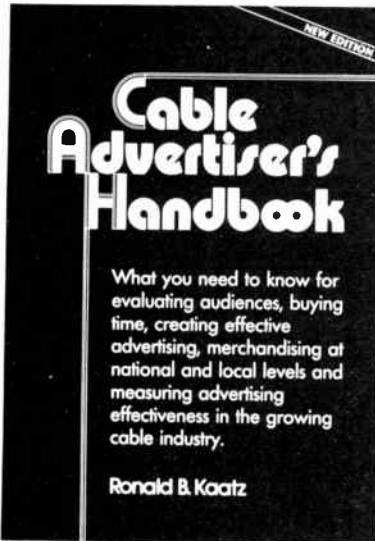
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# Television/Radio Age

June 9, 1986

Volume XXXIII, No. 25

Three networks take steps aimed at stemming ratings erosion, blunting barter syndication competition

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**JON MANDEL**  
VP / Associate  
Media Director  
National Broadcast



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## Publisher's Letter

### Attractiveness of broadcast properties comes at a price

**T**he broadcast business: A license to print money." That short-hand definition, facetious but stereotypically true, was more apropos in a simpler time. The fundamentals of broadcasting have changed dramatically over the past decade, more so in the past few years. Just two years ago, it was unthinkable that a major network could change hands. Today, defensive maneuvering seems to occupy an increasing amount of time among broadcast executives, as other business sectors (real estate, banking, insurance) have come to view the business as attractive turf on which to stake a claim.

These days, staying independent comes at a price—the reluctant assumption of additional long-term debt required to construct takeover defenses such as expensive stock buy-backs and share value enrichment schemes.

As the broadcast business has become less of a professional fraternity and more "big business" in the classical Wall Street sense, more attention is focused on short-term bottom-line results. Because long-term growth strategies often result in a diminution of short-term gains, will this preoccupation with stock price as opposed to cash flow make broadcast executives reluctant to aggressively pursue growth strategies? Hopefully, they possess the fortitude, vision and capital resources to beat the Carl Icahns of the world at their own game.

**Concept endangered?** But such activities raise the question of whether the concept of the publicly-held corporation is endangered by the predatory but currently legal tactics employed by takeover and greenmail specialists.

As the comprehensive public company roundup in our last issue shows, outstanding performance by some station groups is counter-balanced by less positive signs exhibited by others. National advertising slowed in 1985 and has yet to fully recover, eating into revenue gains. While the majority of public station groups performed well, considering a sluggish advertising climate, about 15 companies displayed troubling drop-offs in broadcast revenues.

For example, broadcast profits at McGraw-Hill dropped 9 per cent; the firm blames the ad climate. Media General's broadcast division suffered its second consecutive annual loss, blaming cable construction and the William B. Tanner travails. Multimedia's net was down by about a third; losses borne of a costly recapitalization continue into this year. Times Mirror's broadcast group experienced a 2 per cent decline in operating profits. Knight-Ridder's broadcast revenues rose only 4 per cent; the firm blames ABC's third-place ratings.

But sterling performances shone through. Tribune company credits its best year ever in part to a 17 per cent increase in broadcast revenues, thanks to its two powerful independents, WPIX(TV) New York and WGN-TV Chicago. Lee Enterprises, picked by *Forbes* magazine as a "cream of the crop" company, registered a 14.9 per cent gain in net income. The Washington Post Co., expanding from print and broadcast to cable TV, rang up an impressive 19 per cent income gain. And Westinghouse Electric's broadcast division, which got out of cable, recorded a 95 per cent increase in broadcast and cable operating profits last year.

For the broadcast business, the mixed results of late still translate into fine health, compared to other industries. No wonder some aggressive financiers want to get in so bad. Our prediction of a modest but respectable 8 per cent revenue increase for 1986 appears on target.

*Arj. Paul*



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# Letters

## Balanced assessment

I've just read the remarks delivered by Thomas F. Leahy, executive vice president, CBS/Broadcast Group, delivered at the CBS affiliates conference in Los Angeles, and I want to add my applause to that of his colleagues at the Century Plaza/Plitt Theater.

His balanced assessment of the complex role of networks and stations in today's tumultuous business world is as refreshing as it is valid.

I fear that the vaunted "marketplace" stereotype pushed by FCC Chairman Mark Fowler unintentionally narrows broadcasting's historic role, an important role that he nicely described.

The marketplace of economic forces alone will not endure as the sole criterion for responsible as well as successful broadcasting. The classic American foundation of this principle includes the marketplace of *ideas* as well; and that is where over-the-air broadcasting has set a standard through the decades (despite limitations by the "Unfairness Doctrine," as Frank Stanton sometimes referred to it).

We all know what sheer marketplace forces did to Socrates in the

*agora* of the Greek marketplace; his ideas were not fashionable, and he was cancelled.

I will refer to Mr. Leahy's comments in the fall semester's "Telecommunication Management" course that I teach.

His remarks reflect a more statesmanlike concern for broadcasting's role in society than is heard much of these days in the pell-mell rush of acquisitions and mergers.

JAMES A. BROWN  
Chairman,  
Department of Broadcast & Film  
Communication,  
University of Alabama,  
University, Ala.

## Another female GM

I enjoyed your recent article on women in broadcasting (*At least 13 women now in top jobs at television stations, April 28*). But as you can see, there's at least one more female GM. I've been president and general manager of WMTV, the NBC affiliate in Madison, since 1981.

LAURIE LEONARD  
President and general manager,  
WMTV  
Madison, Wisc.

## Historical perspective

I read through your NBC 60th Anniversary issue (May 26) from beginning to end. I thought it was a remarkable work, with an historical perspective that went beyond the conventional recital of dates and events, in giving meaning and insight to what was going on: how radio provided a national merchandising instrument that transformed the American economy, so that little companies using it grew to big companies, and the whole array of goods and services expanded; how a new competitive tool sharpened the enterprise system; how the introduction by NBC of network commercial positions in television, instead of program sponsorships, opened a new and powerful medium to even the smallest national advertisers, and again expanded the diversity of the economy; and how color made that advertising medium even more compelling.

I guess that's what television is—not primarily an entertainment or news medium—that's only a means to an end. It's the only national advertising medium in the land with messages delivered to the eyes and ears of viewers, sitting at home and paying attention. And everything else—programs, ratings, revenue, competition, innovation—flows from that.

DAVID C. ADAMS  
Croton-on-Hudson, N.Y.  
(Former chairman of the board, NBC)

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## Color and sound

I read with special interest your May 26 NBC 60th Anniversary issue. Your account of how NBC's color technology was accepted over CBS' in a battle of the giants brings to mind how NBC again is at the leading edge of technology in being the most aggressive network in moving into stereo—both in terms of programming and the number of affiliates delivering stereo sound.

If it took so long to make color TV dominant in the marketplace, one wonders what will happen with stereo, which has significantly less impact for both viewers and advertisers. While the major barrier for color was in establishing a standard, stereo has the obstacle of a confused marketplace. One knew that a color set would deliver color, but the consumer buying a stereo set is apt to find his twin speakers are merely ornamentation without an additional expenditure of \$100 at Radio Shack and that his cable system is not delivering stereo.

JERRY LEVINE  
Oneonta, N.Y.



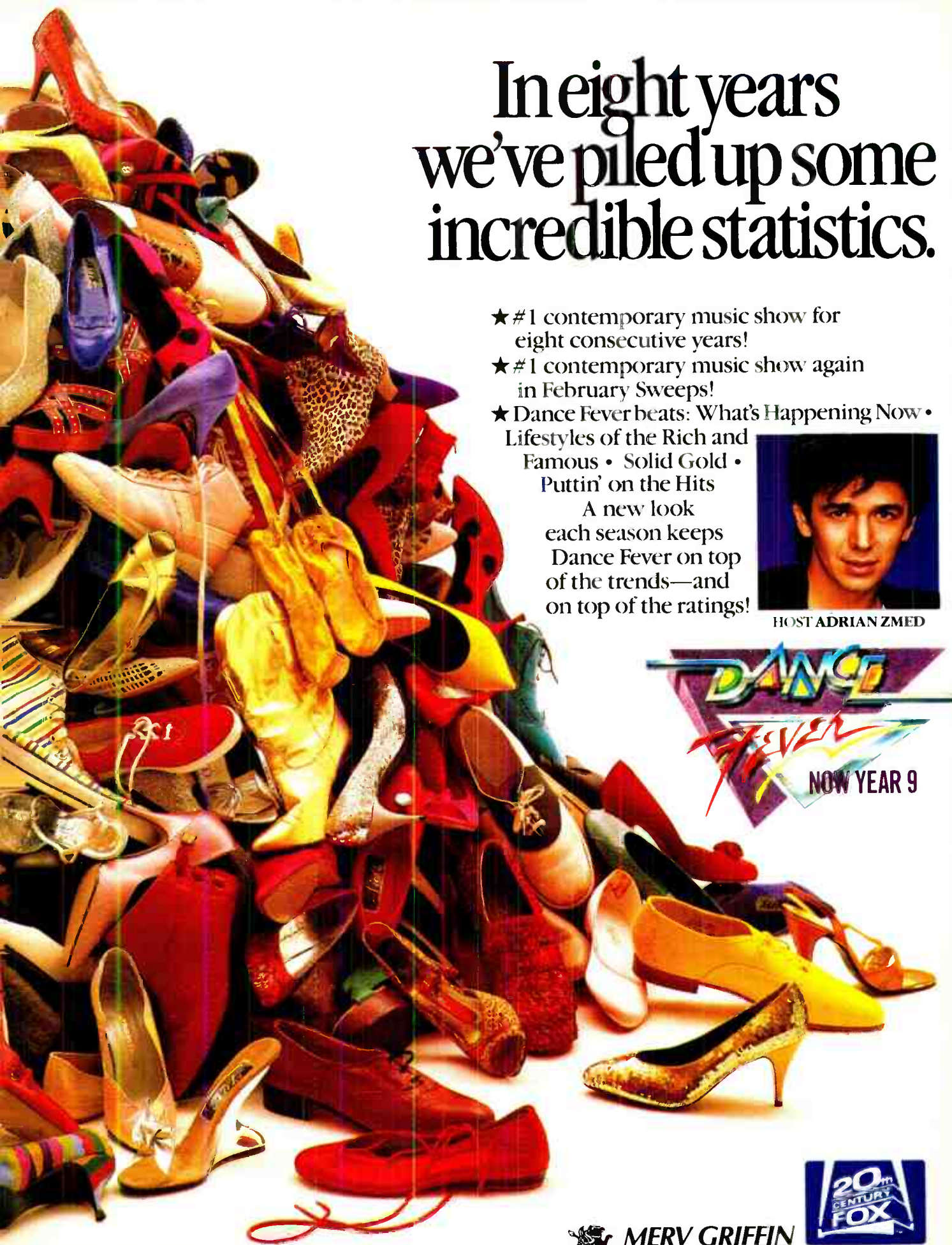
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HOST ADRIAN ZMED



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Source: NIELSEN MEDIA RESEARCH (Nielsen)



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# Sidelights

## Successful annoyance

The fact that certain annoying advertising can be effective was given further support recently at the Third Annual Advertising Research Foundation Copy Research Workshop in New York. It was also shown there that music in commercials doesn't appear to have any effect in the most involving level of emotional response.

The varying emotional impacts of such commercials as Bell Telephone's touching "Joey called" spot, Wisk's strident "Ring around the collar" and New York retailer Crazy Eddie's loud harangues were laid out by David M. Zeitlin, chairman of The Beaumont Organization. His company delved into emotional responses to a number of commercials by showing them to respondents in a living room setting in a cluttered commercial environment and subsequently delving into the variety and degree of emotional reactions present on viewing.

The "Joey's Mother" commercial was reported to create a powerful sense of joy and acceptance—an emotional complex associated with love. Secondary emotional overtones were anticipation, which involved and excited the audience, and some degree of surprise and sadness. Overall, Zeitlin pointed out, the effect of the commercial was to position the telephone, especially the long distance call, as a means of expressing love.

The researcher, meanwhile, implied that Wisk's "ring around the collar" approach falls short by not fully capitalizing on the anger and disgust that it elicits. The highly memorable, stridently delivered phrase, he observes, would be better applied if the brand name were delivered at the moment it causes these emotions. He contends that, by welding the product claim to the negative emotion, the advertiser can make the campaign more intrusive, more memorable and more vividly a part of the brand's equity.

**Irritating but effective.** This is achieved, he said, by the Crazy Eddie discount electronics stores, despite his observation, "We have yet to find a more irritating commercial." Powerful negative emotions evoked by the spots are anger, disgust, surprise and, to a lesser extent, sadness. But during all the shouting, which concludes with, "His prices are INsane!," the "hardly unique" claim of discount prices becomes something the chain becomes something the chain becomes firmly associated with.

Patricia A. Stout, assistant professor in the department of advertising at the University of Texas at Austin, reported on an examination of the effect of music in 40 commercials. With trained judges categorizing specific music elements, the Viewer Reward Profile method was used to obtain responses of female viewers. Three levels of response were analyzed: descriptive—where the viewer recognizes the emotions experienced by characters in the commercial, empathic—where the viewer "feels with" the character, and experiential—where the emotion is translated to personal experience.

It was found that commercials with a softer volume and a slower tempo elicited greater descriptive emotional responses but that none of the music elements analyzed appeared to have any effect on the most involving level of emotional response—experiential. She reported that, if the objective of the ad is to create empathy, use of a jingle and familiar music that can readily be identified with the brand can help.

It was also found that music written in a major mode was likely to be less irritating and provide more brand reinforcement. A slower tempo made the ads easier to follow.

## Breaking ground



**New Hampshire's Gov. John H. Sununu and Jenna Pedrick, 8, get ready to dig in at groundbreaking ceremonies for NHPTV's new broadcast center. The girl was given the honor of opening the ceremony after she was selected for a speech she gave to her third-grade class on "Why I Like Instructional Television." Pedrick represented more than 50,000 school children enrolled in New Hampshire Public Television's instructional television service.**

## Spanish talk TV

On the theory that the novela isn't the only means of reaching Hispanic women in the daytime and that Spanish-speaking people in the U.S. need special guidance, KSCI-TV Los Angeles is attempting to barter syndicate a program that it launched April 7. The three-hour *Linea Abierta (Open Line)* is being offered to about 150 fulltime and parttime Spanish-language UHF stations and about 50 cable systems that have Spanish-language programming, with 11 having expressed "definite interest". Additionally, with some 108 radio stations in the continental U.S. broadcasting at least partly in Spanish, the programming will be offered to those in markets where there is no Spanish TV.

According to Paula Tuchman, producer of the show and director of Spanish-language programming for the station, the program will go up on satellite September 1 via a satellite time arrangement with World Communications provided that enough national advertisers are signed up by then. A separate feed would be arranged for radio, she notes, taken directly from the live TV show.

Actually, *Linea Abierta* is four separate shows, which are run in a block on the station starting 1:30 p.m. Other stations can take all or part of its elements, each hosted by an expert in the given field "who happens to be Hispanic." There is a one-hour horoscope show and half-hours on medicine, law, psychology and "affairs of the heart." They are all hosted by women, according to Tuchman, because women comprise more than 80 per cent of the programming's audience.

**Other shows.** *Linea Abierta* will be only part of the satellite-delivered Spanish-language package, Tuchman notes, which also includes other Spanish programming produced by the station—a cooking show, a rock magazine, a weekly rock countdown and several public affairs shows. These latter shows will be offered free to stations, with the distributor retaining half of six minutes of advertising time per half-hour. *Linea Abierta* has 7½ minutes per half-hour, with KSCI-TV retaining four.

KSCI-TV has not accepted sponsors for *Linea Abierta* that bear a relationship to a particular program's content. For example, lawyers cannot advertise on the legal show and no pharmaceuticals are accepted on the medical show—for fear of implying endorsement. Initial advertisers in Los Angeles include the Ralphs supermarket chain and May Co.

Those calling in for advice from ex-



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## Sidelights (continued)

perts are typically called back and offered a list of free professional services where Spanish is spoken. Tuchman says part of the *raison d'être* for the program was to counterprogram the popular novelas on Los Angeles' KMEX, but also it was to "create programming to help the Hispanic adjust to living in the U.S."

KSCI-TV is actually a multi-ethnic station, with programming in 15 different languages. About 55 per cent of

programming is in English—much of it involving brokered time on the station—including business, entertainment and religious programming. About 14 per cent is in Spanish, and the rest other languages.

The station is also starting what it calls GlobalNet, according to Michael Draznin, director of media relations, which expects to sell time collectively for approximately a dozen multi-ethnic stations, all in major markets. The idea, he says, is to sell against Japanese-speaking viewers throughout the U.S., for example, rather than just

those in Los Angeles. He says the station already is representing five multi-ethnic stations and ultimately expects to do some programming as a network.

## Amherst chairman

Thomas H. Wyman, chairman and chief executive officer of CBS Inc., has been named the 15th chairman of the board of trustees of Amherst College. Wyman is a 1951 graduate of the college and has served for 10 years as an Amherst trustee. He succeeds George B. Beitzel, a senior vice president at the IBM Corp.

## Brandeis trustee

Don Menchel, who at a dinner last October was named recipient of Brandeis University's first Man of the Year award, has been elected a trustee of the University. Menchel, president of MCA Television and a graduate of Brandeis' third graduating class, also serves on the board of governors of the International Radio and Television Society and is a trustee of American Women in Radio and Television. He recently concluded terms on the board of directors of the Television Bureau of Advertising and the International Radio and Television Foundation.

## Executive recruitment

High profit margins in broadcasting and entertainment companies are spurring hiring of senior executives in the first quarter of this year, according to a report coming from Korn/Ferry International's 57th National Index of Executive Vacancies. Because of the rise in profits, the companies have attracted many new players in the field, says Brad Marks, managing director of K/F's Worldwide Entertainment Specialty Practice. "These newcomers have put up a lot of money and they want to make sure they get a good return on their investment."

To insure profitability, companies are going outside the industry to get experienced senior managers, he says. "What entertainment companies are looking for is the best all-around athlete for the job." Overall, executive hiring for those earning \$100,000 and up per year continued strong through the first quarter. Hiring was particularly active for executives with profit center responsibility.

The index is based on a quarterly survey of 750 K/F clients, and records the hiring of executives earning \$100,000 or more annually.



**F**rom the moment the first telecast made its way into a handful of living rooms, audiences were entranced, entertained and enlightened. Now, television is in nearly every household. Viewers receive more channels and have more choices than ever before. Television. It's the media choice that reaches 98% of all households. That's why advertisers invest a whopping 21 billion dollars each year. How do we know? We've been watching audiences watch TV since 1949—longer than anyone. And, as the medium and the audience grow and change, so do we. Developing new ways to define and describe who they are and what they watch. Arbitron. We know the territory.

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# THE BEST NEWS

On Friday, January 10, 1986, the Radio Television News Association of Southern California awarded KNX Newsradio a Golden Mike for "The Best Radio Newscast" — an award KNX has won for a record-setting 15 consecutive years!\*

# THE MOST POPULAR NEWS

The most recent Arbitron radio survey for the total Los Angeles area again showed KNX Newsradio as the Number One news station in Southern California — a position KNX has held for an incredible 15 consecutive years!\*\*

# FOR 15 CONSECUTIVE YEARS

Our Listeners Deserve The Best...And So Do You

# KNX 10.70

## The News Station

\* Large Market, Newscast: over 15 minutes

\*\* Rating figures based on Arbitron estimates for all rating periods starting in 1971 through 1985. Figures for Total Listeners Total Area, Cume Estimate, subject to qualifications which KNX or CBS Radio Representatives will supply on request.

# Tele-scope

## Y&R, FCB billings gain in Colgate brand switches

New business from Colgate-Palmolive will represent more than a \$15 million U.S. network and spot TV billings increase for Young & Rubicam and more than \$21 million for Foote, Cone & Belding. The two agencies picked up a total of nearly \$100 million in overall worldwide billings from the major advertiser that had been previously handled by Ted Bates. Colgate says the Bates acquisition by Saatchi & Saatchi, whose subsidiaries handle competing products, was one of several reasons for the shift but declines to elaborate.

Y&R picks up Colgate toothpaste, toothbrushes and shaving preparations from Bates, while FCB gains Palmolive dishwashing liquid and soap and Curad bandages. As part of the shift, Dentagard moves from Y&R to FCB. Representing U.S. broadcast billings of nearly \$12 million in 1985, according to Broadcast Advertisers Reports, this shift is figured into the billings figures stated above for the two agencies.

A Colgate spokesman says the shifts were expected to take effect within 90 days, during which time overseas assignments also will be resolved. He says both agencies have appropriate overseas facilities in most instances.

## Blair accepts Reliance bid

Seeking to avoid the grasp of Macfadden Holdings, embattled John Blair & Co. has agreed to be acquired by a subsidiary of the Saul Steinberg interests. The agreement provides for a cash tender offer of \$27 for each of 8 million shares, or 70 per cent of the outstanding Blair shares. Each share not purchased in the tender offer will be exchanged for a 15-year junior subordinated debenture. In addition, Blair, under terms of the agreement, will spin off ADVO-System, Inc., to its stockholders following the purchase of 16.7 per cent of ADVO's equity by Warburg Pincus Capital Partners, L.P., for \$11 million. The value of the purchase to stockholders was put by knowledgeable sources at more than \$325 million. At presstime, Macfadden had not upped its \$25 bid.

**Reliance will buy.** The Blair agreement was made with Reliance Capital Group, L.P., a private investment partnership managed by a subsidiary of Reliance Group Holdings, Inc. RGHI is 100 per cent owned by Steinberg and members of his family, who are also majority owners of Reliance Capital Group.

Reliance Capital Group already owns KVEA(TV) Los Angeles, an Hispanic station on channel 52, and recently bought Days Inn Corp., said to be one of the 10 largest hotel/motel firms in the U.S. Steinberg's interests have been primarily in insurance and real estate.

## Syndicast Services deal

Syndicast Services will distribute a series of programs, encompassing two primetime specials, four one-hour documentaries, four young people's specials and more than 100 one-minute inserts, to be produced by WNEV-TV Boston, in commemoration of the 200th anniversary of the United States Constitution. The joint venture, *We the People... Celebrating the Constitution*, will run between July 5 of this year and September 17, 1987. Kickoff will be on July 5 with the live telecast of the Boston Pops Esplanade Orchestra. The inserts will be aired prior to the kick-off and throughout the commemoration campaign. First documentary of the series, *What Price Justice?*, will air the week of September 16. The initial *We the People* program for young people will be broadcast in September as well. The drive will culminate with a two-hour gala on September 17, 1987. All programs will be offered via barter.

## Webs down 5% in April

Network TV revenues were down 5.0 per cent in April, according to BAR. The drop in almost \$40 million was caused primarily by primetime ad expenditures. Both late night and early morning dayparts were up, however. Network revenues are now up less than 2 per cent for the four months. For the first quarter, ABC-TV was down 15.7 per cent, CBS-TV up 4.5 and NBC up 25.1; the changes are partly explained by the shift of the Super Bowl from ABC in '85 to NBC in '86.

Between '85's first quarter and that of '86, the billings leadership went from CBS to NBC. The '86 figure for the latter was \$748.3 million, for CBS \$734.8 million, and for ABC, \$553.5 million.

## Network TV revenue estimates—April, 1986

Dayparts	(\$000)	% chg.
Prime: Sun. 7-11 p.m. & Mon.-Sat. 8-11 p.m.	\$394,527.3	-7.0%
Mon.-Fri. daytime 10 a.m.-4:30 p.m.	139,311.6	-3.9
Mon.-Sun. late night 11 p.m.-sign off	37,416.6	+3.3
Sat./Sun. daytime Sign on-6 p.m.	62,015.1	-6.0
Mon.-Fri. early morning Sign on-10 a.m.	19,618.7	+6.4
Mon.-Fri. early fringe 4:30-8 p.m.	43,792.5	+0.4
Sat./Sun. early fringe Sat. 6-8/Sun. 6-7 p.m.	16,509.8	-5.2
Subtotal early fringe	60,302.3	-1.2
Total	\$713,191.6	-5.0



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# TV Business Barometer

## Local TV business up 9.4% in April

Local TV billings held up moderately well in March, a few growth points below that of January and only slightly below that of February and the quarter still ended up with a double digit increase over the previous year.

The March increase was 9.4 per cent, compared with a rise of 10.5 per cent in February and 13.7 per cent in January. The latest month reported by the *Business Barometer* sample of stations showed time sales of \$464.2 million.

Local TV ad volume in March was well above that of January and February, which had reached \$302.1 and \$291.7 million, respectively. However, in addition to seasonal factors (January and February are usually the slowest months in the year for TV station advertising), March was a five-week Standard Broadcast Month (SBM), while January and Febru-

ary were four-week SBMs.

The first quarter of '86 was the first to hit a billion dollars in local TV time sales. The actual estimate came to \$1,058.0 million, up 10.9 per cent, or \$104.0 million, over the corresponding '85 quarter.

Local business during the quarter was only about 5 per cent under that of spot. Perhaps more significant is the fact that March local billings were higher than those of spot for the second year in a row. Spot TV time sales for March were \$441.0 million, \$23.2 million under the local total. Last year, spot came to \$406.8 million, compared to \$424.3 million for local, an advantage of \$17.5 million for local.

Meanwhile, network compensation continued its slow growth. In March, the increase came to only 3.5 per cent, a growth not too much different from the previous two months. The reported take came to \$38.3 million, vs. \$37.0 million in '85.

For the first quarter, network

comp was \$112.3 million, up 3.3 per cent from the \$108.7 million.

The total of spot and local time sales plus network comp was \$943.5 million in March, vs. \$868.1 million in March, '85. The difference comes to 8.7 per cent.

For the January-March quarter, the ad total amounted to \$2,283.8 million, up 10.8 per cent.

## Medium bracket

The medium-size stations (those in the \$7-15 million annual revenue bracket) had the biggest percentage increase in local business in March, the third month this year they ranked first. (They also ranked first in the percentage increase for spot in February and March, but were third in the spot rankings during January.)

Shares of spot, local and network comp did not differ much during the first quarter of '86 compared with the previous year's first quarter. Local actually remained the same with a 46.3 share. However, network comp was down from 5.3 to 4.9 and the 0.4 point went to spot, which climbed slightly from 48.4 to 48.8.

## Local business

**+9.4%**

(millions)

**1985: \$424.3**

**1986: \$464.2**

### Changes by annual station revenue

Under \$7 million	+ 5.9%
\$7-15 million	+11.5%
\$15 million up	+ 9.5%

## Network compensation

**+3.5%**

(millions)

**1985: \$37.0**

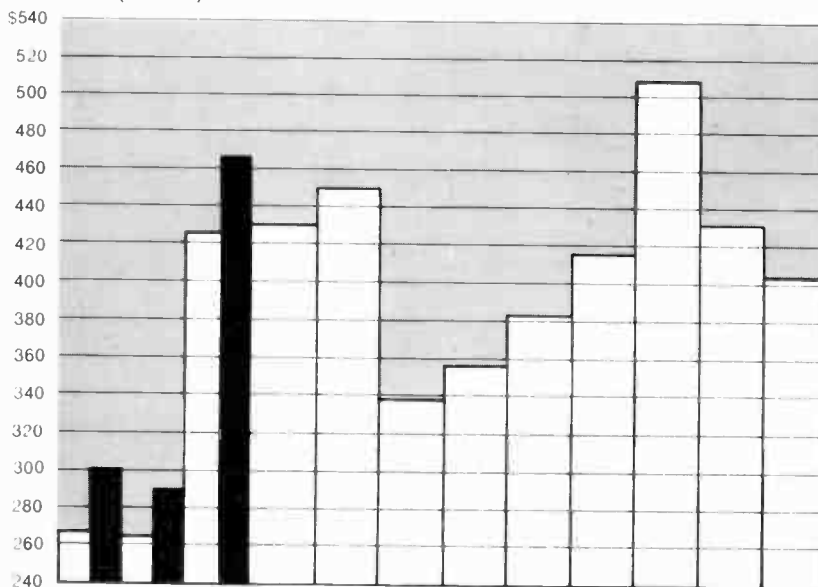
**1986: \$38.3**

### Changes by annual station revenue

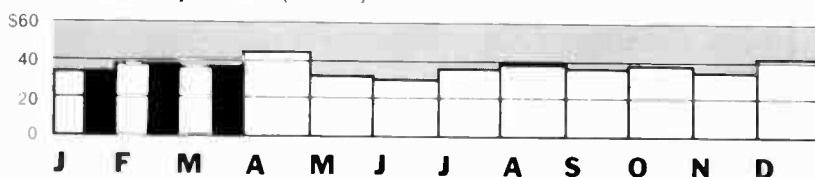
Under \$7 million	+2.1%
\$7-15 million	+2.8%
\$15 million up	+4.0%

## March

Local (millions)



Network compensation (millions)





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# Cable Report

## SPACE loves scrambling?

The fight against the methods by which satellite television programmers are implementing signal encryption ("scrambling") to prevent unauthorized reception has taken a sharp turn since Home Box Office Inc. began full-time scrambling this past January.

For all intents and purposes, it appears that scrambling's former foes have joined satellite programmers as enthusiastic backers of signal encryption. This has occurred even though their chief demands—a moratorium on scrambling implementation and a negotiated scrambling policy that would apply to all programmers—have not been met.

In short, the marketplace appears to be settling an issue that just three months ago was threatening to become the subject of federal legislative action. TVRO dish dealers are fast becoming selling agents for satellite programmers, despite past objections to such practices by some cable system executives. But another congressional hearing on the issue, this time in the Senate, remains on the docket.

As recently as March, the trade organization representing dealers of home television receive-only dish antennas was calling for a legislatively imposed moratorium on scrambling. The group harbored the very real concern that the satellite networks, which developed to serve the coaxial cable TV industry, had refused to include the home TVRO industry in discussions on the implementation of scrambling.

**Unity eludes programmers.** Attempts to forge a uniform, official, industrywide scrambling plan fell apart, due in part to antitrust concerns of satellite programmers, and to a private reluctance on the part of some to scramble advertiser-supported programming. Until this month, HBO was the only satellite programmer to switch to full-time scrambling, and it continued to exclude the home dish industry from the distribution chain. Instead, it set up its own direct marketing system to service home TVRO owners



**Scrambling peacemakers:** (l. to r.) Chuck Hewitt, SPACE; Larry Carlson, HBO; Stephan Schulte, Showtime/The Movie Channel; Martin Lafferty, Turner Broadcasting.

outside of franchised cable areas. Inside those areas, cable companies were granted what amounted to a de facto exclusive franchise (although customers were given an option to order direct from HBO regardless of where they lived).

The debate reached its apex on March 6, during Congressional hearings on the volatile scrambling issue. SPACE officials and their backers vigorously lobbied for the passage legislation that would either impose a two-year moratorium on scrambling, or prohibit the development of distribution practices that would restrict availability of satellite programming.

SPACE has achieved neither of those goals, and proposed legislation lay dormant. Meanwhile, publicity over the advent of scrambling by HBO, and the implementation of scrambling by Showtime and The Movie Channel, rival pay services owned by Viacom International Inc., on May 27, brought U.S. home TVRO hardware sales to a virtual standstill.

Faced with member discontent and dwindling support for its strategies, SPACE decided some weeks ago to adopt what might be termed a policy of "If you can't beat 'em, join 'em." Its executive director, Chuck Hewitt, enlisted the financial support of several satellite industry trade journals (a curious turn of events, since these publications purport to objectively report on the activities of SPACE) to stage a splashy, and apparently successful, press event at which the previously warring factions not only buried the hatchet, but embraced each other as if they were long-standing allies.

**Shipboard peacemaking.** The event, "satellite access day," was held on the hangar deck of the decommissioned U.S. aircraft carrier Intrepid, anchored in New York City. Present were top scrambling powers from pay services HBO, Showtime/The Movie Channel, and the advertiser-supported Turner Broadcasting System. Also attending were representatives of other satellite networks, including MTV Networks Inc., a Viacom property.

"Scrambling legitimizes our industry," Hewitt declared, as satellite network officials looked on approvingly. "It's in our best interest that scrambling works."


Hewitt of SPACE denies that his organization has changed its position, noting that it has always said it would approve of scrambling if done fairly and impartially, without favoring one industry over another.

But the fact remains that his group has embraced scrambling even though its earlier demands of a negotiated, uniform scrambling policy or a moratorium on scrambling have not been met. Nor have programmers said they will allow anyone other than cable operators to "package" several satellite networks for sale to dish owners.

The shipboard event coincided with the first day of full-time scrambling for Showtime/The Movie Channel, and a demonstration confirmed that the scrambling system that has become the de facto industry standard, M/A-Com's Videocipher II, works.

HBO senior vice president Larry Carlson confirmed that the U.S. pay leader soon will provide financial incentives and marketing support to home





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TVRO dealers who sign up HBO subscribers in their showrooms. Showtime/The Movie Channel already has such a policy in place, calling to a \$10 bounty for each subscription referral.

