Television/Radio Age

ROAD TO NATPE/62

DEAD LAST IN BIG D
UHF indie writes the book on survival/59

EMPTY BEDS
Hospitals turn to broadcast to cure ills/68

ENTHRONED AT CAMELOT
Hirsch to build upward from current barter sales/70

December 7, 1987 • $3.50


LORIMAR
SYNDICATION
SOURCE: NTI SON Season To Date Thru 11/15/87

Television/Radio Age

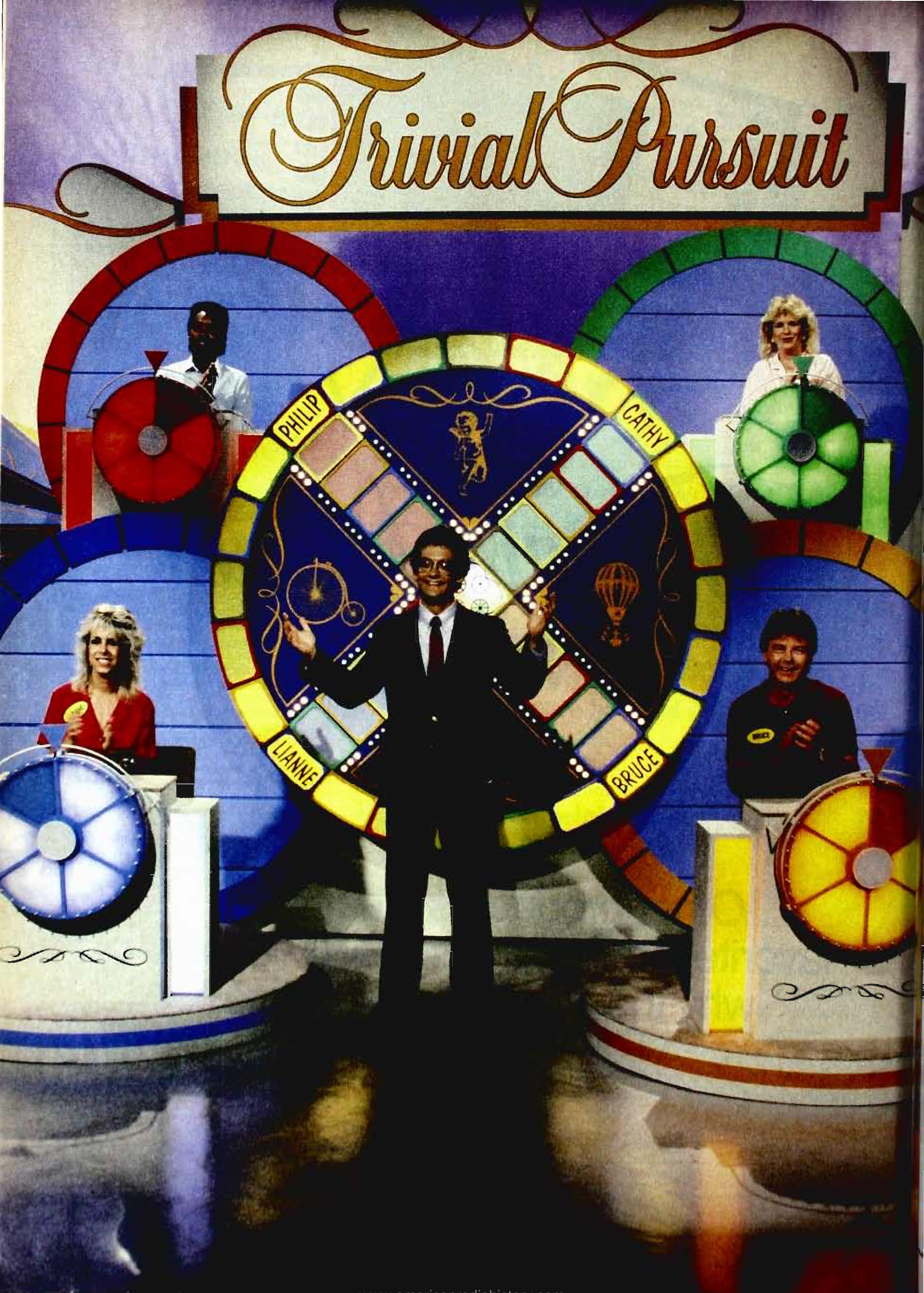
December 7, 1987 *Volume XXXV, No. 10*

DEPARTMENTS

Television/Radio Age (ISSN #US0040277X) (USPS #537160) is published every other Monday for $50 per year by the Television Editorial Corp. Publication Office, 1270 Avenue of the Americas, New York, NY 10020. Second class postage paid at New York, NY and additional mailing offices. POSTMASTER: Send address changes to Television/Radio Age, 1270 Avenue of the Americas, New York, NY 10020.

Q: WHY *Trivial Pursuit*® IN 1988 ?

Other producers are turning favorite family games into TV shows– why the Trivial Pursuit game?


Trivial Pursuit
PHILIP
CATHY
LIANNE
BRUCE

A: BECAUSE THE Trivial Pursuit® GAME IS A PROVEN PHENOMENON.

- **30 million board games have been sold to date.**
- **1/3 of all U.S. households have a Trivial Pursuit board game.**
- **Over 100 million people have played the Trivial Pursuit game in just 5 years.**

And millions more know the Trivial Pursuit name. The title itself evokes excitement, fun and immediate recognition.

The Trivial Pursuit game is <u>THE</u> adult board game of the Eighties played by <u>both</u> men and women. This dual appeal provides a unique opportunity for a new television strip to build upon.

AVAILABLE SEPTEMBER 1988

WORLDVISION ENTERPRISES INC.

The World's Leading Distributor for Independent Television Producers

New York, Los Angeles, Chicago, Atlanta, London, Paris, Tokyo, Sydney, Toronto, Rio de Janeiro, Munich, Rome

NEWS BEAR.

HANNA-BARBERA'S
THE YOGI BEAR SHOW

"SMARTER THAN THE AVERAGE BUY"*

It's all Yogi in a half-hour strip package including the original classic cartoons.

Yogi the "smarter than average bear" who is universally loved will make friends and influence ratings for your station.

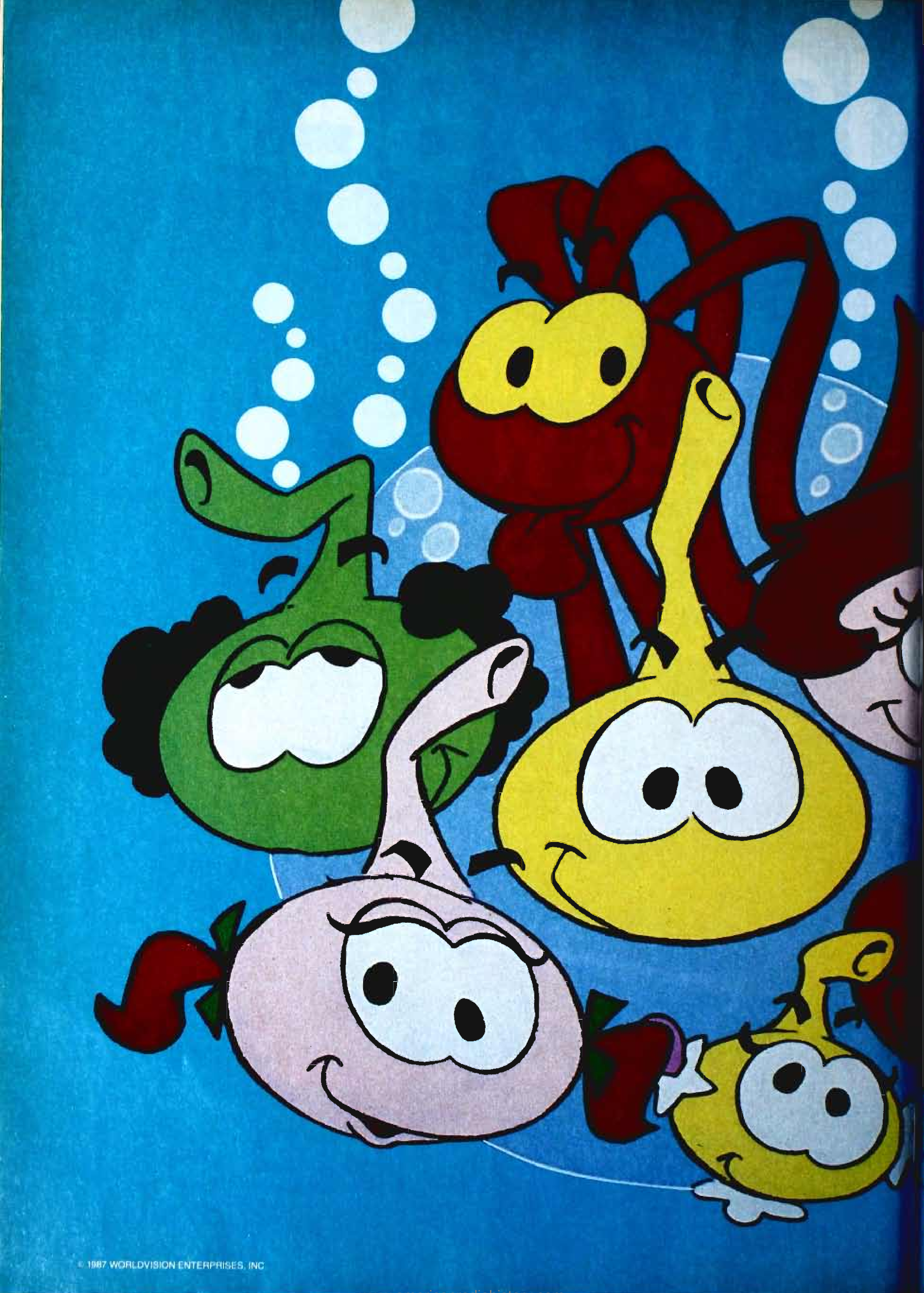
Available Fall 1988
65 Half Hours

ADVERTISER SUPPORTED PROGRAMMING

WORLDVISION ENTERPRISES INC.

The World's Leading Distributor for Independent Television Producers

New York, Los Angeles, Chicago, Atlanta, London, Paris, Tokyo, Sydney, Toronto, Rio de Janeiro, Munich, Rome



CHEER UP. SNORKS™ ARE COMING FROM HANNA-BARBERA.

Here come some of the most captivating characters in all of animation from the people who brought you the beloved Smurfs.®

A world filled with Snorks™ would be a better place to live. Help improve the world—program the Snorks.™

Available Fall 1988. 65 half-hours.

ADVERTISER SUPPORTED PROGRAMMING

WORLDVISION
ENTERPRISES INC.

The World's Leading Distributor for Independent Television Producers
New York, Los Angeles, Chicago, Atlanta, London, Paris, Tokyo, Sydney, Toronto, Rio de Janeiro, Munich, Rome

Television/Radio Age

Editorial, Circulation and Publication Offices
1270 Avenue of the Americas
New York, NY 10020
Phone: 212-757-8400
Telex: TELAGE 421833
Facsimile Number: (212) 247-3402

Publisher
S. J. Paul
Executive Vice President
Lee Sheridan

Editorial
Vice President & Editor
Jack Loftus
Vice President & Executive Editor
Alfred J. Jaffe
Managing Editor
Edmond M. Rosenthal
Associate Editors
Robert Sobel, George Swisshelm,
Contributing Editors
Dan Rustin
Europe: Pat Hawker

Washington
Howard Fields
716 S. Wayne St.
Arlington, VA 22204
(703) 521-4187

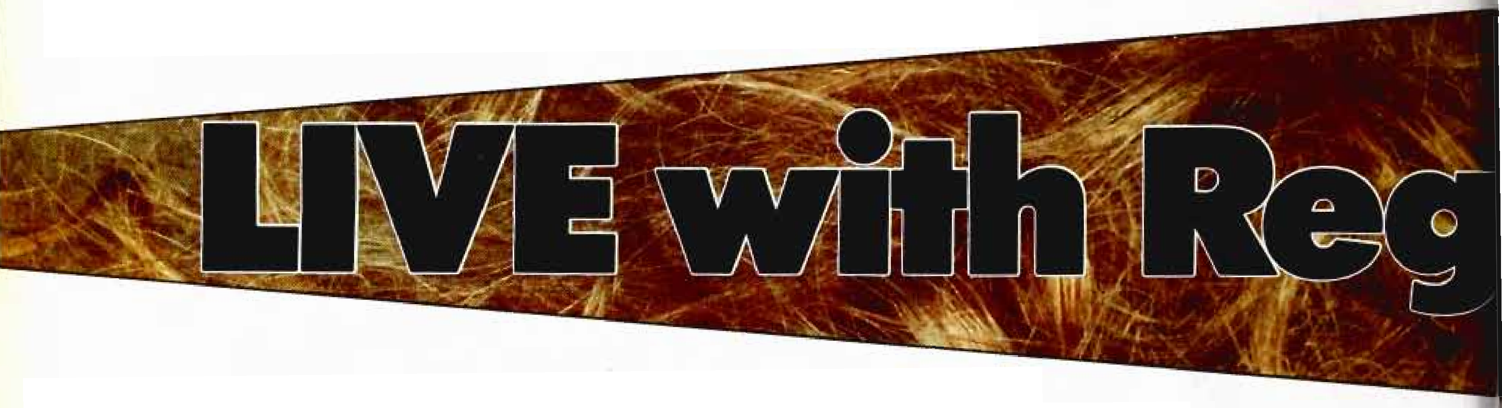
London
Irwin Margolis, *European Correspondent*
Sally Mann, *Correspondent*
Keepers Lodge
Hatfield Park
Hatfield, Herts AL9 5PJ
United Kingdom
7-072-64-902

Advertising
Vice President & Sales Director:
Mort Miller
Sales Representatives
Marguerite Blaise,
William J. Mathews
Graphics & Art Director
Frank Skorski
Production Director
Marvin Rabach
Circulation/Marketing Director
Brad Pfaff
Marketing Coordinator
Anne Hoey
Business Office
Wendy Pally

West Coast Office
Jim T. Moore, *Sales Account Executive*
Eliot Tiegel
West Coast Correspondent
6290 Sunset Blvd., Suite 315
Los Angeles, CA 90028
(213) 464-3552
Facsimile Number: (213) 464-1956

Member Business
Publications Audit of
Circulations, Inc.

TELEVISION/RADIO AGE is published every other Monday by the Television Editorial Corp. Sol. J. Paul, President; Lee C. Sheridan, Executive Vice President; Mort Miller, Vice President; Alfred Jaffe, Vice President. Editorial, advertising and circulation office: 1270 Avenue of the Americas, New York, N.Y. 10020. Phone: (212) 757-8400. Single copy: $3.50. Yearly subscription in the U.S. and possessions: $50; elsewhere: $60



THE CELEBRITY TALK SHOW THAT CUTS THROUGH IT ALL. NO.1 WITH WOMEN. NOW AVAILABLE NATIONWIDE.

Women love LIVE WITH REGIS & KATHIE LEE.

No.1 in New York. Of the three affiliates, 57% of women 18-49 watch.

No.1 in Los Angeles. Of the three affiliates, 56% of women 18-49 preferred Regis.

Outdelivered DONAHUE.

Outdelivers WIL SHRINER.

Outdelivered its OPRAH/JEOPARDY lead-out.

Regis and Kathie Lee cut through all the talk to deliver what other talk shows can only promise. Great demos. Great ratings. And a proven way to reach the most sought after viewing audience, women 18-49.

They've made Regis Philbin a solid talk show success for 10 years. He hosted the No.1 celebrity talk show in New York, and Los Angeles. And proved his national appeal by hosting the No.1 rated show on the Lifetime cable channel.

Women turn to Regis Philbin and Kathie Lee Gifford because their chemistry brings out the best in guests. And the best in their viewing audience. Their special brand of entertainment, celebrity interviews and just plain fun wins again and again, sweep after sweep.

Now LIVE WITH REGIS & KATHIE LEE is available in your market. So you can share in the success of the celebrity talk show that's been sweeping women off their feet. LIVE WITH REGIS & KATHIE LEE.

Source: NY NSI 11/86-5/87, 10/87 LA NSI 11/80-5/81

LIVE
Regis &
Kathie Lee

Buena Vista Television
Advertiser Sales
CAMELOT

International TV Emmy awards need a broader-based participation

On November 23 during the annual black-tie gala at the Sheraton Centre in New York, the International Council of the National Academy of Television Arts and Sciences handed out Emmy statuettes to what were described as "the five best television programs in the world." While most would agree that claim is more hype than truth (American television productions are honored separately by the Academy), the council, which has grown under the strong leadership of Ralph Baruch, is to be commended for providing a forum for what are truly outstanding examples of "the best" in foreign programming.

Up until 1967, the National Academy handed out only a single Emmy for "the best foreign program." This had all the honor of an afterthought, and Baruch moved forcefully to correct the situation. In 1967, when the International Council was formed, the National Academy expanded the process somewhat by handing out two Emmys in the foreign category—one for fiction, the other for nonfiction.

Finally in 1972, the National Academy turned the whole thing over to the International Council, which promptly expanded the Emmy process to include five categories: drama, popular arts, documentary, performing arts and children's. It also initiated two special Emmys—the Founders Award and the Directorate Award. This year Jeremy Isaacs, chief executive of Channel 4 Television and one of the real innovators in television production, was honored with the Directorate Award; and explorer/conservationist Jacques-Yves Cousteau was the recipient of the Founders Award.

The next step. The challenge that lies before the International Council is to make these Emmys more international in scope. Under the present system, these are very American awards. The jurors are American, and most cannot speak or understand other languages, so non-English-speaking entries must have the program dubbed, subtitled or provide the judges with a written translation. Out of this cumbersome process, as one might expect, comes a bias toward English-speaking programming. It certainly was no surprise this year when British telecasters walked away with four of the top five awards.

There are many festivals throughout the world which every year honor "the best" in television programming. They are usually national awards. But the U.S. Emmy, because of its association with American programming, is the one everyone anticipates. Then there are the American judges. They may not be the best linguists in the world, but they are the best producers, directors, cinematographers and writers to be found anywhere.

Into this mix we would suggest a liberal sprinkling of Italians, French, Germans, Japanese, Spanish, Slavs and others whose television skills would make them suitable judges. Not only would this give real meaning to the term "International Council," but it would go a long way in honoring "the best television programs in the world."

Sol J. Paul

7 ft.

6 ft.

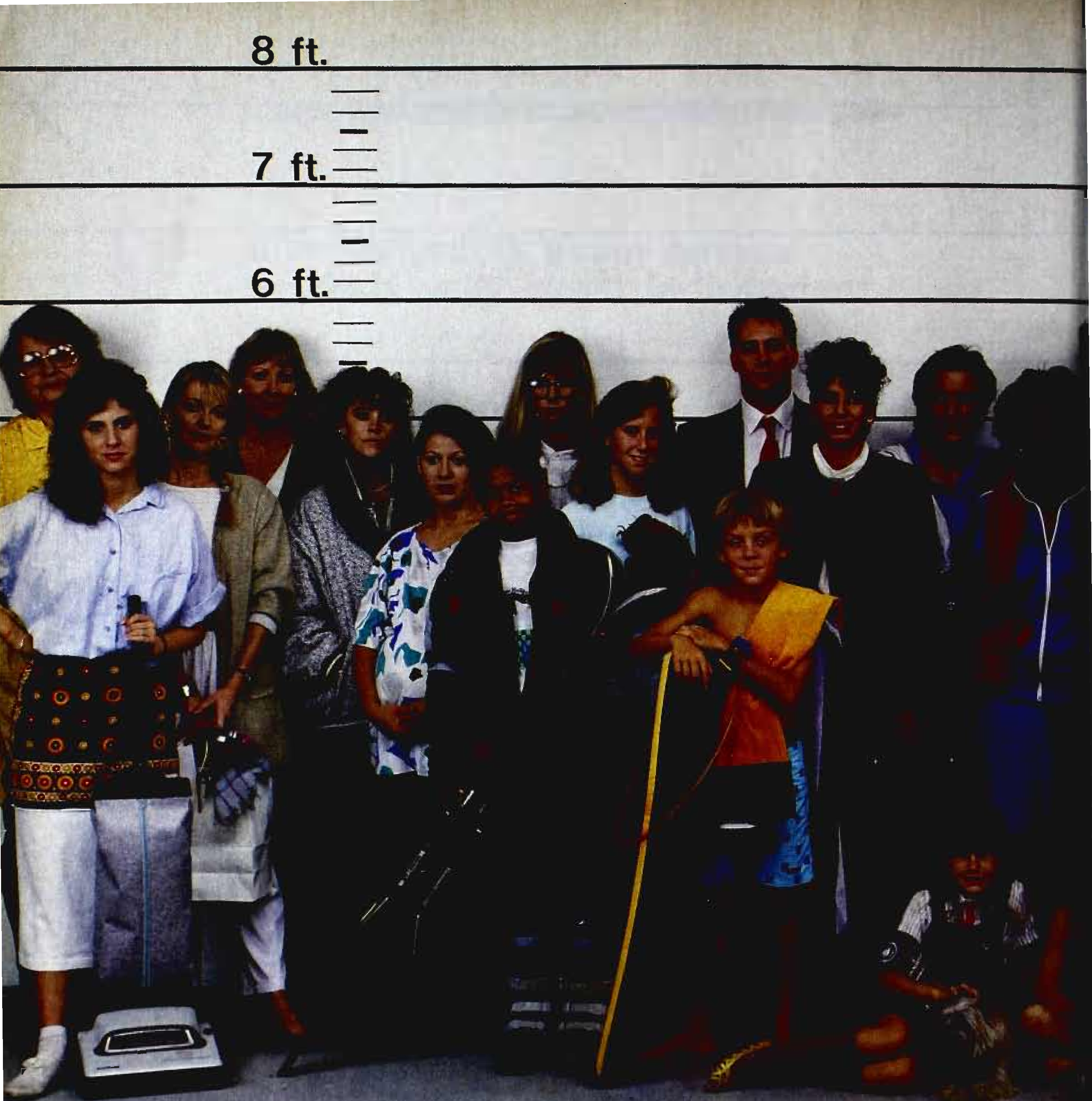
5 ft.

4 ft.

3 ft.

2 ft.

Look who we put under "household" arrest.



You'll never find a mor

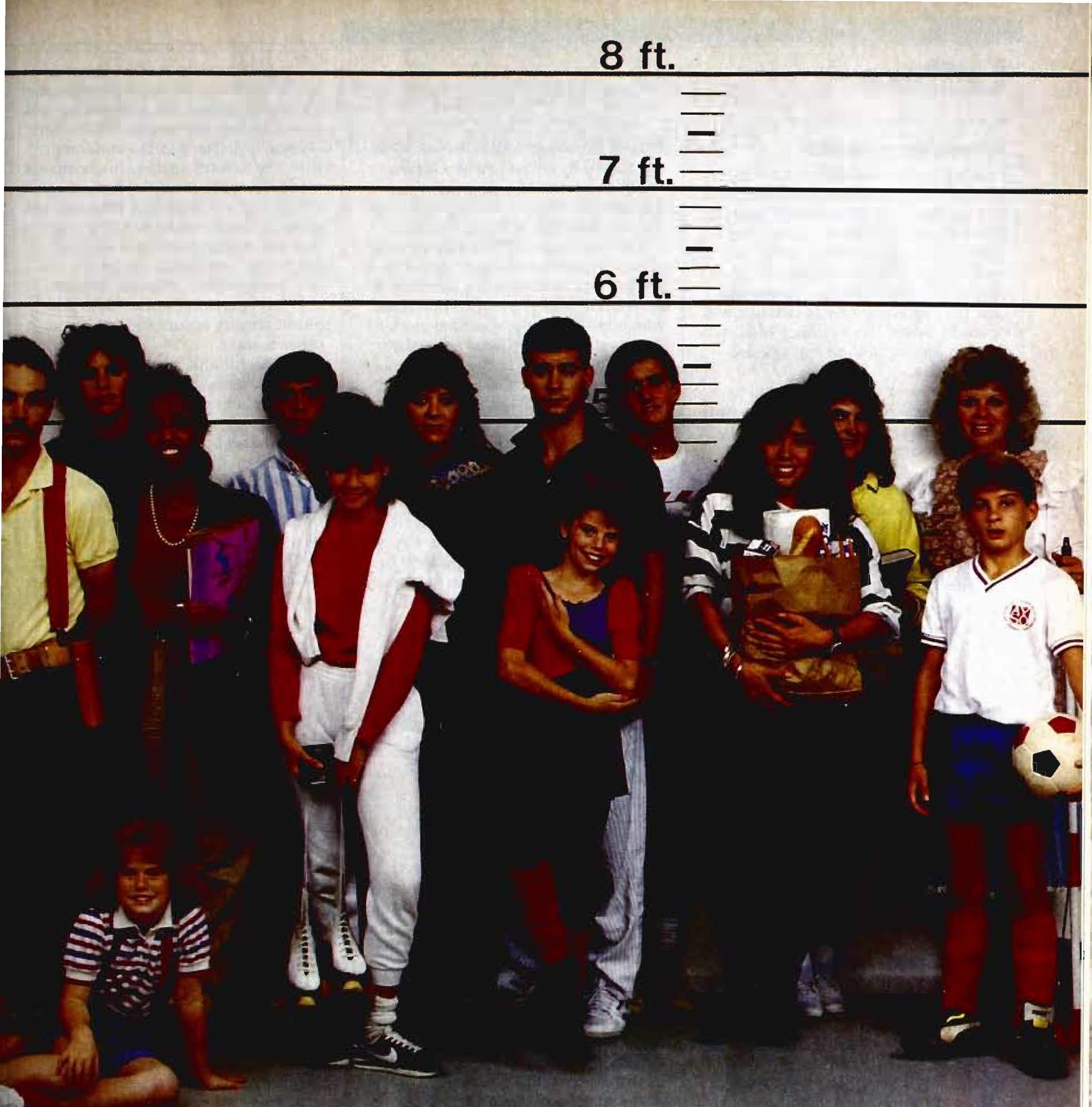
Cagney & Lacey has got what it takes:

- A loyal audience of men and women
- A growing audience of teens and kids
- Top numbers in first-run and repeat
- An audience profile that advertisers pay a premium to reach

It all adds up to one thing—ratings success for you in syndication.

Put Cagney & Lacey in your lineup.

To settle for anything less is a crime.



committed audience.

Cagney & Lacey

ORION
TELEVISION SYNDICATION

Letters

International leader

Further to your update on distributors maintaining overseas offices, carried on page 38 of the November 9 issue, in which Kevin O'Sullivan claims that Worldvision set up offices with his own staff in "foreign capitals 20 years ago" and Lorimar claims "it was the first time an American distributor had opened its own office outside of London," referring to their just opened Rome office.

For the record, let it be known to all, that Fremantle established its own offices, with fulltime Fremantle employees in London in 1955 (Talbot Television Ltd.); in Rome in 1957 (Fremantle Italiana SRL); in Toronto in 1958 (Fremantle of Canada Ltd.); and in Sydney in 1959 (Fremantle International Productions Pty Ltd.).

All the offices are still functioning except the one in Rome. This Italian office was located in the Palazzo Taverno and turned out to be a substantial luxury, since the only client, at the time, was the government-owned RAI. While some Hollywood distributors' offices may look like a palace, Fremantle was the only one to actually inhabit a palace. But prudence finally prevailed over pride and the office was closed in 1967. Italy is now effectively and economically handled by our London office.

PAUL TALBOT
President
Fremantle International, Inc.
New York

Promotional selling

I must congratulate TV/RADIO AGE, not for its two page story in which CCA was prominently featured (Sept. 7, 1981) but for its being on the cutting-edge of where radio and TV sales were going. This subject has continually been the subject of subsequent articles (Nov. 10, 1986) captioned "Marketing ideas" and (Aug. 31, 1987) "Stations take control of destinies in sales development efforts."

I have seen authoritative reports that this year over $500 million in national spot business has been diverted from national spot to vendor programs, regional sales and other localized, merchandising and sales support, with continued trade publication mentions of additional, similar diversions by heretofore national advertisers.

The leader-of-the-pack in spotting the trend to "promotional-selling" in the station rep business has to be Ralph Guild's Interrep Group with the initial effort spearheaded seven years ago (1980) by Interrep's McGavren-Guild's creation of a six-person new business development department under the direction of Erica Farber.