HBO already has signed up 10,000 dish subscribers who have ordered about 20,000 pay units, Carlson reports. HBO's retail price is \$12.95 for each of its services, or \$19.95 combined. Showtime has underpriced HBO by a couple of dollars.

Turner Broadcasting System vice president Martin Lafferty elaborated on its own TVRO dealer incentive program, quietly unveiled to a group of dish industry executives April 30 in a meeting in Atlanta. It was an event unannounced and largely unpublicized in TV trade journals.

The TBS plan gives TVRO dealers 10 per cent, or \$2.50, of the \$25 annual subscription fee for the two Cable News Networks. In addition, dish hardware region distributors also get an incentive payment that amounts to about the same money. TBS has signed up some 1,200 home TVRO subscribers, even though it won't switch to full-time scrambling until July 1.

Dish owners who don't take the TBS news services will hear an audio track that promotes the scrambled service.

Lafferty noted that cable operators who choose to market TBS programming to dish owners get a much fatter cut—\$1 a month, or \$12 a year. But he complained that cable operators generally have been slow to implement home TVRO marketing plans.

The fact that TBS is now offering dish dealers a piece of the action "has gotten cable operators a lot more interested," Lafferty said. He added that TBS would "prefer" to deal through its longstanding cable affiliates, and urged them to more aggressively enter the home TVRO business.

## Learning Channel's news

In addition to doubling its output to 20 hours a day this fall, around the time of its 12th anniversary, The Learning Channel (TLC), a basic service, is taking on the appearance of a fourth national network complete with news, and is even considering international possibilities.

Final plans hadn't been worked out at press time, but the network is looking at a two-hour news slot beginning at 10 p.m. EDT and featuring national news supplied by a television news service, business and financial news for the average consumer and Biznet's *Ask Washington*.

Hal Morse, TLC president, says that even with the doubled expansion of its programming, much of which he says will be new, the TLC is holding the line on its current 5-cents-per-subscriber charge and is attempting to market the channel by getting MSOs to make it general policy to carry the channel. He also is looking for three- to five-year agreements, a bit

shorter than some MSOs would like, but longer than the current two-year contracts TLC writes.

The additional hours, Morse says, opens the channel to many independent producers who develop good programming but never get aired. One series TLC hopes to begin in October is a one-hour program, "Ordinary People" centering on the MacArthur Foundation's no-strings-attached grants to creative people, the programming itself the result of a grant from the foundation and the National Endowment for the Arts.

Other programs in the works include a series on foreign policy discussions and a series on great debates. Some of the old TLC standbys also will be expanded with the addition of new telecorrespondence courses.

The TLC, which is carried on more than 700 cable systems reaching 6.5 million homes, also is considering expanding its service area to Latin America and the Caribbean where a great deal of interest has been shown in the unscrambled programming. "We are now exploring that region as an additional market," Morse says.

## NCTA puts out a fire

The uncertain season has begun early in Washington this year. Generally, near the end of a Congressional term or a change in administrations, there are rushes to get some matters resolved, and subterfuge to get consideration of other items that had been kept on the back burner. In turn, that means association lobbyists must do double duty to see that nothing is sneaked through without their knowledge.

The National Cable Television Association (NCTA) suddenly found itself on Capitol Hill looking after its interests in the Senate while it was considering a bill concerning continuation of federal support for five prevention activities.

It seems the bill came from the Senate Commerce Committee so some panel members, led by Sen. Wendell Ford (D-Ky.), decided to use their committee prerogative to get consideration of an amendment to the fire bill on the Senate floor. The amendment was designed to set a moratorium on the scrambling of satellite-delivered signals. Ford later withdrew his amendment after he got a promise from Sen. Barry Goldwater (R-Ariz.) to hold a hearing on his proposal.

Senate rules are looser than House rules on the offering of ungermane amendments commonly known as "riders" to legislation. Such riders generally become common in the waning days of a congressional session, however, not with four full months of work remaining. But since the House had not completed its hearings into the issue, and has more stringent rules, Senate adoption of the Ford rider would not assure its adoption by all of Congress.

But the cable and other industries now find they are going to have to be on their toes for the rest of the year to make sure nothing else is slipped by without giving them a chance to lobby against it.



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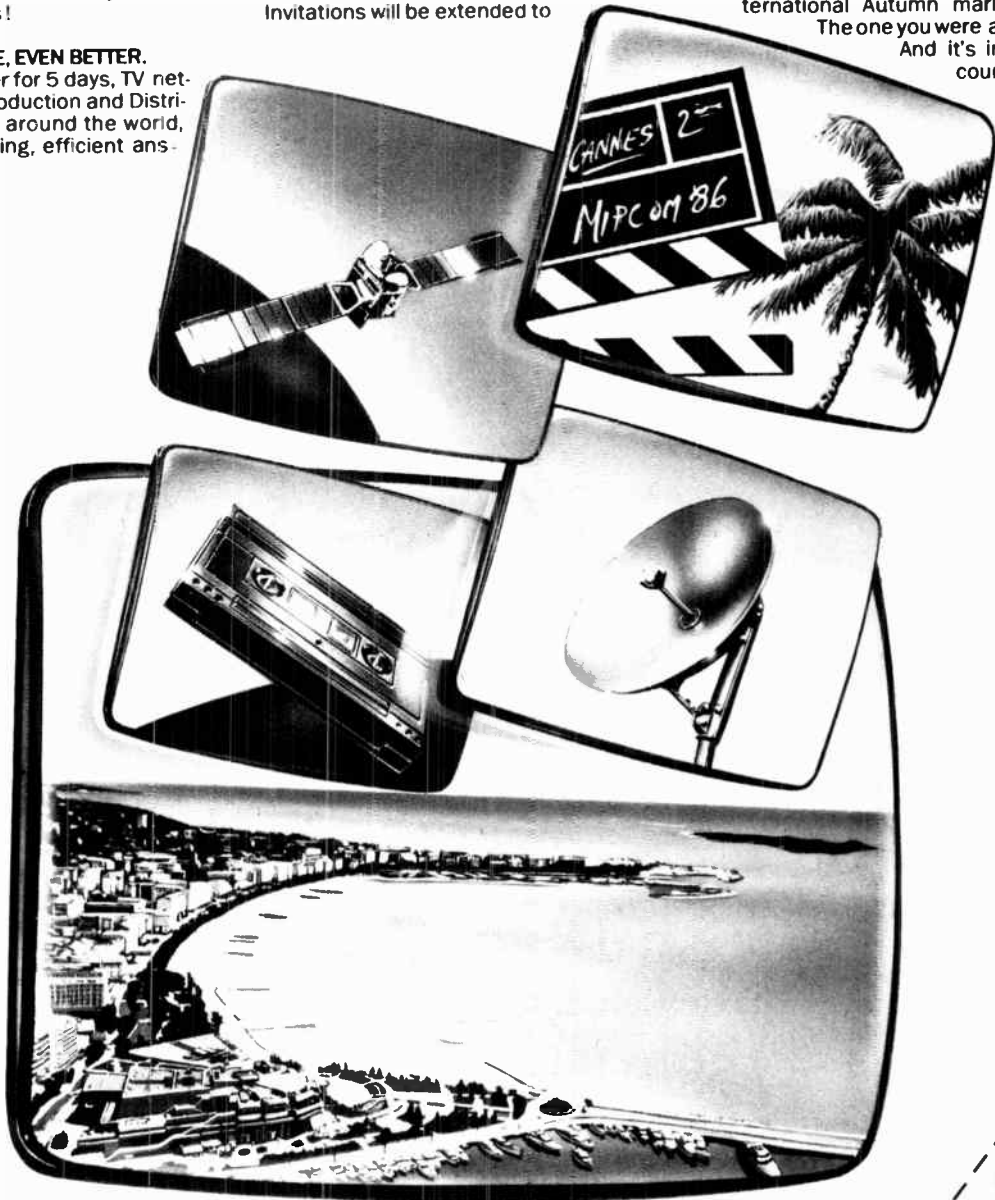
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# Radio Report

## Local radio ads up 9.5% in early '86 months

A 9.5 per cent February increase in local radio advertising revenue brought local radio billings for the first two months of 1986 up 7.9 per cent over January-February, 1985, according to figures from the Radio Advertising Bureau's Composite Billing Pool. Data are based on a composite from the 62 markets participating in the pool and RAB senior vice president, research, Bob Galen reports that these 62 metro areas represent 38 per cent of U.S. population. Contributing categories to these local gains include supermarkets, floor covering stores and bedding retailers.

Health care services, according to an RAB analysis of spot data from Radio Expenditure Reports, covering radio investments by medical, dental, hospital and health insurance organizations, increased their radio advertising 56.5 per cent between 1984 and '85. While radio billing from medical, dental, hospital, clinic, rehabilitation and physical fitness firms rose only slightly, from \$10.4 million in 1984 to \$10.8 million last year, radio expenditures by health, HMO and medical insurance companies climbed from \$6.9 million to \$16.2 million during the same period.

**Supermarkets up.** On the local side, RAB also reports on a survey by the Food Marketing Institute finding that supermarkets increased radio allocations last year by 2.3 percentage points, from 5.4 per cent of their ad budgets in 1984 to 7.7 per cent last year. RAB president William L. Stakelin notes that in an environment with 5 per cent total sales growth, supermarkets' spending for advertising "increasingly reflects efforts to tailor messages with an emphasis on information and store image. More radio is being used to carry these image-oriented messages."

And the latest dealer survey by *Floorcovering Magazine* found that floorcovering stores now allocate 16.4 per cent of their ad budgets to radio, more than double radio's national share of all advertising budgets.

Another recent survey, conducted for makers of spring air mattresses reports that 37 per cent of mattress retailers used radio last year, up 15 percentage points from 1982, when 22 per cent of mattress retailers invested in radio. This growth, says the report, takes place in a marketplace where only 30.6 per cent of retailers have a regular budget to advertise bedding and where 57.5 per cent of retailers plan their ad schedules one month in advance or less.

## Radio emphasis at BPME

A campaign to beef up radio interest in the Broadcast Promotion & Marketing Executives will show signs of payoff at the BPME/Broadcast Designers Association convention June 10-15 at the Loews Anatole Ho-

tel in Dallas. According to Lance Webster, BPME executive director, radio station membership had stabilized at about 115 while attendees at the convention have grown from about 600 to 2,000 over the past 10 years. "Radio people were feeling overwhelmed," he comments.

But this year attendance by those involved in radio only is expected to be up to 150, vs. about 125 last year, and the goal is 250 by 1988. Toward this end, this year the convention has half a day devoted specifically to radio plus two concurrent radio workshops during most of the workshop periods. This latter development is part of a "track" system where the tracks are geared toward specific interest groups, also including public television, independent TV and network affiliates.

**More of everything.** Webster says a total of 2,100 attendees is expected, compared with 1,900 last year, along with 188 speakers or panelists vs. 145 and 65 exhibitors vs. 50. Attendees from TV stations are expected to account for about 900 vs. 850, with cable attendees about static at 50 or 60. Webster says cable participants so far have indicated preference in attending general sessions, rather than having a number of specific-to-cable sessions. Twenty-five to 30 syndication firms are sending 75-100 people, he adds.

A special visual presentation on the history of broadcast promotion is being put together by Lynne Grasz, manager of station services at the Television Information Office. It will include the likes of the first radio jingle and Andy Warhol print ads for broadcast. Webster notes this ties in with the 30th anniversary of BPME and that there is hope that the presentation subsequently will go into the Museum of Broadcasting in New York.

## Retail award winners

A Washington, D.C., specialty store left its department store competition in the dust at the recent radio commercial awards competition co-sponsored by the National Retail Merchants Association (NRMA) and the Radio Advertising Bureau. Britches of Georgetown won three awards—first place for single image ad, first place for single item ad and an honorable mention in the item campaign category.

It was the store's honorable mention award, however, that created the biggest stir at the recent presentation in San Diego, according to Wayne Cornils, RAB executive vice president. The spots were titled "Schnitt," standing for the store's knit shirts. And they proved so popular in the Washington area, that radio stations received phone calls asking them to play the commercial more often. For example, one of the spots referred to a "Schnittload" to illustrate the wide selection of knit shirts available. All copy was written by the store's creative director, Kathryn Linde, who also supervised production.

**Multiple winner.** The only other multiple winner in the NRMA-RAB awards competition was The



Broadway SW in Phoenix, which took a first place award for single-co-op ad and an honorable mention for single image ad.

Other winners: Co-op Campaigns, Foley's, Houston, first place; co-op single ad, Contemporary Imports, Miami, honorable mention; single item ad, C. R. Anthony, Oklahoma City and Lazarus, Columbus, Ohio, honorable mention; single image ad, CVS Drugs, Woonsocket, R.I., honorable mention; image campaign, Miller's Outpost, Ontario, Calif., first place, Joseph Bank Clothiers, honorable mention; promotional single ad, Crown Center, Kansas City, first place, Ricky's Toy Center, Princeton, N.J., honorable mention; promotional campaign, Higbee's, Cleveland, first place, Weinstock's, Sacramento, honorable mention.

## RNA adds Sheridan

As Bob Lobdell, president of the Radio Network Association, makes his summer presentation swing through California, Chicago and the Twin Cities, he'll be representing a total of eight member network companies, with the recent addition of the 112-affiliate Sheridan Broadcasting Network.

Sheridan, which serves up news, sports and entertainment programs to markets covering 70 per cent of U.S. black population, is RNA's first new member in almost three years, since Mutual, now Westwood One/Mutual, came aboard. In addition to supplying programs to its U.S. black-formatted affiliates, Sheridan-produced programming is also carried to 22 countries worldwide via the Armed Forces Radio Network.

## RAB reaching out

To encourage membership in the Radio Advertising Bureau by Hispanic broadcasters, RAB is cutting dues in half for radio stations that air at least half their programming in a foreign language. Robert Mouny, executive vice president, NBC Radio, and RAB's membership chairman, points to the growing number of Spanish-language radio broadcasters "who can benefit from the services and representation offered by RAB, but who need an incentive to check us out. This is similar to RAB's arrangement with BROADCASTAP to encourage minority broadcasters to take advantage of radio's sales and marketing arm. We hope that foreign language broadcasters will take us up on our offer and join RAB." At the same time, the Membership Committee formed a technical subcommittee to encourage radio-related firms and suppliers to the industry to formally participate in RAB's programs.

**NAB denies rumor.** But there's one radio organization that's taking special pains to let the industry know that it has no interest in either a merger with RAB or in being part of RAB's sales and marketing programs.

Although the National Association of Broadcasters would like to gain access to RAB's sales services for a broader range of stations, NAB president Ed Fritts, responding to rumors, told the RAB board of directors gathered at Longboat Key, Fla., that NAB "has absolutely no interest in merging with the RAB. . . . NAB has no interest in getting into sales. It is not our mission."

Fritts was followed by Ted Snyder, president of KARN Little Rock, Ark., and NAB joint board chairman, who said, "NAB doesn't have time to go into sales. If we did, we'd have to double our dues."

## NAB sets 80-session meet

The National Association of Broadcasters' Radio '86 Convention, set for September 10-13 in New Orleans, promises over 80 sessions. These will cover sales, programming, management and expanded engineering sessions scheduled to include a continuous equipment demonstration workshop. Allied sessions will cover new technologies, minority station sales and acquisitions, promotion, political advertising rules and lobbying techniques.

Co-chairmen for the annual event, the first since the National Radio Broadcasters Association was merged into NAB, are NAB Radio Board chairman John F. Dille, III, president, Federated Media, and Joe Dorton, president, Gannett Radio Division.

## Sears leads web spending

Sears Roebuck continued to lead in network radio expenditures, according to BAR estimates for April. The giant retailer spent nearly \$4 million during the month, reaching nearly \$14 million for the four months reported to date.

The top 10 for the year-to-date not shown in the April top 10 include Bayer, \$5.9 million, ranked fifth; Goodyear, \$3.9 million, ranked seventh; Schering Plough, \$2.83 million, ranked eighth; Chesebrough Ponds, \$2.78 million, ranked ninth, and Cotter & Co., \$2.7 million, ranked 10th. The top 10 spenders for April are:

Parent company	April expenditures	Year-to-date expenditures
Sears Roebuck	\$3,962,168	\$13,908,653
AT&T	3,301,911	9,767,825
General Motors	2,673,932	4,993,103
Warner-Lambert	1,751,645	9,261,865
Ralston Purina	1,115,216	2,268,003
Anheuser-Busch	1,067,893	2,549,616
Allied Van Lines	996,320	1,706,607
Dow Chemical	984,875	1,829,355
Greyhound	949,108	6,515,777
Hormel	881,215	2,511,467

# Radio Business Barometer

## Spot turnaround: April rose 3.6%

Spot radio finally turned around and came up with a plus month, albeit a small plus. The April figures from Radio Expenditure Reports, Larchmont, N.Y.-based research service, showed a very modest increase of 3.6 per cent over the previous April 1.

It was certainly nothing to crow about, but after three straight months of down figures, it was a welcome sign. The minus months—January, February and March—were down 3.3, 3.7 and 2.1 per cent, respectively.

April spot billings were \$73,531,800, vs. \$70,959,200 in '85. April of '86 was down from March of this year, but that was primarily because April was a four-week Standard Broadcast Month (SBM) and March was five weeks. In any case, the year-to-date figures show that 1986 spot radio is almost even with last year—actually down 1.0 per cent. The fourth-month '86 total comes to \$241,683,200 vs.

\$244,045,200 during 1985.

The *somewhat* good news in April was not shared across the board. The performance of spot in the top 10 markets left something to be desired. On the other hand, the smaller markets (below the top 50) did particularly well, almost as well as their strong showing in January.

Of the four market groups broken out by RER, the top 10 were the only ones to show a decline in April. True, it was slight—only 1.2 per cent—but the top 10 markets represent a sizable share of spot radio business, even though that share has been declining in the past few years. The '86 share through April was 37.1 per cent. The top 10 markets attracted \$27,586,900 in spot billings during April, '86, compared to \$27,935,500 during the corresponding month in '85.

Spot was humming in the 51-plus market group during April, rising 13.5 per cent to \$19,414,300. February was the only month through April when spot billings declined over the year before in

that market group. In January, the smaller markets were up 17.9 per cent, dropped 2.9 per cent in February and went up again—8.1 per cent—in March.

## Medium markets

There was practically no change in billings for the 11th-to-25th markets, which brought in \$15,367,200 during April. As for the 26th-to-50th markets, revenues there were up 5.7 per cent to \$11,163,400; this market group showed a small rise in March, but was down in January and February.

For the year-to-date, two of the market groups are in the plus column (the two smallest in market size) and two in the minus column. The 51-plus group was up 8.7 per cent to \$64,888,900, while the 26th-to-50th markets rose only 0.8 per cent to \$37,142,500. The top 10 markets dropped 6.7 per cent to \$89,753,300 and the 11th-to-25th markets dipped 2.6 per cent to \$49,898,500.

Many reasons are given for the spot decline, including regionalization of buying, network radio prices and selling apathy (see May 26 issue of TV/RADIO AGE).

## National spot **+3.6%**

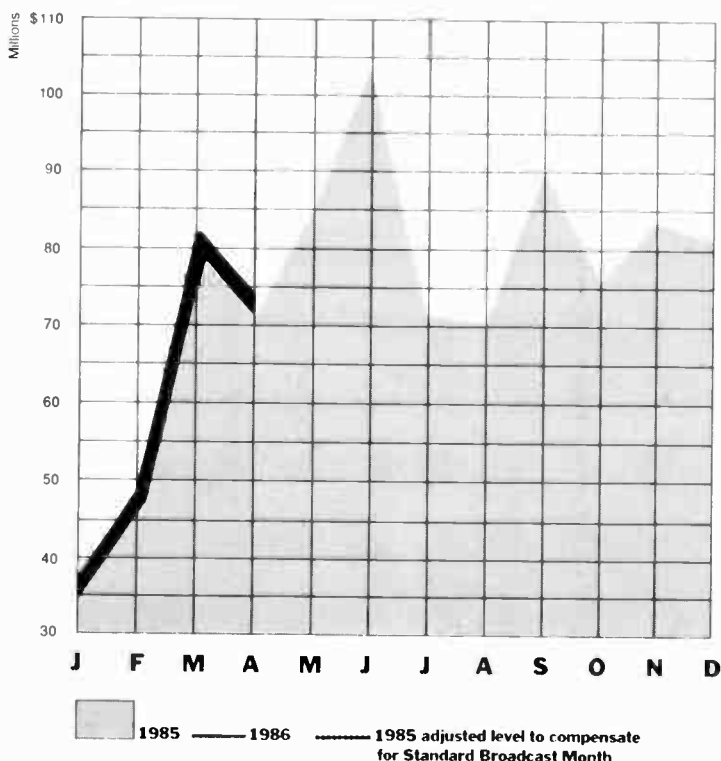
(millions) **1985: \$71.0**    **1986: \$73.5**  
**1985 adjusted: \$71.0**

### Changes by market group

Market group	Billings (mils.)	% chg. 86-85
1-10	\$27.6	-1.2%
11-25	15.4	N.C.
26-50	11.2	+5.7
51+	19.4	+13.5

Source: Radio Expenditure Reports

## April





# Why WGY and WGFM chose a rep instead of a conglomerate.

*By Dennis R. Israel, President, WGY/WGFM*



*Dennis R. Israel (left), shown with Jerry Schubert, President, Eastman Radio.*

With a reputation for excellence as old as radio itself, we needed a rep that could sell more than just numbers.

Eastman cuts through the statistical clutter with a one-on-one approach that tells the whole story.

## **Tough selling situation.**

Here in New York's Capital District, 50,000 watts covers a lot more ground than numbers alone can reach.

WGY serves a vast audience in three states, and we'd lose half our business relying on the "numerical" presentation of a conglomerate.

It's a tough selling situation, but with Eastman we don't have to settle for a lower common denominator. They detail the full value of our stations based on individual merit. And that translates into dollars.

## **Where tradition counts.**

Being Number One is just part of the

story. Our list of "firsts" is as long as our coverage is wide. For example, WGY was probably the first radio station to ever broadcast in the U.S. And WGFM was the first stereo FM station in the world.

We're proud of these traditions. Proud of the loyalty of our listeners which spans generations—and transcends statistics. Our advertisers deserve to know the quality behind their investment, and Eastman makes sure they're told.

## **Still growing strong.**

In theory, anyone can sell the Number One position, but when a rep really knows your business, it shows. Eastman comes through with more than just the basics, selling the unique inherent value important to our sponsors.

We command premium rates because we're worth it. Thanks to Eastman, that message rings loud and clear.



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Television Age  
International  
is the world's  
leading broadcast  
publication.**



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Television Age International has achieved  
a dominant position in the international broadcast  
scene. Here are some of the reasons why:

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- 2. More advertising lineage than any other publication in the field over the past 20 years.**
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- 4. The only publication with a digest of feature articles in three languages – French, German, Spanish, and at times in Italian.**
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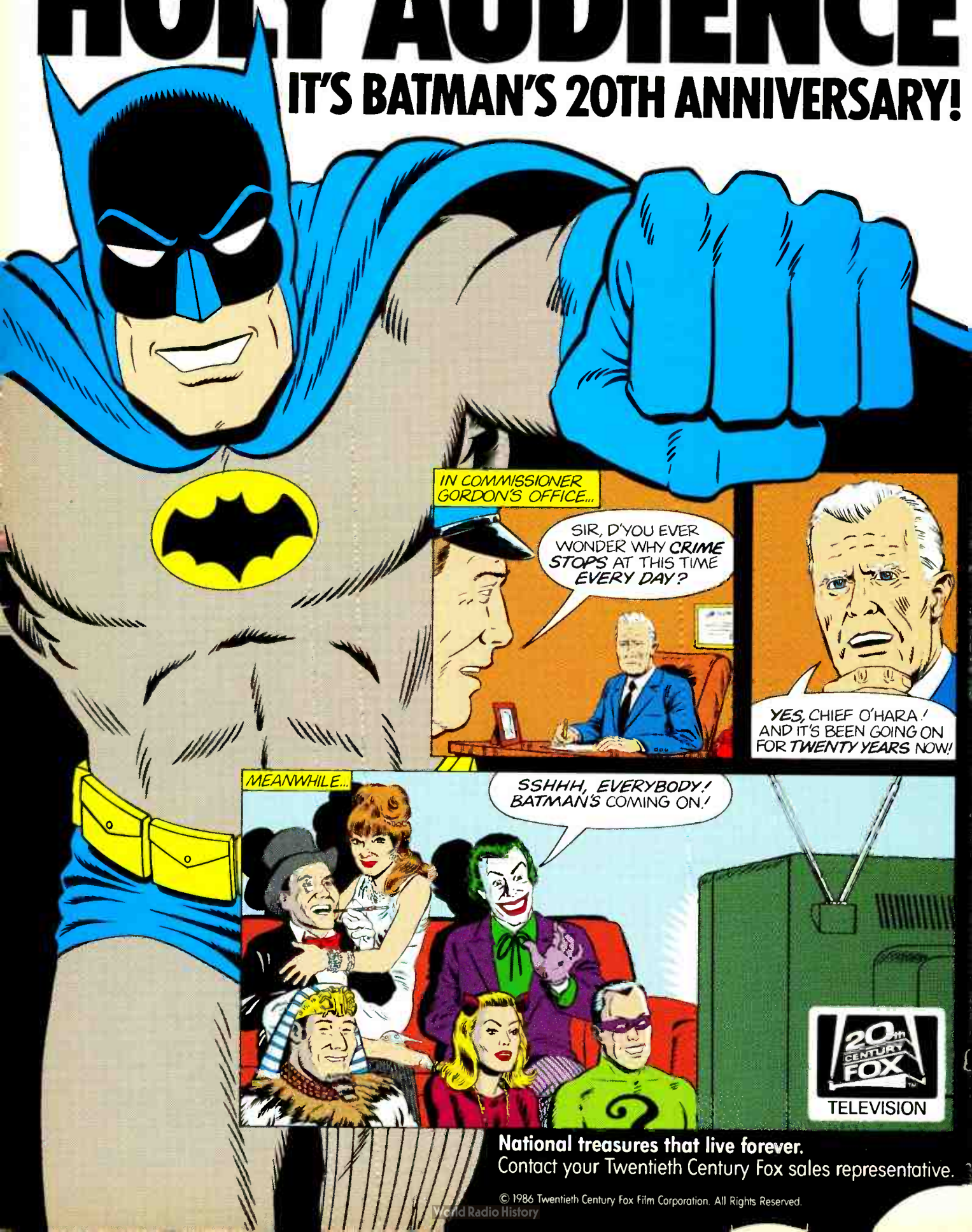
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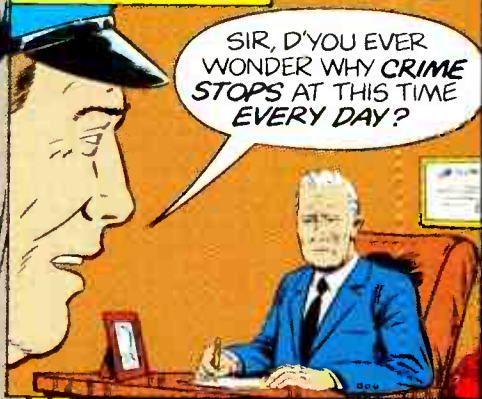
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# HOLY AUDIENCE

## IT'S BATMAN'S 20TH ANNIVERSARY!



IN COMMISSIONER GORDON'S OFFICE...



SIR, D'YOU EVER WONDER WHY *CRIME* STOPS AT THIS TIME EVERY DAY?



YES, CHIEF O'HARA! AND IT'S BEEN GOING ON FOR TWENTY YEARS NOW!

MEANWHILE...



SSHHH, EVERYBODY! BATMAN'S COMING ON!



National treasures that live forever.  
Contact your Twentieth Century Fox sales representative.



## Television/Radio Age

June 9, 1986

*Agency buyers attribute the drop in web Saturday morning prices and the revision of kid standards mainly to competition from barter syndicated shows such as those at r.*

Open upfront early, lower prices, ease standards; at stake is \$275-300 million

# Webs focus on kids; attack barter and erosion on 3 fronts

By ROBERT SOBEL

**K**ids have recently and quite suddenly become the focus of sharp attention on the part of the three major television networks, signaling a battle royal, aimed at stemming the networks' overall kid ratings erosion and the competition from partner syndicators for the childrens' ad dollar.

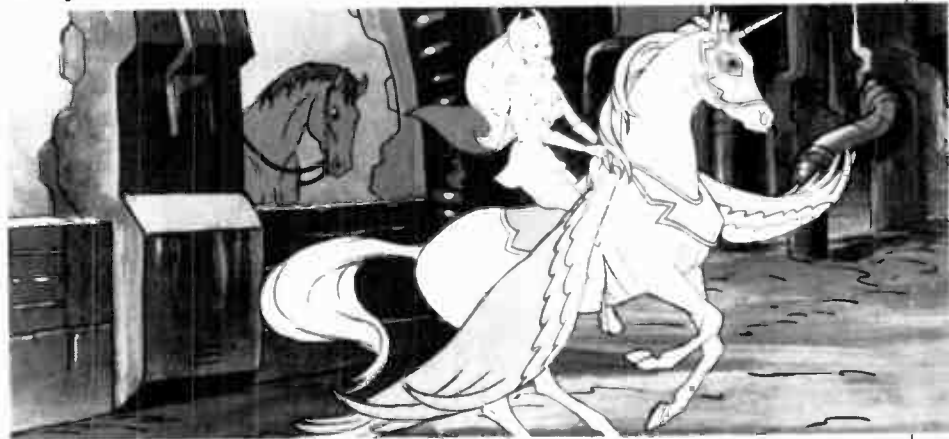
Meanwhile, growing as a thorn in the side of both the networks and the syndicators is cable television, which is becoming a "third force" for kid ad money. The three webs have already fired their artillery, aimed at the coming season, for kiddie dollars, attacking on three fronts. Spearheaded by CBS, they opened the children's upfront market early, lowered CPMs from the

past season's levels, and are either revising or plan to ease some standards in commercials aimed at children.

At stake in the children's marketplace, in both web and barter syndication money combined, is about \$275 million to \$300 million, according to current agency estimates. Of this total, kid barter syndication represents about \$80 million, or about 12 per cent of the total barter syndication pie, projected as reaching about \$665 million this coming season. The network kid billings, around \$250 million, represent about 3 per cent of the networks' total billings, according to various sources, of an estimated \$8.3 billion.

Most buyers interviewed whose agencies are heavy in kid activity agree that one of the major reasons for both

Group W's 'She-Ra'



Claster's 'G.I. Joe'



the dropping of kid prices in the web's Saturday morning kid block this upfront season and the revising of kid standards on the part of the networks was competition from barter syndication. One agency executive who didn't want to be quoted says that, led by CBS, "the networks have begun to realize they have to compete for kids' dollars in syndication. Last year, syndication wrote a lot of business and the networks woke up and found there wasn't much money left for them."

### Other influences

At Griffin-Bacal, Art Heller, executive vice president, director of media, notes that besides the competition from syndication, other influences played a role in the networks' moves. He believes that the networks anticipated a safe marketplace for the 1986-1987 season and protected themselves by breaking open the market early in kid availabilities, offering attractive buys designed to have the advertisers conduct their upfront business early.

Jack Irving, DFS-Dorland Worldwide senior vice president, director of media planning, notes that networks have been dropping kid prices slightly over the past few years, in fighting each other. But the newest strategy for the coming season is designed to be more competitive with syndication, and with kid cable as well, a developing advertising vehicle, he says. The latest moves by the networks could change the agency's spending patterns on children's product advertising, possibly shifting some syndication money to network, he

points out. "We haven't finalized anything as yet. We certainly will have a major investment with the networks as we have had previously. The new network pricing will definitely influence our thinking on buys for kid clients, mainly General Mills and Life Savers. The network buyers at our agency have had discussions with all three networks and have tentative packages which have been put together. At this point, however, I don't think actual commitments have been made."

Willard (Bill) Hadlock, executive vice president, media services division, at Leo Burnett Co., Chicago, says he doesn't really know whether the agency's kid clients, heavy users of syndication, are shifting money to the networks because of the networks' lowering of kid prices. The question of what caused them to do so is a matter of speculation, he says. "Pricing is really a matter of supply and demand, rather than anything else. As the demand goes down, the price goes down. This is true whether it involves network or syndication."

### Effect on agency buys

Heller at Griffin-Bacal says that the lowering of kid prices by the networks did not impact heavily on the agency's buys, which come mostly from Hasbro. Heller points out that the agency continues to be a "balanced advertiser" of both network and spot. However, he adds, the buys are pointed somewhat more to spot than network because spot gives the agency the flexibility of directing dollars to specific markets as

sales dictate.