The best proof of CCA's pioneering efforts in media-merchandising and promotional-selling is the fact that it coined the phase, "proof-of-purchase," which has come into common use by three out of four national advertisers; understood as well in the kitchens all over America, as it has become to advertisers and their agencies.

CCA "proof-of-purchase" or advertiser-results have, over the years, grown from an average of several million dollars in a 17 week campaign to an all-time high of $44 million on Portland, Ore.'s KXL, on which CCA station campaign revenues have grown in less than 15 years from $90,000 to nearly a half million dollars in extra, annual, first-quarter campaign revenue.

WABB Mobile, still holds the record for national accounts with 43 grocery and drug participants (out of 56 participating advertisers). This, in WABB's 26th campaign, (Mobile's 28th).

JOHN C. GILMORE
President/founder,
Community Club Awards, Inc.,
Westport, Conn.

News talent

As president of Talentbank, Ltd., a television news talent research and recruitment service, I am writing to offer some additional insight to your article in the October 12, 1987, TV/RADIO AGE regarding the service of Herb Altman Communications Research ("Who are the most popular anchors in the top markets?").

First, according to our 1987 audit of the top 50 markets, the number of newscasters working in the top 50 markets breaks down as follows:

- 842 anchors
- 404 weathercasters
- 323 sportscasters
- 1,400 reporters

While the methodology for the News Talent Search is indeed "tried and true," it does not take into account any factoring for how successful a personality will be in a new market. There are many occurrences of a successful newscast personality being recruited from one station to another and then failing in the new position because of "intangibles" which make the personality unique to the original market.

Longevity in the market is one factor, community service is another, and successful promotion, positioning and reporting are still others. While there is some legitimacy in the statement that "Successful anchors are born, not made," it takes careful selection and pretesting to ensure that the news personality has the potential to succeed in a new market, and care and nurturing by the new station to ensure the new personality's ultimate success.

What "plays in Peoria" does not automatically ensure success in any other market.

At Talentbank, we offer our clients complete news talent recruitment services, including pre-testing, post-testing and performance coaching, so that all the bases are covered.

I am including a brochure which describes the Talentbank services in greater detail. Should you have any questions regarding our services, please give me a call.

JOHN P. BOBEL
Talentbank, Fairfax, Va.

Clutter and creativity

I agree with your thoughts in your *Publisher's Letter* of Oct. 12, with this slight change in the heading:

"Commercials are more creative, but clutter *could threaten* viewing level."

As you correctly cited in your letter, J. Walter Thompson did conduct research to understand the effects of this phenomenon. Most recently, we commissioned A. C. Nielsen to do a special study on the effect of remote control devices on viewing patterns. These and other studies we have done are obvious attempts to better know what's going on in the TV household and how we and our clients might better cope within this dynamic environment. All of the studies underscore the importance of the creative product—what the viewer *sees*. As people flip through channels they could just as easily be stopped by a darn good commercial as they can by a darn good program.

It strikes me that more than ever "creative" and "media" are really one thing. The onus is on the advertiser (and certainly their ad agency) to create the most effective advertising in the marketplace *and* place that advertising in the most effective way. Without one, the other is ineffective. And all of this transcends discussion of :60, :30, :15, :10. Doesn't it?

JIM SURMANEK
Senior vice president,
executive media director,
J. Walter Thompson USA,
Los Angeles

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1988

January 6–10	INTV, Century Plaza, Los Angeles December 28, 1987 Issue
January 23–25	RAB's Managing Sales Conference, Hyatt Regency, Atlanta January 11, 1988 Issue
February 8–13	International Television Film & Video Programme Market, Monte Carlo Television/Radio Age International February Issue
February 25–29	NATPE International George Brown Convention Center, Houston February 22, 1988 issue
April 9–12	NAB, Las Vegas Convention Center April 4, 1988 Issue
April 10–12	Cabletelevision Advertising Bureau Conference, Waldorf-Astoria, N.Y. April 4, 1988 Issue
April 17–20	Broadcasting Financial Management Association, Hyatt Regency, New Orleans April 18, 1988 Issue
April 28–May 3	MIP-TV, Cannes Television/Radio Age International April Issue
April 30–May 3	NCTA, Los Angeles Convention Center April 18, 1988 Issue
May 11–18	Annual Golden Rose of Montreux Festival, Palais des Congres, Montreux May 2, 1987 Issue
June 5–11	Banff Television Festival, Banff, Canada May 30, 1988 Issue
June 8–12	BPME, Bonaventure, Los Angeles May 30, 1988 Issue
September 14–17	NAB Radio '88, Washington September 5, 1988 Issue
October 14–18	MIPCOM Cannes Television/Radio Age International October Issue
October 25–28	Community Broadcasters Association, Caesar's Palace, Las Vegas October 17, 1988 Issue
November 16–20	Television Bureau of Advertising Annual Meeting, New Orleans November 14, 1988 Issue

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

The Power of the Next Generation.

The Power of the Show.

Double Dare is proven. A game show for kids with so much built-in appeal, Nickelodeon's time period ratings more than tripled.

The Power of the Kids.

They're bored with animated superheroes. *Double Dare* gives them something completely fresh and different. And, *Double Dare* attracts teens and young adults. That adds up to a remarkable early fringe franchise.

The Power of the Partnership.

Viacom, Fox Television and Nickelodeon have joined forces to bring you the next generation of children's programming.

The Power of the Future.

Double Dare will change the future of children's programming in your market beginning February 22, 1988. Be there.

DOUBLE DARE™

Viacom®

Final Edition

TV station groups to meet in L.A. for 3 days of first-run screenings

The Great American Mating Dance between television stations and program syndicators, which will reach fever pitch at the INTV and NATPE conventions in January and February, officially begins December 13 in Los Angeles when first-run syndicators strut their stuff before two major federations of affiliated stations.

The Television Screening Group, a collection of about 30 affiliates which has been making the annual trip to L.A. for the past five years, has invited 40 distributors to its private screenings Dec. 13–16 at the Century Plaza Hotel.

Meanwhile, across town, another collection of stations, called The December Group, also mostly affiliates, will invite the same syndicators to their three-day powwow at the Beverly Hilton.

Because of antitrust concerns, at this stage in the Great Mating Dance there is only one simple rule: You can look, but you can't touch. It's all show and no-go.

"We do not allow any discussion of price, availability, delivery schedules or anything else," said Larry Pate, program manager at WALA-TV Mobile, who is helping to organize this year's meeting of The December Group.

Both groups will have a lawyer present throughout the screenings just to make sure the rules are followed. Each meeting group guarantees the member stations exclusivity in their markets; that is, no two stations from the same market can be a member of the same group (Hawaii is an exception).

The Television Screening Group, this year being organized by Craig Smith of King Broadcasting's KGW-TV Portland, Oregon, where he is the program director, was formed five years ago by Lon Lee of KCNC-TV Denver as a chance for stations to screen first-run shows and pilots ahead of the INTV and NATPE conventions. After all, many of the larger station groups had been doing that for years, and many other stations felt the big guys were unfairly getting a jump on the market. In addition to exclusivity, the TV Screening Group voted to limit its size to about 30 stations.

So about three years ago, Steve Currie of KOIN-TV Portland, Oregon, and a former president of NATPE, formed The December Group, similar in size to its counterpart. "I find the screenings very useful," said Lynn McIntyre, program director at WBAL-TV Baltimore, who attends The December Group screenings. "I see more product, especially pilots, than I could here in my office or at NATPE."

In addition to program directors, the stations' general managers also are coming to the screenings, according to Smith. "I think it's because we find it more useful than NATPE," he said. "I come to Los Angeles to screen shows. NATPE is more for meetings and seminars."

Both Los Angeles meetings end Dec. 16, after which anyone is free to make a deal. But, according to Pate, "after three days of screenings there's just too much to absorb all at once. It takes a while." The screenings aren't a one-way street, either. While most first-run product is known to stations, at least by title, syndicators use the opportunity to sound out stations on pilots and program concepts.

November through February is a hectic time in Hollywood. Not only are stations meeting to screen programs, but large group owners are also holding private screenings. Then, too, there are the never-ending delegations of buyers coming in from all over the world.

It's a great mating dance like no other.—**Jack Loftus**

Belo shuffles station heads

Allan E. Howard has been named president and general manager of KHOU-TV, the Belo station in Houston. Howard moves to the position from another Belo station, KXTV Sacramento, where he had been vice president and general manager since 1983.

Howard succeeds Terry Ford who moved up the corporate ladder working in the area of broadcast acquisitions, according to Ward L. Huey Jr., vice chairman of Belo and president of the broadcast division.

Succeeding Howard at KXTV is Phillip J. Keller who becomes president and general manager of the CBS affiliate. Keller had been vice president and general manager of KOTV Tulsa since 1985.

Moving up in the organization from vice president in charge of administration for Belo is Lee R. Salzberger who replaces Keller as president and general manager of KOTV.

Hunger campaign gets web chiefs to O.K. TV ads

To put across its message that worldwide problems of terrorism, revolution and drugs have their roots in hunger, some scenes from Interfaith Hunger Appeal's new ad campaign, culled from actual news footage, are so graphic, gripping and violent that all three television networks turned the PSAs down.

Matt Ryan, account supervisor at IHA's agency, Lord Geller Federico, Einstein, said there were objections about the violence in riot scenes of civilians shooting other civilians. There was concern that networks would be allowing themselves to be used as conduits for unprovable claims "They insisted on proof that Third World hunger causes war," said Ryan. "They wanted proof that the farmers in our spots weren't growing coca [the raw material for cocaine] out of raw greed for high profits, but instead, as we point out, because prices are so low for legitimate crops like sugar cane or coffee, they'd starve to death if they couldn't grow coca."

Lord Geller's defense of the campaign was carried to the networks by Paul Seymour, in charge of broadcast clearances for the agency, and John Curran, vice president, network negotiations, but to no avail. Curran even brought in Msgr. Robert Coll, IHA's executive director. But even that wasn't enough.

It eventually went to the summit at all three webs: to CBS president Lawrence Tisch, who's also on IHA's advisory committee, and to Thomas Murphy and Jim Duffy at Capital Cities/ABC, and to NBC group executive vice president Robert Walsh.

It was their personal interest in the problems caused by hunger, says Ryan, that finally had to be brought to bear on their own standards and practices people to push the controversial IHA spots through the bottleneck and onto the air.

Actor James Earl Jones handles the narration. Music is the theme from *The Killing Fields* by Mike Oldfield through Virginal Music Inc. By coincidence, the keynote speaker at the kick-off at last year's IHA campaign was Dith Pran, the Indochinese news cameraman whose real life story covering the Vietnam war inspired *The Killing Fields*.

Lord Geller's creative team was quarterbacked by Kevin O'Neill, and the news footage that went into the PSAs was supplied by Sherman Grinberg Film Libraries Inc./ABC News.

CBS picks up 3 British productions; historical events with a new twist

CBS-TV will broadcast two British-made TV films and one miniseries next year which will look at well-documented historical events from a somewhat different prospective.

One TV film being shot by HTV under the working title *The Woman He Loved*, retells the Wallace Simpson/Edward VIII story, but it's from an American point of view. It looks at the relationship and abdication through Mrs. Simpson's eyes. While there is no indication that she is a hero she does not end up being the villain she generally is believed to be by most Britons.

Quite unusual for a project of this scope, the decision to go ahead with the production this year was made virtually overnight when Anthony Andrews, HTV's choice to play Edward, confirmed his immediate availability. Only several weeks earlier, Jane Seymour agreed to play Mrs. Simpson and flew to England to be on call. Because of previous commitments of a number of those involved, the entire film will be shot in 32 consecutive days, winding up a few days before Christmas. Shooting is scheduled in Wales, Paris and Nice.

HTV presold international distribution rights to New World, which in turn sold the production to CBS.

CBS also has bought the U.S. television rights to *The Attic: The Hiding of Anne Frank*, based on the Miep Gies/Alison Gold bestseller, *Anne Frank Remembered*, for one of its General Foods Golden Showcase slots, probably next spring. Shooting, which took place in Amsterdam and Leeds, has finished. It's a Yorkshire Television/Telecom Entertainment coproduction, starring Mary Steenburgen and Paul Scofield.

ITEL is distributing of the film internationally outside the U.S. and U.K.

While the telefilm does focus on the plight of Anne Frank and her family, it attempts to paint a far broader picture of the way ordinary Dutch citizens helped protect Jews during the war. Thirteen-year-old Anne Frank is played by 25-year-old Lisa Jacobs, a talented but relatively unknown young British actress with considerable stage experience.

A Ripper gripper. The new CBS deals follow on the heels of the network's recently announced purchase of a four-part *Jack the Ripper* miniseries from Thames Television.

Both Thames' subsidiary Euston Films and Lorimar are involved in the $4.25 million project, presumably also with a twist.

The program, starring Michael Caine as the detective leading the hunt for the killer, will probably name who did it. The official records of the case will become public next year, the centenary of the crimes, but producer/director David Wickes says he thinks he already knows the secret. He'll also know whether he was right before the series is broadcast next autumn.

There have been a number of theories on who may have committed the murders in London's East End, but the one which has gained the largest following contends that a relative of the Royal family was responsible. Supporters of that theory cite the high level of official interference in the case as evidence in their favor.

Of course it also is possible that if it is true, then the official records may not contain the answer. They may long since have been purged of any real incriminating facts. Maybe someday someone will make a television series about it all.

P&G is top web spender

Though spending is down from last year, Procter & Gamble remains Number 1 in network TV spending through August, according to the latest available BAR data. Crowding closely behind, however, is the other big network spender, Philip Morris.

Nobody is close to the two clients. In third position through August is Unilever (not shown), with eight-month expenditures of $152,190,700. Also not shown among the top 10 for the eight months are General Motors, with spending of $146,254,600, ranking fifth, and American Home Products, with expeditures of $122,302,300, ranking eighth.

Among those shown, Kellogg is fourth through August, McDonalds, sixth; RJR/Nabisco, seventh; Johnson & Johnson, ninth, and Anheuser-Busch, 10th.

Top 10 web TV clients—August

Parent company	August expenditures	Year-to-date expenditures
Procter & Gamble	$35,407,200	$254,344,500
Philip Morris Cos.	29,216,700	239,992,200
RJR Nabisco	19,688,900	129,442,100
Kellogg	19,628,400	150,321,200
McDonalds	18,786,700	140,030,400
Mars	14,627,100	96,544,600
Anheuser-Busch Cos.	13,832,000	114,147,400
Pepsico	13,421,100	95,767,300
Coca Cola	13,392,700	82,305,500
Johnson & Johnson	12,257,600	122,127,900

TV tower hazards to aircraft cited in FCC report

Routine federal inspections of broadcasting towers are uncovering widespread failure to comply with requirements that they be visible to airplane pilots. Of 289 towers inspected recently, more than one-third of them were out of compliance, according to the FCC.

Towers that are higher than 200 ft. or that are near airports are required to be painted with certain markings and to have "obstruction lights" on the top. The rules also say the lights are to be checked daily and outages corrected or reported to the nearest Federal Aviation Administration station within 30 minutes.

Recent inspections by the FCC's field operations bureau disclosed that 13% of the 289 towers checked had problems with required lighting and fewer than half of those had been reported to the FAA.

The FCC also says, "The paint on 27% of the towers was faded, peeled, or deteriorated so badly that the visibility of the tower was severely diminished."

The bureau says that in addition to rechecking those towers already found to be out of compliance, it intends to "continue our close scrutiny" of all towers and "take appropriate action." The report did not identify any specific radio or television station.

(Final Edition continued on page 26)

Radio listening levels up slightly in Katz look at summer survey

Radio listening levels are slightly higher than last year at this time for almost all market groupings, demographics and stations, according to the latest analysis of Arbitron's persons-using-radio data for this summer by Katz Radio Group Research. Individual stations of nearly all format types showed higher average weekly listening times than last year. And the average cume person reported more time spent listening.

Katz researchers point out that the summer 1987 survey period offered the first chance to look into the effects of Arbitron's daypart diary on a year-to-year basis. Previous comparisons indicating a drop in listening levels, had been against results from the former diary design.

Arbitron launched the new diary during the summer of '86, which means previous year-to-year analyses compared results from the new daypart diary to data collected from the previous diary. Katz notes that while Arbitron did make several changes in its editing procedures, effective in winter '87, that worked to boost overall listening levels to individual radio stations, "a summer-to-summer comparison still represents our first chance to measure the effects of the daypart diary over the course of the year."

With a total of 74 radio markets (excluding imbedded metro areas) now measured with the daypart diary for a full year, the Katz analysis found time spent listening to radio in general up 2% for persons 12-plus, Monday–Sunday, 6 a.m. to midnight, from summer 1986 to this summer.

Almost all age/sex cells showed PUR gains since last year at this time. Moreover, cells that suffered some of the sharpest PUR drops in previous comparisons, such as women 35 to 44, 45 to 54 and 55 to 64, showed some of the biggest increases this time around.

Also, reports Katz, the hours surrounding the new diary's daypart breaks gained PUR for the first time since the daypart diary was introduced. Previous Katz analyses showed hours surrounding the artificial daypart breaks hurt by the new design, while other hours gained in annual comparisons. But with this latest apples-to-apples comparison of daypart diaries for two summers in a row, these hours showed the greatest gains from year to year.

Even so, though, nobody's researchers are ever totally satisfied, and that includes the Katz Radio team. They warn that even though the hours surrounding the daypart breaks did gain in persons using radio, "the evidence suggests that listening levels are still inhibited by the design of the daypart diary. In each time period, peak listening hours are concentrated within the daypart, while the hours surrounding the daypart breaks show the lowest PUR levels for the respective time periods."

The Katz researchers conclude: "We continue to believe the layout and design of the daypart diary leads to artificial patterns in reported listening levels that could still be underrepresenting the radio medium. We look forward to the results of Arbitron's test of a new diary design, which should be available early in 1988."

KHJ-TV says the more news the more money

KHJ-TV Los Angeles is debuting two half-hour newscasts—one at 8 p.m. and another at 9 p.m.—instead of one 60-minute broadcast at 9 p.m., Jan. 11.

The goal, with its 8 p.m. program, according to Stephanie Rank Brady, KHJ-TV's vice president and news director, is to fill "the obvious audience for news at 8 o'clock that was abandoned by KTTV several months ago. We found out there is an audience for news at alternate times when we moved out of the 10 o'clock period four years ago."

The new newscast will be co-anchored by Tom Lawrence, who has been with RKO General station four years as co-host of the 9 p.m. program; and Lonnie Lardner, formerly of KABC-TV News.

Lawrence and his present co-anchor, Wendy Gordon, will handle the 9 p.m. half-hour, which Chuck Velona, the station's vice president and general manager, says will offer the same hard news emphasis, but different feature reports.

Velona, who moved the station out of the 10 p.m. news battles, believes, "When you do one hour of news, the ratings are dragged down by the second half-hour. We'll do a 5 rating from 9 to 9:30 and then get 2s and 3s in the second half-hour."

The executive points to KHJ's turnaround Nielsens in the 7–8 p.m. period as providing a strong lead-in for the 8 p.m. news. In figures recently released, *Love Connection* had a 9.5 rating, 15 share at 7 p.m. and *Hollywood Squares* had a 7.2/11 at 7:30.

The *$100,000 Pyramid*, currently drawing 4.9/7 in the 8 p.m. slot, will be shifted to 8:30, bumping *High Rollers*, with its 3.7/15 to 9:30.

The station's 9–10 p.m. newscast has a 3.4/5 Nielsen and a 2.7/4 Arbitron.

Velona is hopeful the new news lineup will pull "4s and 5s which puts you in the big time, and allows you to demand heavy dollars."

Velona says the station will invest heavily in new personnel, services and promotions. Between five to 10 people will be hired for behind-the-scenes positions to staff the new half-hour.

Promos for the new time block will appear Dec. 11. Both half-hours will feature live cut-ins, Velona stressed, but he is not sure which current feature segments will air in which program.

These feature reporters include Sandy Newton with entertainment and Russ Nichols with consumer reports. Both sports reporter Scott St. James and weather forcaster Andrew Amador will appear in both newscasts.

The 8 p.m. broadcast will be produced by Joe Raia while the 9 o'clock is produced by Gloria Deeb.

Lardner joined KABC-TV as a reporter and anchor in March 1985 after two years with ABC's WLS-TV Chicago. In 1986 she won a Golden Mike Award for best live coverage of the Cerritos air disaster.

Lawrence last worked in news at KFMB-TV San Diego before joining KHJ-TV.—**Eliot Tiegel**

O'Sullivan taps Neil Delman

In his first major appointment since taking over as president and chief executive officer of the Entertainment Group of the Great American Broadcasting Co., Kevin O'Sullivan has named Neil M. Delman as executive vice president and chief operating officer of the group.

The appointment is part of an overall restructuring and streamlining at what formerly was Taft Broadcasting, the company said.

Prior to his new assignment, Delman was president and chief operating officer at Worldvision Enterprises, a wholly owned subsidiary of GAB.

Delman, like O'Sullivan, was one of the founders of Worldvision in March 1973. Prior to that, Delman was vice president, administration, ABC Films and ABC International.

FCC felt Supreme Court telegraphed its position on 'indecency' issue

Three weeks before the FCC issued a decision clarifying its position on indecent programming, general counsel Diane Killory sat in the U.S. Supreme Court listening to oral arguments in a case involving a challenge of a Virginia law by booksellers.

The stances taken by the eight justices during those arguments convinced her, she says, that the high court would condone inconveniencing adults for the sake of protecting children from exposure to indecent language and displays.

Thus the FCC felt it was on solid ground when it warned broadcasters against airing questionable programming before midnight, rejecting requests for a 10 p.m. "safe harbor." Although the issue was generated by radio programming, the FCC's action applies equally to television and radio.

Still, broadcasters, as they did when they forced the latest action revisiting the FCC's April decision on indecency, complain that the FCC is being too vague. Its latest ruling is so vague, in fact, that it is likely to have a chilling effect on broadcasters, according to Jeff Baumann, general counsel for the National Association of Broadcasters.

The board of the NAB, which will decide what course the organization will take on the issue, was split after the April decision, some taking the position that broadcasters ought not to take a position fighting for the right of questionable programming, others claiming that it was a constitutional matter as important as the fairness doctrine.

The completed version of the FCC decision handed down Nov. 24 is not expected to be available until shortly before Christmas, but Baumann says that from what he saw of the commission's action, his recommendation might be to challenge the decision in the U.S. Court of Appeals on grounds that the ruling is too vague to be constitutional. The NAB has 60 days to appeal the decision once it is released.

Congress unconcerned. Congressional committees contacted about the FCC's decision indicate Congress is not concerned about the issue one way or the other. It came while Congress was taking a Thanksgiving recess, and staffers had no opportunity to talk to committee chairmen. But there were reminders that Congress has not gotten into the issue in the past and has made no plans to do so in the future.

In the Supreme Court hearing, *Virginia vs. American Booksellers Association*, the arguments centered around the impact of a Virginia law requiring certain printed materials to be kept out of the range of children would have on booksellers. The store operators argued that it would be impossible for them to review each book they sell and segregate children from those that might be deemed to violate community standards of obscenity.

Although the justices did not signal how they would rule in the case, several of them indicated by their questions that they did not think it would be too onerous on adults if separate sections were provided in a store for adults and for children. They tended to dismiss arguments about the inconvenience to adults so long as adults were not kept from seeing the material in question themselves.

Killory says those stated positions indicated to her that any arguments that adults would be inconvenienced by having to wait until midnight to view or hear "questionable" programming would not get very far with the Supreme Court. In light of that, the FCC decided to begin the "safe harbor" at midnight instead of 10 p.m.

Even then, the commission had no intention of being very specific. Under questioning by reporters, staffers acknowledged that the safe harbor period could be presumed to extend until 6 a.m. Before midnight and after 6 a.m., "there was a reasonable risk of children in the audience" and therefore "parents could be expected to supervise whatever children remain in the audience" during that period.

Sticky situation. Baumann acknowledges that the FCC has gotten itself in a sticky situation. He likened it to the Uncle Remus story of the tar baby, in which every effort to get free of the problem only made the problem worse.

"Maybe what they could have done," said Baumann, a former lawyer at the FCC, was to stick by the April decision, taken up five other cases involving indecency that are pending "and set some guidelines so broadcasters had an idea what they could do or could not."

What will happen when another commission, one less inclined to avoid censorship, comes along with the current language on the books?, he asks.

A chilling effect is likely to result from the vagueness, he adds. Broadcasters are likely "to take the path of least resistance," he says. "They are going to shy away from any type of programming that could in any way be interpreted as indecent. That could indeed stifle legitimate literary works and even humor to some extent."

Beyond that, he is concerned that with all the publicity surrounding the matter, the public will get the idea that broadcasters are clamoring to air indecent programming, which, he points out, they are not. "We're not asking to do those things," Baumann says, and that is one reason why broadcasters are concerned about the vagueness of the ruling.—**Howard Fields**

Spanish-language TV news survey

Spanish language television is the most frequent and primary source of news for those U.S. Hispanics who regularly watch Spanish-language TV, followed by Spanish language radio, then Spanish language print, and, last, English language television. That's according to a new study conducted for Univision by Information and Analysis Inc., a subsidiary of Audits of Great Britain.

The study surveyed 1,571 Hispanics last November and December in 21 bilingual markets of "Spanish USA." Respondents were Hispanics between 18 and 65 who watch a minimum of five hours a week of Spanish language TV. The personal, in-home interviews were conducted in Spanish or English, according to respondent preference, but only slightly over 12% of the interviews were in English.

The study found that of those Hispanics who better understand English, 54% rate Univision News "excellent" and 43% watch Univision News three or more times a week. And a third of Hispanics who better understand English consider Univision News superior to non-Hispanic TV network news.

Other findings: 54% of Hispanics watch Univision News three or more times a week, just over half those aged 18 to 34 watch it three or more times a week, and over two thirds of U.S. Hispanics agree that Univision News is "an authoritative news source."

The study also found that Hispanics watch 32% more television, both Spanish and English language, than non-Hispanics, and that Hispanics average 41 hours a week of viewing, against 31 hours for general market viewers. And two-thirds of that time is spent with Spanish language television.

Finally, the survey found that young Hispanics 18 to 34 spend 58% of their total viewing time watching Spanish language television. That, notes Bob Hitchens, Univision's vice president, marketing, "dispels a popular myth that younger Hispanics don't watch Spanish language television."

Can a few good former ABC types wake CBS up in the morning?

Kathleen Sullivan isn't the only one who jumped ship at ABC for *CBS This Morning* which debuted Nov. 30. John Goodman, a producer known for his unique ability to get along with the on-air talent at *Good Morning America*, also has joined the CBS broadcast.

"I've been doing the same thing here for seven years (he's been with ABC for 11 years), and it's time for a new challenge," says Goodman. "I have the same kind of tremendous admiration for (CBS News president) Howard Stringer as when I started working for (ABC News president) Roone Arledge. I had the opportunity to work for this guy, and I say 'Oh boy, I want to do that.' "

Goodman now reports to David Corvo, the executive producer of *CBS This Morning*, although Stringer will be wielding the most day-to-day hands-on influence over the broadcast, at least until it gets on its feet.

"I'll be working closely with the anchors, but I'm not in a position to say what the show is going to do—that's up to David and Howard—but I've been in the morning television business for seven years, and while they have a lot of good people there already, maybe they just needed some outside views," says Goodman.

Working with talent is no easy job, and more than one show and/or anchor team has self destructed in the battle over egos.

"I had the opportunity to work for this guy and I said, 'Oh boy I want to do that.' "

Sullivan, who substituted for Joan Lunden on *GMA* (to successful audience reaction) and hosted *World News This Morning*, also had a stint co-hosting the 1984 Olympics for ABC.

"Kathleen is a well known morning commodity," says Goodman. "People who watch TV in the morning know Kathleen, and maybe some of those ABC viewers who liked her on *GMA* will come over to CBS."

Her lesser known cohost is Harry Smith, a Dallas correspondent for CBS News. While that may sound like a modest beginning, it's where Dan Rather got his start.

Rounding out the "known morning commodities," as Goodman calls them, are Charles Osgood and Faith Daniels. They host *The CBS Morning News* in the 6–7 slot, then alternate as the news anchor on the two-hour broadcast.