On the syndication end, the situation at G-B is different from most other agencies doing kid buying. The agency's production entity, Sunbow Productions, turns out such syndicated kid programs for Hasbro as *G.I. Joe* and *Transformers*, both of which are syndicated by Cluster Television, which is owned by Hasbro. Under Sunbow's licensing arrangement to produce shows for the toy maker, G-B takes the barter time accrued to Hasbro from its shows and schedules it for Hasbro brands either in its shows or in others aired by the stations, says Heller. Time on Hasbro shows is not sold to other advertisers, a practice of some other toy manufacturers.

Meanwhile, CBS is understood to have lowered its upfront CPMs on Saturday morning by 10-12 per cent. And it's understood that both the other networks dropped their upfront in the 5-8 per cent range. Jerome H. Dominus, vice president of sales at the network, wouldn't reveal the extent of the CPM cut, but he notes that the lowering of its CPMs was done from a position of strength.

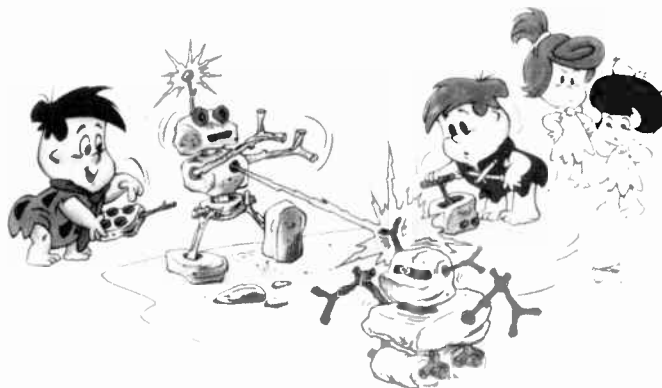
"We are enjoying a very positive ride in our audience delivery in children's, which made it appropriate for us to be aggressive in the marketplace." Dominus points out that CBS sold its commercial time for more dollars than it generated last season. He adds that "CPM is one thing and the cost per commercial, which is the dollars we bank, is another. Because of our ratings success, we could afford to be very friendly on a CPM basis and still get very good dol-

### NBC's 'Kissyfur'



*The networks have opened the kids' upfront market early, lowered CPMs from last year and have revised or plan to ease ad standards.*

### ABC's 'Flintstone Kids'







**Jack Irving, senior v.p., DFS-Dorland Worldwide:** *"The new network pricing will definitely influence our thinking on buys for kid clients, mainly General Mills and Life Savers."*

lars. Agencies buy cost-per-1,000, but we sell unit costs."

#### **Impact of syndication**

He adds that the lowering of the network CPMs was also influenced by syndication. "Children's syndication had become equivalent in size to a fourth network. Even though it has certain disadvantages, syndication was a factor in the marketplace that had to be responded to."

An NBC spokesman, who didn't want to be identified, said that the network had to respond to CBS, "at prices which were somewhat less than last year. But the decrease is certainly not to the extent we understand was made by CBS. Remember, our information comes from agencies, and some of it is posturing, so one never really knows what a network is truly doing. You can only piece things together. We think what we heard is true, based on the decision on where the money is placed." The spokesman added that the small decreases given by NBC were only at the opening of the kid marketplace, and as the marketplace tightened the price breaks became less. "At this point there are no decreases."

Most of the agency buyers talked to report that CBS' upfront moves and lowering of prices was made as far back as the NATPE International convention in mid-January, when CBS sales attendees proposed a price scale to admen during the confab. On the surface, the strategy appears to have paid off, note some agency executives.

Jon Mandel, Grey Advertising's vice president, associate media director, says that CBS' aggressive stance in the

upfront market resulted in the agency's willingness to give the network a "higher piece of the overall kids' national budget than they normally would have gotten. Some of that money would have gone into syndication."

#### **Tough network year**

Mandel continues that the networks had "a real tough year in 1985. There were a lot of advertisers in the kid scatter market who called the syndicators even before they called the networks." The competition from syndication, admits Mandel, is used as a leverage in price negotiations with the networks. "In the old days, we would call CBS and ask them to go down in price because ABC and NBC are lower. Now, we use syndication for getting lower prices on the networks, as well as using the networks against each other."

Heller at G-B notes that prices have been generally dependent on how much business the advertiser gives any specific network. "They tend to think in terms of share of business," but the CBS price drop does seem to be almost across all lines, according to Heller.

According to various agency sources, based on the upcoming fall quarter, prices on network kid programs are averaging about \$15,000 per 30, vs. the 1985 fourth quarter average of about \$16,700. In syndication, prices reflect the show's ratings. One agency buyer says that kid syndicated product is getting between \$9,000 and \$10,000 per 30, on average.

Dan Cosgrove, president of the Ad-



**Art Heller, exec v.p., Griffin-Bacal, says** *there is no strict rule on using network or spot first. "It really depends on the brand sales and where they tend to concentrate."*



**Jon Mandel, v.p., Grey Advertising:** *"In the old days, we would call CBS and ask them to go down in price because ABC and NBC are lower. Now, we use syndication for getting lower prices on the networks, as well as using the networks against each other."*

vertiser Syndicated Television Association and vice president, media sales at Group W Productions, says that syndication fees for commercial time have either remained flat this coming season or in some cases have been increased. "In the case of Group W, our prices are generally up. Overall, kid CPM in syndication is going for somewhere between \$3.20 and \$4, depending on the strength of the show. He says that, overall, the upfront broadcast 1986-1987 year has been extremely good. Syndicated animation product such as *Transformers*, *G.I. Joe*, *Ghostbusters*, *He-Man* and *Masters of the Universe* and *She-Ra: Princess of Power* are all virtually sold out, he says. Also, the second-tier shows are also doing well. "There is very little left for scatter. People call me and I tell them I have nothing left. And when I refer them to other syndicators, they tell me these syndicators are sold out as well."

#### **Varying CPMs**

Agency sources point out that in the way of upfront prices, there is a vast difference in CPMs between toys and cereals. "A cereal," notes an agency buyer who didn't want to be identified, "has to be paying (on average) somewhere between \$3 and \$3.50 per 1,000 households for both network and syndication together. But toys, which are heavily weighted toward the fourth quarter, go for about \$5.50 on a CPM basis. A cereal syndication buy is about

*(continued on page 75)*



Some broadcasters taking a 'harder' edge; others attempt to 'lighten up'

# 'Fine-tuning' takes many shapes at talk, news radio stations

**T**he news-talk and all-news radio formats, often viewed as panaceas for AM stations in their battle against FM, are facing some new, complex programming and marketing challenges.

As the formats have matured, simply offering an alternative to music no longer appears to be enough. In fact, a check of news and talk stations around the country reveals that they are, in a sense, acting a little like their music-driven counterparts, fine-tuning to achieve a certain sound or to appeal to a certain segment of the listening audience. And what is also clear is the absence of a pattern. Despite some broad guidelines, the direction in which news-talk and all-news stations are heading varies greatly from market-to-market and from station-to-station. For instance:

- Some talk stations perceive a need to place more emphasis on breaking

news rather than on lighter subjects such as entertainment, gardening, cooking, etc.

- Other stations, both news-talk and all-news, are making a conscious effort to "lighten up" their on-air presentations, particularly in afternoon drive.

- Play-by-play sports and other long-form non-informational features are viewed by some stations as an effective method of picking up new sampling; but other stations either shun or are moving away from this type of programming.

- A concerted effort is being made by many stations to better sell the attributes of the 45-plus audience to the advertising community. But one New York station is pursuing younger listeners going head-to-head with contemporary music outlets.

- Some stations have multiple network affiliations for both talk features and breaking news, while others utilize

webs for news only.

Almost all stations contacted report a voracious appetite among listeners for anything dealing with financial or health-related subjects.

And many news-talk stations are capitalizing on the appeal of longer, specialized weekend programs to target advertisers, e.g., auto aftermarket companies sponsoring auto repair programs and hospitals and health insurance advertisers for medical/health shows.

## Breaking news

Typical of news-talk stations placing more emphasis on breaking news are KTOK Oklahoma City and WQBK Albany-Schnectady, although they approach it differently.

"It seems over the last few years there has been more awareness of [the need for] news in drivetime," says John Butler, vice president & general manager of KTOK. As a result, the Clear Channel Communications station recently expanded its morning drive news block by three hours—5-9 a.m. instead of 7-8 a.m. In afternoon drive, the news block has been stretched from 5-6 p.m. to 4-6 p.m.

And the first talk show of the morning is now devoted exclusively to a breaking news-related subject. "At 7," says Butler, "we determine what the top news story of the day is, either locally or nationally. Then we try to line up a congressman or other expert on that subject so we can open up the phones from 9-10." If no suitable expert can be found in time, one of the station's news anchors handles calls to discuss whatever the topic happens to be.

WQBK has expanded its news department, but, according to Dick Berkson, president & general manager, "We

*Some talk stations are injecting more breaking news topics into their midday menu.*

KMOX's Bob Hardy

WWDB(FM)'s Susan Bray



## Network talk shows

**NBC Talknet:** Weeknights, *The Bruce Williams Show*, personal finance, 7–10 p.m. ET, 1–4 a.m. (refeed); *The Sally Jessy Raphael Show*, personal finance, 10 p.m.–1 a.m., 4–7 a.m. (refeed).

Weekends, *The Bernard Meltzer Show*, personal finance, Saturday and Sunday, 7–11 p.m., 2–5 a.m. (refeed); *The Dr. Harvey Ruben Show*, personal advice, 11 p.m.–2 a.m., 5–7 a.m. (refeed). Total affiliates: 261

**ABC Talkradio:** Weekdays, 15 hours live programming daily 10 a.m.–7 p.m. and midnight–6 a.m. ET, encompassing eight different personalities. Among them: psychologists *Dr. Susan Forward* and *Dr. Sonya Friedman* and veteran radio personalities *Owen Spann* and *Michael Jackson*.

Weekends: 18 hours of live programming, from 10 a.m.–7 p.m., including six hours with financial advisor *Bob Brinker*, two hours with child psychologist *Dr. Lawrence Balter* and two hours with gardener *Ralph Snodsmith*. Total affiliates: 100.

**Mutual Broadcasting System:** Weeknights, *Larry King Show*, 11 p.m.–3 a.m. ET, 3–5 a.m. (refeed), (285 affiliates); *Dr. Toni Grant Show*, 9–11 p.m. (100 affiliates). Weekends: *Jim Bohannon Show*, Saturdays, midnight–5 a.m.; *Best of King*, Sundays, midnight–5 a.m.

**American Radio Network:** *Sonny Block*, (real estate) 8–11 p.m. weeknights; *Barry Farber*, 11:15 p.m.–2 a.m. weeknights. WMCA New York is flagship station for this new network run by Block's Action Line America. At presstime, web had 12 affiliates.

do not do a solid news block. We increase the frequency of the news in the morning and afternoon and [because of the topicality of subject matter] very often listeners don't know where the news ends and talk starts.

"While the newscast is on, if we feel there's a major story it's important to follow through on, the producer and host will be working to get an instant guest on the air.

"More often than not, we'll come directly out of the news with some person that's been directly affected by what's happened.

"Topical matters of both a local and national nature," Berkson continues, "occupy a major part of our programming. We achieve a substantial response, and if we ever were to abandon concentration on these issues, we would lose a substantial part of our audience."



WBBM newscaster Kris Kridel, I., and 'host' Dick Helton



WOR's Bernard Meltzer

An example of a local news-oriented issue that has drawn heated listener response, Berkson points out, is the push by Albany government officials for a new civic center. "It's a costly venture, and the populace has been very divided as to whether there should be one, where it should be located and how big it should be."

On the international front, just as fiery an issue, Berkson says is, "Should we bomb Libya off the face of the earth, or did we make a mistake?"

Sometimes a softer subject, such as psychology, can take on a harder edge. A regular guest on WQBK is Anne Bryan Smollin, a Catholic nun who is also a psychologist. Usually, says Berkson, she talks about subjects such as "kids growing up too fast or how much discipline should or should not be used." But, "on the other hand, if a couple of kids torch the high school, she will discuss the primary causes for this type of

*Afternoon drive has been the focus of several shifts, in both presentation and personalities at both news and news-talk outlets.*

behavior."

In St. Louis, news-talk pioneer KMOX has inserted some shorter segments into its schedule, which Robert Hyland, general manager and CBS Radio vice president, describes as "more in-the-news, here-now subjects. Rather than an ongoing topic such as health, it would deal with the news today—Chernobyl or the new tax plan that just came out. The morning headlines are the model."

"These segments, Hyland continues, consist of "a quickie interview with [in the case of Chernobyl] a scientist or doctor or someone in the nuclear field," and then the phone lines are opened.

These shorter programs were initiated last fall during the midday daypart and have now been expanded to evening and weekends as well. "We felt it might be a good thing to do," Hyland points out, "to get as many topical sub-

*(continued on page 81)*



Daytimers said most likely to benefit; poor propagation, AM's decline scored

# Expanded AM band seen by radio execs as hollow victory

**T**he leader of the U.S. delegation to the world AM radio conference in Geneva, Switzerland, is ecstatic: "The long and short of it is that every single proposal of the United States was adopted. I don't equivocate. There were no negatives." But the U.S. broadcast community appears to be greeting that success with: "So what?"

Essentially, all that was decided at Geneva was to expand the AM broadcast band to add 100 kHz at the top end, from 1605 to 1705, with 10,000 watts maximum power, enough to add 500 to 600 new stations in the U.S., which will get half of the 10 new channels while Canada and Mexico get the other half. How the space is to be split up among the nations of the Western Hemisphere and how it is to be used will not be decided until the nations meet again in Geneva in 1988.

In the meantime, broadcasters complain that the effort comes at a time when AM radio already is suffering a huge loss of listeners to the FM dial, that the high end of the dial has very poor propagation and is therefore largely undesirable, and that even if anybody does want to start an AM station, it would just mean more competition for AM broadcasters in an already shrinking market.

Jim McKinney, chief of the Mass Media Bureau for the Federal Communications Commission and leader of the delegation, says he has heard the "So what?" question before and is prepared to answer it.

"I would challenge you to go say that to somebody like daytime broadcasters, who are desperate for 24 hours a day," he says. "Even if it were just a kilowatt, they would love to have it."

## Asking for priorities

In fact, the National Association of Broadcasters, while not very enthusiastic about the plan, has suggested priorities be given first to putting current daytimers on the band with some kind of simulcasting arrangement for a transition period, or putting travel infor-

mation services on the band, or public education stations.

That would require preferences, and the current commission generally has been opposed to granting preferences for broadcast outlets. But McKinney suggests a scenario that would provide many advantages. It would begin with a preference for daytimers but reserve one of the five channels strictly for travel services operating at about 10 watts.

That would leave space for 200-300 daytimers operating at or near maximum power. Those among today's 2,000 daytimers who want to go full-time would seek a temporary FCC waiver of its rule barring ownership of more than one station to a market. By attaching a second transmitter to his tower or nearby, the daytime broadcaster could be operating on two channels, one of them for 24 hours, at a relatively low cost. If enough broadcasters did that, a market would be created for receivers with the longer broadcast band and manufacturers would be expected to respond. After an adequate period, the daytimer would be required to divest himself of one of the outlets, and presumably he would drop the daytime-only channel.

That scenario would have some spin-off advantages, the way McKinney sees

it. After those daytime-only channels are divested, they then could be made available for public radio, which presumably would not need more than daytime hours for its educational purposes.

As McKinney notes, however, "That's just one thought, and there are lots of other thoughts that will come up between now and 1988 as to how we might initiate the band."

Unresolved by McKinney's scenario, in fact, is the consideration of giving a greater priority to creating minority-owned stations. The commission recently, in fact, decided to give daytimers weight equal to that of minorities in comparative hearings for station licenses.

## Anti-competitive stance

After McKinney expressed his views to a recent meeting of the NAB's executive committee, one participant said there was a great deal of concern about the expansion and hope that the expansion would not add more commercial stations to the AM band. "We hate to see that happen. AM could ill stand to have that happen at this point."

David Parnigoni, senior vice president of radio, adds, however, "we're interested in alleviating the problems of the lower (AM) spectrum," and lists preferences for daytimers, travel information and public radio in that order. The association also would have preferred that stations in the band be allowed to broadcast at higher power than 10,000 watts, except on the U.S. borders, he says. Under the Geneva agreement, stations within 330 kilometers—205 miles—of either border would be limited to 1,000 watts with a nondirectional antenna.

Tom Mock, deputy to the vice president for engineering at the Electronic Industries Association, says that de-

**"I would challenge you to say ['so what?'] to somebody like daytime broadcasters, who are desperate for 24 hours a day. Even if it were just a kilowatt, they would love to have it."**



Jim McKinney  
Chief, Mass Media Bureau  
Federal Communications Commission



## **"I think the AM daytimer situation may be on its way to resolution before that band becomes available**



**....a new AM order may allow some of the existing daytimers to go fulltime as it is."**

Richard H. Harris  
President  
Group W Radio

spite the ho-hum response from broadcasters and the technical problems in designing a new receiver to carry the expanded band, he believes radio manufacturers will come through with a good response to the proposal.

Since most of the new market will be in car radios, there will have to be about a two-year lead time for the new ones to be available. Since no decisions can be made on locating the band until 1988, and the FCC was not expected to actually grant any permits until close to 1990, the lead time was not considered a problem. Much will depend on the amount of redesign of radios that will be needed because of technical problems inherent in widening the band on the upper end of the spectrum.

But with the longer band, the advent of AM stereo and wider bands, Mock says, "it may amount to a new generation of AM car radios with a lot of new features. Hopefully, this will work in all at once."

Ironically, the push to broaden the spectrum for AM radio began 10 years ago when AM was still the dominant radio system. Since then, FM has surpassed AM in popularity to such an extent that McKinney and others have sounded the alarm that something needs to be done to save the medium. Now McKinney cites figures that show that during the past fiscal year, which ended October 1, the United States increased the number of its AM stations by 4 per cent, the same increase as in FM stations, while TV stations increased by 3 per cent.

"So there's still a fairly active marketplace out there for even new broadcasting outlets," McKinney says, noting, however, that the new ones probably are locating in the smaller markets, where AM still makes money, and not in the larger markets, where AM broadcasters are suffering. "We continue to improve the diversity of voices in smaller communities throughout the

United States," he says, "even with the use of AM radio."

### **AM's current state**

Station group executives, meanwhile, are finding it hard to get excited about new opportunities in the AM band, given AM's rapidly declining share of the market. According to RADAR studies by Statistical Research, Inc., AM's total day, total week audience share declined from 75 per cent in 1972 to 55 per cent in 1977, 41 in 1981 and 28 in 1985.

"We need another AM station in the U.S. like we need a hole in the head," contends Joseph L. Dorton, president of the Gannett Radio Division. "Everything has been tried to attract listeners back to the AM band, and nothing has worked so far."

"I can't get too excited about more competition," he adds, nor is the prospect of starting up a new station on that side of the AM band very intriguing to him. Dorton does see a possibility in AM daytimers moving into the 1605-1705 KHz range in order to go fulltime.

Another possibility concerns his company's news-talk station in San Diego, which does not have a strong signal in the North County growth area of San Diego. He says the possibility of changing dial position might be investigated, provided there is opportunity for an improvement: "The only possibility I can see is an existing station improving its technical advantage—if that can be done."

One of the more optimistic executives is Richard H. Harris, president of Group W Radio, but he cautions, "In something like this, you have to watch it evolve for four or five years before it happens and try to predict what impact it will have in 1990. This is far beyond my capacity. For one thing, manufacturers are going to have to make the receivers, or there will be no impact."

The biggest unknown governing the possible utility of the extra 100 KHz, Harris points out, is the outcome of recommendations in the Mass Media Bureau's report on AM before the FCC (see *Inside the FCC*, April 28). Harris is waiting to see "if what grows out of it over the next two or three years can be changes that make the AM band more desirable."

"The crux of all of this is where the ball is going to start rolling from. First we need the inertia to get people excited about AM again." One thing that could help, he says, is allowing use of AM translators to put a given station into more markets. Another is allowing AM stations to get into point-to-point service, delivering over the airwaves non-confidential information on the likes of pricing and inventory. Noting a whole host of broadcast services could become possible, he adds, "I would think broadcasters would be the first to get into this if it becomes available."

As for using the extra bandwidth to accommodate daytimers, Harris asserts,

*(continued on page 84)*

## **"From our standpoint, we have an AM in every market we operate in, so we see this as more competition, and the AM band is struggling enough without more competition."**



Herb McCord  
Group vice president, radio  
Greater Media, Inc.

Should cash-rich cable operators risk more capital for program development?

# Mso programmers: new web talk yields to funding schemes

By VICTOR LIVINGSTON

**T**he powers that run some of America's largest cable television companies are no longer content to fatten their cash flows merely by retransmitting someone else's goods; some of them want to be programmers as well as distributors.

Most of the recent talk about multiple system operators getting into programming has tended to focus not on community-oriented "local origination"—arguably, the most unique programming that the local cable loop can provide—but on providing their paying subscribers with "network quality" programming that is every bit the match for broadcast TV. The proponents of MSOs moving into programming haven't been heard talking about groundbreaking new genres, either; instead, some cable executives have taken to asking themselves why their industry can't create the next *Cosby Show* or *Miami Vice*.

But like other would-be industry efforts, the recent jawboning about MSOs joining in a concerted financial scheme to fund a new programming venture may very well remain more talk than action. Major MSOs certainly are taking an increased interest in national programming; but it's shaping up to be more of an ad hoc effort.

Whatever the case may be, it can be argued that there is enough network-quality fare around on the broadcast networks, not to mention the booming business of broadcast syndication. So why are cable MSO officials talking about creating what sounds very much like more of the same?

Ratings.

No one cable programming entity delivers the kind of tonnage that major advertisers demand. Because there are 13 Nielsen-metered cable networks, basic cable, from a ratings standpoint, is a fractionalized service. What the major proponents of the nascent MSO move into TV programming want to see is the creation of a new, cable-bred and controlled entity that can deliver ratings that begin to approach broadcast TV levels—a purveyor of what John Sie, the unabashedly aggressive senior vice president of the largest MSO, Tele-Communications Inc., has tagged "punch-through programming."

Telecasting the local city council meeting or Memorial Day parade clearly is not Sie's idea of punch-through programming. Sie and his boss, TCI chairman John Malone, make no bones about it: They want to stake an MSO claim on Sixth Avenue and Hollywood as equity partners in programming ventures.

The MSO programming talk began in earnest during the National Cable Television Association convention in Dallas this past March, when Malone met with Ted Turner to discuss the creation of a cable "super channel." Malone then disclosed that TCI had acquired 3 per cent of Turner Broadcasting System stock, making him the second largest shareholder after Ted Turner (who controls 80 per cent of the venture) and a member of the board.

While Malone talks of helping Turner out of his financial problems "all we can," Sie is blunt: "Sure, we want to be in the programming business—at least as partners." Malone has since said that either WTBS or USA Network would be the best candidates for the metamorphosis of an existing network into cable's super channel. Both Turner and USA report that discussions with Malone are ongoing.

"The point is, somebody's got to make a break from the pack and take the risk to create programming that will get substantially higher ratings," says Malone.

## No concrete developments

But in the three months since the NCTA convention, nothing concrete has transpired. In the interim, some serious concerns have been raised about the ramifications of a strong push by MSOs into broadcast network-type programming. Not surprisingly, among the most skeptical are officials of existing cable programming networks. If a cable "super channel" ever came to pass, or if one existing network were annointed the cable "flagship" (as advocated by USA Network president Kay Koplovitz), other networks conceivably could come up the losers, since operators could be expected to promote heaviest the channel in which they have the most invested.

Such fears have prompted two alter-

*MSOs now realize they are selling programming. But should they control production as well as distribution?*

TCI's John Malone, l., John Sie







**Tom Burchill, head of Lifetime, seeks MSO funding of specific programs by way of an industrywide fund. Under his plan, MSOs would be equity partners with existing satellite networks.**

nate proposals. Tom Burchill, president of Lifetime, suggests that MSOs invest directly in specific programming projects on various cable networks, by means of an industrywide programming development fund.

In yet another variation, William Grimes, president of ESPN, takes a more parochial approach, urging MSOs to ante up some additional funds to allow cable's largest network to secure rights to NFL football—something he thinks would greatly enhance the value of the entire cable package. Grimes' proposal differs from the others in that it suggests a decidedly ad hoc approach, instead of an attempt to mount a potentially unwieldy industrywide effort.

Second thoughts about Malone's quasi-fourth network scheme now are being expressed by Trygve Myhren, chairman of American Television & Communications, the second-largest MSO. He had initially endorsed John Malone's vision of a cable super channel in an April 16 speech before the Washington Cable Club. Said he: "I believe that now is the time to begin taking the action which will bring a major new basic cable channel into being. Our customers will love it."

#### **Lobbying barrage**

In the days that followed, Myhren, also the new chairman of the NCTA, apparently was besieged by officials of existing cable networks, some of whom expressed the concern that the two most powerful MSO chieftains were embarking on a course that put the ratings

quest above cable's promise of programming diversity.

The lobbying apparently was effective. In private conversations, and then publicly, at an early May meeting of cable public affairs officials. Myhren moderated his position. Yes, he believes that MSOs must fund cable-exclusive programming to enhance the value of cable to subscribers. And, yes, he believes cable companies should have equity positions in cable-exclusive programming. But now, according to ATC spokesman Jim Duffy, "Trygve thinks a new channel would be great, but he doesn't think that we're ready for that as the first step."

But adds Duffy pointedly, "We feel we must have equity in cable programming."

Duffy said that because ATC is in registration with federal securities officials for its move to go public, Myhren himself was unavailable for comment. TCI's Malone, however, continues to voice support for a super channel. The "niche programmers" don't need a big MSO subsidy, he maintains, because their programming is "not very expensive."

"The reality is," Malone says, "that until we have a channel that gets very high viewership, we'll never be a meaningful participant in the advertising pool. Then, our subscribers will suffer, because they'll have to pay higher rates."

As for the contention that the creation of a super channel would hurt existing networks, Malone takes a characteristically Smithian view: "I don't exist so that all these program services can be profitable. I exist for business objectives, to sell subscriptions and make a profit. I'm going to invest my money to support those products that in my judgment are going to enhance my business. I don't have any obligation to subsidize things I think are insignificant."

#### **Another 'fourth network?'**

Whether it's a new super channel or a metamorphosis of an existing cable network, some aspects of the cable MSO programming talk sound very much like yet another fourth network concept. Indeed, the Fox network project is cited as a factor that may have prompted TCI's interest. (TCI officials would like to become Fox affiliates in markets with no strong indie outlet). But skeptics retain lingering memories of less than stellar examples of would-be fourth networks, from DuMont to Paramount's aborted weekend strategy.

Hence, the talk has shifted from proposals for a full-blown fourth network to a more modest, but perhaps no less



**Kay Koplovitz, USA Network president, still wants MSOs to ante up funds to make her channel "flagship" network. She faces opposition from heads of other networks, who fear they might suffer if she gets her way.**

complex, proposal for an MSO programming "consortium" that would fund "network-quality" programming ventures on existing cable networks. But like the super channel proposal, the consortium concept is based on a presumption: that it is economically feasible for the cable industry to fund "network quality" programming when cable TV at present penetrates less than half of the nation's TV households. Some critics, including Ron Kaatz, senior vice president of new media at J. Walter Thompson, Chicago, suggest that it might be smarter to concentrate on promoting what cable can provide now—and get a national basic cable penetration figure, now at a little over 45 per cent, up to the actual homes-passed level of nearly 75 per cent.

MSO programming proponents insist that they must do both—increase penetration and come up with a mechanism to fund and create better programming on basic cable. They note that in basic cable, programming revenues accrue both from advertising and from subscriptions, by way of carriage fees paid by MSOs to programmers based on monthly per-subscriber revenues. As Malone puts it: "For the foreseeable future, we're not going to cut significantly into the national advertising revenues of the major networks, because we don't have enough distribution. On the other hand, getting good viewership for a cable channel improves penetration, and gives us meaningful advertising to sell locally, which

*(continued on page 78)*



'Hollywood Squares' is key to 1st-run; production output is up two-fold

## Orion Television aims for wider role in industry

**T**here is a heightened sense of activity and expectation at Orion Television, Orion Pictures Corp. subsidiary, which is looking to become a major force in both the television production and syndication arenas. And while the television division is not planning any sweeping changes, there already is hard evidence that it is on its way towards achieving its goal.

In the first-run syndication area, Orion Television is making its initial thrust with a new and highly visible *Hollywood Squares*, and if all goes well, as is indicated, the game show will be used as the kingpin for additional first-run vehicles. In television production, the division is up two-fold in activity over last year, turning out a large number of projects for series, made-for-TV movies and miniseries for network use.

In present series, *Cagney & Lacey* has been renewed by CBS for the 1986-87 season. The successful one-hour drama series is being offered for syndication, available to stations beginning in the fall, 1987. In movie syndication, Orion is set to launch its second major film package the end of this year, as a followup to its successful Orion I package of 12 titles. In home video, Orion is planning to handle its own distribution of videocassettes on a world-wide basis. The international scene is encouraging as well, with several television productions underway abroad and sales from this sector generating about one-third of Orion's income. At the foundation of it all are Orion Pictures theatricals, most of which have received wide critical acclaim, generating revenues in multiple selling areas, such as pay-TV, network, syndication and videocassette.

### Maintaining its direction

Orion Television will not undergo any dramatic change in direction in the foreseeable future. However, according to Lawrence Hilford, who joined Orion in January as chairman of Orion Home Entertainment Corp., the significant development is the company's decision

to expand its home video operation by handling its own distribution of videocassettes, which had been distributed by others, starting the latter part of next year.

Orion's feature films will be the most important part of the home video distribution release schedule. As to the overseas market, explains Hilford, plans have not yet been firmed as to the choice countries in which Orion will set up its own distribution force or in which countries Orion will be a sub-distributor.

In domestic syndication, Hilford points out, Orion has entered the first-run market in "a rather big way with *Hollywood Squares*, which premieres in the fall, and we expect to build on

that and add more programs as we go along." Whether Orion will enter the burgeoning first-run sitcom arena is undecided at this time. However, Hilford is skeptical about the chances for success of many of the new sitcom ventures being planned. "I don't know if the appeal is there. There is certainly a lot of publicity about it. It's something we are looking at, but we haven't made any commitments at this time."

While one of the emerging uses of first-run sitcoms by stations is checkerboarding, Hilford is not convinced at this time that checkerboarding of sitcoms will be successful. (See story on sitcoms TV/RADIO AGE, May 26, page 39.) On the other hand, his mind is open as to various ways of marketing new programming. While *Squares* is being offered in a combination of cash and barter, Hilford says he will look at any of the three ways of marketing syndicated programming—cash, barter and cash/barter, "depending on the show and the marketing conditions of the time."

Besides sharpening its videocassette direction, Orion is looking to launch a new feature package the latter part of this year. Its most recent package, released about a year ago, sold "extensively," although Hilford declined to give dollar numbers.

On the pay-TV end, Hilford says

### 'Squares' host John Davidson



Sharon Gless, Tyne Daly of 'Cagney & Lacey'



*If 'Hollywood Squares' is successful, many more first-run ventures are expected to follow. In off-network arena, 'Cagney & Lacey' is being offered for fall '87.*



**Chairman Lawrence Hilford**

## Orion is undecided about whether to enter the burgeoning first-run sitcom arena.

there has not been any activity "out of the ordinary." He recalls that Orion made a large deal with Home Box Office in 1985, and there will be additional deals forthcoming with Showtime and Home Box Office. In the 1985 HBO deal, 15 Orion titles were involved. Also, he continues, Orion is preparing to license for pay-per-view.

Regarding pay-per-view, Hilford says he currently is having preliminary discussions with almost all the companies currently involved. "Normally, pay-per-view precedes the subscription pay-TV window, and this procedure will be followed in future arrangements as well."

### First-run aggressiveness

In Hollywood, Orion Television's production and syndication arms are becoming more aggressive in both network and first-run syndicated series, according to Dick Rosenbloom, president of Orion Television, who says that both these areas are "the most profitable you can get into at this time."

Such TV production, he adds, provides, "a nice balance" to the theatrical feature output of the parent company. "Instead of being thought of as a feature company with a TV division, "It's now being perceived as a feature and television production company. I think that's the difference from a few years back."

The production slate for Orion is growing, and much of the responsibility for turning out shows rests with Gary Randall, vice president of production. Outlining his future schedule, Randall notes that Orion has sold its first late-night series to CBS, *V. H. Adlerly*, an hour spy action-adventure, for next fall. It's a six-episode order. Even more important, the company has sold a primetime series to CBS called *Kay O'Brien*, about a lady sur-

geon in New York's Bellevue Hospital. Patricia Kalember stars.

Adds Randall, "We've also got a pilot commitment for NBC based on the *FX* feature about a special-effects man partnered with a cop. And we have made a deal with Showtime to develop a pilot for a half-hour comedy based on *Desperately Seeking Susan*."