John Goodman

Goodman also will be teaming up with his kid brother, Tom, who heads the public information department at CBS News. When John was with *GMA* (which was part of the Entertainment division at ABC), brother Tom was doing promotion work for ABC News, so they never really had a chance to work together. Now all that's changed, and John says of the kid: "He's the best PR guy in the business."

Tight race. While Goodman and the rest of the CBS crew will be starting from scratch, the two big guys on the morning block, *GMA* and NBC's *Today*, are nip and tuck for first place. For years *GMA* dominated the morning scene after Tom Brokaw left *Today*, but then Jane Pauley and Bryant Gumbel pulled off one of the most remarkable comebacks in the history of the morning sweepstakes when that broadcast passed *GMA* and left the ABC broadcast in the dust.

But over the past summer and extending into the fall, *Today* was rocked by all sorts of whammys. The union strike knocked the props out from the broadcast, then came *Today*'s expedition to China, followed by the launching of *Sunday Today*. The staff, already depleted, was spread too thin and soon *Today* found itself playing catch-up.

GMA got a boost when Lunden returned to the broadcast.

But perhaps the biggest boon for *GMA* has been the change in the ratings sample when the industry shifted to people meters.

"Anytime you change the sampling, you change morning television," says Goodman, "because there are not that many viewers. All it takes is a change in the sample of, say, 10 homes, and based on just that few you have all the blood and gore of people getting fired and careers changing."

The last time CBS was awake in the morning was when Diane Sawyer was coanchoring *The CBS Morning News*, and for a time the broadcast was giving *Today* a run for its money in the battle for second. But when Sawyer exited for *60 Minutes*, the whole broadcast went up in smoke.

Survey scores most appealing news anchors

The three network news anchors—Peter Jennings, Dan Rather and Tom Brokaw—are more popular with news viewers in the major markets than are local news anchors—on the average.

But when the three "most appealing" local news anchors are compared with the network trio, it's a standoff.

These highlights emerged from a comparison of "appeal scores" generated by Herb Altman Communications Research in its syndicated services covering the top 50 markets.

The appeal scores are TvQ-type meaurements in which respondents describe their reaction to personalities on a standard scale. (For a description of the method, see *Who are the most popular anchors in the top markets?*, TV/RADIO AGE, October 12.)

The appeal score of the network anchors came to a 32 average while the average for 452 local news anchors in the top 50 ADIs was 24.

However, when the three local anchors in each market with the highest appeal scores were averaged, their figure came to 33, slightly higher than the Jennings-Rather-Brokaw figure.

In the familiarity measure, called the Awareness Score, the network anchors beat the average for all local anchors by 74 to 66. But the three most appealing local anchors in each market got a 76 Awareness Score, again slightly higher than the network trio.

FIRM GO!

"The Survey Says:"

BRING BACK

FAMILY FEUD

FAMILY FEUD reigned in syndication as America's #1 game show, setting records for ratings even in its final year.* And it was dominant among Women 18-49 in its nine-year network run.**

Announcing the return of a winner: **FAMILY FEUD** . . . an *all-new* **FAMILY FEUD** for early fringe/prime access stripping in 1988.

It's the same comedy-based game, the same Mark Goodson production that millions flocked to day after day, week after week when it ran simultaneously for nine years on the network, eight years in syndication.

Now, those loyal legions have yet another reason to watch. He's **Ray Combs,** an appealing new personality whose lightning wit makes *this* **FEUD** even faster and funnier.

FAMILY FEUD. #1 is ready to do battle again!

AVAILABLE FALL '88, FROM MARK GOODSON PRODUCTIONS

LBS

LBS COMMUNICATIONS INC

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

*NSI ROSP 1978-82 **NAD AVG 1976-84

FRIES

"In the days of 'The Cisco Kid,' it was 16 mm Kodachrome film. Today, it's still Eastman film, and Kodak people."

TV movie pioneer Charles W. (Chuck) Fries is Chairman of the Board and President of Fries Entertainment Inc. He has more than 90 TV movies and mini-series to his credit.

"In those days, it was like sailing with Columbus. I was there during the discovery of the new world: Television. The major studios didn't want to touch it. They didn't realize that television had the power to change the world.

"We were doing things like 'The Cisco Kid,' which was shot on 16 mm Kodachrome film. Today, 35 years later, you can still see 'The Cisco Kid' on television in color.

"One of my jobs was keeping track of inventory to make certain that we had enough film. I remember seeing people from Kodak on the set with the cameraman, evaluating, checking, looking at the dailies, solving the problems and then coming back to us a year or two later with a better emulsion. They wanted the images to look good, and the thing is, you look out on the sets today, and they are still there, working with us, helping to create fabulous moving images.

"Technology frees you. For years, we've wanted better images...faster films, finer grain films, and Kodak has given them to us. With today's films we can capture images under any circumstances. We can routinely do things today that we wouldn't have tried just a couple of years ago. Equipment is light and portable, film is fast, you can go anyplace and shoot anything.

"But while the tools have changed, the basic concept of production has remained the same. It's been developed over generations, and it works. The human factor is the most important thing in making any film. Getting the right combination of people who write, direct and interpret the material. Film is a collaborative art...that's what makes it interesting, exciting and crazy. There are so many people involved, so many shots, so much rewriting of scripts, so many retakes...it's a process involving editing, music and effects. The producer's job is to choose the right people, get them collaborating and keep it moving.

"Cinematographers should get more credit than they do. The director of photography creates the visual texture with the choice of lighting and lenses. It's a very subjective process...it's an art. We give them all kinds of locations, the most complicated setups, impossible lighting problems, and we just assume they'll get the shot. Because they always do.

"Home entertainment is a growth industry, and the diversity of ways you can present your programs in the home should make every producer happy. The delivery system is in a constant state of flux—today's VCRs are just transitory. I think in the long run, home video will settle on some form of compact disc.

"No matter what happens with home entertainment, people will always want to go to theaters. Because it's an experience that you share with an audience. I think young people will always want to get out of the house—going to movies with friends or a date is a social experience. As film producers, we have to remember that's who our audience is. I believe the industry should encourage and support people who are doing exciting things to enhance the theatrical experience."

EASTMAN KODAK COMPANY
MOTION PICTURE AND AUDIOVISUAL PRODUCTS DIVISION

ATLANTA: 404/668-0500
CHICAGO: 312/218-5174
DALLAS: 214/506-9700
HOLLYWOOD: 213/464-6131
HONOLULU: 808/833-1661
MONTREAL: 514/761-3481
NEW YORK: 212/930-7500
TORONTO: 416/766-8233
VANCOUVER: 604/987-8191
WASHINGTON, D.C.: 703/558-9220

Eastman
Motion Picture Films

Kodak

Sidelights

Medical radio? Yes, in Denver

Using the slogan "We Are Your Second Opinion Radio Station," KMDR, the nation's reported first health formatted AMer debuts in Denver the first week in January.

According to program director Peter Jones, the 5,000 watt daytimer will use local and national experts to discuss physical and mental health topics, with listener phone participation a major element of the format.

Denver plastic surgeon Dr. Donald Huttner, the station's owner, will be one of the experts handling a weekly one-hour program. KMDR was formerly KPPL, a music outlet which Huttner closed down Nov. 17 in order to move to a new location, install upgraded equipment, and launch the new format with a major local media blitz.

Among the first local experts signed to host programs, according to program director Jones are: doctors Ruven Rosen, an urologist; Paul Dragal, an eye-ear-nose specialist; and psychotherapist Roy Manvell. Also hosting shows will be an eye doctor, podiatrist and chiropractor. "We are also looking at a psychic," adds Jones, a former announcer and programmer at KUNC-FM, a public station in Greeley, Colo.

"We are considering programming from the ABC and Mutual Networks which relate to self-help topics," says Jones, citing general practitioner Dean Edelle, currently heard on ABC Radio and Tony Grant, the psychologist airing on Mutual.

"Our programming concept," explains Jones, "is to help listeners improve their lives. If, for example, one's physical health is deteriorating, that person's economic well-being will also suffer." Hence the need for mental health authorities as well as medical gurus.

"We are looking into the topic of auto maintenance," explains Jones, "because it relates to a person's economic health. Buying the right car at the right time is one way of improving one's well-being." Jones says the station will take no moral stance on any subject, and is considering a debate between a chiropractor and a spinal surgeon, for example. Jones concedes this kind of programming will add some spice to the format, which can be heard from Greeley in the north to Colorado Springs in the south.

Murrow awards expand

For the first time, the Edward R. Murrow Brotherhood Awards will be opened up to entries from TV and radio stations outside the New York metropolitan area. Open to all U.S. markets, this will be the fifth group of eligible entrants, added to national TV and cable news services, national radio news services, New York metro TV stations and cable services, and New York metro radio stations.

Offered by the B'nai Brith Cinema/Radio/TV unit in New York, the awards for the ninth year will be given to news productions that best promote "human understanding and good relations among people." The three categories are news segments of five minutes or less, news specials or features of 30 minutes or less, and news documenta-

(Sidelights continued on page 36)

The Hour works...

T.J. Hooker
The Hour

Sidelights *(continued)*

ries longer than 30 minutes.

Deadline for entries is next Feb. 24. Details and entry forms may be obtained from the ERMBA Awards Committee at the Cinema/Radio/TV Unit of B'nai Brith, 241 E. 34th St., Room 305, New York, N.Y. 10016, (212) 686-3199.

Winners will be announced at a luncheon in May.

N.C. station unfolds Cinderella story

It wasn't planned that way, but if WMAG(FM) Greensboro, N.C. wanted maximum mileage from its "Cash and Keys Lottery" giveaway promotion, it couldn't have planned it better. The grand prize winner of a new $112,000 home turned out to be a family that had lost everything when a fire destroyed their home two years earlier.

And if that wasn't enough, 200 onlookers and the radio audience heard William McCullough, 31, shout, "This is great! We're expecting our third child in March," as his key opened the house's door and set off sirens.

The eight-week event was created by WMAG general manager Dick Harlow and program manager John Jenkins. The event began with the delivery of over 350,000 "Cash and Keys Lottery" brochures, which reached almost 90% of the greater metro area (Greensboro-

Handling contest entries *are WMAG g.m. Dick Harlow, l., and program manager Mark Jenkins.*

High Point-Winston-Salem). As a result, over 1.4 million individual "lottery tickets" were delivered.

Numbers were posted in homes, cars, offices and workplaces across the metro area. As numbers were aired on the station, listeners were given 10 minutes to respond by telephone. They would win $100, $1,000 or a key "that may open the door to a beautiful new home." In addition to the home, WMAG offered over $250,000 in cash prizes during the event.

Gold in them thar hills

If there's any doubt left that cooperative advertising can be a major source of revenue for stations, Broadcast Marketing Co., Incline Village, Nevada is telling the story all over again, but with lots of new information and examples. As a sequel to its 1976 book, *A What, When and How Guide to Broadcast Co-op: The Untapped Goldmine,* it has just published *The Definitive Sales Guide to Broadcast Co-op—STILL the Untapped Goldmine.*

The book, which BMC is selling in paperback (309 pages), is available directly from the firm for $50. It was written by William L. McGee, president of the producer/distributor of local sales support and training services for the broadcast industry.

TV Business Barometer

Spot TV rose 1.3% in October

Spot barely held its own during October, a combination of two circumstances—the spot doldrums in general and the fact that October of last year had a substantial extra in the form of political advertising.

As for the Standard Broadcast Month, both October 1986 and October 1987 were four-week Standard Broadcast Months, though this October ended on the 25th and last October on the 26th.

The *Business Barometer* sample of stations reported an average increase in October of 1.3%, one of the lowest monthly numbers this year. July was up 1.1% and June rose 1.3%—all the other previous months were higher.

Billings in national/regional spot this past October came to $497.4 million, compared with $491.0 million the year before. The total for the 10 months was $4,745.9 million, up 3.6% over last year. So far this year, national/regional spot is only $165.3 million ahead of the previous year.

The smaller stations—those billing under $7 million annually—many of them probably independents, showed up best in spot increases during October. The medium bracket was down 2.9%, while the larger stations eked out a 2.0% increase. This is the seventh month that the smaller stations have ranked first in increases among the three revenue categories (once with a tie), and, while stations in the sample are not identified, some of the individual station increases during the year must have come from startups or stations launched relatively recently.

Rest of the year

The outlook for spot for the rest of the year is not particularly promising, judging from a spot check of the reps last month. However, there may be a little more of an increase during the remaining weeks of the quarter since political advertising doesn't have to be factored in.

The reps are more worried about the state of spot than the stations, of course. The latter keep their eyes on the huge mountain of newspaper retail advertising, at which they figure they can gradually chip away.

The reps are looking also for something at which they can chip away, and at the recent TvB annual meeting in Atlanta, it came out that, in conjunction with TvB, they've singled out four dozen target accounts (see *Final Edition*, November 23).

New sales effort

This new sales development drive reflects dissatisfaction with the previous TvB effort on the grounds that too many accounts were approached with too little in the way of results. Under the current approach, the pitch will be more intensive and results will be carefully monitored.

Meanwhile, both stations and reps are looking forward to next year, when the quadrennial Olympics/election business spur will be operating, all things being equal.

October

National spot **+1.3%**

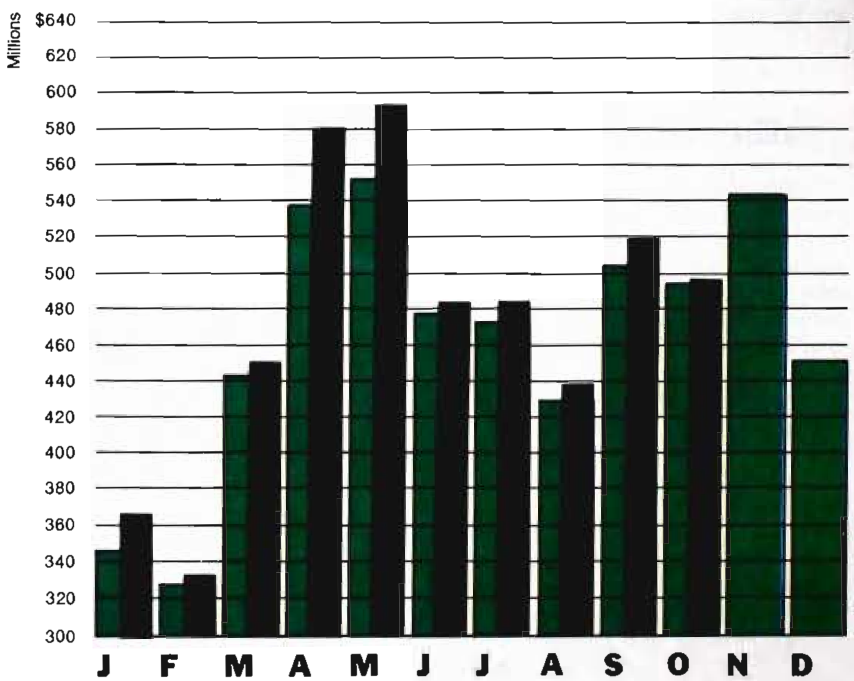
(millions)

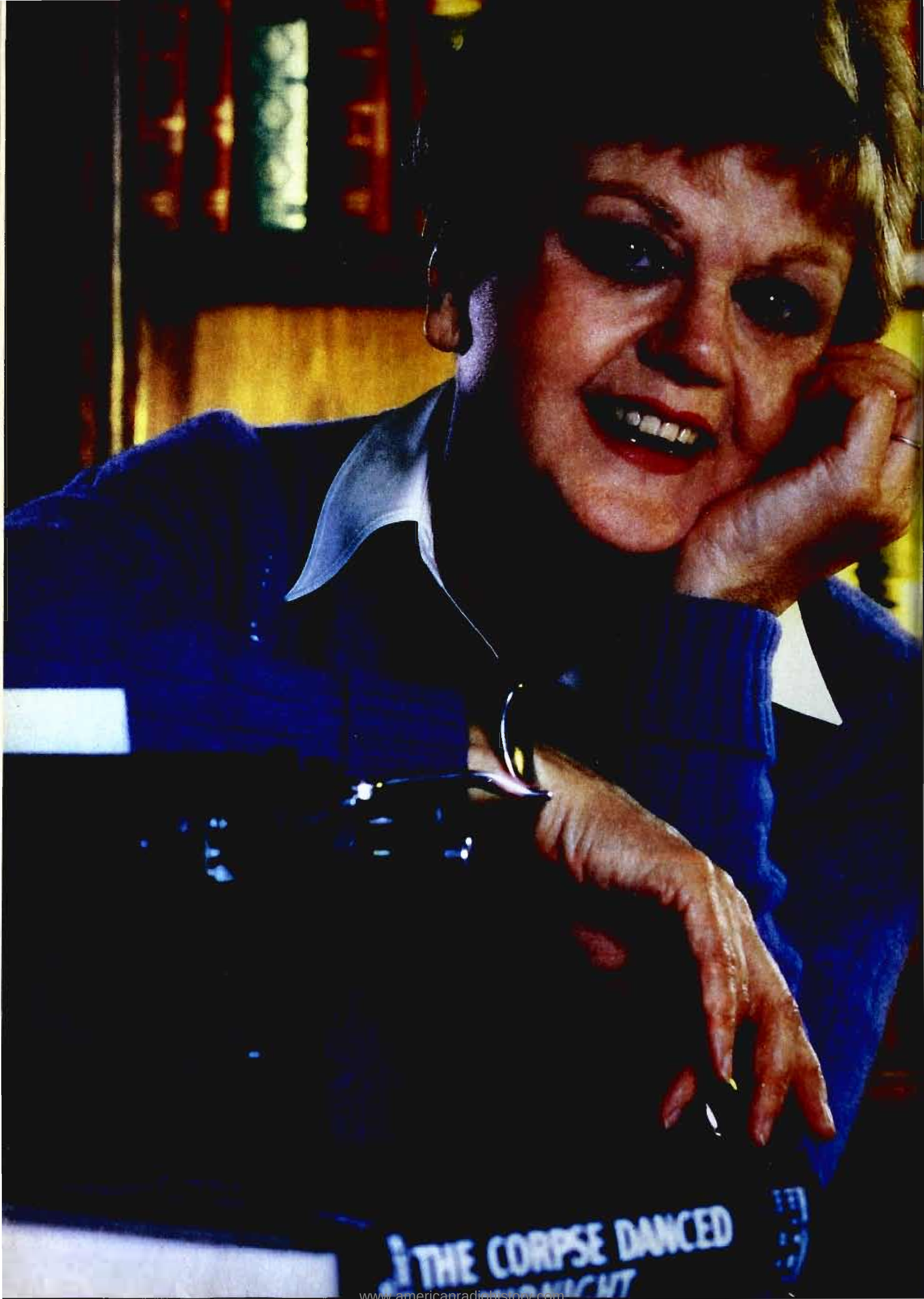
1986: $491.0 **1987: $497.4**

Changes by annual station revenue

Under $7 million	+5.3%
$7–15 million	−2.9%
$15 million up	+2.0%

Network (millions $)




THE CORPSE DANCED

HOW TO COMMIT THE PERFECT SOLUTION.

COMMIT TO MURDER, SHE WROTE

It's never been out of the Top 10—first run or rerun.

It's the only series ever to improve upon—let alone hold—the audience of its 60 Minutes lead-in.

Angela Lansbury, as Jessica Fletcher, has created a character with unprecedented mass appeal.

And Murder's roster of guest stars will make every episode a promotion director's dream.

The evidence is overwhelming.

MURDER, SHE WROTE
The Perfect Solution.

MCA TV

International Report

Activity brisk at London Screenings despite lack of U.S. & video buyers

There seems a general consensus that the first ever collective London Screenings, held last month, was a success. That is the view of executives from Britain's independent television companies and others from among the 250 buyers (TV & video) who attended.

While the hosts would have liked to have seen more American buyers, they say future screenings will not hinge on a U.S. presence.

Tony Sandford, chief executive of Tyne Tees, said "I don't think we expected any American buyers. We were happy with the number and caliber of those who did come from other countries. They were, in the main, all real buyers; there were no freeloaders or hangers on."

Peter Carroll, associate director of publicity at RPTA, which distributes programming for London Weekend Television (LWT), agrees, adding, "The original idea was that we were only going to invite European buyers. We can catch up with Americans at other festivals."

Most of the large British ITV companies, including Thames Television International and ITEL, which distributes Yorkshire TV and Anglia TV product, have U.S. offices.

"It may be that some other companies felt there were not enough American buyers, but we've always said our own screenings are, by and large, a European event," said Roger Miron, director of sales for Thames. "More than 20 territories were represented at our screenings, including Australia, New Zealand and Southeast Asia. I really don't think it was particularly important to have 10 or 20 buyers from the U.S."

Although he also doesn't believe Americans are vital to the screenings,

"We didn't expect any American buyers. We were happy with the number and caliber of those who did come from other countries."
Tony Sandford, Tyne Tees

Andrew MacBean, ITEL's general sales manager, was sorry there were not more U.S. buyers, adding, however, "We were pleased with the spread of European buyers. Together, Yorkshire and Anglia screened 3,000 hours of programming; the law of averages says someone has got to turn up trumps."

Not everyone agrees, however. Paul Styles, director of the Independent Program Producers Association, said flatly, "We need more Americans, particularly cable and PBS buyers, who work better with independent producers than the networks do."

He noted the London screenings clashed with a PBS conference taking place in the U.S. According to Styles, that problem is likely to be rectified next year: PBS officials told him they have moved the dates of their own event and will be sending a larger delegation to London next time.

On the eve of their meeting to decide the future of the screenings, organizers are confident they will be held again next year, albeit with one or two changes. They are considering finding a new, larger location, for instance, and altering the concept of allocating one day to each company.

While some officials, such as Central Television's head of sales, Philip Jones, thought dealing with "decision-making" buyers created an extremely businesslike atmosphere, others were less impressed.

Too long. Frank Mulder head of acquisitions for Dutch broadcaster, TROS, liked the screenings. In fact, he said, he bought two programs on the spot, something he rarely does at a market: *Ann and Debbie*, a Granada TV movie, and *Two Lakes*, a 30-minute silent film from Thames. But, he added, the present setup forces buyers to remain in London for a full seven days. He would like the opportunity to see all distributors within three days. Mulder, who has always attended Thames' weekend screenings and plans to continue doing so, said he is unlikely to return for a whole week in the future. In fact he would prefer the screenings to be "a little English MIPCOM."

One change that at least two ITV companies will be pushing for is the right to show acquired programming as well as their own productions.

"We need more Americans, particularly cable and PBS buyers who work better with independent producers."
Paul Styles, IPPA

Nick Witkowski, head of international sales and marketing at TVS, commented, "We represent a lot of other programs which we would have liked to have shown. Buyers were also confused."

Of all the ITV companies, TVS, predictably, since it now owns the MIDEM organization, was a little freer in its criticism of the screenings. "I still think it's too close to MIPCOM," said Witkowski.

In fairness, some of his ITV counterparts, for the same reason, also would

(International Report continued on page 44)

British top International Emmys

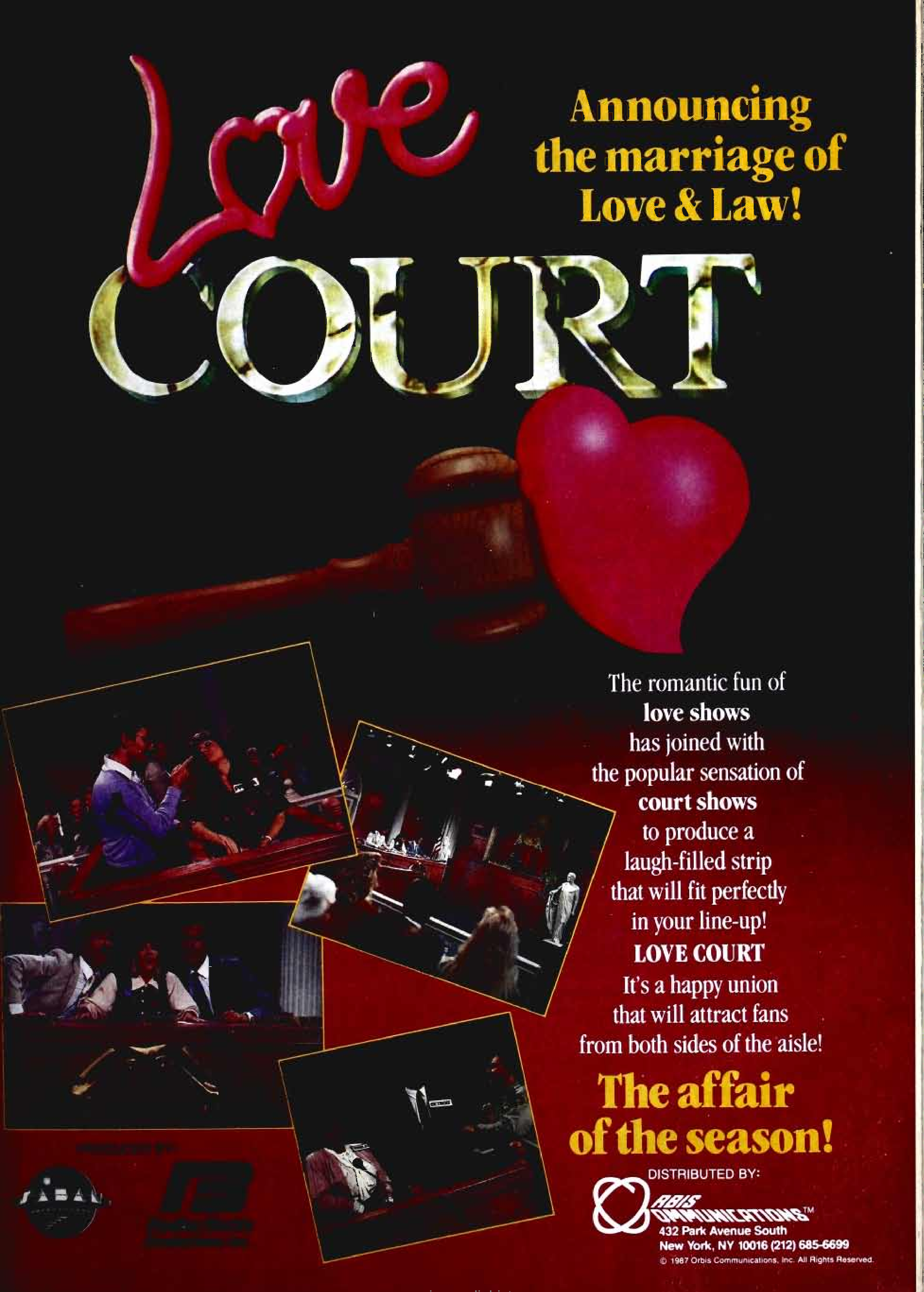
In what is increasingly becoming a salute to British television and less a true sampling of international productions, the International Council of the National TV Academy has honored four British and one Canadian production as "the five best television programs in the world."

That may be overstating the competition a bit since U.S. television programs are ineligible, yet over the years very few non-English productions make it into the finals—perhaps a reflection of the English-language bias of the judges—and the November 23 gala in New York was no exception.

The British captured four of the top Emmys—drama, popular arts, documentary and performing arts—while the Canadians picked up the children's Emmy.

The winners: Drama, Channel 4 Television (U.K.), *Porterhouse Blue;* Popular Arts, BBC (U.K.), *Alias Smith and Jones;* Documentary, Granada Television (U.K.), *The Sword of Islam;* Performing Arts, Thames Television (U.K.), *The Belle of Amherst;* Children, CBC (Canada), *It's Late Degrassi Junior High.*

Special Emmy statues were presented to Jacques-Yves Cousteau (Founders Award) and Jerry Isaacs, Channel 4 Television (Directorate Award).


Love
Announcing
the marriage of
Love & Law!
COURT
The romantic fun of
love shows
has joined with
the popular sensation of
court shows
to produce a
laugh-filled strip
that will fit perfectly
in your line-up!
LOVE COURT
It's a happy union
that will attract fans
from both sides of the aisle!
The affair
of the season!
DISTRIBUTED BY:
ORBIS COMMUNICATIONS™
432 Park Avenue South
New York, NY 10016 (212) 685-6699
© 1987 Orbis Communications, Inc. All Rights Reserved.

like to see the screenings moved to a later date. However, adds Witkowski, "My general view is that there are too many screenings. I think MIP, MIP-COM and Monte Carlo take care of most of the business." He also adds he would have preferred a wider range of buyers. "They tended to be exclusively from broadcast television,' he says, noting, "There were notable absences from major European countries. The Italian presence was not very strong, for instance."