On the made-for-TV-movie end, the company has deals with all three networks. It recently completed a movie for CBS, *Murder By the Book*, co-starring Robert Hayes and Katherine Mary Stewart. Fred Gwynn and Celeste Holm are also featured.

In pre-production, Orion has *The Pancho Barnes Story* for CBS, a movie about a woman who operated a bar frequented by pilots in the early days of the U.S. space program.

Randall says TV production at Orion has increased approximately doubled since last year, and adds that 42 other projects are being developed for networks and cable.

Orion's syndication division is also on the upswing. It currently has *Hollywood Squares*, *Cagney & Lacey*, *The Best of Saturday Night*, starring some of the early stars of that late night series, and distributes vintage episodes of such shows as *The Addams Family*, *The Avengers*, *Green Acres* and *Mr. Ed*.

On the miniseries roster are *King*, The Martin Luther King story with Paul Winfield and Cicely Tyson; *The*

*Blood of Others*, a four-hour production co-starring Jodie Foster, Sam Neill and Michael Ontkean, and the six-hour *Louisiana*, with Margot Kidder, Ian Charleston and Lloyd Bochner.

### Feature film packages

There are also 25 feature film packages in Orion syndication's sales kit. On the list of more than 400 titles are *Amityville*, *The Demon*, *Gorky Park*, *Harry & Son*, *Under Fire*, *Dressed to Kill*, *How to Beat the High Cost of Living* and *Mad Max*.

The president of Orion Television Syndication, Scott Towle, is concentrating much of his efforts these days on the new *Hollywood Squares* hosted by John Davidson. Towle, too, is looking ahead to when Orion will be producing more first-run product for syndication.

The new *Hollywood Squares* has been cleared in over 85 markets by Orion, including nine out of the top 10 and 25 out of the top 30. Among the stations that have acquired the new *Squares* are KHJ-TV Los Angeles, WXON-TV Detroit, WSB-TV Atlanta, WABC-TV New York, WLS-TV Chicago, KYW-TV Philadelphia, KGO-TV San Francisco, WCVB-TV Boston, KXAS-TV Dallas-Ft. Worth, and WKYC-TV Cleveland.

Rick Rosner, of Rosner Television, is executive producer of *Squares*, which will be distributed via satellite, and with two 30s being sold by LBS Communications.

Orion considers the new *Squares* a major factor in the company's future development. Towle says "*Hollywood Squares* is really our point product. Why I say it's the point show is that if it's successful, it obviously will represent a lucrative show for this division and for the company, which will allow us to do more. *Squares* is a high-profile property that we feel will attract production talent and certainly pay of dollarwise. With that as the point show we

### International chairman Ernst Goldschmidt

## The first 'real' co-production is a made-for-TV movie about a famous Nazi hunter.







*Newly named deputy director of the TV and film service says full-day programming is a long way off.*

**Henry Hockeimer**

before their work day.

Hockeimer says the service has not decided on any expansion of broadcasting hours. Day-long programming is "way in the future," he says, but adds there could be an afternoon version of *America Today* if the expansion to U.S. posts abroad brings the morning programming in at inconvenient hours. Expanded programming, however, means getting more satellite time and expanding the staff and facilities at the service's downtown Washington headquarters.

And, adds Hockeimer, who joined the USIA in February after serving as president and CEO of Ford Aerospace and Communications Corp., "We don't want to take our eyes off our main objective, which is to support our posts overseas, to provide them with the tools necessary to portray a better understanding of America."

He says, "If cable systems pick it up, that's great. If we get the American story into more homes, the more the better." However, the service apparently has backed off previous plans to aggressively promote cable carriage. The number of systems and hotels carrying the programs is increasing, but at a slow rate.

The U.S. government also is pleased when parts of its programming are carried as part of the news in other countries. The interactives often are siphoned off for three or four minutes on news programs abroad, primarily over the BBC in England and RAI in Italy. Essentially, Worldnet is a U.S. propaganda arm, so those pickups further its aims.

**Language dilemma**

Another problem the service faces is language. Some foreign entrepreneurs are helping in that area, however. The service just signed a contract with Medimedia in Munich to produce a German voiceover for *America Today*, to start in Berlin and later to be offered to other German-language areas, such as

Austria and Switzerland. In another year, Hockeimer says, the service hopes to be using subcarriers to handle several languages simultaneously with the same broadcast.

"I don't think we'll end up with 42 like the VOA has," Hockeimer says, but he does envision five or six. When the 35 U.S. posts in Central and South America get Worldnet capability later this year, the service will offer three one-hour interactives a week, one in English, one in Spanish and one in Portuguese, for Brazilian consumption. In October, the plan is to have an hour each day of mixed programming, which could include shorter interactives and news.

Otherwise, Worldnet will be entirely in English for the near future. But Hockeimer envisions French-language broadcasts when Worldnet is extended to about 38 African posts at the completion of the expansion plans two years hence. And, he says, there may come a day when the programming is offered in Arabic for the Middle East.

**Technical problems**

As the expansion to U.S. posts abroad continues, the service also encounters technical problems. The signal it sends up already has to be converted to European standards. And the programming will have to change to

meet the needs of individual regions.

The programming that is now well-received in Europe is not expected to get the same reception in Latin America, and the type of programming that suits those countries probably will not be appreciated in other parts of the world, the service believes.

But the expansion continues. With Worldnet now available in 20 U.S. posts in Europe, another 25 are to be added by the end of this year and eventually 72 European posts will have TVROs. Six posts in Latin America expect to get service by June, with another nine by the end of the year. Twenty will be added next year, for a total of 35. Service is about to begin for two posts in Israel and one in Egypt. There are firm plans for four posts in India, including one this year, using the programming now beamed to Eastern Europe.

Long-range plans foresee Worldnet reaching at least 150 of the United States' 214 posts in 129 countries around the world by the end of 1987, with the rest, including 38 in Africa and 23 in Arabia, coming later.

Hockeimer adds, "We have preliminary discussions to go to the Pacific—Australia, New Zealand, Japan." The investigation of the possible service to each area of the globe is lengthy he says, beginning with a search of available satellite time.

"Once we know what satellites are available, then we can determine what signal strengths are available to us. Once we know that, then we can determine what size of antennas we need. Once we know that then we can make the surveys—of post wishes, facility locations, etc.—and then start pouring concrete pads and so forth," he says. Then there must be an international bidding process for the contractor to supply the TVROs that are determined to be best suited for a particular post according to the information previously gathered. In the case of the South Asia area, the service has just completed

*(continued on page 88)*

**Taping from Rome**

*RAI newscaster questions U.S. Secretary of State George Schultz during special.*





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Television success stories in Tucson and Hartford/53

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Using research to better understand Hispanic market/57

TELEVISION **/R**

# Spot Report

June 9, 1986

## TELEVISION SELLS

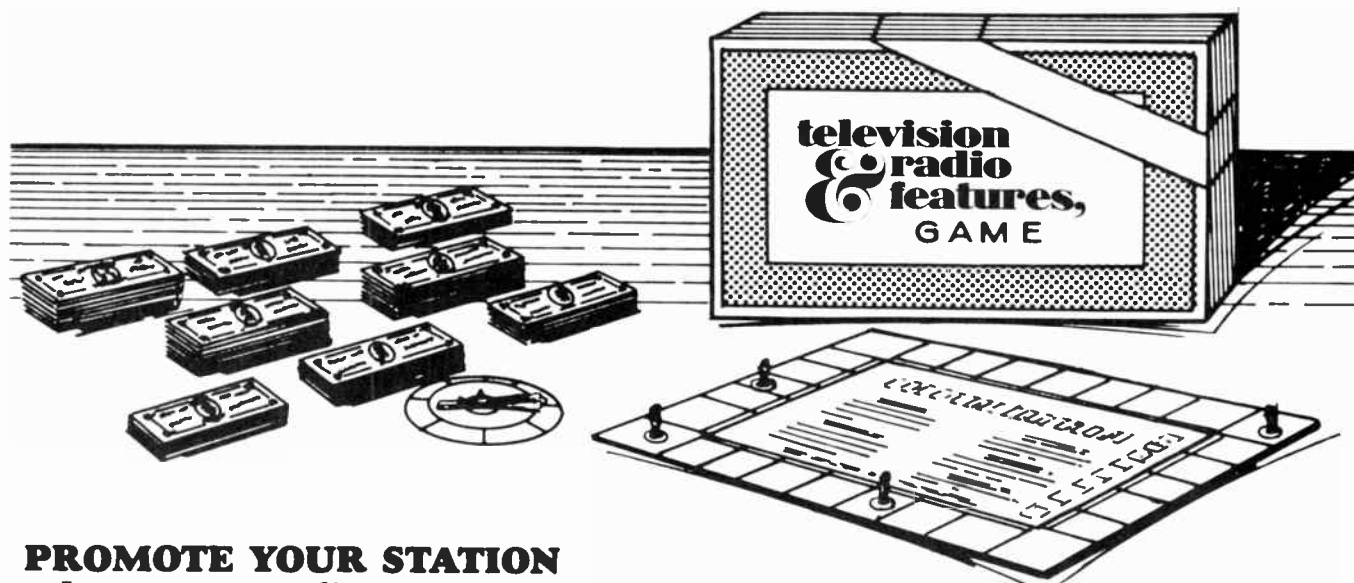
Television sells better than any other medium. It reaches more people, with greater impact. *Spot TV* is the big winner. Provides added prestige and awareness...enables advertisers not only to select the best audiences, but the best markets as well. Spot Television takes top honors in the media derby. When you think of Spot TV, think of Petry.



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Petry, Inc., The Original Station Representative

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



## PROMOTE YOUR STATION

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

## RUN YOUR OWN PROMOTION

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

## CLIENT TIE-IN

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

## SPECIAL PROMOTIONS:

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

## SAMPLE CLIENT ROSTER

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

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City, State, Zip \_\_\_\_\_



# Spot Report

June 9, 1986

## ScanAmerica purchase data held close to other methods'

ScanAmerica's electronic "wands," used to record product purchases in a 200-household Denver test panel in conjunction with people meter measurement, is getting results close to the accepted means of recording purchases, it's reported. The first wave of product purchase validation, based on 16 weeks of data gathering from last December 7 to March 28, was just released by William McKenna, ScanAmerica president.

Data from ScanAmerica's in-home Universal Product Code (UPC) scanning system was compared with that from 15 scanner-equipped grocery stores and with information from the Denver grocery-warehouse census of Selling Areas-Marketing Inc. (SAMI), which is an equal owner of ScanAmerica with Arbitron Ratings Co. To give some examples of results, all Kellogg's cereals got a 34 per cent volume share of their category from SAMI, 34.1 per cent from store data and 32.5 from ScanAmerica, with a similar pattern in dollar share. General Mills got a 21.6, 19.0 and 21.9, respectively.

**Specific data.** As for specific products, Cheerios, for example, got 4.4 per cent from SAMI, 3.8 in-store and 4.0 from ScanAmerica.

ScanAmerica is planning further releases of its initial people meter validation findings and, based on this, will firm up plans to cover the entire Denver ADI with a panel of 600 households.

## NSI county changes

Fifty-eight markets have gained or lost counties, sometimes both, in the recent NSI review of DMA county assignments for 1986-87. The review was based on the most recent four all-DMA market measurements: May, 1985; July, 1985; November, 1985 and February, 1986.

Among changes affecting major markets, Belknap County, N.H., shifted to Boston from Portland-Auburn, Dallas-Fort Worth lost Sutton County, Tex., to San Angelo, Cleveland gained Carroll County, Ohio; from Wheeling-Steubenville and Houston picked up both Calhoun and Chambers Counties from Victoria and Beaumont-Port Arthur respectively while losing Madison County to Waco-Temple.

A full list of county assignment changes appears on page 74.

## All TV spending up 9%

Excluding syndicated spots, which were previously included in BAR's spot TV monitoring, the first quarter list of top 10 spot TV spenders was topped as usual by Procter & Gamble. Second was Pepsico, which outspent Coca Cola by almost three-to-one (the totals include more than soft drinks).

Summarizing all TV spending in the first quarter, TvB showed a 9 per cent increase in ad expenditures to \$4,720 million, with local up 13 per cent, spot up 12 per cent and network up 4 per cent. The total includes \$147.7 million for barter syndication. Station estimates are projected from BAR's 75-market monitoring estimates. BAR figures for the top 10 spot spenders are shown below:

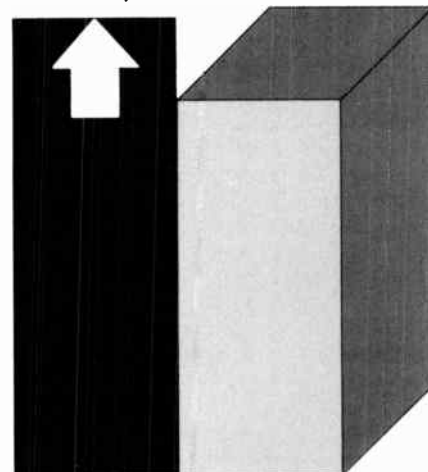
### Top 10 spot TV clients

Parent company	1st qtr.,
Procter & Gamble	\$58,267,912
Pepsico	41,644,055
General Mills	28,306,171
Pillsbury	24,585,391
McDonalds	23,478,045
Philip Morris Cos.	21,617,807
Toyota	17,948,884
Ford Division	16,031,983
R. J. Reynolds Inds.	15,543,122
Coca Cola	15,376,444

## March

Local business (millions)

+9.4%



1985: \$424.3

1984: \$464.2

Complete TV Business Barometer details p. 22

## Spot Report

### Campaigns

**Associated Milk Producers, RADIO**  
*Crume & Associates/Irving, Texas*  
GOOD HEALTH is being promoted for 10 weeks during second quarter in a long list of Texas and southwestern radio markets. Negotiators placed schedules to attract young women 18 to 34.

**Block Drug Co., RADIO**  
*The Bloom Agency/Dallas*  
BC ANALGESIC POWDER is being pitched for 26 weeks during second and third quarters in a long list of eastern and sunbelt radio markets. Media plan calls for reaching adults 35 and up.

**The R. T. French Co., RADIO**  
*HCM/Chicago*  
STEAK SAUCE is being advertised for 14 weeks that started in early May in a long and widespread lineup of radio markets. Target audience includes both men and women 25-plus.

**Mercedes-Benz of North America, RADIO**  
*McCaffrey and McCall/New York*  
DEALER SERVICE is being recommended for 13 or more weeks starting in late May in a long and coast-to-coast lineup of radio markets. Buyers set schedules to reach men 35-plus.

**Miles Laboratories, TV**  
*Tatham-Laird & Kudner/Chicago*  
CUTTER INSECT REPELLANT is using six weeks of spot exposure that started in mid-May in a select but nationwide

### New from JVC

What JVC bills as "the world's smallest VHS camera/recorder," weighing under three pounds, is being launched in 10 spot markets with a new television commercial running from May 26 through July, plus print. Agency is SSC&B: Lintas USA. The new JVC Mini VideoMovie is targeted against current adult VCR and VHS recorder owners, and the commercial focuses on a feature-by-feature "shoot out" between the new product and a comparable sized 8mm camera-recorder. Among those features, says JVC advertising manager George Meyer, are auto focus, power zoom, and a built-in monitor for instant replay.

spread of television markets. Media worked with daytime, news and fringe inventory to appeal to women 18 and up.

**Nissan Motor Corp. in U.S.A., TV**  
*William Esty Co./New York*  
TRUCKS and CARS are being advertised for 10 weeks during May and June in a long and coast-to-coast list of television markets. Fringe, news and sports adjacencies were lined up to reach men 18 and up.

**Pabst Brewing Co., RADIO**  
*Young & Rubicam/Chicago*  
BEER is scheduled for four to 12 weeks of spot that started on various May air dates in a long and nationwide list of radio markets. Negotiators placed schedules to impress men 18 and up.

**Pabst Brewing Co., RADIO**  
*Young & Rubicam/Chicago*  
BEER is scheduled for four to 12 weeks of spot that started on various May air dates in a long and nationwide list of radio markets. Negotiators placed schedules to impress men 18 and up.

**A. H. Robins, RADIO**  
*Mil-Mor Media/Richmond, Va.*  
DIMETAPP NASAL DECONGESTANT is being recommended for six weeks during May and early June in a long and coast-to-coast lineup of radio markets. Buying group arranged schedules to attract both men and women 18 and up.

**Serta, Inc., TV**  
*Don Tennant Company/Chicago*  
MATTRESSES are being offered for four weeks that started in late May in a long and nationwide spread of television markets. Media group used a full range of dayparts to appeal to adults 25-plus.

**Volkswagen United States, Inc., TV**  
*Doyle Dane Bernbach/Detroit*  
CARS and VANS are set for 13 weeks of spot appearances in a nationwide lineup of markets, with schedules that started in late March in some, and set to begin in late June in other markets. Media used a full range of dayparts to impress both men and women 18 and up.

**Welch Foods, Inc., TV**  
*Jordan, Case, Taylor & McGrath/  
New York*  
FRUIT JUICE BARS are being offered for seven to eight weeks that started in late May in a select but nationwide list of larger television markets. Buyers placed daytime and fringe spot to reach women 25-plus.

## Appointments

### Agencies

**Ronnie Greenfield** and **Ginger Stieber** have been named vice presidents and media directors of an expanding Tracy-Locke. Stieber joins the agency to head its media department in Denver and Greenfield is now media director of the agency's newly created media operation in Los Angeles. Greenfield was previously vice president, media director for Della Femina, Travisano and Partners in Los Angeles, and Stieber had been associate media director with Lowe Marschalk in San Francisco.



**Les Margulis** has been elected a senior vice president of BBDO/New York. He started with the agency in 1978 as an associate planning director and is currently an associate media director.

**Roderick G. Smith** has been promoted to group senior vice president in the Strategic Planning and Research Department at Campbell-Ewald, Warren, Mich. He joined the agency in 1979 and now steps up from vice president, director of research.

**Flo Zaccheo** has been promoted to senior media planner at Weightman, Inc. Advertising in Philadelphia. She joined the agency in 1981 as a buyer and is a member of the Television and Radio Advertising Club of Philadelphia and of the Philadelphia Agency Radio Advisory Board.

### MRI expands

Mediamark Research, Inc. has opened a new office in San Francisco to be headed by Mark Thomas, who had been a sales executive working out of the company's New York headquarters. MRI's other office is in Chicago.

MRI conducts ongoing national and local market and media studies which report on media use and product and brand consumption by demographic. Telephone number of the new San Francisco office is (415) 788-0927.





**Colleen Gowl** has joined Foote, Cone & Belding/New York as a senior vice president, group management director, responsible for the Colgate-Palmolive account. She comes to FC&B from William Esty Co., where she had been senior vice president, management supervisor.

**Marc A. Goldstein** has been promoted to associate media director at the Kalish & Rice Advertising division of The Earle Palmer Brown Cos./Philadelphia. He joined the agency in 1981 and now advances from senior buyer.

**Gigi Hartrey** has been elected a vice president of Doyle Dane Bernbach/New York. She came to the agency in 1979 as a media planner from Warwick Advertising and is currently an associate media planning director.

**David Boretti** and **Lori Rehbock** have been promoted to network supervisors in the Department of Media Resources at Needham Harper Worldwide/Chicago. Both joined the agency in 1983, Rehbock as a network planner from CPM, Inc., and Boretti as an estimator, moving in from a market research post at Prairie Materials, Bridgeview, Ill.

**Maryann Cunningham** and **Pam O'Neill** have stepped up to planning supervisors at BBDO/New York. Both came aboard in 1983. Cunningham started as a media supervisor at BBDO/West and transferred to New York in 1985. O'Neill joined the agency as an assistant planner, and was promoted to planner the following year.

**Lynn Pitney** has joined Emerson Lane Fortuna, Inc., Boston, as a senior media planner. She was formerly with the media department of Hill Holliday Connors Cosmopolos.

**Tim Smith** has joined Biederman & Co. as a media planner. He had been an ad representative for The Housatonic Valley Publishing Co.

## Retail Report

### Success breeds success

**It may seem like an oversimplification**, but nothing does a better job of convincing retailers of the impact of broadcast than a success story.

Take the Tucson Mall in Arizona, for instance. The mall and its agency, WFC/Westcon, recently won a first-place award for the best single commercial in markets 51-100 in the Television Bureau of Advertising/National Retail Merchants Association annual retail commercial competition. The spots, which aired during the last quarter of 1985, were 10-second commercials showing a fashionably-dressed woman walking quickly through the center pointing out the variety of merchandise that could be purchased there.

"We have traditionally used 30s," says Steve Gibson, general manager of the mall. "But we thought, 'Why not take a shot at a 10?' A couple of years ago we wouldn't have done it." As a result of the campaign, called "Make It Yours," the mall and its merchants are thinking of new ways to use television. "A lot of shopping center developers," says Gibson, "put out between six and 12 [promotional] tabloids a year. A lot of the smaller stores have been complaining about their effectiveness; so, instead of our eight, we're thinking of having six and, in place of the other two, making some sort of electronic co-op campaign, a 60-second rotating commercial on both television and radio with a donut."

**The Tucson Mall's use of a 10-second spot** for its "Make It Yours" campaign, which also ran in the first quarter of this year, is the latest indication that retailers are interested in running shorter spots where applicable. Carson Pirie Scott, the Chicago-based department store group, has been running 10-second sale commercials to supplement its well-received "Carson's Is For Me" 60-second generic ads. And in New York, Nancy Ryan, vice president of advertising for the Abraham & Straus department store group, recently complained because her store can't run as many 10-second spots as she would like. She said: "Some campaigns are quite right for it. We have had meetings with all the stations, but it's not in their repertoire." (TV/RADIO AGE, May 26)"

Another TvB/NRMA award winner this year was G. Fox, the Hartford-based department store, which won for the best single commercial in markets 21-50 for its "Sun Circuit" swimwear ads. Actually, the vendor-supported TV push for women's swimwear started in 1983. But, says Kay Page Greaser, broadcast director, the production values were upgraded for the most recent campaign. "We used to be more copy heavy," says Greaser. "This year, we decided to make it more sensual. We shot tighter on the suits, we used top quality models, customized music and choreographed the models to the music. And we shot it in a New York studio."

**The store originally selected** the swimwear category for a vendor-backed TV campaign because "swimwear at regular price is a high profit business. You have to convince people to make the store their headquarters through selection and depth of selection." The first campaign, in 1983, had "immediate impact," Greaser says. "People would come in asking for suits that were featured in the commercials. And our business increased each year over the previous year." The two-week campaign over stations in Connecticut and western Massachusetts encompassed 165 30-second spots totaling 1,081 GRPs. Five vendors were involved.

Because of the success of the overall strategy, the store has expanded the concept into sportswear.

Greaser believes "stations understand the retail business better" than they used to, but she also points out that "retailers don't understand the medium" as well as they should either. Greaser speaks with some authority on the subject. Before coming to G. Fox, she was creative services director for WFSB-TV Hartford-New Haven. And before that, she was promotion director at KSTP-TV Minneapolis-St. Paul.—**Sanford Josephson**

# T.J. HOOPER

## A FORCE TO BE RECKONED WITH





# BOOKER

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for Fall '87!**

A Spelling / Goldberg Production  
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## Media Services



**Ernest R. Latessa** has been appointed vice president and national sales director of Media General Broadcast Services. He was formerly general sales manager for WJAR-TV Providence-New Bedford.

**Richard Carroll** and **Robert Gearon** have joined Western International Media Corp. in New York as vice presidents, account services. Gearon had been with the sales staff of Sylvia Porter's *Personal Finance* magazine and Carroll comes from *Family Weekly/USA Weekend*, where he was director of special projects.

**Matt Anderson** and **Lynne Boutross** have been promoted to vice presidents of MG Media. Boutross is West Coast

## SRR promotes



**Turner**



**Rainey**

Thomas F. Turner, Andrea K. Rainey, and James C. Forrer have been promoted to senior vice presidents at Select Radio Representatives. Moving up to vice presidents are Rick Fromme, southern regional manager in Dallas, and Brian E. Robinson, western regional manager in San Francisco.

Rainey joined SRR's predecessor company, Selcom Radio, from Avco Radio/TV Sales in 1976 as research director, and was elected a vice president two years later. Both Turner and Forrer have logged 19 years in the station representative business. Turner served the last 12 of them with various Radio Divisions of John Blair & Co. Forrer joined Selcom in 1977 as manager of the Detroit sales office, and before that he had been general sales manager of WWJ/WJOI(FM) Detroit.

manager and Anderson is New York manager of the company.

## Representatives



**Sharpe**



**Leeds**

**Dick Sharpe** has been named president and **Eddie Leeds** becomes vice president/station relations at Hillier, Newmark, Wechsler & Howard. Sharpe had been executive vice president at McGavren Guild Radio and Leeds was vice president, sales at McGavren Guild.



**Thom Sutton** has been appointed vice president/manager of the Chicago office of Eastman Radio. The 10-year Eastman veteran transfers from Houston where he was also vice president and manager.



**Peter Doyle** and **George Pine** have been promoted to executive vice presidents at McGavren Guild Radio. Pine heads New York office sales and Doyle oversees both the Eastern and Central Divisions, including New York, Boston and Philadelphia, and for an interim period, Chicago, Detroit, Minneapolis and St. Louis.



**Clare Mulligan** has been promoted to manager, administrative services for the Radio Representation Division of John Blair & Co. She started with Blair Radio as a sales assistant in 1981 and now advances from sales administrator.

## Stations



**Lothery**



**Widmann**

**Eugene Lothery** has been named vice president, station manager of WCBS-TV New York. He is succeeded as vice president, CBS Owned AM stations by **Nancy C. Widmann** who had been vice president, general manager of WCBS-FM New York. Moving up to head WCBS-FM is **Rod Calarco** who steps up from general sales manager of the station.

**Robb Gray, Jr.** has been appointed general manager of Family Group Broadcasting's WQRF-TV Rockford, Ill. He transfers from Green Bay, Wisc., where he had been general manager for the company's WGBA-TV.

**Charles A. King** has joined United Stations Radio Networks as vice president of affiliate relations. He had been vice president of affiliate affairs and acquisitions for ABC Radio Networks,

**Bruce Fleming** has been named general manager of WVRN-TV Richmond.

## Electronic rate card

Katz Media Data reports development of what it calls "the industry's first on-line electronic rate card." It's based on the same data and coding structures as the Katz avail preparation system and works with a single computer screen in which any parameter can be changed without leaving the screen. With 14 data lines, a user can simultaneously see Arbitron or Nielsen numbers, or multiple time periods, or every rating report for a time period, including projections and estimates. The system displays underlying audience data, shares and PUT levels, as well as the computer CPMs and CPPs. Katz Media Data president Paul Belitz says the system allows sales management to automatically compute cost-per-1,000 or cost-per-point, based on rates specified for selected time periods or programs for all stations in a market. Or, on specification of the CPM or CPP, it can compute the corresponding rate.



He was general manager of WEYI-TV Saginaw, Mich.



**Ronald W. Phillips** is the new vice president, general manager of WSTM-TV Syracuse, N.Y. He moves in from Richmond, Va. where he had been president and general manager of WRH-TV.



**Mark Biviano** has been promoted to station manager of WQAL(FM) Cleveland. He joined the station last year as general sales manager and before that had been with WRIF(FM) Detroit.

**Errol Kapelusich** has been promoted to general manager of Buford Television's KTRE-TV Lufkin, Texas. He's a 13-year veteran of Buford and was most recently operations manager of Broward Cablevision, Fort Lauderdale, Fla.

**M. Robert Klopfenstein** has been named general manager of KING Seattle-Everett. He moves in from Philadelphia where he had been program director of CBS-owned WCAU, and before that he had been program manager of KOA/KOQ(FM) Denver.

**Thomas G. Kennedy III** has been promoted to general manager of KXYY AM-FM Oklahoma City. He joined the station last June as general sales manager, and before that was general sales manager of WRNL Richmond, Va.

**Darrell Blue** has been named general manager of Apple Valley Broadcasting's KAPP-TV Yakima and KVEW-TV Tri-Cities, Wash. He had been station manager of KXLY-TV Spokane.

## One Seller's Opinion



### Research could cure misconceptions about U.S. Hispanic market

#### Escalante

**The economic influence** of the Hispanic population in the United States still remains largely incognito. Many still believe that the average Hispanic is an undesirable element who, instead of contributing meaningfully to advertisers' bottom lines, drives away other groups 'who have true spending power.'

It is felt that this misconception arises from unfamiliarity with the facts—an unfamiliarity that nurtures suspicion and fear. We tend to fear or suspect and reject what we don't understand. Yet very little has been done to lift the clouds surrounding Hispanic people, with the exception of projects conducted by or for individual corporations for internal use, and independent surveys by diverse groups studying specific markets.

Such basic demographic data as age, sex, population size and income are readily available, but even so, results differ from source to source, and most are insufficient for a truly well-designed marketing plan of any sort, be it for advertising, promotion, merchandising or sales.

Most existing data has been collected by telephone surveys. But do most Hispanics have the same openness and trust demonstrated by other groups that are needed for information collection by telephone that need not be heavily weighted? This is not to say that Hispanics will lie when confronted with a phone interview, but rather that certain facts need to be considered.

**Among them: Not all Hispanics** have telephones. Not all Hispanics are legal residents and would not be willing to give information to a stranger over the telephone. But even undocumented residents work, eat, play and buy clothing and other products.

Not all Hispanics speak Spanish; neither do they all speak English. We feel that the required switch in languages in a telephone survey can create confusion. And Strategic Business Research and Hispanic Marketing Research, Inc. of San Antonio has found that the refusal rate for telephone interviews is higher among Hispanics than for the general population.

What we have then, is a shower of data collected mostly via methodology that is inadequate for the group under study.

Therefore, the objectives of future research should be to provide data to create awareness that Hispanics are everyday, average people who do not necessarily take siestas or require "ethnic" shampoos or soft drinks. Thus, more in-depth research should prove that Hispanics are no more different from other population sub-groups than, say New Yorkers are from Texans.

All of these people have their similarities and differences. Thus, efforts to draw their attention must be tailored to fit: A commercial with country music and rural jargon won't help sales if placed on a contemporary music station in Chicago. So research should be designed to gather information that can help target Hispanics in a more effective and productive manner. We need to find specifics to help advertisers take full advantage of the opportunities offered by the fastest growing segment of the U.S. population.—**Manuel A. Escalante**, director of marketing, Tichenor Spanish Radio Group

**Tim Davidson** has been appointed general manager of Sandusky Radio's KLSY AM-FM Seattle-Bellevue. He had been vice president/general manager of KING Seattle.

**Martin Sherry**, general manager of WFOX(FM) Atlanta, has been promoted to vice president of parent company Shamrock Broadcasting. He joined the station in 1984.



**Penny Taylor** has joined KRPM AM-FM Seattle as general sales manager. She had been sales manager at KSTW-TV, also Seattle.



**Joe W. Cooper** has been appointed general sales manager at WMC-TV Memphis. He comes to the Scripps Howard station from St. Louis where he had been local sales manager at KDNL-TV.

**Stephen Brock**, vice president and general sales manager of WCIV(TV) Charleston, S.C., has been named assistant general manager of the Allbritton station, and **Celia Shaw**, who is station manager, has been elected a vice president.

**William B. Nichols** has been promoted to station manager of WKJG-TV Fort Wayne, Ind. He joined the NBC affiliate as floor director in 1958 and now steps up from assistant general manager.

**John M. Swart** has joined Fetzer Broadcasting's WJFM(FM) Grand Rapids, Mich. as station manager. He was formerly program director of WGRD(FM), also Grand Rapids.

## New Stations

### Under Construction

**WVFT-TV Roanoke, Va.;** Channel 27; ADI Roanoke-Lynchburg. Licensee, Family Group Broadcasting, 5401 West Kennedy Boulevard, Suite 1031, Tampa, Fla. 33609. Telephone (813) 875-0006. Ian N. Wheeler, managing general partner. Target air date is September 15.

## Buyer's Checklist

### New Representatives

**Blair Radio** has been named national sales representative for Legacy Broadcasting's KJOI(FM) Los Angeles, WLLZ(FM) Detroit and KDWB AM-FM Minneapolis-St. Paul. KDWB features contemporary hits of the '50s, '60s and '70s and its FM sister is a CHR/personality station. KJOI carries an easy listening sound and WLLZ airs AOR music.

**Christal Radio** is now national sales representative for KOFO/KHUM(FM) Topeka, WZNY(FM) Augusta, Ga., and KUTI/KXDD(FM) Yakima, Wash. WZNY and KHUM program adult contemporary music and KOFO airs a country format.

**Hillier, Newmark, Wechsler & Howard** has assumed national sales representation of WSEN AM-FM Syracuse, N.Y. The duo recently switched to a new Transtar Oldies format featuring hits of the mid to late '60s, with secondary emphasis on music of the late '50s and early '70s.

**Republic Radio** has been selected to sell nationally for KKKI(FM) Portland, Ore. and WKHI(FM) Ocean City-Salisbury, Md. WKHI plays contemporary hits and KKKI carries an adult contemporary format.

**Weiss & Powell** has been named national sales representative for WEZY AM-FM Cocoa, Fla. WEZY programs an easy listening sound and its FM sister offers soft contemporary music.

## New Affiliates

**Mutual Broadcasting System** has signed WNEW New York as a second affiliate, joining WHN in the New York market.

**NBC Radio Network** has added KSTP Minneapolis-St. Paul to its affiliate lineup. The Hubbard-owned 50,000 watt station has been a Talknet affiliate since 1982.

## New Call Letters

**KNX-FM** is back in Los Angeles, "by popular demand," with a soft AOR format including lifestyle features and news. The CBS-owned station, more recently known as KKHR with a CHR sound, takes back its former call letters, changed in 1983, along with adoption of its new format.

## New Facilities

**Outlet Communications'** WATL-TV Atlanta has broken ground for a new \$3 million broadcast facility overlooking Interstate 85 in northeast Atlanta. General manager John A. Serrao expects construction to be completed by spring 1987.

## Transactions

**Wodlinger Broadcasting Co.** has completed the sale of WCJX(FM) Miami to Beasley-Reed Broadcasting for \$10.6 million. WBC bought the FM license a year ago, in May 1985, for \$2,950,000, built a new facility, and signed on the air last June.

**Sage Broadcasting Corp.**, Stamford, Conn., has purchased eight radio stations from **Sentry Broadcasting, Inc.** for approximately \$9.4 million. The stations are WJK/WBIZ(FM) Eau Claire, Wisc.; KMNS/KSEZ(FM) Sioux City, Ia.; WTAX/WDBR(FM) Springfield, Ill.; and WXYQ/WSPT(FM) Stevens Point, Wisc. Media broker in the transaction is Barry Sherman & Associates, Washington, D.C.

**Gannett Broadcasting** has agreed to acquire KHIT(FM) Seattle from **Bingham Broadcasting of Washington, Inc.** for \$6.5 million, subject to FCC approval. Completion of the transaction, expected in August, will give Gannett 16 radio stations and eight television stations.

**Erie Broadcasting Corp.**, Cleveland, has purchased WLEC/WCPZ(FM) Sandusky, Ohio from **Miller Broadcasting Co.** for \$2.9 million, subject to approval by the FCC. President of Erie Broadcasting is James Embrescia. Miller Broadcasting is headed by Richard Miller.



# Media Professionals

## More flexible plans, more buyer input needed



**Gene Willhoft**

*Vice president,  
Director of media services  
Ally & Gargano  
New York*

**G**ene Willhoft, media chief at Ally & Gargano, observes that the spot television rating arena "changes daily, in all markets. Due in part to new independents, strong syndicated properties, and to a lesser extent cable, homogenous spot TV plans for many markets may be ill-advised."

Willhoft points out that in many cases, "regardless of the number or types of markets, planners prescribe the same daypart parameters. A plan may call for just daytime, early and late news, with exact GRP levels planned for each market. Buyers may simply follow orders without question and purchase the goals without noting problems or suggesting ways to im-

prove the schedule."

He explains, for example, that "On the West Coast, where late news ratings are generally low, it may make sense to revise goals and place more GRPs in early news. In many markets, syndicated programs outperform early news. Yet these shows may be considered 'off-limits' if the buyer is working strictly against the goals. Granted, planners should open up rating books themselves to get the bead on local markets, but this becomes impractical in a big, multi-market buy."

All this, says Willhoft, "argues for two ideas that I believe make for a more effective spot television effort. First, daypart mixes and GRP goals must be flexible from one market to the next. The client must be made aware that this is in his or her best interest. Second, an atmosphere of free idea exchange must exist between the buying and planning groups."

Willhoft adds that, "In today's competitive world, where noise levels and clutter are higher than ever before, agencies must do everything they can to ensure that their clients are successful and prosper. Effective media buying, which involves buyers who are truly strategists, rather than negotiators only, and who add their input, is, I believe, the wave of the future. At this agency, our planners work very closely with the buying group. The benefit of planner-buyer teamwork in an open-idea atmosphere can vastly improve the qualitative and quantitative aspects of most spot television buys."

## In a word... Quality

**GROUP**  
  
**RADIO**

WBZ, Boston | WINS, New York | KYW, Philadelphia  
KDKA, Pittsburgh | KODA, Houston | KOZY, Dallas/Fort Worth  
KQXT, San Antonio | KOSI, Denver | KMEO-AM-FM, Phoenix  
KFWB, Los Angeles | KJQY, San Diego

**Westinghouse Broadcasting**

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**BEST INFORMATION SERIES  
(Independent Stations)  
"CAMERA 9"**

STEPHANIE BRADY,  
Executive Producer  
DAN MEDINA,  
Producer  
WENDY GORDON,  
Producer  
JIM MURPHY,  
Producer



**BEST NEWS SPECIAL  
"OUR CHILDREN:  
THE NEXT GENERATION"**

DAN MEDINA,  
Producer  
STEPHANIE BRADY,  
Executive Producer  
BILL NORTHUP,  
Coordinating Producer



**BEST PUBLIC AFFAIRS  
SPECIAL  
(Independent Stations)  
"THE SILENT SIN"**

WALT BAKER,  
Executive Producer  
DONNA KANTER,  
Producer  
JOSEPH FEINSTEIN,  
Producer



**BEST INFORMATION  
SPECIAL  
(Independent Stations)  
"THE OPEN AIR ASYLUM"**

FERNANDO DEL RIO,  
Producer  
WALT BAKER,  
Executive Producer  
PHILIP REEDER,  
Producer



**BEST  
HOSTS/MODERATORS—  
SERIES**

MEREDITH MAC RAE  
AND  
GEOFF EDWARDS  
"MMLA"  
(Mid Morning Los Angeles)



**BEST CHILDREN/  
YOUTH SPECIAL  
(Independent Stations)  
"TAKING THE HIGH  
OUT OF HIGH SCHOOL"**

RICHARD T. JOHNSON,  
Executive Producer  
CAL BRADY,  
Producer



**BEST DIRECTOR  
OF EDITED PROGRAM  
PHILIP REEDER  
"THE OPEN AIR ASYLUM"**



**BEST DIRECTOR  
OF UNEDITED PROGRAM  
CHRISTOPHER STEGNER,  
"9 O'CLOCK NEWS"**



**RKOV TELEVISION**  
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Los Angeles Area Emmy Awards



# Viewpoints

## Thomas F. Leahy



*Executive vice president, CBS/Broadcast Group, at recent general conference of TV affiliates in Los Angeles.*

## Transfer of TV properties went from \$750 million to \$6 billion in four years

In this past year we have seen an inordinate increase in the number of mergers and acquisitions in all sections of the economy. And surely, no one needs to be reminded of the extent to which mergermania has reached into the broadcast business.

We could cite a dozen examples, and most of these situations have been painfully examined not only by the trade press but also by the consumer press. And, all too often, even on the front page.

The significant point is that the transfer of television properties which were approved by the FCC ballooned from approximately \$750 million in 1981 to nearly \$6 billion in 1985. And the process is by no means over.

## Vigorous marketplace

Indeed, every day we hear of another takeover move, another broadcasting company up for sale, another television station changing hands.

Obviously, we all applaud the profit motive. It is what brings us here to this room. Broadcasters have always championed an open and vigorous marketplace. But suddenly, it seems to me that the character of our business may be changing in a fundamental way. Stations and networks alike are being looked at quite differently.

Some worry that if what we see today continues to accelerate, broadcast properties could become mere commodities to be traded as dispassionately and as fungibly as soy beans or cotton futures.

And somehow, that notion is at great variance with what we have always felt about the essential character of broadcasting. That is not the kind of business that you and I signed on for. It is not the kind of business that we have been in. It is not the kind of business that we believe the public wishes us to be in.

You could ask, is that some form of arrogance? Are we fooling ourselves to believe that our businesses are perceived, or should be perceived, as different from

those commodities.

No, I think not. Rather, the belief is rooted in broadcast history, in broadcast's industrial culture, in our perception of our role in society and in our commitment to all that implies.

The pioneers in our business brought into being the most efficient national advertising medium ever devised.

That, in turn, provided a more universally available—and popular—source of entertainment that had ever been imagined. But not only did they do that. They also made possible—and made real—the most trusted and the most ubiquitous news medium in the history of a democracy that has always prided itself on being the best informed in the world.

## Tradition of service

That is the industry our generations joined. That is the vision that inspired us. That is the tradition of service to the American people we inherited.

Indeed, in many ways, it was that very tradition which attracted energetic, creative and talented people into our business. To many of us, as young people, the combination was irresistible.

From the press we inherited the sense of being central to the events of our day. And from our forebears in entertainment, the tradition that the show must go on.

We knew that a television station was not as vital as a local hospital—but we also knew that people turned to us in emergencies. We knew we were not a public utility—but we also knew that everyone expected us to be on-the-air, no matter what.

Above all, everyone working in radio or television developed the keen awareness of being rooted in the community. We knew we were a community resource. The public interest has been the standard by which the industry operated, and we believe that we have thrived as commercial enterprises because we have served the public interest.

Many of us feel—some strongly—that a new climate [driven by mere transactions] may change all that—a climate in which a Sunbelt affiliate of another network can be sold for a \$60 million profit, less than a year after it was purchased—or an independent station in Minnesota can be sold by an arbitrageur for a profit of over 100 per cent within 16 months.

## Dangerous speed

No one can deny that broadcast properties had been historically undervalued. And we fully appreciate the need for a correction in the marketplace. But the speed with which the correction has taken place carries a danger.

We fear that in an era of change, when excessive asset prices can hold management hostage, the thirst for short-term financial gain can supercede the appetite for normal business growth and development.

This has threatened many parts of the economy. It now threatens broadcasting, and with it, our tradition of service.

# Programming/Production

## Features from kid animation rolling

Theatrical features based on popular television animated shows for kids, which took wing over the past year, are flying at a growing pace. Last summer, theatricals spawned from TV animated kid product made their debut with *Care Bears Movie*, from Nelvana Productions, Canada, and hit the jackpot, spurring a spurt of kid feature entries. *Care Bears* reportedly did \$25 million at the box office, but a follow-up this past spring, *Care Bears II: A New Generation*, didn't do as well.

Other films which came on the scene last year included Group W/Filmation's *He Man: Masters of the Universe*, in early summer; and D.I.C.'s *Rainbow Brite*, released last fall. Also a number of other animated features have been distributed via Atlantic Releasing and its Clubhouse Pictures division. These include *Heathcliff* and a *Gobots* film.

**Sunbow.** One of the newer players is Sunbow Productions, a subsidiary of Griffin-Bacal, ad agency. Sunbow Productions has three of the top seven rated syndicated animation shows in the pack. These are *The Transformers*, which is ranked Number 1 in kid entertainment animation series, with a 4.3 average rating, according to the Arbitron Syndication Program Analysis report of February; *G.I. Joe*, which is second with a 4.2; *Super Saturday/Sunday*, tied for sixth with a 3.4. A newcomer, GEM is high on the list as well.

Of these, two, *Transformers* and *G.I. Joe*, will go the feature route with new productions geared specifically for the theatrical marketplace. The *Transformers* feature, called *Transformers—The Movie*, will open in August at theaters nationwide, notes Tom Griffin, chairman of Sunbow Productions. In an interview, Griffin says that plans are to produce a film version of *G.I. Joe*, for release in 1987. Don Johnson is the voice of the hero.

But prior to the *Transformers*' release, the company's initial animation feature film will be *My Little Pony—The Movie*, which will open at theaters this month. *Pony* has been a top seller in the home video market since its introduction more than a year ago, according to Griffin.

**Costs.** Both *Transformers* and *Pony*'s production costs ran about \$5 million each. *Transformers* as a film is quite different from the TV series, says Griffin.

"We have upgraded the level of rock music, and the level of animation and sophistication will be of a higher quality than the TV *Transformers*. It has a very complex, adult story, which will also appeal to the teen market, the heart of the moviegoing market."

*Pony*, on the other hand, is an all-family picture, for younger children, he says. As two specials in syndication, *Pony* did very well. In 18 markets in February, it ranked 12th, with a 3 rating, in the Arbitron book. The specials have also spurred a strip series, which



Tom Griffin

will start in the fall in syndication, Griffin points out. Cluster Television Productions, which distributes the other Sunbow product, will do the same with *Pony*.

**Budgets.** Regarding the present theatricals from competitors, Griffin says that while he's not privy to their budgets, he believes that both the costs of *Transformers* and *Pony* are between 30-40 per cent higher than the money shelled out by other animation producers.

Griffin says that, with the exception of *Care Bear Movie*, none of the theatricals that followed made a mark in the theatrical marketplace. Some of this has to do with quality, he maintains.

*Care Bears II*, didn't do well, he adds, because it was in competition with *The Sleeping Beauty*, Walt Disney classic, when it was reissued the past spring. "They both did OK, but coming head-to-head with each other, they divided the animation theatrical marketplace. The two did better between them than what the marketplace had done the year before, but individually they would have done better if they played at different times."

In the international arena, Sunbow has begun to distribute both its animated TV programs and the films

through Sunbow Productions International. All of the company's properties are in the process of negotiations or sale for the international market. Some of the deals will begin this year and most are for 1987. *Transformers* was offered last fall in the international arena.

## BAR barter study

Broadcast Advertisers Reports, Inc. has issued its first monitor study of barter syndication advertising activity, and based on the 102 syndicated programs monitored, the study shows that 194 advertisers spent a total of \$139,428,200 during the first quarter of this year. Highlights from the study, the BAR National Syndicated TV Report, notes that the five top programs in terms of revenues from barter advertising were *Wheel of Fortune* (\$9,792,000), *Fame* (9,340,000), *Entertainment Tonight* (\$9,331,000), *Solid Gold* (\$7,581,000) and *Star Search* (\$6,769,000), for a total of \$42,813,000.

The top five advertisers were Procter & Gamble (\$18,069,000), which ran away from the pack; Philip Morris (\$9,002,350); Reynolds, Inc. (\$5,426,900); Nestle (\$5,315,900); and Mars, Inc. (\$4,657,900), for a total of \$42,472,050.

When it comes to the top five brands, Mattel's *Masters of the Universe* toys ranked on top with \$2,067,200, just edging out Twix Candy Bars' \$2,047,300. Next in estimated expenditures was Hasbro G.I. Joe (\$1,878,000), Nyquil Cold Remedy (\$1,761,800) and Velveta Cheese (\$1,595,700). In the top five product classes, candy and gum was number 1 in estimated expenditures, with \$11,743,350; games, toys and hobby craft (\$9,604,400); cereals (\$7,145,850); cold, cough and sinus remedies (\$6,069,100); and coffee, tea and cocoa (\$4,888,200).

BAR activity reports will be published monthly with cumulative data available in each report. The service monitors national TV activity occurring in satellite-distributed syndicated programs. Each report reflects the shows and number of commercials that advertisers and their brands have purchased, estimating expenditures associated with those purchases.

## Syndication shorts

Blair Entertainment has sold *The Cisco Kid* to 12 markets for a total of 69. Among the new stations signing for the 156 half-hours are WKJL-TV Baltimore, WDAU-TV Wilkes Barre-Scranton, WXNA-TV Albany, WSBT-TV South Bend, WSYM-TV Lansing and WTRT-TV Florence, S.C.



**D. L. Taffner Ltd.'s *The Ted Knight Show*** has been cleared on 13 more stations bringing its clearances to 85 markets, covering 73 per cent of the country. The most recently signed stations are WOFL-TV Orlando, KTZZ Seattle, KPLR-TV St. Louis, KMPH-TV Fresno, WDIO-TV Duluth and WTTO-TV Birmingham, among others.

**New Century Telecommunications** has added 10 markets for its 247 Janus film library and for its Grey Fox package. Meredith Broadcasting has bought some of Janus library films for its Orlando and Phoenix stations, and Grey Fox for Las Vegas, in addition to the Orlando and Phoenix markets. The Outlet stations in Indianapolis and Boise bought the Grey Fox package.

**Lionheart Television International** has sold five markets for *Edge of Darkness*. These are WBZ-TV Boston, KPLR-TV St. Louis, WOIO-TV Cleveland, KNMZ-TV Albuquerque, and KSPS-TV Spokane. Total currently is 15 markets, for a 25 per cent U.S. coverage. Several stations have moved up the airdate of showing *Darkness* because of the recent nuclear and terrorist-connected events.

*From Hawaii With Love*, now in its third season, has been cleared in 87 stations, representing nearly 75 per cent of the U.S., according to its distributor, Promark. The show is hosted by John Davidson and Cathy Lee Crosby. First airdate is June 10.

## Taffner, Sutherland tie

D. L. Taffner and Muir Sutherland have formed an independent joint venture to produce theatricals as well as TV movies, series, miniseries and specials. The first project is the development for TV of *The Saint*, in association with Bob Baker. Taffner and Sutherland are currently considering proposals for *The Saint* from sources in North America, Britain and Germany, where the initial two-hour TV film will be shot.

Both parties had been working through Thames Television International while Sutherland was with Thames and while Taffner was TTI's exclusive U.S. representative. Sutherland left Thames in April to pursue independent programming activities. Taffner continues to represent TTI in the U.S.

## Seltel tracks 4 shows

Seltel, Inc. has tracked the syndicated performances in the Nielsen metered markets of four programs which made their debut in April and in three cases the showings aren't very encouraging. The Seltel report was taken from NSI

overnights, except for the time period histories, which were drawn from the February, 1986, NSI books and April, 1985, NSI weeklies. For markets not yet metered in April, 1985, the May, 1985 books were used.

The report traced D. L. Taffner's *Check It Out!* and the *Ted Knight Show*; LBS Communications' *Kideo Vid* and Viacom's *TV Top 20 Countdown*. Averages were derived from each program's first four airings, as was lead-in information. Also looked at was the four-week competition in each market.

*Check It Out!* deliveries in the first four weeks indicate the show may not be the first-run syndication hit anticipated. The series averaged a 3.5 rating and 8 share in the 12 markets, topping its lead-in only three times while finishing last on five occasions. The program was first on KRIV-TV Houston and WBFS-TV Miami among indies in the respective markets, but its only victory over both indies and affiliates was on WNYW-TV New York.

*The Ted Knight Show* may be in for a brighter future than *Check It Out!*, notes Seltel. It has a 12-market (10 indies, two affiliates) average of 6.8/15, while taking the time period for WCVB-TV Boston, WJBK-TV Detroit, WNYW-TV New York and WTTG(TV) Washington, on three other instances the show

was the highest-rated on any indie in the market. In seven of eight cases, *Knight* did not top the rating and share of *Too Close for Comfort* when the show ran in February, 1986. Seltel says this indicates that while *Knight* will probably be successful by and large it may never be quite as strong as its predecessor.

*Kideo TV*, LBS' 90-minute animated block, did not have an encouraging first four weeks, according to Seltel. Its 12-market average was poor, getting a 2.2/10 and it failed to finish higher than third in any single metered market. Sunday deliveries were disappointing, getting a 2.2/8 in five markets and were likewise on Saturdays (seven markets) 2.3/10.

Viacom's *MTV Top 20* eight-market average was 2.5/8. Only once in eight cases did it outdeliver its lead-in, while it averaged a fifth-place finish in market competition. The program did somewhat better on affiliates, getting a 3.4/13 than on indies (five markets, 2.0/5). One reason conjectured for the showing is competition from NBC's *Saturday Night Live*.

## Champion-Tuck awards

The Champion-Tuck Awards, which has honored broadcast and print jour-

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WANTS TO LOSE WEIGHT.  
THE OTHER HALF HAS  
NO CHOICE.**

There's no issue so depressing that top entertainers dare not get involved. The "U.S.A. for Africa" campaign proved that. It brought leading contemporary musicians together in a deeply inspiring common effort to help assuage world hunger.

When the world heard, it answered. With direct action. And with global applause. It was good to see the media move beyond reportage to response.

That's been Lutheran radio's philosophy of entertainment for fifty-three successful years. We get involved in issues. We show people ways to respond to reality. And we do it in an entertaining way. Audiences are hungry for our kind of radio.

Send for full details on our programs for the 14-94 age group. Or call Vi Knickrehm at 314/647-4900.

Please send me, at no cost or obligation, your demo-disc and booklet on the radio offerings of The International Lutheran Laymen's League.

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Title \_\_\_\_\_

Station \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Mail to: The International  
Lutheran Laymen's League  
2185 Hampton Avenue  
St. Louis, Missouri 63139-2983  
In Canada: P.O. Box 481,  
Kitchener ONT. N2G4A2

## Programming/Production

(continued)

nalists since 1977, made their last presentation recently, handing out awards to journalists from 25 media organizations. On the television end, in network and syndicated programs, first place went to the *The Biggest Lump of Money in the World*, NBC News, while *Breaking the Bank*, Frontline Boston, took the second spot. In the top 25 markets, *Timber: Fall of a Giant*, KING-TV Seattle-Tacoma and *Washington 2000*, also from KING-TV, were tied for first place.

In markets ranked 26-100: *The Fraying Thread*, WYFF-TV Greenville-

Spartanburg-Asheville, was first; markets ranked 101 and smaller: *Troubled Waters*, WINK-TV Fort Myers, and *Give Yourself Credit*, KVAL-TV Eugene, Ore., was second.

In radio, network and syndicated programs, *Health Care Costs* in the United States, National Public Radio, won the top honor, while *NESMARK: Acres of Trouble*, CBS News, was second. In the top 50 markets: *Breadbasket to the World...*, KMOX St. Louis, took first place, and *Medical Malpractice*, KMOX was the runner-up. In markets ranked 51 and smaller: *Reflections in Montana*, KGPR/KUFM(FM), University of Montana, and *Mitsubishi* in McLean County, WJBC Bloomington, tied for first place.

## Global goes on commercial track

Global Media Ltd., international production and programming company based in Marina del Ray, which has been reaching around the world via a number of satellite telecasts for various good causes, is planning to debut at least one television series to help its own cause. Called *Global Jukebox*, the program will be a co-production venture with the BBC, and will contain six one-hour specials for syndication beginning this fall.

In an interview, Tony Verna, a co-founder of Global Media along with Hal Uplinger, says that the specials will feature live music from three rock acts, plus interviews, flip-flopping between the U.S. and the U.K., with a third country as alternate. The U.S. hookup will alternate between Los Angeles and New York.

**Special.** Verna says the specials will have worldwide distribution and will be shown via satellite to all major countries. He notes that as far as the U.S. is concerned, the specials will be distributed via an ad-hoc network of stations by a U.S. syndicator. At presstime, Verna was dickering with two whom he says are interested in syndicating the programs. *Global Jukebox* will probably be offered via barter, according to Verna.

Being explored by Global on an international basis are two additional programming projects: a world financial show and a variety program, which will consist of a number of specials to be shown worldwide, possibly as soon as January, 1987, and for syndication in the U.S. The show will be geared to family entertainment, using performers from around the world.

In conjunction with Global's expansion, the company has hired Joe Schrier, formerly of Young & Rubicam, as vice president, program develop-

ment, and John Mohr, who was chief executive officer of On-TV, pay-per-view subscription company.

**Projects.** But while Global is looking to the commercial side, it hasn't abandoned its worldwide television productions for aiding the less fortunate. Back in July, 1985, Global coordinated and produced *The Live Aid Concert*, directed by Verna. *Live Aid* was seen live by a record-breaking 2 billion people in 150 countries. Since then, Global promoted and produced an 11-hour show, *The Concert That Counts*, on drug awareness and pro-achievement, the past April via satellite.



**Tony Verna**

Another venture, *Sport Aid* was aired shown in 50 different countries via 15 satellites and 23 transponders. In the U.S., the event was seen in the New York area via Madison Square Garden, and by other sports cable services in major markets throughout the country. It's pointed out that, *Sport Aid* was not cleared on commercial television because of time factors.

Upcoming is a two-hour special, *World Day*, in celebration of the opening of the United Nations, on September 16. This will be followed by a huge 29-hour *World Day*, set for December 31.

## Webs' kid programming

Eleven new kid series will be launched in the fall schedule by the three networks, in an atmosphere which has heated up regarding competition for the kid dollar from kid syndication, (see feature, this issue, for details). The first to announce its Saturday lineup, NBC will introduce three new animated features, joining five returning series, on September 13. The new series are *Kissyfur* (8-8:30); *Foofur* (11:30-noon); and *Lazer Tag* (noon to 12:30 p.m.)

The CBS 1986-87 kid schedule, which premieres on September 13, will have four new half-hours: the live action/animated *Pee Wee's Playhouse*, starring Pee Wee Herman (11-11:30); and three animated series, *Wildfire* (8:30-8:58); *Galaxy High* (10-10:30); and *Teen Wolf* (10:30-11:00). Another animated series, *The Puppy's Great Adventures* (11:30-11:57), joins the lineup with selected popular rebroadcasts.

The four ABC series are *The Flintstone Kids* (9-10); *The Real Ghostbusters* (10-10:30); *The Care Bears Family* (8:30-9); and *Pound Puppies* (10:30-11). *Flintstones* and *Pound Puppies* are produced by Hanna-Barbera Productions. The ABC Children's Specials, shown from noon to 12:30, will feature new productions such as *The Mouse and the Motorcycle*, *Cap'n O.G. Readmore and the Strange Case of Dr. Jekyll and Mr. Hyde*, and *The Day the Kids Took Over*. At NBC, series that will have a new time are *Alvin and the Chipmunks*, *Punky Brewster* and *Kidd Video*.

## NATPE Production dates

NATPE has set its production agenda for its conference, to be held June 19-22 in St. Louis. Highlights include two concurrent workshops on June 19: "Achieving the Right Set," to be moderated by Wiley Schmidt, KGO-TV San Francisco; and "Special Effects—Getting the Most From What You Have," with Karen Beddingfield, Showtime/The Movie Channel, as moderator. Both sessions will be repeated on June 20.

On June 20, prior to the repeated afternoon sessions, a general session will be held in the morning, called "Investing in Your Future," with Paul Krimsier, KGMG-TV Oklahoma City, and production conference chairman as host. Bill Brower, Bill Brower Associates is the keynoter. Just after the session, four concurrent workshops are scheduled: "How to Communicate Creative Ideas," "Other Side of Leadership," "Inter-Departmental Relation-



ships," and "Client Relations."

A general session/luncheon will be hosted by David L. Simon, Fox Television Stations, and NATPE president, with Lucie Salhaney, Paramount Domestic Television and Video Programming, as keynoter. After repeats of Thursday afternoon and Friday morning workshops, a workshop, "Producing Remotes," from 3:30-5 p.m., with Tom Edwards, KCNC-TV, as moderator.

A heavy schedule is set for Saturday, with six concurrent workshops, repeated later in the morning. Topics include producing graphics with standard production tools, post-production, producing stereo, 3-D and new ideas for local programs. Four afternoon concurrent workshops center on the program director, selling the production facility, broadcast TV and business TV, and cost-effective producing for TV. Another afternoon session is "Lighting for Television." The last day includes a concurrent rap session.

## Colorized films web

Turner Broadcasting System has begun selling its colorized black-and-white film classics under the umbrella name of Color Classic Network. (TV/RADIO AGE, April 28.) Initially, 24 titles will be offered, culled from MGM Films and Warner Bros pre-1959 libraries, with *Yankee Doodle Dandy* kicking off the CCN in January.

MGM Television will handle station clearances, and TBS will sell the national advertising of CCN, which is made available to stations on an 11/11-minute split per two-hour movie. The venture provides for the broadcast of one movie per month for two runs, one in primetime.

Besides *Yankee Doodle*, other colorized films include *White Heat*, *High Sierra*, *The Maltese Falcon*, *Father of the Bride*, and *Dark Victory*.

## Shows on Ku-Band

Under an agreement signed with BrightStar Communications of America, Gaylord Productions will use a Ku-Band to transmit two of its syndicated properties, *Adventures of the Galaxy Rangers* and *Dancin' to the Hits*. Both shows, entries for the fall, will be delivered by BrightStar's SyndiStar syndicated system. *Rangers* is a half-hour animated strip, described as a high-tech-western set in space. *Dancin'* is a half-hour weekly music and dance series.

According to BrightStar's vice president of western sales, Ian Joseph, more than 600 TV stations in the country have a satellite antenna fixed full time on the RCA K-2 satellite.

## Montreux winners

Americans came out shining at this year's Golden Rose of Montreux Festival. For the first time in the Festival's 26-year history, U.S. entries won the top awards in both network and independent categories. Submitted by the Corporation for Public Broadcasting, *Penn and Teller Go Public* won the Golden Rose of Montreux and a cash prize; and a Home Box Office entry, *USA for Africa: The Making of 'We are the World,'* won the Special Rose for the best independent entry.

Other winners were ZDF, West Germany, for *It Happens When You Least Expect It*, which earned the Silver Rose; *Hilde? On TV*, from NRK, Norway, won the Bronze Rose. The City of Montreux prize for the funniest program went to *Heavenly Voice*, from MTV, Hungary, and special mentions went to *Swedish Miss*, SVT, Sweden; and to *Spider*, SSR/TSI, Switzerland.

More than 600 TV executives and members of the press, representing 30 countries, attended the event. There were 34 network entries from 27 countries and 42 independent entries from eight countries.

## Zooming in on people

**David Jacquemin** has been appointed eastern division manager at **Group W Productions**. He comes to Group W



**David Jacquemin**

from Columbia Pictures Television,

which he joined in 1984 as sales executive for the northeast region. His rep experience goes back to 1976 when with Metro TV Sales in Chicago.

**Susan L. Bender** has been named director, Latin American sales and administration for Paramount Pictures international distribution division of the **Paramount Television Group**. Bender had been at Metromedia Producers Corp. in Hollywood, where she was director of international sales since April, 1982. She joined MPC in 1979 as director of sales administration.

**John Humphrey** has joined **ProServ Television** as syndication and special projects director. He previously was director of media and promotions at Lormar Sports Network. Also at ProServ, Herb Swan has been promoted to vice president of international sales. Swan has been with ProServ for six-and-a-half years.

**Lindy Lewis** has come to **Embassy Television** in the newly created position of manager, publicity. Before joining Embassy, Lewis was an account executive in the TV division of Rogers & Cowan.

**Clifford Alsberg** has joined **Fries Entertainment** as executive vice president/television. He joins the company from Alsberg Productions, where from 1983-1986 he developed feature films



**Clifford Alsberg**

and television properties with his partner, Koe Sinay. Alsberg succeeds Iris Dugow, who has resigned. From 1979-83, Alsberg was associated with Film-



**FOURTH OF JULY**  
Kate Smith sings "God Bless America" in  
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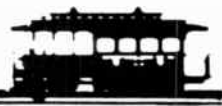
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Kansas City, MO 64113



## Programming/Production

(continued)

ways Television, first as vice president of creative affairs then as president.

**Peter Kranzler, Mary Martin and Marc Solomon** have been named vice presidents, media sales, at **Lorimar-Telepictures Domestic Distribution Group**. Kranzler most recently was president and founder of MediaPower Inc., San Francisco based syndication company which distributed and sold barter time in children and teenage programs. Martin was a media sales account executive at Telepictures since 1984. Most recently, Solomon was a media sales account executive at the Lorimar Sports Network.



**Mary Martin**

**Geoffrey Talbot**, former managing director and company secretary **Network Film Corp.**, has been named director of North American operations. NFC is the parent company of Syndicast Services. He'll oversee SS operations.

## WOR to mark Liberty

WOR New York is going all out to mark the Statue of Liberty Centennial celebration. Beginning July 3, the radio station is planning a marathon 92 hours of continuous live coverage of the event from land, sea and air. As the official radio station of operation Sail '86 Salute to Liberty and the International Naval Review, WOR will air all programs live from numerous remote locations including shows from aboard Parade of Sails vessels, at least 15 different land sites and airborne reports from the station's jet helicopter.

The Liberty Centennial special will be hosted by all the station's personalities, beginning with John Gambling and continuing through Larry King, with new features and commentary provided by the entire WOR broadcast team. The special will begin at 5:30 a.m. on July 3 and continue uninterrupted through 1 a.m., July 7.

Coverage will include updates by reporters from satellite broadcast sites

on Battery Park, Ellis Island and Liberty Island, among others; Op-sail and naval review reports from ships, including the Coast Guard Eagle; remotes from the South Street Seaport and Governor's Island; and interviews with captains of Parade of Sail vessels.

## TEN global music

The Entertainment Network is negotiating to launch a "global music show" combining talent from both the U.K. and the U.S. According to Paul Green, vice president, the projected series is based on BBC's hour music show, *Top of the Pop*. The U.S. version will contain some elements of *Pop*, including music videos, but will be trimmed to a half-hour weekly show, with interviews of U.S. performers and other segments added. The *Pop* show will be sent weekly to TEN in the U.S. via satellite and edited for U.S. stations.

A spring, 1987 launching is anticipated, and the series will be sold via barter, with a three-and-three minute split, says Green in an interview. Basically, the BBC *Pop* format is structured around the top hits of this week in England.