On whether TVS will take part in next year's event, Witkowski says, "It's too early to say," concluding, "We must consider how we as a company can best spend our money to get our product seen in the widest possible way."

All the ITV companies have noted that supporting MIPCOM is not at issue. They all will continue attending.

"Screenings are program-led; a market is promotion and marketing-led," notes ITEL's MacBean, adding, "MIP-COM is still an opportunity to meet new buyers you don't know. You need the indulgence of screenings, and you also need to be out there in the competitive marketplace, keeping up with new channels and meeting the passing trade."

Buyers' reactions. The buyers themselves generally were full of praise for the screenings. "We were spoiled" sums up Berit Rinnan, deputy head of program acquisition for the Norwegian broadcaster, NRK. "Personally, I find screenings much nicer than a market. They are smaller and there is more personal contact. We liked the idea of individual cubicles, and we had the chance to see all the programs we wanted to see."

In spite of the general enthusiasm for the screenings, there does seem to be some question about just how many programs actually were sold or will be sold because they were viewed during the week.

Nevertheless there were some significant anouncements. Granada Television announced the sale of *Breakthrough at Reykjavik*, a dramatized reconstruction of the Reagan/Gorbachev summit in Iceland, to the PBS network. PBS plans to air the program December 7, when the two leaders meet in Washington. Finland, Iceland, Taiwan and Australia also bought *Reykjavik*.

Yorkshire's two-hour documentary about the Falklands War, *The Untold Story*, which had been nominated for an International Emmy, sold to Sweden, Norway and France, as well as to Japan's NHK as part of a package of documentaries. *The Beiderbecke Tapes*, a three-hour comedy thriller about a jazz musician, also was popular, with sales made to Holland, Belgium, Finland and Australia. Finland also picked up the film's "prequel," *The Beiderbecke Affair*. Taiwan bought a package comprising programs from both Yorkshire and Anglia, including a new series of *Tales of the Unexpected*, *Sleeping Beauty* and *Inside Story*, all from Anglia.

Carroll estimates that between them, RPTA and LWT did about half a million pounds worth of business. LWT sales included its new drama series *Dust* to Finland and its feature *Scoop* to Yugoslavia. RPTA, meanwhile, sold *Hoover vs. The Kennedys*, which aired recently in the U.S., to Hungary and Finland; and the miniseries *Always After* to Finland and Yugoslavia.

According to Styles, IPPA and Channel 4 distributors, who screened throughout the week, "did much more business than expected. One independent producer did £100,000 worth of business, a phenomenal amount."

Thames Television was pleased with the results of their traditional two-day screenings, which rounded off the week. A record 200 buyers attended. Miron said business amounted to "well into seven figures during the two days." Particularly popular, he added, were the four-hour series, *Nancy Wake*, the true story of a World War II heroine hunted by the Gestapo, *The London Embassy*, a six-part miniseries about an American diplomat working in London, and *The Buster Keaton Trilogy*.

Tyne Tees' Sandford is philosophical about the results. The big question he asks is, "What is the bottom line? Buyers might have had a good time, but did they buy anything?"

While acknowledging that's true of all markets, Sandford believes the one company per day arrangement did not offer the same opportunities for follow-up. **Irv Margolis**

"The buyers tended to be from broadcast television. There were notable absences from major European countries. The Italian presence was not strong, for instance." **Nick Witkowski, TVS**

Fremantle gets three specials

Fremantle International has picked up the international distribution rights to three network music/variety specials: *Rolling Stone Magazine's Twenty Years of Rock and Roll*, produced by Lorne Michaels for ABC; *Las Vegas 75th Anniversary Special*, produced by George Schlatter for CBS; and *Grammy Lifetime Achievement Award Show*, produced by Pierre Cossette for CBS. All are two hours in length.

So far this year, Fremantle has sold 20 specials outside the U.S., including the *1987 Tony Awards*, *Kennedy Center Honors*, *The Magic of David Copperfield*, *American Comedy Awards*, *Spitting Image* and *The all Star Salute to Ford's Theatre*.

People in the news

Michael J. Solomon, president of Lorimar, has expanded his role as chief of the company's international operations to include all theatrical film sales. "International is another world as opposed to domestic," said Solomon in explaining the reorganization which puts film sales to television, video, cable or satellite outside the U.S. under his direct supervision. **Bobby Myers,** president of the Lorimar's international theatrical film division, will report to Solomon on such international sales matters, and to **Peter Chumin** for marketing and administration. "A theatrical film has an integral role to play in TV and home video," said Solomon. "I believe strongly that theatrical TV and home video should report to the same person internationally. It's the only way to maximize revenue for films outside the U.S."

Peter Newman, formerly vice president in charge of administration for Group W Satellite Communications, has joined Viacom Enterprises as senior vice president in charge of ancillary rights and special projects. Newman will have his hands full overseeing the group's sales to home video and cable. But the move also shows that Viacom is serious about getting more involved in the merchandising business, realizing there's a ton of money to be made linking the merchandise license with the TV sale, particularly in foreign markets. In addition to *The Honeymooners* and *Mighty Mouse*, Viacom has just picked up the exclusive licensing rights to super model **Carol Alt**. There could be a Viacom TV pilot with Alt sometime down the road.

(International Report continued on page 46)

Foreign buyers pan dollar plunge; shy away from playing currency game

While on the surface the weakness of the U.S. dollar overseas might seem to offer a potential bonanza for foreign program buyers—it hasn't.

Happily, for the stability of prices, many important foreign deals now are done in local currency or at a fixed exchange rate set over a long period of time so that no one benefits or loses from the daily exchange rates (See TV/RADIO AGE, November 23).

For the moment, at least until they begin negotiating in earnest for new series, most sellers and buyers seem quite pleased that currency fluctuation is one game which hasn't become popular.

Although in many cases U.S. sellers are benefitting from the weak dollar, foreign buyers aren't complaining because they aren't paying any more than they have been. Whether this will remain true if the big U.S. distributors are seen by foreign buyers to be raising their prices for new programs unreasonably, of course, is another question. In the end it all may be more psychological than real.

"Normally," said a major German buyer who preferred to remain anonymous, "if we buy something we do it on the basis of the Deutschmark. Of course, if we see the dollar going up and down it has an effect on the results of our discussions, but not a direct one. We cannot say we pay more because the dollar is low or less because the dollar is high."

Even in cases where deals still can be made in dollars, there doesn't seem to be any evidence that the weak dollar has set off a "buy American" spree.

Nevertheless, says Inge Nissen, head of acquisitions at Danmarks Radio, "it seems very tempting, but we wouldn't have the money for it. From a budget point of view, we must keep the buying process stable and regular."

Prices hold. Similarly, distributors generally have not tried to take advantage of the exchange rate to raise their prices permanently. Nissen, however, recalls occasions in the past when a few of the smaller U.S. distributors who are paid in dollars tried to use the dollar devaluation as an excuse to ask for more money. "We say no," she says, "because we are afraid of the consequences. The dollar may go up again and the krone, which is not very stable, can devalue.

Some companies don't always want to take this into consideration. It works," she explains, "both ways: when the dollar goes up, we can't ask Americans to reduce their rates, nor can we suddenly be expected to pay more when it goes down."

Marianne Anderberg, head of negotiation for Sweden's state broadcaster SVT, agrees: "Sometimes the dollar is very high and the same goes for the Deutschmark, but we go plodding along buying as usual. During the '70s, when the dollar and pound were very low, we were not under any pressure, but I think it's because we buy regularly throughout the year."

For her part, Nissen was more critical of some Europeans than Americans: "When the dollar is high they want programs bought in dollars, but when it is low they go back to their own currencies. It's fair enough," she says, "if the British, for instance, want their money in pounds, but we are wary when they start asking for dollars."

News feeds to cruise ships

For vacationers trying to get away from it all and find themselves on a cruise ship in the middle of the ocean, there will be CNN as well as *NBC Nightly News* to keep them from getting too far away from it all.

A company called Shipboard Satellite Network has set up one-hour satellite feed of the commercially sponsored programs to cruise ships representing six different lines, including three of Cunard's largest ships: the QE2, the Sagafjord and the Vistafjord.

SSN is in the process of buying more program rights and lining up advertisers interested in coming aboard. Advertisers already sponsoring the specially designed commercials, according to SSN, include Cadillac, Master Card, Charles Swab and Dreyfus. SSN says "commitments" have been received from AT&T, Chrysler, Sterling Drug, Thompson Medical, Suntory Liquors and Jaguar. Total advertising revenue and "commitments" to date, according to SSN, amount to $800,000.

The CNN and NBC programs run for one hour a day, with the ships tapping the feed and running it another six times.

Brazil goes for U.S. basketball

International Broadcast Systems, the Dallas-based outfit, has picked up the international distribution rights to 30 NBA basketball games and has made one of its first sales to the Bandeirantes Network in Brazil.

The network will pick up one NBA game a week from the 1987–88 season for airing on Saturday afternoons during a regularly scheduled sports block. In addition, Bandeirantes has bought 30 highlight shows to air Monday through Friday inside the afternoon sports show.

It seems that Brazilians usually go home for lunch, so the network will air these NBA highlights during the national lunch hour.

Since the Pan Am games last August when the national basketball team of Brazil stunned the U.S. team 120–115, Brazil has become a hotbead for basketball.

IBS also has picked the worldwide distribution rights for *Once Upon a Time Stephanie*, featuring Princess Stephanie of Monaco. It was produced by Jacques Marouani Productions in Paris.

French viewers glued to ads

Viewers of France's first channel, TF-1, may become more interested in watching the commercials than the programs that fall between them. The attraction is a new, anti-zapping technique in the form of a game called *Telemago*, developed by Europrint Promotions, a British company specializing in Bingo-type games for media use.

Telemago was introduced last month on TF-1. Its developers, who in the past have concentrated on print games, say it is the world's first game of its kind, although they have a somewhat similar game running within a program on Italian television.

Between 6 p.m. and 10:30 p.m. each evening, numbers are flashed onto TV screens between commercials. Viewers, who tick off the numbers on a special grid supplied in *Telepoche*, a weekly TV program guide, can win up to $5,000 in cash if they get the right combination. TF-1 has put up $36,000 a week in prize money.

On the all important question of whether the giveaway has helped boost ratings, TF-1 claims it has, though the network doesn't know by how much. Whatever the results for TF-1, there already has been one benefactor. *Telepoche* sales have increased by more than 30%.

CONGRATULATIONS

To Our

Emmy Winners

Sports Emmy

for outstanding achievement in Writing

BRYAN POLIVKA
BOB BRINER
ARTHUR ASHE

For

A HARD ROAD TO

GLORY

NATAS©

Special thanks to

Anheuser-Busch

ProServ Television

10935 Estate Lane, Suite 100, Dallas, Texas 75238 • Telephone: (214) 343-1400 • Telex: 6829074 • Fax: 343-2068

Cable Report

Turner's in red ink; NBC may be savior

Turner Broadcasting, which may have bitten off a whole lot more than it can chew and is frantically casting around for partners, reported a $38.3 million net loss for the three months ended Sept. 30, 1987. And for the nine months, the net loss was $104 million on revenues of $459 million. Compared to the same 1986 periods, Turner lost $44.3 million for the quarter ended September 1986, and $121.4 million for the nine months. Operating income for the 1987 quarter also was down, TBS reported, though nine months operating income was up 49% to $152.9 million.

Apparently not worried at all about the red ink, Turner is doubling the amount of money to be paid to the National Basketball Association for exclusive cable rights to the NBA through the 1989–90 season. The fee is $50 million. TBS' current NBA contract expires at the end of the 1987–88 season. Under the terms, the NBA will receive $23 million in the first year of the contract and $27 million in the second year. For that, TBS gets to continue its current cable package of 50 regular season and 25 playoff games, plus other special events. The TBS games will air mostly on Tuesday and Friday nights, while CBS has the rights to the Sunday games. According to the NBA, ratings for NBA regular season cablecasts on TBS this season are up 19%, while ratings on CBS are up 50% over the past eight years.

Meanwhile, TBS chairman Ted Turner has some really serious money woes on his hands. For example, he has a $1.4 billion debt staring him in the face, 80% of which he must restructure before next June in order to pay common stock dividends. Unless he can restructure, Turner must pay preferred stock dividends to holders of $560.7 million in stock he sold six months ago to finance his purchase of MGM/UA Entertainment. If he can't deliver to those preferred stockholders, mostly major cable operators who have a 37% stake in TBS, they would be able to elect two additional directors to Turner's board, giving them a majority.

In order to keep the wolf from the door, Turner has been courting his old pal, Robert Wright, who just happens to be president of NBC. Some time back, Wright expressed interest in getting involved in cable. That could mean an NBC involvement in CNN, but probably not for anything less than 50%, and Turner has vowed never to surrender control of CNN. A spokeswoman for NBC said that Turner and Wright meet "fairly regularly and have over the last year." The two go back to the days when Wright was president of Cox Cable Communications.

According to the Wall Street Journal, Turner told his board last month that NBC initiated talks earlier in November about "a range of possible joint ventures and the sale of some Turner equity to NBC." Wright first sounded out the market last summer at a cable meeting in San Francisco. At this point, if any broadcaster is going to get a piece of the Turner action, Wright's got the best chance.

High school sports is tops

It's high time that Madison Square Garden Network's *High School Sportsweek* got the recognition it deserved. Its first major award was handed out at the recent International Film & TV Festival of New York where the weekly program grabbed the top prize in local sports.

The cablecast, the only show devoted exclusively to high school sports in the New York tri-state area, is hosted by Greg Gumbel and sponsored by Coca-Cola. The show, which stands out as among the most unique in the country, shows how a regional cable service can carve out an important niche for itself by tackling a subject that most commercial broadcasters haven't the time to do.

MSGN president Bob Gutkowski, who accepted the award, is the one who got the show on the road to success by selling the idea to Coca-Cola, thereby covering the cost of the show and pocketing a buck or two in the process. It's the kind of show Gutkowski & Co. has made almost commonplace on the cable network, the oldest and largest in the country with more than two million subscribing households.