Also at TEN, notes Green, new material has been added to *Cosmos*, which ran on Public Broadcasting System, the Carl Sagan-hosted series of three two-hour shows which will debut in September. Originally, *Cosmos* was to air in March, but is being delayed to conform with Sagan's commitments out of the country. Green sees a coverage on *Cosmos* of 70-75 per cent of the country.

Being planned, too, is a movie package release, containing both made-for-TV movies and theatricals, to air once per month. The 12 titles will include some Joan Collins movies and others which have had pay-TV exposure, but which have not been shown previously on commercial television. Further TEN expansion calls for the producing of a pilot for a half-hour weekly series, *The Day Of . . .*, as a joint venture with Alan Landsberg Productions. Each episode will contain clips of historical events, mixed with dramatizations.

The pilot, called *The Day Of . . . the Fall of Saigon*, will feature Martin Sheen and Ossie Davis. Thirteen originals are planned for weekend airing. And in development stage, for a possible spring 1987, debut, is a late-night weekly half hour, *Worlds Beyond*, a *Twilight Zone* type of series, says Green.

In addition, TEN is negotiating a deal with the William Morris Agency and comedian Don Rickles, for producing new half-hour episodes of *C.P.O. Sharkey*, in addition to acquiring the

off-network series as a package for syndication. Also, TEN has completed a deal with Granada TV for *The World Beyond*, chillers, for the U.S. distribution.

## Radio syndication

*The Car Show Coast to Coast*, which has had a 10-year airing in Los Angeles, is moving into syndication via Starstream Communications, Houston. The one-hour weekly show has been packaged and is particularly targeted to the male 18-19 year-old, including automotive enthusiasts and casual car lovers.

**Burkhart/Abrams/Douglas Elliot** has signed WWKX Nashville. The station will be consulted by Dwight Douglas, B/A/D/E president.

**MJI Broadcasting** will launch its newest longform program, *Star Beat*, on June 2. The hour-long weekly magazine provides urban contemporary and r&b radio with news and information on the music and entertainment scene. It will be hosted by WRKS-FM New York air personality Bob Slade.

**DIR Broadcasting** has promoted **Tom Gatti** to vice president/director of sales. He has been with DIR since last summer. Also, **John Moss** has joined DIR in its New York sales office.

**KalaMusic**, program supplier and consultant, has added KEZT(FM) Ames, Iowa. KalaMusic's lite contemporary format will be used by the station.

**Transtar Radio Networks** has made a number of staff appointments for its Oldies Channel format service. These are Beau Weaver; Jeff Serr, air personality and program coordinator, who has been at KISS(FM) Los Angeles; Jay Williams, who was at KLZZ San Diego, where he was air personality and assistant operations manager; Bruce Chandler, former morning personality on several West Coast stations; and Bill Michaels, from KMEN San Bernadino, where he was program director. The Oldies Channel will feature live 24-hour a day oldies programming from Transtar's Los Angeles studios.

## Radio staff moves

John Williams and Mick Rich are the new morning team at KGW Portland, Ore. Williams is a nine-year veteran with the station, and Rich has been with the outlet for two years.

Veteran radio personality Raechel Donahue has joined KLOS(FM) Los Angeles. She will host the Monday-Friday shift from 6-10 a.m.

Nancy Roberts has been named host of a new radio show, *Large as Life*, on WYNY(FM) New York. The half-hour program focuses on health issues from a variety of perspectives.



# Commercials

## McCann-Erickson's new firefighter

Set up both to provide top-level creative service to smaller accounts and to help McCann-Erickson "fight fires" with larger ones, The John Bergin Group in March became the agency's second "name-on-the-door" creative group. But, according to John Bergin, who also continues as vice chairman of McCann-Erickson Worldwide, the concept of his group is different from that of the same agency's Ira Madris, Bruce Nelson & Colleagues, formed a few months earlier (TV/RADIO AGE, January 13).

What the two groups have most in common is a genesis in the New Coke campaign of a year ago. Bergin had headed creative on the Coca-Cola account from 1981 to 1985, earlier having been the key creative for Pepsi-Cola at BBDO for 14 years, with a three-year stint at SSC&B in between. Four separate creative groups competed with one another in the New Coke launch, and it turned out that Madris and Nelson came up with the campaign that was used. Bergin's group subsequently had two commercials used when the original product was brought back as Classic Coke, but Classic has since shifted to SSC&B.

The net result: "If I was ever asked off of the Coca-Cola account," Bergin says, "no one ever told me. All I knew was that I wasn't going to Atlanta any more." When the campaign was over, Madris and Nelson, rather than capitalizing on their hard-won success as "the Coke guys," opted for a closer-to-the-client style of operation. Bergin comments, "Our groups were a good idea, but they were also an accommodation to the people involved. In my case, it's McCann-Erickson treating a veteran copywriter with a great deal of style but also a great deal of expectation."

Two key distinctions between the two groups is that Bergin's group will help out with existing clients as well as bringing in some new ones and that, while Madris/Nelson is set up to work directly with top management, "we're going to be problem solvers at any level—ready to do such things as brochures, outdoor advertising and radio."

Bergin's group already has a heavy amount of activity. It's working in conjunction with the Heublein creative group in a dotted line relationship with Bergin as Heublein supervisor, it's involved with Century 21 through the Los Angeles office and also with Exxon business out of Houston. Another involvement is new, separate business re-

cently acquired from Heublein's All Brand Importers, which handles such foreign beer brands as Moosehead and Dos Equis.

"We're still looking for other business outside as well," Bergin says, "although we're mainly designed to take the smaller accounts that McCann can't handle. We can take a \$600,000 account and it would be very good for us." Otherwise, Bergin's group is poised to go to the rescue when the regular creative group is faced with a situation where "the commercials have been tested, the scores are terrible and the client is concerned and nervous."

"If we get a call from Houston," Bergin elaborates, "we can tackle a problem in selling motor oil for Exxon or develop some campaign thinking. Everybody gets into trouble with an account. One way to get out of it is to



**John Bergin, now heading a group under his own name at McCann-Erickson, believes that closeness to the client and the persuasive aspect of commercials are two elements that are becoming too easily forgotten.**

show that there are other resources in the agency that can be tapped. There has never been a group here to do this. It's always been a case of asking, 'Is anybody free?' and hearing, 'No, there is not.' 'Any volunteers?' 'No, there are not.'

Bergin says his group is not yet fully formed or staffed, "but we've been so busy with our current work that we haven't had time to recruit new people." There are currently six in the group—all creatives except for Charles Murphy, general manager, who deals with fiscal matters and new business solicitation. He indicates the staff could reach as high as 15, "but eight will be

our basic core until we're so loaded that we can't handle it."

Functioning as a creative group, Bergin's operation is not directly compensated by the account, "but that may be down the road. When we go out and bring in a piece of business, there will be an arrangement with McCann as to how the commission will be split." Bergin, though, would rather draw on the parent agency's resources than evolve his group into a full-service agency. He observes this was the undoing some 20 years ago of a somewhat similar operation in McCann—Jack Tinker & Partners.

Bergin concedes that, with the current megamerger trend, accounts are becoming suspicious about the attention they get and that his kind of operation could answer a developing need: "This is a very veteran operation. Accounts aren't being served by someone just out of college. Our people have worked on some of the biggest accounts. If we reach a point where we cannot give the client personal attention in casting, writing, shooting, editing and recording, then we're too large. But then we could staff up with more people with equal talent.

"I believe in close business relationships, and even social relationships, with the clients. I don't believe in this so-called objectivity where you just put the numbers in front of the copywriter and have him solve the problem. You have to also learn what the client's taste is."

Bergin also believes that clutter on television and the new means of zapping have resulted in "a drive for attention that has literally driven out persuasion and salesmanship: 'We're using space age technology to get attention, but all we're getting is attention. There's no reason why we must lose persuasion provided we can create commercials that are instantly interesting to the consumer. If the consumer sees himself on the screen, he has little reason to zap you, because he can also see you have a solution to a problem.'"

He concludes, "A lot of young people in this business think the products are boring and are only interested in the medium."

## Viewer psyche tapped

Fantasy, emotionality and altruism offer ripe opportunities to involve viewers in commercials, according to a recent study conducted by D'Arcy Masius Benton & Bowles. The study, "Fears and Fantasies of the American Consumer: An American Consensus Report," is based on responses from 1,550 members of the agency's consumer panel, with 76 per cent of the re-

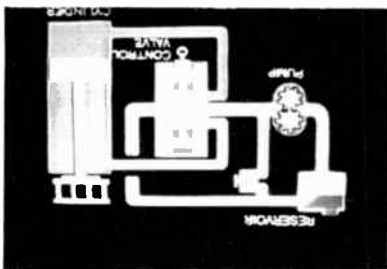
# Advertising Directory of Selling Commercials

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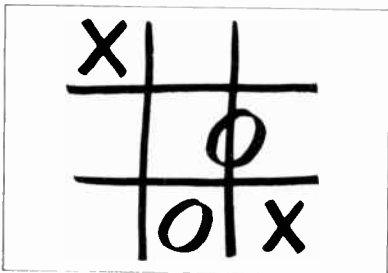
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## Commercials (continued)

sponses usable.

A finding that male fantasies often run to such extremes as being test pilots and that women aspire more than men to running their own companies, for example, suggests to the agency that "fantasy as an emotional chord in advertising offers rich opportunity for creative exploration" and that "Depiction of a colorful, appealing fantasy situation... may well enhance viewer involvement with a commercial, as well as its intrusiveness."

The study also found emotional connections to be especially important, particularly those involved with children and marriages. It concludes, "Sensitive and effective portrayal of this potent emotional force in peoples' lives offers virtually unlimited opportunity for campaign and strategy development." A key opportunity observed is "Showing the product helping to bring people closer together or helping to make moments together special... a natural for foods and beverages, for example." DMB&B adds that responses on what panel members want in a mate—honor, intelligence, compatibility—call for portraying male/female relationships less narrowly than they are seen in the media (often as cloyingly romantic or blatantly sexual).

Responses also showed that "people aren't simply out for themselves," and that, for example, saving someone's life is a major fantasy. This suggests showing characters in commercials helping each other or solving problems together as well as employing celebrity spokespeople who are widely perceived as caring about people. Corporate awards for noteworthy acts and corporate humanitarian projects are also mentioned as possibilities.

The study also shattered some stereotypes—for one, the swinging single male. It showed that bachelors experience more stress, loneliness, self-doubt and lack of fulfillment than any other group in the population. Meanwhile, it showed older people being more satisfied with their lives and more positive in their attitudes than they are given credit for. Less surprising was the finding that money is still the no. 1 cause of stress for most people.

Travel within the U.S. is the fantasy vacation for over half of all Americans, the study showed, and a key related concern is the great distances between U.S. cities. This, DMB&B says, indicates advertisers should continue to aggressively promote domestic attractions and that they should build appealing travel programs such as fly-drive packages and tour packages offering a variety of destinations.

## Will Rogers PSAs

Celebrities doing commercials have always been getting their share of fees, which in some cases have been quite large, but there's one case where they've been doing spots without pay since 1936. The case in point is the Will Rogers Institute, whose PSAs have featured a number of well-known stars helping the Rogers' cause. One of the reasons for their generosity is that the Institute, which is marking its 50th year, has served members of the entertainment/communications industry with quality health care and services, free of charge, since the Institute's inception.

Just recently, 20 new celebrity-supported PSAs were produced and distributed to nearly 2,000 AM/FM stations around the country to launch the Institute's 50th anniversary radio campaign. Featured in the PSAs covering health and safety issues were George Peppard, on choking rescue; Robert Klein, on high blood pressure; Beatrice Arthur, on drinking and driving; William Devane, on parents' drug information and Tony Bennett, on healthy hearts, to mention a few.

To service needs of radio public service directors, the spots were produced in varying lengths of 10, 30 and 60 seconds. In addition to the 20 radio PSAs the institute produced two for use by TV stations and cable systems around the country. These are George Peppard, on choking rescue, and Jane Alexander, on child abuse. Both are being distributed in 20- and 30-second versions, and a free booklet is offered at the conclusion of the child abuse spot and contains a listing of government agencies engaged in aiding and counseling child abusers and their victims.

The Rogers PSAs are used by nearly 700 TV and 300 cable operations across the country and receive about \$100 million in free air-time annually. Rogers' PSAs are close-captioned for the hearing-impaired by the National Captioning Institute.

## Getting past the bar

The rapidly growing Bannigan's restaurant chain has apparently gotten too much of a reputation as a watering hole for younger adults, so a recent TV 30 for the chain by New York-based SSC&B: Lintas USA has set out to show that, beyond the lively, casual atmosphere, there is also good food.

Titled "Caveman," the spot features a "prehistoric" man who leaves his cave for the good company and good time to be found at Bannigan's. A voice-over explains, "From the beginning, there were those who thought of Bannigan's



only in the most primitive way. Bennigan's was fun."

The caveman discovers, though, that the restaurant's expanded menu includes the likes of homemade pasta, Cajun entrees and barbecued chicken and ribs. Singers close with the jingle, "Bennigan's, when you're hungry for fun." The spot is being tested in the Tampa market. Targeted toward adults 18-34, it will air on primetime, fringe and early news dayparts with support from a corresponding radio campaign. Jeff Mullen was copywriter and Peter Favat art director.

## Spring Air Campaign

Two new TV 30s are being brought out by Spring Air mattresses in a network and spot campaign. "Mattress Talk" shows the bedroom as a living environment, with a young writer typing and editing his manuscript on his bed. As he works, he thinks out loud how important his Spring Air Back Supporter mattress is to him.

"Split Body" splits a man into four parts and shuffles the parts around, demonstrating how the Back Supporter mattress, with "different springs in different places," provides better comfort and support.

Along with six top-rated cable networks and a spot schedule, the spots will air on all three commercial broadcast networks in early morning and late fringe and late night programming. Donald K. Balsavich, vice president of marketing, hopes to reach over 90 per cent of US TV households with over a billion impressions.

A new Spring Air jingle will be featured also in spot radio commercials. The TV spots are available in shortened versions allowing for a dealer tag. Stern Walters/Earle Ludgin, Chicago, is the agency.

## 'Nothing' ventured

Making an awful lot out of "nothing," White Rock Products Corp., importer of Moussy non-alcoholic beer from Switzerland, is pushing hard to stay out in front of a market that's getting highly competitive. Steve Olderman, executive vice president and creative director at agency Geer, DuBois, New York, says, "There are 12 brands out there right now and more on the way. Our job is to stake out a preemptive campaign for superior taste."

Pointing out that Moussy is the most advertised brand, White Rock president Alfred Morgan, Jr., asserts, "It's regrettable that the competition doesn't believe in the category enough to spend the advertising dollars that we're spending."

Following through on a radio campaign launched in mid-May, a TV 30 just breaking plays on the "nothing" theme. For example, a bartender warns his customers to ask for Moussy by name when they want "nothing to drink" as one of three 10-second vignettes in the spot. The radio campaign includes a tour of "Club Nothing," where there "you have nothing to worry about, can enjoy relationships that mean absolutely nothing and drink nothing."

## Aiming at new target

Calvin Cooler, previously advertised as an alternative to wine, beer or soft drinks, is shifting its competitive aim toward other wine coolers. TV and radio executions by Warwick Advertising have dropped the theme, "Wine is fine but Calvin's cooler" in favor of "Ain't nothin' cooler than a Calvin."

Russell Brown, marketing director of Joseph Victori Wines, New York, says that, with 1985 its first full year of marketing, his company's cooler is the fifth biggest seller in the U.S. and outsells all others in New York by at least a two-to-one margin.

The first in a series of TV 30s utilizes a vignette format, including two "rag guys," a wrestler and an elderly woman whose favorite flavor is "passion"—one of the six flavors, the range of which is a prominent part of the commercial. Spending for the campaign will total over \$10 million, according to Jose Fernandez, vice president of sales and marketing at Victori.

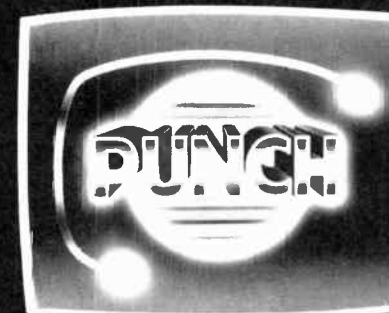
## Promoting healthy fats

Wilsey Foods, maker of Saffola margarine, is modifying a commercial stating its product is healthier than corn oil margarines following a probe by the National Advertising Division of the Council of Better Business Bureaus. Its TV commercial, created by Admarketing/Los Angeles, stated, "Switch to Saffola, the margarine that is better for you. Even better than the leading corn oil margarines..."

A competitor whose product was pictured in the commercial challenged this statement on the basis that there was no significant health difference between the products when taken in context of the total diet. The advertiser supplied considerable literature supporting that its safflower oil product has a higher relative ratio of polyunsaturated to saturated fats and that doctors advocate polyunsaturated fats in the diet for improved health.

But NAD could not agree that the advertiser had supported the claim,

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## Commercials (continued)

"better for you than corn oil margarines," since there were no clinical studies which demonstrated health benefits attributable to the use of safflower vs. corn oil margarine.

### James Garner extends

James Garner has signed a new agreement with Foote, Cone & Belding to extend his role as national commercial spokesman for Mazda automobiles and trucks for an additional year. Jim Barr, executive creative director of FCB in Santa Ana, Calif., cites "a dramatic increase in sales, awareness and the overall image of Mazda" in recent months from the Garner commercials.

Garner's commercial representation is by the Charles H. Stern Agency.

### One Club awards

Smaller agencies outside of New York showed up the giants at the 10th Annual One Show awards presentation held by the One Club for Art & Copy in New York. In broadcast awards, only Goodby Berlin & Silverstein/San Francisco won two gold awards. For all categories, including print and outdoor, top winner was Fallon McElligott Rice, Minneapolis, with 26 gold, silver and bronze awards. Ammirati & Puris, New York, and Hal Riney & Partners, San Francisco, each took five. Winning four were Doyle Dane Bernbach, New York, and Hill Holiday Connors Cosmopolous, Boston.

The gold for a single radio spot went to Chiat/Day for "Tie Renovator" for NYNEX Information Resources, written by Robin Raj and John Crawford. For a radio campaign, Zechman and Associates/Chicago won for client Dovebar International with Mark Fenske and Emo Phillips as writers and Laurie Berger as agency producer.

For a TV spot over 30 seconds, Ogilvy & Mather/San Francisco took the gold for a spot titled "Varietal—Today's Gallo" for E&J Gallo Winery. Art director was Bruce Campbell, writer Hal Riney, agency producer Barbro Eddy and production company was Pytko, with Joe Pytko producing. In a campaign for the same length category, Hal Riney & Partners/San Francisco also took top honors for Gallo, again with Pytko involved. Art director was Gerald Andelin, writer Hal Riner and agency producer Deborah Martin.

Goodby Berlin & Silverstein won for a single 30, "David," for *The San Francisco Examiner*. Art director was Rich Silverstein, writers Jeff Goodby and Andy Berlin, agency producer Debbie King and director Jon Francis for Jon

Francis Films. The campaign gold for 30s went to Foote Cone & Belding/San Francisco and Levi's 501 jeans. Art directors were Bernie Guild and Leslie Caldwell, writer Mike Koelker, agency producer Steve Neely and director Leslie Dektor for Petermann Dektor.

Top 10-second spot was "Boom," for Federal Express out of Ally & Gargano. Art director was Michael Tesch, writer Patrick Kelly, agency producer Maureen Kearns and director Patrick Kelly for Kelly Pictures. The 10-second campaign gold went to Australian agency and client John Clemenger and Hoover. Art director was Paul Figg, writer Terry Comer, agency producer Sean Ascroft and director Ian MacDonald for Ian MacDonald Productions.

Goodby Berlin also won for a public service single, for Mill Valley Film Festival. Art directors were Rich Silverstein and Jeff Goodby, writers Jeff Goodby and Andy Berlin, agency producer Debbie King and director Jon Francis of Jon Francis Films.

For a single political TV commercial, top winner was Fallon McElligott Rice/Minneapolis, doing a spot for the American Association of Advertising Agencies titled "Commercial Interruption." Art director was Pat Burnham, writer Bill Miller, agency producer Judy Brink and production company James Productions.

### Commercials Circuit

Varied lighting techniques played an important part in a 30 recently shot by **Ed Vorkapich** of **Vorkapich/Lipson** for Clairol's new Pazzaz line of hair styling products. Both light and shadows were mixed at different angles to highlight the shimmering effects of the Bristol-Myers product on each model's hair. Energy and excitement were reflected in quick camera moves and the models changing poses. **Gleckler/Spiegel** was represented by **Gail Gleckler**, creative director, and **Naomi Salz**, agency producer.

**DuBois Productions**, based in Ft. Lauderdale, is adding capability on the opposite coast with the addition of director/cameraman **Laurence Sisk** in Los Angeles. Sisk has won Addy awards for his work with Delta Airlines and has served such clients as Beatrice, Del Monte, Hilton hotels and Honda. On July 1, DuBois moves to 511 NE Third Ave. in Ft. Lauderdale. The offices will include an insert stage, casting facilities and expanded production area.

**Miller Advertising** recently brought two 30s for Gibraltar Transmissions into **B. Canarick's Co.**, New York, for editing by **Bennet Canarick** and **John Starace**. "Cruisin'" and "Country" were directed by **Charles Spranklin** of Miller. "Cruisin'" is an upbeat spot



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with a rock-a-billy music track, sporting a young man driving down the strip with a gorgeous blonde at his side. Lyrics are sung by four singers who appear and disappear through a series of fast-paced jump-cuts in sync with the music. In "Country," four mechanics sing and dance to country music under a car lifted for repair in a garage. Again the mechanics come on and off the screen through the jump-cut style developed by Canarick and Starace for this campaign.

A "Bison lodge," where lodge members are initially seen reading financial newspapers, was created by director **Ron Travisano** for Miller Brewing Co.'s Meister Brau out of **Backer & Spielvogel**. Part of the task was recreating the same lodge earlier used by another director, **Howard Zieff**. Travisano used shafts of light coming through the window and aided by smoke to set the scene. In the commercial, the club's president inarticulately advises his members to put their money in liquid assets—illustrated by a can of the product being opened. He points to "truly substantial dividends"—a \$5 rebate on 12-packs and \$10 for cases. In the agency creative team were senior vice presidents/group creative directors **Richard Mahan** (art) and **Phil Guthrie** (copy). **Travisano/DiGiacomo's** Alan Pierce was executive producer and **Danny Ducovney** was the director's cameraman.

Humorous radio campaigns recently out of **Bert, Barz, & Kirby**, Los Angeles, include a reprise of Fred & Ed for Globe Tires in two 60s for **AJS Advertising** and another 60 for Paul Grubl's Grubl BMW-Subaru. **BB&K** wrote and produced a 60 for Compudose and also produced three 60s for Pfizer "ESP" through **Rumrill-Hoyt**, Rochester, N.Y. For **Allen & Dorward Advertising**, Belaire, Texas, **BB&K** produced a 60 for Shell Pydrin.

Breezy humor between young men and women is the focal point of a TV 30 and two 15s edited by **Jay Gold Films** for **Dancer Fitzgerald Sample** and Life Savers. Featured are a pair who meet walking along a pier in Santa Monica, another pair working together on an antique car and members of the "horsey" set in a stable scene. One of the young women admits to having loved Life Savers more than boys when she was younger. **Susan Scherl** produced for DFS.

Director **Stew Birbrower** guided a child actor in knocking the advertised product in a commercial for Dole pre-cut vegetables out of **Allen & Dorward**, San Francisco. Working with the New York director, the child actor noted that someone got the bright idea of cutting up broccoli, cauliflower, carrots,

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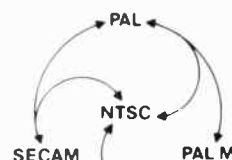
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## Commercials(continued)

etc. and packaging them in little bags: "If my mom sees how easy this is, I could be having vegetables all the time—maybe for the rest of my life!" Agency creative team included co-producers **Cindy Fluitt** and **Cindy Mills**, art director **Chris Quillen** and copywriter **Marcie Judelson**. **Joan Mack** produced for **Birbrower Films**.

Ruby red lips and strawberries were the center of special effects created by **Broadcast Arts**, New York, for Hershey Foods' Twizzlers, twirled red licorice sticks. Produced for **Doyle Dane Bernbach** for children's TV, the spot opens to a simulated neon sign, and the lights come up on a set of lips which have the personality of the male lead singer on a concert stage. The lips then become the product, only to change again into three sets of female lips that form a backup group. There are more transitions, through swaying trumpets and frolicking strawberries. "We were aiming at an upbeat, jazzy look," says **George Engelbrecht**, who directed for **Broadcast Arts**. "It had to be graphic but atmospheric." The series of metamorphoses was achieved through a combined technique of replacement/3-D animation highlighted with cel effects. "It could have been done completely in clay or completely in cel," says Engelbrecht, "But by combining techniques and creating the right atmosphere with lighting we got such deep, rich effects." Animators **Kent Burton** and **John Nakamura** fashioned several dozen sets of lips made of special material for maximum gloss and elasticity. Complex armatures were developed to allow the lips to flex and sway as they sing and dance. The Latino score was by **Music & Co.**

**Devlin Productions** recently hosted New York production company **Combined Effort**, which completed a 30-second PSA on drunk driving sponsored by the Governor's Highway Safety Office of Iowa. **Lord, Sullivan & Yoder** is the agency. The spot shows a group of teenagers drinking at a party. When the principal gets into his car to leave, the rubber hose of the beer keg turns into a snake whose head jumps out at viewers as the sound of screeching tires is heard off-screen. Scene-to-scene color correction was done in Devlin's ColorMotionry suite using the Rank Cintel Mark III. The transfer was then taken to the CMX 3400 suite, where two versions of the spot were edited. **Tom Rzonca**, producer for Combined Effort, notes the X-Y-Zoom feature of the Rank was a big help in repositioning the visual effects.

Making reference to his role on TV's

*M\*A\*S\*H*, actor **McLean Stevenson** asks, "Shouldn't there be some stars in between these letters?" as he wears a sweater reading "CHCP" for Connecticut Health Care Plan. This was part of a 30 completed by **Cinetudes Film Productions**, New York. The spot was directed by **David Wilson** and shot at **Atelier/Fourth Street Studio** in Greenwich Village. **Gale Goldberg** was producer for Cinetudes, and **Michael Friend** produced for **Mason and Madison**.



**Director David Wilson, l., readies actor McLean Stevenson for a Connecticut Health Care Plan spot.**

Armchair athletes will have their fantasies realized in two 10-second IDs by **Spotwise Productions**, Boston, for NBC Sports' *Sportsworld*. A store clerk is transformed into a home run king and a housewife into a tennis pro. "No one watches sports without picturing themselves out there on the field," says Spotwise director **Barry Rosenthal**. "That's why I enjoy women's softball."

Romantic fantasy is the thrust of a spot for *The New Yorker* out of **Lord, Geller, Federico Einstein** edited by **Lenny Friedman** of **Jay Gold Films**, New York. Centering on a short story, "Driver," in a recent issue, off-screen narration tells part of the story with a man slumped in the darkness of his car as he watches a woman clad in a short, tight shiny dress strolling down a glittering nighttime street. In the spot illustrating the Frederick Bartholome short story, agency creative team was led by producer **Ann O'Keefe**, copywriter **Chuck Griffith** and art director **Nick Ives**. **Bob Giraldi** directed.

Vanishing temptation is portrayed in a 30 for Slim Mint gum, a diet aid, and **Saatchi & Saatchi Compton** edited by **Editel/NY**. As a young man and woman go about their work at a travel agency, the sweets they crave—an ice cream sundae, a candy bar and a chocolate cake—appear tauntingly before them but vanish abruptly when they chew Slim Mint. **Editel** color corrector **Larry Trosko** took advantage of the Abekas and pin-registration systems to

design matte shots of the sweets and lay them over file cabinets, desks and other office furniture. With the pin-registration's steady transfer capability, Trosko avoided any background movement. "The Abekas gave me incredible freedom for matting," says director **John Alper**. "Having that steady background was essential." Alper directed for **Ed Libonati Productions**. Agency creative team included producer **Chance Skilling**, art director **Van King** and copywriter **Susan Donner**.

**Gannett Production Services**, the production division of KUSA(TV) Denver has been producing a heavy volume of commercials. Recent projects on tape and film include Q-103 Radio, American Office Equipment, Big Sur waterbeds and Osborn Lincoln-Mercury. The spot for Q-103 was lensed on the Ikegami EC-35 camera and utilized double-channel ADO effects in post-production.

**Digital Images**, a **Century III** company, designed and produced the four-minute opening for the Boston Art Directors' Club awards show on the theme of a designer's conceptual process. **Paintbox**, **Bosch (3-D)**, **ADO** and live action were combined to illustrate the process of an artist's considerations of light and shadow, color, texture, shapes and concepts. The live action artist—characterized by a pair of hands—and an elusive piece of paper—which flips and slides away with the help of **ADO**—interact through ultimate technology. Transitions between the artist in thought and his conceptual world are created by animated elements spilling out of a tipped ink bottle, in one instance, and terminated in a crumple of paper in the artist's hand. **DI's** design team included **Dale Robbins**, producer; **Ron Pearl**, director and **Miguel Muelle** and **Tom Baker**, designers.

**LBS Celebrities**, a division of LBS Enterprises, has added TV star **Dick Van Patten** to its list of clients. Van Patten was set for a series of Carpet Fair TV spots and print ads. Also signed was actor **Richard Crenna**, to do a voice-over TV spot for General Tire.

For **AFI Productions'** latest venture, director **Steve Minor** choreographed three principals: a chicken farmer from Los Angeles, his wife from New York and a very special chicken from Athens, Ga. The Miami director shot the 30 on location in Homestead, Fla. The 30 is an introductory spot for Gold 'n Fresh chickens from Seaboard Farms, Ga. The spot, titled "Golden Rules," is a light-hearted look at three golden rules for tastier chicken down on the farm. Representing agency **Young & Rubicam/Zemp** were **Michael Moynihan**, creative director and **Linda Trimble**, producer.



# Wall Street Report

## Lawsuits, cable buys cut Tempo Enterprises' 1985 net income in half

On May 16, Tempo Enterprises' stock began trading on the American Stock Exchange (it had been listed by NASDAQ as an over-the-counter issue since 1983). The stock opened at 10<sup>3</sup>/<sub>8</sub>; in a week, it was up to 14<sup>3</sup>/<sub>4</sub>, and by month's end was hovering at about the \$14 per share mark.

Tempo, formerly known as Satellite Syndicated Systems Inc., is a Tulsa, Okla.-based company that is celebrating its 10th anniversary, and whose primary business is the distribution via satellite of Ted Turner's SuperStation WTBS.

While Ted Turner often takes credit for coming up with the idea of putting his Atlanta UHF television station on the satellite—making it cable TV's first ad-

17 per cent higher than that registered in 1984. However, the firm's net income of just over \$2 million, or 36 cents per share, was about half the amount recorded in 1984.

## Long-standing lawsuits

The company attributed its sharp decrease in net income to settlement of two long-standing lawsuits, as well as expenses relating to acquisition of additional cable systems. The firm paid \$875,000 and forfeited \$525,000 in security deposits to GTE Spacenet Corp. to settle a lawsuit alleging breach of contract. It also recorded an unusual charge of \$825,000 to TSI Inc., settling another breach of contract suit involving a joint venture agreement.

Also contributing to unusual charges was a \$197,000 expenditure spent on "an aborted public offering."

The firm states that these one-time losses "are not expected to occur in 1986." Indeed, Tempo has reported a strong first quarter, with net income of \$1.4 million, or 24 cents per share, compared to \$1.2 million during the same period in 1985. The firm regis-

## Tempo Enterprises, Inc., and subsidiaries

(formerly Satellite Syndicated Systems, Inc.)

Consolidated statements of income

	Year ended December 31,		
	1985	1984	1983
Total income	\$30,404,000	\$26,071,000	\$25,274,000
Total costs and expenses	23,872,000	19,220,000	17,906,000
Net income	2,076,000	4,113,000	4,518,000
Net income per common share	.36	.71	.86
Weighted average number of shares outstanding	5,749,204	5,719,430	5,260,000

vertiser-supported satellite-fed service—that idea was first broached to him by Edward Taylor, chairman of Tempo. Since WTBS is precluded by law from engaging in common carrier satellite transmission, Taylor in effect became Turner's distribution agent.

As a common carrier, Tempo pays no fees to Turner Broadcasting System for retransmission of its signal. And while any other firm has the right to retransmit WTBS' signal, Tempo has no competition; it has secured a satellite berth on the most popular cable bird, Hughes Communications' Galaxy I, whose capacity is fully allocated. Tempo's lease, which calls for monthly payments of \$204,000, runs through November 30, 1991. Either party has the right to terminate the lease upon two years' notice. The WTBS signal is transmitted in the clear at present, but Tempo plans to institute signal scrambling of the common carrier signal by this fall.

Last year, retransmission of WTBS to 10,000 cable systems, which pay 10 cents per subscriber per month for the service, represented 44 per cent of the firm's consolidated revenues of \$30.4 million, a figure

tered record revenues of \$8.2 million, compared to \$7.6 million for the same period a year earlier.

Tempo's other business segments include the Tempo Television satellite cable network, formerly Satellite Program Network, SPN. In 1985, Tempo acquired for \$8.4 million 99.2 per cent of the stock of SPN, which had been under common control of Tempo stockholders but was previously treated as a separate company for accounting purposes. The payment plan is contingent upon the division meeting certain operating revenue goals (the target for 1985 was achieved).

Tempo also owns 20 cable systems serving 18,000 subscribers; WIHT(TV), a UHF station in Ann Arbor, Mich. (Detroit ADI), a 46 per cent interest in KGCT-TV, a UHF station in Tulsa; Tempo Sound, a satellite-fed audio service (formerly StarShip Stereo); Tempo data, a text service carried on the WTBS vertical blanking interval; and Tempo Travel, a travel agency. In addition, Tempo owns 15 per cent of International Satellite Inc., a firm exploring satellite distribution opportunities in the North Atlantic region of the Western Hemisphere.

**Orion** (from page 46)

beard, starring James Mason. "And more and more will become available as we go along as they have their theatrical exposure first," Goldschmidt says.

**International billings**

International billings account for some 30 per cent of the total Orion revenues, says Goldschmidt. But, he adds, it's difficult to put an accurate number on international's contribution because it depends on videocassette sales and other factors which vary "and go up and down from time to time." On the video end, Goldschmidt believes that the business is on the upswing again after a decline abroad. "Video is doing well in Australia and Britain, and the continent has stabilized."

Goldschmidt sees the TV program business generally doing well overseas, with the new private channels representing an opportunity to add clients in countries such as France and Germany. He continues that he "likes the chaos" which erupted over prices in Italy when commercial channels sprouted. "Unfortunately, the chaos no longer exists and it resulted in pressure on prices. For a seller, chaos is not a bad thing—it's what he thrives on.

"A totally orderly market is not ideal for the seller." Goldschmidt believes that the French marketplace will not get to be as unruly as was the case in Italy, but that the new channels will increase competition. He expects the emerging channels there to buy and to emphasize American product on their network, similar to the heavy purchases and exposure of U.S. wares experienced in Italy because of Silvio Berlusconi.

Goldschmidt adds that Berlusconi made his mark in Italy essentially by programming American features, which RAI, the Italian government network, chose to ignore. "(RAI) has a lot of other concerns, such as employing a large number of people in the production area. Therefore, it has to satisfy a lot of demands in the creative area. On the other hand, the private sector doesn't have concerns in that area, so Berlusconi became a giant by programming mostly U.S. programming."

Regarding programming in France, Goldschmidt says Orion has a number of different types of product, including series, which have never been played in that country.

Basically, however, Orion's large library of features will play an important role in programming there. In Europe, generally, he says, features are always important.

Will the proliferation of American product result in the Americanization

**NSI county assignment changes**

'85-86 Rank	DMA/market	County Changes for 1986-87
6	Boston	+ Belknap, NH
9	Dallas-Ft. Worth	- Sutton, TX
10	Cleveland	+ Carroll, OH
11	Houston	+ Calhoun, Chambers, TX
		- Madison, TX
12	Pittsburgh	- Columbiana, OH
		+ Forest, PA
13	Atlanta	- Clay, NC
19	Denver	- Campbell, WY
22	Indianapolis	+ Fayette, IN
25	Portland, OR	+ Union, OR
28	Cincinnati	- Fayette, IN; Lewis, KY
29	Kansas City	- St. Clair, MO
32	Charlotte	- Avery, NC
37	Oklahoma City	+ Ellis, OK
40	Salt Lake City	+ Big Horn, WY
		- Lincoln, WY
47	Louisville	- Franklin, KY
49	Charleston-Huntington	+ Lewis, KY
		- Wyoming, WV
51	Dayton	+ Mercer, OH
53	Tulsa	- Latimer, OK
54	Little Rock-Pine Bluff	- Izard, AR
65	Albuquerque-Santa Fe	+ Quay, NM
68	Des Moines-Ames	+ Audubon, Franklin, IA
69	Omaha	- Audubon, IA; Pawnee NE
72	Portland-Auburn	- Belknap, Grafton, NH
78	Spokane	- Union, OR
80	Lexington	+ Franklin, KY
81	Johnstown-Altoona	- Forest, PA
82	Chattanooga	+ Clay, NC
86	Springfield, MO	+ Izard, AR; St. Clair, MO
87	Tri-Cities, TN-VA	+ Avery, NC
89	Lincoln & Hastings-Kearney	- Antelope, NE
		+ Pawnee, NE
94	Youngstown	+ Columbiana, OH
96	Burlington-Plattsburgh	+ Grafton, NH
97	Ft. Wayne	- Mercer, OH
101	Waco-Temple	+ Madison, TX
116	Amarillo	- Quay, NM; Ellis, OK
117	Wheeling-Steubenville	- Carroll, OH
119	Columbus, GA	- Calhoun, GA
121	Beaumont-Port Arthur	- Chambers, TX
133	Sioux City	+ Antelope, NE
140	Chico-Redding	- Modoc, CA
141	Lubbock	- Roosevelt, NM; Gaines, TX
143	Mason City-Austin-Rochester	- Franklin, IA
145	Minot-Bismarck-Dickinson	- Perkins, SD
147	Odessa-Midland	+ Gaines, TX
148	Beckley-Bluefield-Oak Hill	+ Wyoming, WV



of Europe? Goldschmidt says no. "The French are independent in their thinking, though people there drink Coca-Cola and kids run around in American-imported sneakers. Some people deplore that—and perhaps it is something to be deplored—when everything looks the same everywhere and people think the same. However, I don't think this will happen, because there are a lot of independent people around the world, and I don't believe that a few more American shows will make any difference."

However, he continues, he believes that the domination of American programming abroad is "bad for our industry. It creates a counter-reaction. Foreign governments in general don't like the idea of being totally dominated by what is known as entertainment. Therefore, they will either help themselves by introducing protective measures, which will be regrettable, or by taking positive measures, such as trying to induce the French people to produce more local programming." He supports the latter theory because "it's good for everybody, including ourselves."

As to the future of business abroad, Goldschmidt says that, for the first time in decades, television is experiencing "a real move because new territories are opening up. It will be very interesting and complicated and difficult because these countries are so close to each other that it will be extremely complicated to control your rights. Licenses will be extremely difficult to control. This is something the industry as a whole will have to deal with, not just one company alone."

In the way of background, Orion Te-

levision's production and syndication divisions are part of Orion Pictures Corp., founded by Arthur Krim, Eric Pleskow, William Bernstein and Mike Medavoy. Orion Pictures gained prominence in the Hollywood movie community through the production and distribution of numerous successful films, which have included *Amadeus*, *The Purple Rose of Cairo*, *First Blood*, *The Terminator*, *Hannah and Her Sisters*, and *F/X*.

### Origin of TV divisions

Orion's television divisions grew out of Filmways Entertainment Group. Its TV production arm made such hit series as *The Beverly Hillbillies*, *Green Acres*, and *Petticoat Junction*, plus game shows and animated series for syndication.

Filmways Enterprises was formed as the company's syndication division in 1978 with Jamie Kellner as president. Kellner has since moved to Fox Television to direct its planned network. In 1979, Filmways acquired American International Pictures, taking control of that company's large film library.

Orion Pictures took over Filmways in 1982, creating Orion Television. Orion Home Entertainment was formed as the corporate entity that includes Orion Television and Orion Television Syndication.

In 1985, Orion became the first production company in history to have produced both the Academy Award-winning "Best Picture," *Amadeus*, and the Emmy Award-winning "Outstanding Drama Series," *Cagney & Lacey*, in the same year. □

### Webs (from page 37)

\$2.50 and possibly \$4 to \$4.50 per 1,000 on the networks, he says.

CBS' Dominus believes the lowered CPMs have paid off. "We think we know the size of the market and we think we did very well. We think we wrote a very high share of the kid dollar, and think there will be two other networks gasping for air."

While Dominus says he's not 100 per cent sold out in kids' upfront, he adds that "we are in better shape than last year, and the other two networks are playing catch-up."

But Cosgrove is not convinced that CBS benefited greatly by its lower CPM structure on kids. He says the jury is still out on the impact of CBS' January break. He admits that the network did all right upfront, and "certainly better than they did last year. But I believe that with the moves they made, along with the other networks, regarding lowering of CPMs and revising their commercial standards, that they expected to do better. In my opinion, they haven't been able to stem this great flow of kids' money into syndication, as evidenced by the sell-out position of several of the higher-rated syndicated kid shows."

At NBC, which along with ABC followed CBS' lead in trying to move the kid upfront market earlier than usual, the spokesman says that the move appears to have worked out as well as it did last year in terms of gross dollars. "We are right on target, in terms of an aggregate basis, of what we brought in a year ago. And we believe we have at least a 40 per cent share of the money that has been spent in kids. The fact that CBS did better this year than in the 1985 season was at the expense largely of ABC." ABC was unavailable for comment.

### Surprising Strength

At presstime, NBC's upfront kid marketplace was close to being completed, with the fourth-quarter scatter market particularly strong. "Generally, we are seeing a greater strength in kid business than CBS had anticipated with their large price decreases." Mandel at Grey agrees that basically the marketplace is done in upfront syndication.

However, it's understood that both Mattel and Coleco haven't closed up their buying of kid programs. As of presstime, advertisers were buying fourth-quarter scatter spots in the kid marketplace, says Mandel, in both syndication and network.

In addition to CBS' fast break out of the Saturday morning upfront kid box to help its kid ad sales, the network is looking to better its average kid ratings

## NSI county assignment changes

'85-86 Rank	DMA/market	County Changes for 1986-87
149	Ft. Smith	+ Latimer, OK
153	Albany, GA	+ Calhoun, GA
156	Medford-Klamath Falls	+ Modoc, CA; Curry, OR
161	Idaho Falls-Pocatello	+ Lincoln, WY
162	Billings	+ Powder River, MT - Big Horn, WY
167	Rapid City	- Powder River, MT + Perkins, SD; Campbell, WY
175	Missoula	+ Granite, MT
183	Roswell	+ Roosevelt, NM
186	Eureka	- Curry, OR
192	Butte	- Broadwater, Granite, MT
195	San Angelo	+ Sutton, TX
198	Victoria	- Calhoun, TX
206	Helena	+ Broadwater, MT



**Jerome H. Dominus, v.p. of sales, CBS:** *"We are enjoying a very positive ride in our audience delivery in children's, which made it appropriate for us to be aggressive in the marketplace... We could afford to be very friendly on a CPM basis and still get very good dollars."*

by dropping kid shows beginning in the fall from its 1-2 p.m. slot, a time period which has been the weakest in kid audiences. Overall, the networks dropped about a household rating point last season, going from a combined average 15.6 in 1984-85 to a 14.7 the past season (September 9, 1985, to April 13, 1986), according to a CBS preliminary report. Only CBS managed to stay on par in both years, with a 4.7 in household ratings. ABC was down 13 per cent, from 4.6 to 4.0 in 1985-86, while NBC went from 6.3 to 6.0, for a drop of 5 per cent.

#### **Demo composition**

When it comes to demo composition, the networks collectively also lost ground. In the 2-11-year-old bracket, they lost 5 per cent, going from a 35.1 in the 1984-85 season to a 33.5 during the past season. Only CBS gained in this age group, with a 13 per cent rating increase, to 11.4 from a 10.3 in 1984-85. ABC experienced the biggest loss, 20 per cent, from 9.9 to 7.9, while NBC dropped 5 per cent in the kid 2-11 ratings, from 14.9 to 14.2.

In kids 6-11, the overall network drop was 2 per cent, from 35 to 34.3, while again CBS came in on the upside with a gain of 24 per cent. It had a 9.9 rating in 1984-85 vs. a 12.3 in 1985-86. ABC dropped from 10 to 7.8, for a 22 per cent loss in the demo, while NBC's 14.2 and 6 per cent lower than its 15.1

reported two years ago.

On the issue of standards revision, ABC has already changed its standards and CBS is contemplating doing so, while NBC is discussing similar measures for its Saturday morning kid lineup. An NBC spokesman says that the network is "aware that it is an issue and something that is being looked closely at." Speaking not for attribution, the spokesman emphasizes that the three networks' affiliates carry syndicated programming, "which does not have the same kind of restrictions that the networks have on kids' programming."

#### **Impact on toy firms**

The NBC executive notes that most of the restrictions had impacted "most keenly on the toy advertisers. Some enlisted animation to make toys do what they really can't do, so we imposed rules on the use of animation when we thought it misrepresented the product." One of the network revisions allows advertisers to run animation demonstrating the use of product in any segment of the commercial, as long as the animation doesn't misrepresent the toy.

Dominus says that CBS is still up in the air on revising its kid commercials standards, but if it does it will be part of the network's standard operating procedure. "Our standards in all day-parts are continually being reviewed, and from time to time there are changes made in any number of areas. This may turn out to be the case in children's, but it hasn't happened as yet. The nature of program practices is in continuous review."

He continues that the network has asked to see submissions "from advertisers that work in other areas—other networks or syndication, or whatever—to help us review our policies. As of this moment, there have been no changes made in children's guidelines that I'm aware of, and we have written a lot of business for next year based on the current status."

At Grey, Mandel notes that the agency policy is that toy advertising should be allowed to run in a commercial as long as it doesn't represent the "play" situation and doesn't misrepresent the product. "The networks had the same idea, so they wrote a bunch of rules which are supposed to prevent misrepresentation. I call some of these 'silly little rules' because not only did they not prevent misrepresentation but prevented the creative process from representing the toy in the proper way."

In addition, Mandel says, previous restrictions contributed to toy manufacturers opting for syndication against network. This was because abiding by some of the requirements

ate into the time of the commercial. In the case of Kenner's Care Bears, for example, the advertiser was required to show each bear in the line separately at the end of the commercial, accompanied by the bear's name. The result, according to Mandel, was that the advertiser wound up losing about nine seconds of commercial time in a 30-second spot. In syndication, only the line of bears is mentioned, he says.

He feels that now that the networks are revising or considering changing some of their standards, the webs will be in a stronger position to compete with the syndicators. "Money that has been allocated to syndication because of the network rules is now open to the networks," Mandel says.

However, Irving at DFS-Dorland says he understands that the revisions are being made on a case-by-case basis, and doesn't see the move as impacting heavily on the agency's business. "Most of our commercials have been approved by the networks in the past, and we live by their guidelines, so I don't see it as having a big impact in terms of dollar allocation at this point."

#### **Part of 'national broadcast'**

When it comes to planning the purchase of kid programs, the buys are treated as part of "national broadcast," note the agency buyers. Mandel says that barter syndication and network buys are viewed in the same light when it comes to kids. "Kid syndication even has an advantage in that it runs during the week. Although the networks do better in ratings than syndication, you can do well if you pick the shows right and get close to network ratings."

Basically, the admen choose shows based on 2-11 CPMS, but also depending on the program, the average rating, clearance levels and commercial load. Mandel says the agency, unlike some others, doesn't use household ratings in buying children's programming. "We look at households, but there is an old saw: Households don't buy products, people do. With kids, because there are such high viewers per home, the household number is really meaningless. Also, you are trying to get rid of (other) people who watch kid programs—who are really adults."

Mandel believes that the other agencies using the household barometer do so from force of habit. "They may be looking at where they have an effort in daytime, in primetime and in kids, and they add up the total number of GRPs for all of the spots."

For a planner, says Irving of DFS-Dorland, there are four alternatives open in the kid television arena: "the obvious one is the networks; two, the local marketplace; then syndication



and kid cable." Based on the marketing objectives of its clients, all four are evaluated, and the ultimate decision is based on, besides reach, frequency and needs, the efficiency of each to the client.

In the case of DFS-Dorland's client General Mills, which has a significant number of brands for kids, GM is interested only in reaching kids as consumers of both the cereals and snacks, so the entire media plan is designed to reach youngsters. In the planning phase, Irving says, the four options are not looked at separately, but once the agency gets down to execution, "we have pretty much decided how much money will be allocated to each one of the areas."

Naturally, the dividing of the money can be flexible, depending on the changes in the marketplace, says Irving. "We may have decided to place X number of dollars with the networks,

**"There is no one target that will work for all accounts and probably never will be," says Leo Burnett's Bill Hadlock.**

but if an opportunity came along in syndication or kid cable, we would take advantage of that and divert funds."

Regarding the cable marketplace for kids, Irving says he believes that it is becoming a much stronger player this year.

Up until now, he notes, kid cable has been a third (national) choice in buys after networks and syndication. "But more and more advertisers are taking advantage of both the Nickelodeon and USA networks and their kid delivery, and they will be a growing force for kid ad dollars."

At DFS-Dorland, continues Irving, its kid clients have "significantly increased" their investment for next year on both these cable networks. Heller at Griffin-Bacal says the agency began using cable in a significant way at the end of 1985 to get national weight at efficient rates, and he sees cable's importance growing.

"It's an excellent supplement to network and syndication. In addition to Nickelodeon and USA, Griffin-Bacal

uses WTBS, notes Heller.

While the general rule of thumb is to reach the 2-11 kid age group, Hadlock at Burnett points out that two different accounts with the same kind of product may have two different age targets. "There is no one target that will work for all accounts and probably never will be, whether it's fast-food or toys."

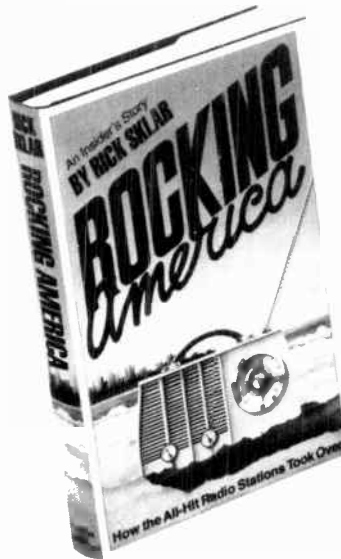
Although noting that the agency buys children's shows with primarily the 2-11 demo in mind, G-B's Heller says this is not carved in stone. Some Hasbro brands are better suited for other demos, he notes. Also, he adds,

when it comes to buying, there is no strict rule on using network or spot first. "It really depends on the brand sales and where they tend to concentrate. We try to match as best we can the delivery of advertising pressure to the concentration of sales, market by market."

Heller continues that the agency looks carefully at household data in determining its buys, explaining that the data tend to be somewhat more stable from a research standpoint than persons data. "We look at households to ascertain whether the demos are stable.

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We use demo data, but it tends to vary more because it comes from a diary measurement as opposed to a meter."

### Glut coming?

As to the kids' marketplace over the next few years, it's not surprising that the networks believe that there will be a point at which syndicators will cannibalize each other. The NBC spokesman says the kid marketplace is being inundated.

"All of this product can't work, and will start eating into each other. While syndication is here to stay, the growth will diminish. We believe it has already started. It may be reaching a maturation point whereby not many kid syndication programs will survive because of the saturation."

DFS-Dorland's Irving notes that while he agrees basically with the cannibalization theory, he believes that syndication will remain a strong force in the kids' marketplace. "True, the kids' arena has become saturated and the result will be that it will be tougher to get a new kid property cleared, along with good time periods and good stations. But, overall, I don't see the demise of syndication or its reduction as a force in the kid marketplace."

Cosgrove of ASTA notes that the kid business in syndication mushroomed the past season. But he admits that kid syndication will not enjoy a similar type of growth this coming season. He says that 1985 "was a unique year, because of the large number of kid shows which were introduced last season. While some of the stations have extended their kid blocks in the afternoon, it has created more business, but the kid HUT levels are being affected. Of course, it's all a function of school and other things."

Grey's Mandel believes that there "may be too much syndication which, consequently, will lead to a lot of failures. Stations keep getting low ratings in syndication because of the overproliferation."

"In the 1985 broadcast year, the average kid could watch five kid shows in Chicago on any given day. This current year, the number is around 17, so you have to take lower ratings all the way around. That's true with networks as well."

"Whether all this swings back to having the pricing go up or whether the money will wind up in spot or other media, I don't know." But, he points out, because there are so many players, there appears to be no justification for network or syndication prices to increase in the future. "There will always be one guy who will come down cheaper. If you have one, it puts a tap on how high the others will go." □

### Mso (from page 43)

we don't have now, because 1s and 2s (ratings) don't generate enough revenues. We need 10s and 12s."

But there remains the persistent problem of household penetration. Says Kaatz, "The concept of a super network, semi-system owned, is doable. The key is, is there a payout on it? Can they really attract an audience while keeping their costs in control? Even if this super network was able to tie into every cable household in the country, we're still talking about 45-50 per cent penetration versus 100 per cent penetration for broadcast—a situation where the ratings still wouldn't even begin to approach the networks. I don't see how the dollars could be generated to pay for this kind of programming."

Kaatz also makes another point: All the talk about the need for yet another cable network tends to cheapen the perceived value and image of existing cable networks. That is unfortunate, he says, because there is much that is

bach, agrees that cable networks "don't begin to approach network kinds of numbers," mainly due to penetration problems.

But he allows that "an entity that could compete with broadcasters in quality would go a great distance in helping cable as a whole. If there were some way not to destroy the networks that have crawled their way to where they are today and still create a super network, I'd like to see that."

### 'Recipe for disaster'

But even some cable people are more prone to agree with Kaatz. Harlan Rosenzweig, president of Group W Satellite Communications, marketers of The Nashville Network, sees "a deep negative" in what he terms "the implicit admission that existing cable programming isn't good enough." He goes so far as to term the super channel concept "a recipe for disaster" that would "simply create another pay service in the minds of the consumer—because operators, if they had an equity stake in it, would

*"It's hard for me to believe that anybody's going to support the idea of one network getting it all," says Warner Cable's James Gray. "This industry isn't going to jump on something that isn't thought through."*

quite good about existing cable-exclusive programming.

Subscribers like cable because they demand variety, he points out, and creating a cable clone of broadcast television doesn't enhance cable's main sell, he maintains.

"The industry should endeavor to make more out of cable as a totality, and that involves providing more choice," Kaatz says. "It's not just one more network. The talk is about producing new programming that looks like broadcast networks. But if you want to play in that league, baby, you have to play in it totally. And I don't think there's any way cable can play totally in that league and make it economically. If cable wants to build audiences, there are a lot of other things systems can do—for one thing, they can put cable networks on lower channel numbers on converter boxes, which tends to increase ratings."

Some other ad people are more magnanimous. Bart McHugh, senior vice president of cable at Doyle Dane Bern-

put the emphasis on the promotion of that one channel."

"Thankfully," he says, MSO executives are coming to recognize a greater potential in improving existing cable network programming. While some MSOs may take a "passive" equity interest in programming services, as TCI recently has done with American Movie Classics, Rosenzweig believes the best thing that could come out of the current discussion is an enhanced fee structure—paid to programmers by MSOs—to allow greater investment in original production.

One issue that has arisen is whether MSO equity positions in programming would allow them to become too powerful a force in the Hollywood-based programming industry. Jack Valenti, executive director of the Motion Picture Association of America, recently has stepped up his campaign against what he terms an emerging monopoly resulting from concentration of ownership and economic power in the cable business. While the antitrust arguments of





**Harlan Rosenzweig of Group W Satellite calls talk of a cable "super channel" a "recipe for disaster." Instead, he says MSOs should put up more development money for projects on existing satellite networks.**

an association comprised in the main of seven large studios strike some cable executives as odd, recent acquisitions by TCI and ATC have prompted some inquiries on Capitol Hill.

In Ron Kaatz' view, MSO control of the product pipeline is the root issue behind the talk of equity involvement in programming: "The thing that intrigues John Sie is the ability of the cable operators to control a bit more of their destiny through the ownership of the program source, rather than having to be at the mercy of who owns it—and what are they going to charge us for it? It's a financial thing."

#### Scrambling debate

The question of control has arisen also in the debate over the scrambling of satellite signals. Insiders are aware that initially, at least, many cable programmers, including Turner Broadcasting System, ESPN and USA Network, were opposed to the cost of scrambling, considering theft of service from cable plant a greater drain on the business than unauthorized reception by home TVROs. Effective and forcefully persuasive tactics on the part of cable MSOs convinced recalcitrant networks to fall pretty much in line. While the antitrust division of the U.S. Justice Department is looking into the matter, few MSO officials appear to be worried that coercion on their part can be demonstrated. Still, the theory has been voiced that the MSO stalking of existing programming networks is a sign of a continuing desire to keep pro-

grammers in check. Says the chief of a cable network of his MSO customers: "These guys better watch it, or they'll have Justice breathing down their backs."

In any case, it appears doubtful that any concerted industry position on a new programming push will emerge. Instead, the current betting is that what happened with scrambling will happen with the issue of MSO involvement in programming: Initial talk of united industry action is likely to give way to a series of ad hoc proposals, with each MSO reserving the option to ante up or not.

Kay Koplovitz of USA Network concedes the difficulties inherent in the industrywide approach, but remains undaunted. "Getting consensus on these things isn't the easiest thing," she allows. "There are going to be several ideas, and a struggle as to which ones are more persuasive. You really have to put some concrete ideas and hard numbers down."

She continues to advocate a scheme under which MSOs would bankroll programming development on her channel alone—making USA the industry super channel. Her proposal, predictably, has raised the ire of other cable network heads, who have lobbied vigor-

ously against it. Their main argument: Funding one network to the exclusion of the others reduces the potential for diversity of quality programming—diversity being cable's main selling point.

As an alternative, Lifetime network president Tom Burchill has proposed that MSOs become equity participants in programming ventures on a variety of cable networks. According to Burchill's thinking, the MSOs would fund specific programs, and would benefit from any realized revenues.

"The focus of the cable operator's highly attractive cash flows in the future must be on programming investments," Burchill said in a recent address. "But not a single 'super channel' that represents still another ersatz fourth network effort."

He went on to propose that existing carriage fees arrangements—paid by MSOs to networks—be transformed to tie to specific programming investments, with equity positions for the MSOs—and possibly a cut of ad revenues as well.

But Koplovitz remains convinced of the soundness of her approach: "I don't think sprinkling a little bit of money in a lot of places will change what we have now—a lot of networks getting little ratings. While that might help some

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individual shows, you'll just have what you have today." She also fears that a program-by-program funding scheme would become "unwieldy," because equity participants would be likely to demand a say in program content.

Implicit in Koplovitz' thinking is the belief that the best people to execute programming are existing programmers. Indeed, she wonders aloud why some MSO officials are so enamoured of programming ventures: "It's terrific that cable operators realize they're in the programming business," she says. "But they're going to find that the programming business is a lot higher risk than the cable business, and they aren't going to be able to predict return on investment the way they can in the cable business."

In an oblique reference to the talks between TCI and Turner, Koplovitz says cable operators must be assured that any programming investment "is going to programming and not going to pay off somebody's debt."

#### 'Ad hoc' approach

An approach somewhere between Burchill and Koplovitz is advocated by Grimes of ESPN, the largest ad-supported cable network in terms of household reach and number of affiliates. Grimes acknowledges a "growing awareness" by cable operators that they must provide more and better cable-exclusive programming if they are



**Bill Grimes, president of ESPN, thinks MSOs should fund purchase of NFL football rights. He is proposing a funding plan unilaterally, and he questions the wisdom of establishing an industrywide MSO programming scheme.**



**Ron Kaatz, senior v.p. at J. Walter Thompson, thinks talk of the need for a new cable network has cheapened the image of national cable on Madison Avenue—at a time when cable should be better touting what it already provides.**

to increase cable household penetration. Deregulation is allowing price hikes for basic cable, and it makes sense to plow back some of the extra profits into the programming product, he argues.

But Grimes, recalling how the industry failed to agree on the Council for Cable Information consortium's "industry awareness" campaign, questions the wisdom of an industrywide funding scheme. "I don't care what USA Network gets; I know we would like to get the NFL. I'd rather run my business myself and go to the operators ad hoc. We've seen some of these concerted industry efforts, like CCI, go by the wayside. I'm leaning toward the approach that we talk to our distributors and say, this is what we want to do and this is what we think we need to do it, and are you with us, boys?"

As for giving the MSOs equity participation in programming, Grimes notes that in programming, equity doesn't always translate into profit. The greatest benefit to MSOs comes from subscription fees from satisfied subscribers, not necessarily from revenues from programming per se, he says. "One thing everyone agrees on," Grimes says, "is that better programming will result in increased subscribers. But it also will result in increased costs that should be shared by programmers and MSOs."

Even MSO executives who came up on the operations side acknowledge the growing role of programming in their long-term business strategies. But James Gray, the new president of Warner Cable, is moving cautiously,

mindful of protecting the profitability of his core business. Gray acknowledges that competing media make it imperative that cable develop its own unique programming. But he's not yet sure just how far MSOs can or should go in creating such programming. And he says it's "hard for me to believe that anybody's going to support the idea of one network getting it all."

"I certainly should never say we should never be in the programming business, but there is a well-developed cautiousness in this industry that is going to serve us well," Gray concludes. "This industry isn't going to jump on something that isn't thought through. We don't want any more bent swords in the closet."

#### Programming awareness

Still, a seemingly inexorable process has begun. While they may be cautious, MSO executives have come to believe that the program is the thing. That in itself represents something of a radical transformation for an industry which until recently has been dominated by operations-oriented "tekkies." As stated by Robert Alter, president of the Cabletelevision Advertising Bureau:

"The key factor is a growing awareness on the part of MSOs that good programming and audience promotion is vital to our business. That's a very positive thing—regardless of which approach emerges victorious." □



**Robert Alter, president of Cable Ad Bureau, says that regardless of the outcome of the debate, the issue of better programming on cable has emerged as a major MSO concern. He says that can only lead to higher caliber of programming on cable.**



jects on as we could."

Two major moves at WMCA New York demonstrate that station's greater commitment to breaking news:

■ Veteran New York area talk personality Barry Gray is, in the words of vice president and station manager Cary Davis, "returning to what really made him a household word. He will be deemphasizing celebrities and moving to today's news. He will be concentrating on the 'front page.'"

"There will be a very few in-studio guests; he will do a 10-minute interview with a newsmaker and then begin taking calls." Gray is on the station weekdays from 12-2 p.m.

■ WMCA has begun a *One on One* series of live conversations directly between major newsmakers and callers. Says Davis: "There is no host; they press their own phone buttons." Recent guests have been New York City Mayor Ed Koch, New Jersey Governor Thomas Kean, real estate magnet Donald Trump and a U.S. district attorney talking about the crackdown on the drug, "crack."

At WWDB(FM) Philadelphia, which claims to be the only FM talk station in the country, Art Camiolo, general manager, says, "Our research tells us listeners are listening more to current events—what is going on in the world, what's going on in the city council, what's the latest cancer treatment."

And in Davenport, Iowa, Kenneth MacQueen, general manager of WOC says his morning talk show host, who he describes as "rather controversial," deals with "elements of the news as they develop in a given week—anything from the kid who was let off on an attempted rape charge to drugs in the schools. These topics are discussed and cause a lot of flap in the market, not all of it favorable."

### **'More entertaining'**

Not everyone, however, subscribes to the harder edge trend. In Kansas City, Dan Wastler, vice president & general manager of KCMO, points out that although there is a heavy dose of news, sports and weather in morning drive, "as the day goes on, we become more entertaining."

The Summit Communications station used to have a 12-1 p.m. newscast; now, says Wastler, "we take the noon news from CBS, have a five-minute local newscast and go to our host, Mike Murphy from 12:10-3." Wastler definitely sees a trend toward shorter segments. His station has already reduced four-hour programs to three hours, adding that he "would almost like to go into two hours," but says that may not be economically feasible because more

## **Small-town talk**

Some big-city radio stations could probably learn a thing or two from Tom Davis, president of WSDR Sterling, Ill. Davis took over the full-time AM outlet in 1969 and has built it into a somewhat unique operation that he says grosses over \$1 million a year in revenues in a town of 16,000 with total potential listening audience of 160,000.

The format is mostly news and talk (there are three hours of contemporary music weekdays from 2-5 p.m. and big band music from 7 p.m.-midnight). And Davis has a full-time staff of 30 people, plus five part-timers.

"Everything is oriented toward local," he explains. "It's a very expensive operation; you don't get to relax. It's like riding the tail of a tiger."

WSDR's anchor talk show is called *Conversation* and runs from 8:30 a.m.-noon on weekdays. "On Mondays, we have an 'Author's Corner' in which we interview best-selling authors; another day is 'Travel Day' in which anyone from the area can call the station collect from wherever they are." There is a Spanish-language show for the 5,000 Mexican-Americans who Davis says have been in the vicinity since 1905-6. Of course, there is a *Trading Post* and, overnight, Davis employs a *Friend in the Night*, Mennonite minister Harley Stauffer.

"Small market stations," he says, "suffer from a lack of talent. The key is the stability of our personnel, who have reasons to stay in the area."

Two who left the area are Davis' sons, Cary Davis, vice president and general manager of WMCA New York and Lindsay Davis, general manager of WSVB/WQPO(FM) Harrisonburg, Va.

Ninety per cent of WSDR's advertising, Davis says, is done on 52-week contract basis, with nearly 25 per cent coming from national agricultural products.

Davis has some words of advice for other small-market AM operators. "Mind your own business, and don't try to be New York or Chicago," he says. "Meet the needs of the people, and you've got to be successful." □

talent would be required.

Another news-talk station attempting to become more entertaining in the afternoon is KOA Denver. Says Lee Larsen, vice president and general manager of the Belo outlet: "We are conducting an experiment of sorts in afternoon drive, where it's very difficult to generate large quarter-hour shares when doing news.

"We've taken Steve Kelly, a very successful top-40 d.j., an entertainer,

and we've made him host of *Kelly & Company*. It still has all the elements—traffic, weather, etc., but he does interviews with interesting people and follows the events happening in our region."

A recent example, Larsen says, had to do with an aerobatic pilot who was going to be appearing in Denver. "Kelly went riding with him and recorded what was happening," and then interviewed the pilot live in the studio, interspersed with cuts from the recorded flight.

"The idea," explains Larsen, "is to present news and information in a way that will increase the length of time spent listening, thereby increasing shares.

A recently-added daytime feature at KOA is a consumer reporter at noon, who, according to Larsen, takes phone calls for 45 minutes "and attempts to solve the problem right on the air, to get in touch with the business or whoever is causing the problem."

Sometimes adjustments simply involve shifting of personalities to new dayparts.

WOR New York moved its overnight personality, nationally syndicated financial columnist Bernard Meltzer, into afternoon drive, replacing John R. Gambling, who joined his father, John A. Gambling, in morning drive.

And, in the overnight period, WOR has begun airing the programming from NBC's Talknet—financial expert Bruce Williams and personal counselor Sally Jesse Raphael.

Says Lee Simonson vice president & general manager of the RKO station in explaining the move to network programming: "There's a perception that they [Williams, Raphael] are local personalities. And the programming is well-produced; it fits in well with what we're doing."

"Fine-tuning," adds Simonson, "is an ongoing process. Once we lose a listener, we've lost him forever."

### **All-news stations**

On the all-news front, most stations are sticking with tried-and-true formats—fairly regularly paced rations of news, sports, weather, traffic, business and medical reports.

But something different is happening at CBS' O&O outlet in Chicago. WBBM's current schedule includes the following:

■ *Moneywatch*, a Tuesday-Friday call-in show dealing with news developments in the business world.

■ Two half-hour 'classic' radio entertainment shows weeknights from 8-9 p.m.

■ Installation of a 'host' instead of an 'anchor' for the station's afternoon



**NBC Talknet's Bruce Williams**



**ABC Talkradio's Owen Spann**



**Mutual's Larry King**

*Some stations have multiple network affiliations for both talk and news, while others use webs for newcasts only.*

drive newcasts.

"All-news radio stations," says Greg Peterson, vice president and general manager, "have always thought of themselves as utilities only, but all-news can be more, without losing credibility."

**Play-by-play sports**

In addition to *Moneysense* and the oldie programming, WBBM has added play-by-play coverage of Chicago Blackhawks hockey, and all three, Peterson acknowledges, represent a "risk." But he adds that news stations traditionally attract fewer listeners in the early evening hours, and research indicates that "half of the people listening to the Blackhawks did not listen to the station for anything else. But their demos are compatible with our news listeners, so we thought, through promos, we might attract them; we saw an opportunity to bring new listeners to the station."

There are two schools of thought regarding play-by-play sports, although more news and news-talk stations tend to feel it enhances rather than harms their listener base.

At KTRH Houston, Michael Packer, station manager, points out that September will mark the station's second anniversary in all-news. Sports—in this case play-by-play broadcasts of Houston Rockets basketball and Astros baseball—has been viewed as a way "to get people to come up from FM to AM to sample us; and it's worked."

And KMOX's Hyland adds, "We continue to be very upbeat about the future of sports at this station."

But at all-news WTOP Washington, Michael Douglass, vice president & general manager, says there is "a trend away from play-by-play sports and block programming." The Outlet station, he says, is committed to 15-minute news cycles, seven days a week. "We used to carry Bullets basketball, but we don't anymore; and Capitals hockey is up in the air."

However, the station will continue to air Orioles baseball.

The one exception to the absence of block programming at WTOP is Mutual's *Larry King Show*, which airs overnight. The station is a primary CBS affiliate for that network's newcasts and also takes some additional Mutual programs/services such as *Face-Off* (Senators Robert Dole and Edward Kennedy), *Rona Barrett's Entertainment Report* and *Newsline*, an off-air feed.

Roy Shapiro, vice president & general manager of KYW Philadelphia, says the Group W all-news station "wouldn't be interested in a sport that carries a schedule of 80 or 150 games," but, "a local pro football schedule of 16 might make sense. We want to be local, and we want to keep to our promise of all-news all-the-time."

Prototypical of a station that makes use of multiple network affiliations for a variety of purposes is WQBK. The news-talk outlet sprinkles ABC Talkradio personalities throughout the weekday, such as Dr. Susan Forward, from 10 a.m.–noon and Owen Spann from noon–2 p.m.; airs NBC Talknet's Bruce Williams and Sally Jesse Raphael at night; ABC's financial advisor Bob Brinker for three hours on Saturdays

and Sundays; and CBS for hourly newcasts as well as such regular programs as *Face the Nation* and *News-mark*.

"We clear just about every newcast CBS feeds," says Berkson, who adds that Talkradio's Brinker was a recent addition to the schedule, and "the amount of mail he's getting is enormous."

WOC's MacQueen credits network talk services with helping the Iowa station move into the black. "This is a 5,000-watt station with a signal problem," he says. "They've been news-talk for five years, but the costs were eating them up." Now, "the costs are less because of the networks."

At 10 a.m. on weekdays, the station moves from locally-originated programming to ABC Talkradio, which it airs throughout the day and early evening, picking up NBC Talknet's Williams and Raphael at night.

**Marketing strategy**

In addition to the program cost savings, another contributor to the station's profitability was a new marketing strategy. "Because we skewed to an older demo, we had run into buyer resistance," MacQueen recalls, "so we took a page from magazine salespeople who have sold at a lot deeper level than circulation and page rates. They go to the client level and talk about editorial environment with the decision-makers. The same principle applies to news-talk. The local Rotary Club members don't listen to CHR."

At WOR, Simonson says the station is getting "a lot more aggressive" with regard to promoting itself. A direct mail campaign has been mounted, and inserts in about 13 metropolitan newspapers are tied into specific ZIP codes. "We were low key," says Simonson, "but AM stations have to stand up and be counted."

Even though WOR "increased nicely



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in 24-54 numbers in the winter book," Simonson concedes that "talk is going to skew 45-plus. We've got to sell that audience to advertisers.

"We're finding that, across-the-board, with the exception of beers and sodas, more and more categories are becoming aware of the 45-plus audience, principally because of the research available and the aging of the population."

WMCA has just launched a \$1.25 million advertising campaign, "We Talk New York," which includes the station's first-ever use of television.

Because of the appeal of health-related programming to the news-talk audience, WWDB's Camiolo has found a new source of revenue among vitamin companies. "I didn't know there were so many vitamin companies," he says, and he has found that "you can deal with national companies on a local basis without dealing with an agency."

One station bucking the general audience trend is WABC New York. One of three news-talk stations in the largest metro, the Capital Cities-ABC-owned outlet is, "trying to attract younger demos," according to James Haviland, vice president and general manager, who adds that "we don't consider the other news-talk stations to be our only competition." WABC's morning drive-time personality, Alan Colmes, is described by Haviland as "somewhere between John Gambling and Imus (the 'outrageous' morning man on adult contemporary AM, WNBC).

"We have a crisper delivery," Haviland continues, "and that, along with the Yankees [baseball] and Jets [football] broadens our sampling across demos." WABC airs quite a bit of ABC's Talkradio programming, but uses some of it on tape delay in order to clear 2-6 p.m. weekdays for its own local show, hosted by veteran New York radio personality, Bob Grant.

The Group W all-news stations are finding an increase in women listeners. Says John Waugaman, vice president & general manager of WINS New York: "As they [women] have moved into the work force and tried to deal with added pressures, they've learned to use our radio station to their advantage. All of the elements that have been there—traffic, weather, business news—have taken on increasing relevance to women."

### Weekend blocks

The appetite for financial and health information, coupled with other popular specialized subjects such as gardening, real estate, cooking, etc. opens up possibilities for long-form programming on the weekends coupled with targeted advertising opportunities.

WQBK's Berkson cautions that, "We don't want the tail to wag the dog. We want to create programming because it interests people. But once we do that, it would be foolish not to turn it over to our sales department to sell it. In an auto fix-it show, you're going to hear garages."

Targeting advertisers is described by WOR's Simonson as "the beauty of the format. You can be so selective on the basis of the program. We exploit that at every turn."

At KTOK, Butler points out that "we get everything on a gardening show that pertains to fertilizers, nurseries, etc." But to prevent clutter, the station limits commercial units (either 30 or 60-second) in longform weekend shows to eight units an hour.

In St. Louis, KMOX's Hyland says his station doesn't, as a rule, have regular shows on certain subjects. "We have an auto guy on Saturday at 4 p.m., and I imagine more car dealers advertise then. But we don't make a conscious effort; in fact, we'd rather not." □

### Expanded AM (from page 41)

"I think the AM daytimer situation may be on its way to resolution before that band becomes available. A lot of the current restrictions have to do with treaties with Canada, and a lot of it is to protect the skywave of clear channels. But a new AM order may allow some of the existing daytimers to go fulltime as it is." He notes that Group W bought KEMO Phoenix last December as a daytimer but that, during the process of acquisition, the FCC had allowed it to go to fulltime broadcast.

To make use of the added KHz, a broadcaster, he feels, "has to find a specific public to serve. Someone with ingenuity will find a use for it."

Gil Rosenwald, president of the Malrite Communications radio division, says he doesn't feel very strongly about the development: "It's just slicing things thinner and thinner on AM." He adds that, if existing stations can find some use for the additional spectrum,

*With the FCC's relaxation of AM rules, some believe, class A and class B FMs may well use the AM band extension for simulcasting.*

that might have some positive effect.

Elaborating on this, Tom Bracovich, Malrite's vice president, engineering, says that, as things stand now, "It's in the AM band and just another broadcast facility, but, with the FCC's relaxation of rules, there's no question that some Class A and Class B FMs would use it for simulcasting. If I had a Class A station in Podunk Corners, I would like to pick up a station in that band as a supplement. You could do it at a minimum expense and expand your coverage and market size."

But he also warns, "Just like in low power television, some people will file for it hoping to get rich overnight. The FCC has found the lottery system is half-way successful, so it will continue to use it. And it's not always the person who can make a station a financial success who ends up with the assignment."

"From our standpoint," holds Herb McCord, group vice president, radio at Greater Media, Inc., "we have an AM in every market we operate in, so we see this as more competition, and the AM

Anne Bryan Smollin



*On WQBK Albany, a nun who is also a psychologist, discusses a variety of subjects involving youth.*



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**“A lot of people will spend a lot of years filing for licenses, and the receivers won’t be there because manufacturers aren’t interested in spending a lot of time on AM radio.”**



Jeffrey H. Smulyan,  
President  
Emmis Broadcasting Corp.

band is struggling enough without more competition.” But he moderates this threat by pointing out, “If this were approved tomorrow, it would be another five years before there are sufficient radios out there that could receive any new stations. AM stereo is just now getting to the point where there are enough radios out there to be a factor. There is probably less of an inclination for someone to go out and buy a new receiver in this case than there was for AM stereo. It’s not as if the public is clamoring for AM stations.”

He sees some prospect of daytimers shifting over as well as FM stations simulcasting in their markets, but he also cautions, “It’s hard enough to find adequate land for the AM array; it’s getting more difficult from a zoning, FAA and environmental standpoint.”

**Fear of filing**

“We would never get involved in filing for a license in that range,” says Jeffrey H. Smulyan, president of Emmis Broadcasting Corp. “The process is so tedious that it doesn’t make sense to go into comparative hearings that go on for years and years. A lot of people will spend a lot of years filing for licenses and the receivers won’t be there because manufacturers aren’t interested in spending a lot of time on AM radio.”

Smulyan suggests that the FCC will have to allow AM-AM simulcasting, where a daytimer signing off the 1400 slot, for example, can shift to 1700. He says the power needed to utilize the latter portion of the band doesn’t justify a fulltime shift to it.

“In most major markets,” he points out, “we have a lot of highly directional AM stations shoehorned in. They’re not competitive from a signal reach standpoint, and you’ll find only one or two stations in a major market that have a good signal. AM could have much im-

proved fidelity, though, if the receiver manufacturers were willing to spend a lot of money on it.”

Smulyan says that what’s needed is a solution to the problem of limited AM reach because, with ratings based on the metro area, there are too many AMs that hardly show up in the rating books. He concludes, “There has been a lot of experimentation with narrow-casting, but it hasn’t established itself. And if you’ve got five AM broadcasters that are all starving, a sixth one isn’t going to help.”

Says Terry S. Jacobs, chairman of Jacor Communications, “I’m not bullish on the future of AM, particularly the expansion of AM. Unless the FCC grants a significant amount of power, a station isn’t going to do much in that part of the band. We’re not particularly looking for AM signals as it is, and definitely not in a stand-alone situation.”

Jacobs says it might be possible for someone to put that part of the spectrum to an imaginative use, such as a travel advisory or all-weather station. The added KHz, he notes, may be of

some use to a daytimer. He points out that, when his company had two religious daytime stations, it felt it could have added 15–20 per cent to their revenue base by going fulltime.

“I think it’s a great opportunity to lose money,” contends Harvey Grace, CEO of Grace Broadcasting. “When you get up to that level, the way they’re likely to shoehorn signals in, a tremendous amount of power is going to be needed to put out an effective signal. I can imagine minorities trying to get these slots and having problems once they do.” He adds that the problem of signal strength, for daytimers, could make a bad situation worse.

Bill Jennings, vice president and general manager of Jefferson-Pilot’s clear channel, 50,000 watt WBT and WBCY(FM) in Charlotte, asserts, “My reaction is that I’m glad to see that the FCC is looking at addressing the myriad of problems for AM radio. But adding more is not necessarily better for either the consumer or broadcaster.

“Even in a free marketplace, you can’t totally remove all considerations of management of the spectrum space. You have to think about the future of AM in its ability to serve the consumer. I think there will be a lot of instances where services that are now being provided will no longer be feasible.

“Clear channel stations like ours are set up to survive over a long period of time, providing a high level of service. If a station is limited to a relatively small area, it won’t be able to afford to produce a news service, for one thing. In Charlotte, you need almost a 50,000 watt signal in the daytime to compete with the Class C FMs.”

He offers one positive note on the prospect of an AM band extension: “There are too many AMs going away. We need to get more attention back to the AM band, so maybe this would help.” □

**“Unless the FCC grants a significant amount of power, a station isn’t going to do much in that part of the band. We’re not particularly looking for AM signals as it is, and definitely not in a stand-alone situation.”**



Terry S. Jacobs  
Chairman  
Jacor Communications



# In the Picture

## Neil Harrison



*Media chief of recently formed Weightman Group points to the advantages of "a lean staff of experienced professionals," warns against the downside of "over-negotiation," and urges "using our imaginations to go for the extra edge" in pulling together a media plan.*

## Harrison heads media for four-firm Philadelphia advertising-p.r. combine

When the Weightman Group was formed earlier this year in Philadelphia as an \$80 million billing combination of Weightman, Inc. Advertising, Schaefer Advertising, Roska Direct Marketing, and Weightman/Schaefer Public Relations, Neil Harrison was promoted to senior vice president, executive media director, to head overall media operations of the Group.

He's doing this with the help of Raymond Dundas, who moves up to succeed Harrison as vice president, media director, at Weightman, Inc., and Don Racer, recently brought in to head media at Schaefer.

Harrison believes that media people "should never lose sight of the value of using our imaginations and taking some risk to come up with innovative media plans. It's easy enough to play it safe and present a plan that the computer could have pushed out, by simply following the prevailing standard pattern.

"But we can try to use our imaginations to come up with a new, extra edge—maybe one that reaches out for some specially-tailored and well-timed merchandising support for the schedule. If the stations can tie in with what the client's sales force is doing locally, you can develop a new wrinkle that carries some extra impact at point of purchase. And if it doesn't pan out quite up to your highest hopes when the idea was first conceived—well, we shouldn't be in a hurry to jump all over the planner who thought of it. Maybe all it needs is a little different twist to adapt something very close to it the next time out that will be more productive. If we don't try, we'll never know."

## Rate grinding can backfire

Harrison notes that his people "like to keep rates low as much as the next agency," but adds that in terms of "benefits to clients over the long run, there's such a thing as a buyer who *over-negotiates*. He can take advantage of a situation today and beat a salesman

down two per cent lower so he can reap the short-term advantages of crowing about it to the account group. But in doing so, he could also be reaping long term harm to his clients."

Harrison explains that the buyer who makes over-negotiation a habit "is likely to find himself pegged as a rate grinder by the reps. They'll be less likely to work with him over the long haul—less likely to let him know about the opportunities they'll be more inclined to pass on to the buyers they believe have treated their stations fairly in the past."

And that, he adds, is just "one of several advantages of experience. We believe we can work more effectively with a lean staff of experienced people than with a larger number of relative beginners, or of people who use an entry-level job in media only as a stepping stone to account management."

He says he wants people "who can stay abreast of all the changes in both consumer lifestyles and in the evolving media marketplace. This is the only way they're going to keep themselves in a position to make the most of the ups and downs of supply and demand.

## 'Buyer's insider'

Harrison points out that, "If a rep sees a buyer as a fair player, that rep can act as the buyer's insider who, in effect will act as a teammate, working on the buyer's behalf as well as on his station's, in trying to arrange the best of a transaction for both parties. It may not be easy to put a specific dollar value on that kind of relationship with the media sales community, but we know it's there.

He also recalls that 15 or 20 years ago, "It was simple enough to 'cover the country' with buys on two of the three TV networks and spreads in *Life* and *Look*. But today the audience is too fractionalized. So again we need experienced planners who can select from a growing variety of media vehicles, to seek out and reach a consumer who is likely to be a much more elusive viewer or listener than he used to be."

He observes that the estimates are that 18 to 20 per cent of network units are or soon will be split 30s, and says that, "If we can pay 50 or 55 per cent of the 30 second rate and get 75 per cent of the 30's impact, fine. But at what point will the increased clutter start eating into that 75 per cent? This is the kind of judgment we're expecting our planners to make, constantly juggling the upside and downside to reach the most effective balance. Again, we need experience to make that kind of judgment, too."

Harrison says that his responsibilities in his new job include "looking for potential economies resulting from consolidation of some of our several media operations. For instance, while Schaefer's senior planning people will continue to work in Schaefer's offices, where they'll always be available to the account groups there, it will make sense to concentrate buying for both Weightman and Schaefer clients here at Weightman, where we have all our syndicated reports, our Mini-Pak operation and our on-line terminals to IMS."

ed a survey of the satellites available.

The expansion is a piecemeal operation, Hockeimer says. "Rather than spreading ourselves all over the map, we established some priorities. We said, 'Let's do Europe, Latin America, New Delhi [because the ambassador was anxious to get the service, in English]. Let's do those things and do it right, and then let's go to the next area of the world. Let's talk about the programs, the languages, the time of the day because it affects our staffing.'"

He adds, "Our aim is to perform the service as expeditiously as possible, get those TVROS on contract, get them installed, and then we have the net in being, and then we can fine-tune our programming. We can then decide whether we want interactives only, or we want a mixture, whether we want every day, whether we want three days like we do in Latin America. A lot depends on the embassies in the area."

### Press conferences

The twice-weekly, hour-long international press conferences have gotten Worldnet its greatest exposure, occasionally being used in part by broadcasters overseas as part of their regular newscasts. Among those who have used portions of interviews have been Independent Television and BBC in the U.K. and NOS-TV in The Netherlands. One of these press conferences can easily involve the participation of more than 40 journalists asking questions from eight or so European countries.

Among those in the "hot seat" for these press conferences have been Vice President George Bush, Secretary of State George Schultz, former U.N. Ambassador Jeane Kirkpatrick, former Secretary of State Henry Kissinger, Secretary of Agriculture John Block, Los Angeles Mayor Tom Bradley and Dr. Robert Jarvik, inventor of the artificial heart. Worldnet also points to "technical miracles" like the satellite hookup between President Reagan, West German Chancellor Helmut Kohl in Athens, a crew of orbiting *Challenger* astronauts and reports in eight European cities.

Such feats are not without their challenges, according to USIA-TV project engineer Jim Davis. He notes there are three Atlantic satellites, one Pacific and one Indian Ocean satellite which can be called into use. But, he says, "The problem is you can't get to all of them directly from the U.S. If we want to use the Indian Ocean satellite from Washington, we have to double-hop the signal; that is, send it up to an Atlantic satellite, bounce it back to a Eu-

## The twice-weekly, hour-long international press conferences have gotten Worldnet its greatest exposure.

ropean ground station then back up to the Indian Ocean bird, then back down to the ground stations we're trying to reach."

Another logistical problem is the need to convert from the U.S. standard of 525 lines with 30 frames per second to the European standard of a 625-line picture with 25 frames per second. Each time the TV picture is sent to a country using a different standard, it must be converted to the system used there. The signal then must be processed through a costly converter after it has completed the 44,600 mile trip from the point of origin.

The sound makes its trip both via satellite and through ordinary telephone circuits, according to Davis. The tricky part comes when, for example, technicians must gather up the audio from the reporters in eight or so European countries, from two or three U.S. locations and perhaps a few from Africa, and run them all together through a telephone conference bridge so that everyone can hear everyone else without their own voices feeding back on them. Then there is the need for simultaneous translations. Joe Royster, chief of the language version division of USIA-TV, has to find people who can speak Arabic who are also comfortable with medical terminology.

### Worldnet programming

The two hours of programming transmitted weekdays from 8 to 10 a.m. include a variety of rotating programs, much of it non-political in nature, such as weekly half-hours on U.S. entertainment and a 14-minute weekly sports segment. The only daily show is *America Today*, which takes up the opening 28 minutes. This program utilizes co-anchors and originates from the USIA's TV studios in Washington, but it also makes use of live remote broadcasts of on-the-spot reports as well as videotaped reports.

*America Today* explores topics as diverse as the latest U.S.-Soviet disarmament proposals and the newest American fads. The seven-minute headline news segment is followed by items on a variety of subjects such as health, en-

tertainment and profiles of famous Americans. The five-minute profiles examine personalities ranging from religious leaders to rock stars and are designed to reveal the human side of their subjects. With the show currently produced in English, about one-third of it is produced by USIA, while the remaining segments are acquired from TV networks, independent stations and commercial sources.

In much of its programming USIA strives to keep costs down by using contributions from outside sources. A case in point is *Science World*, a 14-minute show produced twice monthly in English, French, Spanish, Arabic and Portuguese.

Here USIA enlists the help of such major U.S. corporations as Dupont, Kodak, Ford, Boeing, IBM and United Technologies, which provide audio-visual material. Prior to 1982, USIA produced a similar program for overseas distribution at the cost of about \$20,000 per program. Faced with a shrinking budget, it sent letters to the *Fortune* 500 companies asking for help.

According to Richard C. Levy, deputy director of USIA-TV, the programs now cost the taxpayers less than \$4,000 each and the quality has improved. Having been distributed preceding the launch of Worldnet, this program is televised by more overseas television networks and seen by more people throughout the world than any other program of its kind, Levy notes. It is distributed separately to over 105 countries and seen by an estimated 150 million viewers.

The range of subjects on *Science World* goes from new techniques for analyzing human blood to the development of fertilizer. As for corporate help, Chrysler helped to produce a program on its new computerized automobile plant and TRW explained through photographs and animation how it helped capture an errant satellite and put it back in its correct orbit. Sperry Corp. explained how its new CAS II collision avoidance system works on the high seas, and McDonnell Douglas detailed its new advances in aircraft manufacturing testing.

Lighter fare is *Almanac*, a talk show that includes both celebrities like TV star Valerie Harper and singers John Denver and Pearl Bailey, but also average citizens. The interviews, though, are not of a frivolous nature. For example, Harper spoke about world hunger, Denver about ecology and Bailey on the need to seek further education. A less-known guest was Kien Pham, a blind refugee from war-torn Cambodia who came to America, worked his way through college, earning a master's degree in business administration and has become a White House Fellow. □



# Inside the FCC

## Jim McKinney



*Chief of the FCC's Mass Media Bureau is undaunted by broadcaster cynicism toward his efforts to open the AM band to more stations.*

## Minorities, daytimers, public educators seen making gains on AM band

In the mid-1970s, says Jim McKinney chief of the Mass Media Bureau of the Federal Communications Commission, groups of minorities, public educators and daytime-only broadcasters kept knocking on FCC doors saying the United States needed more AM radio stations. "In the mid-1970s, that was taken as gospel, there was a desire for more channels and more radio stations in the United States, especially on AM.

"FM was still just about a third of the listening audience and AM was the great bulk of it," he adds. "You made more money on AM than you did FM."

As U.S. broadcasters know, the radio scene has changed dramatically in the past 10 years. FM is now the dominant radio medium, and AM is hurting to such an extent that the FCC, led by McKinney, shed its cloak of neutrality and took the unusual step of ordering a study of how it can help the ailing medium.

Broadcasters in general now feel the last thing the industry needs is more AM radio stations in a buyer's market. The original pleaders (minorities, public educators and daytimers), and anyone not in broadcasting but wanting to get in feel differently, however.

McKinney remains undaunted. He is aware of the shift in interest in the past 10 years and has seen the industry yawn as he reports on the prospective addition of 100 kHz to the AM dial stemming from the Geneva conference just ended (see story, page 40). He suggests the FCC's interest today should be the same interest it had 10 years ago, to help daytimers, minorities and public educators who he says will take advantage of the new spectrum.

"Daytime broadcasters' needs are still very great in the United States," he says. The FCC finally has determined that there shall be no more new daytime-only stations, he adds, "but there are a lot of daytimers out there that would love to have the ability to serve their community better through a 24-hour operation."

If the new spectrum were reserved for daytimers only, he says—adding that he isn't speaking for the commission, which would not make its decision for at least another two years—fewer than 300 of the 2,000 daytimers could be accommodated if they were to have a decent amount of power. "I think they would be hard-fought-for channels even if the only group that wanted them was daytimers."

But, he adds, "Minorities still express a desire to own broadcast outlets, even AM radio station broadcast outlets. They have in the past not been able to purchase through their inability to assume financing or get deals together for broadcast properties. Those needs are still very real."

A recent study conducted for National Public Radio, he says, shows "they are still concerned that there are portions of the United States that are not served by public radio and they are still desirous of having AM broadcast stations."

## Victory at Geneva

Because the broadcast spectrum must be shared throughout the world, the nations of the world have gathered periodically in Geneva to work out whatever problems exist at the time or are expected to exist in the near future. With the pressure for more spectrum space beyond the current broadcast band upper limit of 1605 kHz, the U.S. decided to make a case for expansion when the World Administrative Radio Conference (WARC) met in 1979.

McKinney, a member of that delegation, recalls that the U.S. proposed "that we allocate more spectrum for broadcasting, specifically 10 more channels at the top of the band, from 1605 to 1705. We suggested that for the whole world. We won it for the Western Hemisphere," or Region II of the three regions that divide the world for WARC purposes.

But those international conferences move slowly, and the next radio planning sessions were not scheduled until 1986 and 1988. This year, the WARC Region II countries would decide whether to expand and in 1988 they would plan how to split up the new band.

At the conference just completed, McKinney says, there were several issues to be resolved. "The most critical one was what method are we going to use to plan this band. There are two basic ways that you can plan a new broadcasting band, or indeed a new band of any kind. Are we going to use allotment planning, or are we going to use assignment planning?"

"When you are talking about allotment for broadcasting, you're talking about specific frequencies. At a border between Canada and the United States, which frequencies do Canada get to use and which do we get to use? The general consensus until this conference was that we would use assignment planning. It is the method that has been used in the past most frequently.

"It is essential to use assignment planning when you have a very mature band with a lot of users already there, because you've got to take care of them while you're adding new things. So the United States generally favors assignment planning, because we're

## Inside the FCC *(continued)*

generally dealing with bands that are already occupied. But we took a careful look at the situation here and said, 'We've got a brand new band, it's basically clear, there are no broadcasting stations in it, the United States, Canada, and Mexico had already agreed that they were moving everything out of the band, and we were already in the process of doing that, so it was going to be a pristine spectrum.'

"Given that, we said why go through the horrible experience that we have seen in the past, the difficult experience of doing assignment planning when there is a better way, called allotment. Assignment planning contemplates that you as Canada and I as the United States go sit at two different tables and write down two different wish lists: 'I'd like to have all of these stations in all these places and I wish I had this much power and this kind of directional antenna,' and then we send those wish lists off to Geneva, Switzerland.

"A group over there called the IFRB, the International Frequency Registration Board, sticks all that stuff into a neutral computer in Geneva, and the computer, based on technical criteria, strips out the incompatibilities, where your proposals are incompatible with my proposals. And then all that can be done is, Geneva says, 'Hey, fellas, you ought to get together and work out these incompatibilities.' We did that [for another conference] in 1981 in Rio de Janeiro." And the final signatures still aren't on that agreement for sharing certain portions of the band as it exists now.

"Allotment planning is much easier," McKinney continues. "Allotment planning says that instead of us trying to decide who is going to build what where, 'Why don't you take some frequencies, and I'll take some frequencies. I'll protect yours, you protect mine, and any time you want to build on your frequencies, you go ahead and vice versa.'

"That way, nobody has to commit to construct today, nobody has to figure out today what the needs are going to be 10 years from today, and everybody knows that when we get there, we're going to be moving stations around. A guy who said he wanted to build a station on the south side of town is going to find out he can't get the property and has got to build on the north side of town. He's got to go back for another negotiation, so rather than have all of that, we'll just reserve."

## Apathy on the border

If broadcasters in general are meeting the idea of expanding the AM band with less than enthusiasm, those within 205 miles of either the Canadian or Mexican borders are going to be even less interested. And those in South Florida (within 205 miles of Cuba) will be almost laconic.

About one-quarter of the top 50 and top 100 U.S. markets are located within 205 miles (or 330 kilometers) of another country, but that doesn't concern McKinney. The top markets are where AM is suffering from FM competition. AM, he says, appears to be

thriving in the smaller markets.

But designing interference-free broadcasting in the new band occupied a great deal of attention in Geneva. The U.S. won with its proposal to, as McKinney puts it, "assume that you are going to build 1,000-watt stations at the border with a nondirectional antenna. That is how we'll calculate how far inside each other's country we've got to worry about. That doesn't mean that stations have to be 1 kw at the border, but that's the assumption. In fact, the conference adopted precisely that formula, 1,000 watts at the border, nondirectional.

"Then the question was, 'If you have a large country, as you move away from the border, at some point it becomes unnecessary for you to worry about the other country. And you can raise your power and raise directional antennas and do other wonderful things.'

"How much power should be allowed? There were proposals on that everywhere from 200 watts to 50,000 watts. The United States' proposal was 10,000 watts maximum power [it had no interest in creating new clear-channel stations, he says]. We chose that because above 10,000 the distance interference was much greater. We proposed 10,000 and the conference, in the last few hours, adopted 10,000 watts maximum power."

## Sharing the bounty

How the new 100 KHZ AM will be shared will be the subject of the 1988 conference. One way, McKinney says, is for the U.S. to take every other channel, such as the odd numbers, with Canada and Mexico, which won't interfere with each other, taking the other five, perhaps the odd numbers.

"We were very successful in getting this conference to make some very strong statements to the next conference, that is in the form of telling the next conference what we had determined already, and also in the form of recommendations to the nations of this hemisphere, to not put anyone else in the band, effective immediately," McKinney adds.

The message, he says, already is, "Stop where you are and start working hard to get them out of the band, because broadcasting definitely is going to go and broadcasting does not share well within the other services."

In fact, the U.S. has already begun moving its occupants out of the band. They are located almost entirely in Alaska, McKinney says, where point-to-point radio contact is a necessity. But he says that type of radio at that frequency level is not very effective because it is too noisy for two-way communications and requires too much power.

Broadcasters have made the point that, instead of adding onto AM spectrum at the high end of the band, the FCC and conference nations would do better to add it on the low end where the propagation is better. But McKinney says that was considered and rejected because, despite recent technological advances in communication, the ships of the world still use that portion of the spectrum for Morse code communications.



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