High School Sportsweek is produced for MSGN by Sports Marketing & Television International, headed by Chet Simmons and Mike Trager.

Multimedia sale to Showtime

Multimedia's *Young People's Specials* have found a home on Showtime's *Familytime* block of programming. The five half-hour specials will air on the pay-cable network beginning in 1988 and continue through February 1989.

The titles include *Charlie's Christmas Secret*, *My First Swedish Bombshell*, *Nicky and the Nerd*, *The Horrible Secret* and *The Great American Music Video*.

Familytime started on Showtime in October 1984 and runs 4–6 p.m. weekdays and 6 a.m.–10 a.m. Sundays.

'Discover Our Difference'

For all those wondering what the theme will be for National Cable Month next April, you can relax. We have a winner: "Discover Our Difference." The decision was announced by Robert B. Clasen, president of Comcast Cable Communications.

Clasen claims that 13 ad-supported cable programming networks have committed almost $26 million for advertising and promotional support of next year's National Cable Month effort. This is a 10% increase over last year's figure.

Redstone: two-way street

A two-way interchange between the broadcast networks and cable TV may be developing, according to Sumner Redstone, chairman of Viacom International. In a luncheon panel discussion before the International Radio & Television Society in New York, Redstone indicated his company is talking with networks about picking up a much-talked-about comedy originated for Showtime—*It's Garry Shandling's Show*. Meanwhile, he sees cable as a growing outlet for off-network programs that aren't making it into syndication. Mentioning *Miami Vice*, *Riptide* and *Hardcastle & McCormick*, he asserted, "The more of these shows that end up on cable, the better—as long as we can pay for them."

As for movie exclusivity on Showtime/The Movie Channel, he said that, apart from their Paramount deal, the effects of their exclusive offerings have not set in yet. He added that 75% of new film releases will be seen "on Viacom channels" in the near future.

Redstone refuted the presumption that broadcast and cable industry companies will be getting smaller because of recent selloffs. He said he expects to see an even greater concentration of activity among the larger companies.

Noting that lawyers are getting rich on such activity and that he is a lawyer whose two children are lawyers who are married to lawyers, he conceded, "The best reason to go to law school is to protect yourself from other lawyers."

Conroy kicks in $50,000

Benjamin J. Conroy Jr., a true cable television pioneer, has given $50,000 to open the fundraising drive for the creation of the National Museum of Cable Television at Penn State's University Park campus. The goal is to raise $2 million, half for building and operating costs, the remainder for a faculty chair in Penn State's School of Communications.

Conroy has served as chairman of the museum's board of directors since industry groups began planning the facility in 1985. Conroy started out in cable in 1954 when he developed a franchise in Uvalde, Texas. He was a founder and president of the Texas Cable Television Association and became chairman of the National Cable Television Association in 1965–66. He remained a board member through 1975.

People in cable

Lots of changes at The Disney Channel. **Ed Lahti** has been promoted to vice president in charge of production. **Teresa Hedrick** joins as a finance manager. **Ginny Overbagh,** formerly vice president for western operations at ATC, joins The Disney Channel as western region vice president. Also at Disney, **Eric M. Ibara** joins as sales analysis manager; he was an accountant at Price Waterhouse in Los Angeles. And **Susan Stitt** joins The Disney Channel as business systems manager; she was with the accounting firm of Arthur Andersen & Co.

Lucy Chudson is departing HBO at year's end as vice president for family programming, but will continue to serve as a consultant, according to Bridget Potter, senior vice president for original programming for the pay service.

At Showtime/the Movie Channel, **Tom Neville** has been promoted to research and planning vice president for Viewer's Choice. **Marc Wallace** advances to senior producer/director for S/TMC. **Meredith Breitbarth** is promoted to marketing director for Viacom Satellite Networks. And **Rosie Pisani** advances to marketing campaigns director for S/TMC.

At Lifetime, **Gae Morris** is promoted to executive producer in charge of new program development; in addition she remains executive producer of *Attitudes*. **Ilene Litvak,** a former freelancer, joins Lifetime as on-air promotion manager. **Holly Penwell** joins as hospital relations manager for Lifetime Medical Television; and **Mara Grullon** joins as senior accountant.

'Viewer's Choice Awards'

Country music may not really need another awards program, but The Nashville Network is giving it to the business with a program called *TNN Viewers' Choice Awards*, to be presented in 1988 as part of the fifth anniversary celebration of the network. The winners in eight categories will be decided by popular vote by cable TV viewers who phone a 900 number.

"We think it's important to give the people a chance to name their favorite artists," says TNN's vice president and general manager David Hall. He says the Country Music Association Awards and the Grammys are determined solely by industry vote. The People's Choice Award is determined by a Gollup poll, and even the MTV Video Awards, which were opened up to popular vote this year, limits the judging to the first 12,000 viewers' votes, tabulated with those of the video and music industry, says Hall.

The TNN Awards will be presented at a black-tie bash (they all are) at Nashville's Grand Ole Opry House on Monday, April 26. Cablecast live on TNN, the ceremony will be co-hosted by Ralph Emery. The 90-minute special will be produced by Jim Owens, producer of TNN's *Crook and Chase* and *This Week in Country Music*.

Larry King re-ups

Larry King has signed a multi-year contract with CNN, and obviously Ted Turner says he "couldn't be happier." *Larry King Live*, a one-hour interview program that originates from CNN's Washington Bureau, began running on the cable network in June 1985, and consistently has been one of the network's highest rated programs.

King also hosts *The Larry King Show* on the Mutual Radio Network.


F INFLUENCE

RAB readies marketing efforts for coming year

Looking ahead to 1988, Radio Advertising Bureau has set its national priorities, taken steps to enhance local business development efforts and hired a new marketing executive.

Coming aboard is J. D. MacKay as vice president, sales and marketing. Most recently vice president/management supervisor at Wells, Rich, Greene/Detroit, he will be directly involved in business development activities and will direct RAB's Detroit sales offices.

Meanwhile, RAB's sales and marketing division has selected 15 target categories to direct efforts toward. These include 200 key accounts which account for 47% of all existing radio dollars, says RAB president William L. Stakelin.

The categories selected are: automotive, beer, fast foods, department stores, food chains, financial services, telephone companies, soft drinks and juices, airlines, computers, motion pictures, snacks, wines, gas and oil and military programs.

Stakelin explains, "By concentrating on these categories, which give us a mix of national, spot, regional and local opportunities, we have the best odds for creating or influencing new business. Target clients will be called on directly, reached with regular direct mail campaigns, subjected to pro-radio advertising and regularly invited to get involved with and use radio."

Regional. As for its regional business development efforts, Stakelin says RAB's five regional directors will be working more closely with their constituencies. He says they have been assigned regular market visits in designated markets, where they will work with member stations to increase radio spending by key local and regional clients or prospects. They will be contacting local members during the first quarter to coordinate information-gathering and consultant spelling interviews.

And to help its members speak the language of prospective clients, RAB has just published its second volume of its 1987 *Instant Background* series. This biannual publication is a collection of thumbnail sketches of 100 businesses, updated from a variety of industry and government sources. *Instant Background* is available to libraries and research firms for $25.

Comparing radio & TV ads

Take good care of your radio commercials and they'll take good care of you is the bottom line result of recall tests of 235 radio commercials and 322 TV commercials by the Pretesting Company of Englewood, N.J., commissioned by the Radio Advertising Bureau.

As explained by Robert Galen, RAB senior research vice president, radio commercials are not always given the attention lavished on TV commercials at agencies where pretesting often eliminates marginal TV spots. But the best, or top-ranked 25% of the radio spots tested are recalled almost as well as the best of the TV spots tested.

In fact, says Galen, "This analysis shows that the best radio spots improve recall more than the best of the TV spots." That is, the top 25% of the tested radio commercials averaged 64% better recall than the average for all 235 radio spots tested, while the best 25% of the TV spots showed 20% better recall than the average for all 332. The TV spots however started from a higher base: recall scores for all 322 averaged 81%, which climbed to 97% for the the highest scoring 25%.

Galen points out that the starting base across all TV spots is higher, "because the agencies themselves are more likely to pretest TV commercials because they're so much more expensive to make and mistakes are so much more costly. So nonperforming TV spots never see the light of day; they're just not there to pull down the averages."

All 235 radio commercials tested averaged 56%, which climbed to 92% for the best 25% of the radio spots. The conclusion, says Galen, is that "The best radio spots have substantial impact and are recalled almost as well as the best TV spots. Here is still another piece of solid evidence that radio works, and works best when radio commercials get the creative attention needed to make them the very best. When you care enough to do the very best, radio compares very favorably with television."

Just like old times at CBS

Just one month after CBS-owned Boston FM, WODS (formerly WMRQ) switched to oldies, CBS O&O WCAU-FM followed suit in Philadelphia, changing its calls to WOGL (for golden oldies) and switching to rock 'n roll hits of the '50s, 60s and '70s in an effort to dig itself out of the ratings hole.

For Philadelphia, the move was from WCAU-FM's CHR sound for teens and young adults. Under the WMRQ banner in Boston, WODS had previously featured an AOR format directed to adults. Consultant for both changes is WCBS-FM New York program director Joe McCoy.

WOGL vice president, general manager Vince Benedict calls oldies "the music of memories for today's adults." Another CBS source says WCBS-FM has successfully programmed oldies in New York for 15 years, "And early signs for the one-month oldies format of Boston's WODS are also positive."

Official word on the switch from CBS Owned Radio Stations vice president Nancy C. Widmann is, "Advertisers have become increasingly interested in reaching the 25–54 growth demographic" that's attracted to oldies. "We are interested in remaining a dominant force in Philadelphia radio for a long time and see oldies as the vehicle for insuring that."

A lot to sell for ABC

ABC Radio Network has agreed to act as exclusive advertising sales agent for commercial airtime for Satellite Network, whose eight radio formats are carried by 955 affiliates in all 50 states. That adds up to a national advertising inventory of 26,280 thirty-second spots a year for ABC to sell.

ABC will sell two national spots in each hour broadcast by SMN, which transmits 24 hours a day, seven days a week. The number of spots available for local sale by affiliates varies by format from two to 14 per hour. Formats include country music, adult contemporary, Motown, top-40, traditional middle-of-the-road, oldies from the '50s, '60s and '70s, hard rock and new age, or "The Wave."

This year's national advertisers, which buy all formats on all 955 affiliates, have included Sears Roebuck, AT&T, Beatrice Foods, Campbell Soup, Ford Motor Co., Johnson & Johnson, Frito Lay, Armour Dial, TV Guide and Schering Plough.

In a separate agreement, Capital Cities/ABC will purchase a one-year warrant from Satellite Music Network entitling Capital Cities to purchase one million shares of common stock of SMN at $4.00 per share. Capital Cities has informed SMN that it will seek to acquire not more than 20% of SMN common stock from time to time by a combination of open market purchases and exercise of the warrant. Aaron Daniels, president of ABC Radio Network, will be named to the Satellite Music Network board of directors.

P&G ups network spending

Procter & Gamble generated a surge of advertising on network radio in August, moving up its rank in year-to-date advertising from eighth in July to fourth. The package goods manufacturer even topped Sears Roebuck in August expenditures, though the giant retailer remained firmly in first place for the year-to-date, with almost twice the billings of second place Warner-Lambert, according to the latest available BAR data.

Top 10 web radio clients—August

Parent company	August expenditures	Year-To-date expenditures
Procter & Gamble	$2,497,339	$12,145,383
Sears Roebuck	2,273,278	32,189,549
Warner-Lambert	1,813,906	17,092,657
Anheuser-Busch Cos.	1,804,177	15,021,209
Tele Disc	1,611,322	11,642,476
AT&T	1,568,614	8,140,243
Campbell	1,526,279	6,409,375
American Express	1,497,685	3,926,627
General Motors	1,389,843	11,232,443
Mars	1,388,777	6,512,897

Network radio upturn

The anxiously-awaited upturn in network radio revenue this year finally occurred in October, the first "up" month since March. The upward movement was not substantial—the rise was only 2%—but it followed six straight months of decreases from the year before.

October network revenues, according to the Radio Network Association, came to $36,756,291, compared with $36,112,892 for October, '86. The 10-month total for network radio now stands at $309,818,432, as against $319,750,812 last year. This represents a decline of 3%. However, the webs' '87 billings are still substantially above those of '85, which amounted $272,803,726 for the 10 months. The 10-month billings for '86 were 17% ahead of the previous year.

Billings for October in the four territories broken out in the RNA figures show wide differences, with Los Angeles up 32% to $3,774,712 and Detroit down 52% to $1,578,799. New York was up only 1% to $22,634,199, while Chicago billings rose 18% to $8,768,581. For the 10 months, New York is about even with last year, Chicago is up 1%, Detroit is down 42%, and Los Angeles is down 1%.

Regional biz varies

Local and national spot radio billings show great variations by region, according to figures from the RAB Composite Billing Pool. The pool covers 89 markets representing 59% of the U.S. population and is the only source of local radio revenue data.

Local radio business was up 6.3% during the first nine months of this year for the country as a whole, but it was down 4.4% in the Southwest. Biggest increase was in the East, which was up 11.1% through September. (see chart below).

National spot was up 0.4% for the nine months, according to the RAB figures, but it was down 15.2% in the Southwest, where the drop in oil prices has affected most aspects of the economy. However, none of the five regions broken out in the RAB pool was up more than 4.9% in spot business.

Retail growth areas tabbed

Furniture stores and computer stores are two areas where growth in radio spending has been spotted. The nation's furniture stores, according to Kenneth J. Costa, RAB's vice president for marketing information, spent $205.8 million in radio in 1986, accounting for 13.4% of their total advertising outlays.

Based on data from the National Home Furnishings Association and the U.S. Department of Commerce, RAB estimates that furniture retailers have increased radio advertising 56.6% since 1980.

Meanwhile, a new study conducted by SRI and published in *Computer and Software News* shows 38% of all retail computer stores use radio advertising. This is up from 25% in 1986.

Radio Business Barometer

Spot radio down 4.1% in October

If there was any thought of a rebound in spot radio as the last quarter opened, that has been clearly dissipated. October was another down month, according to the latest figures from Radio Expenditure Reports. In fact, the percentage decline was identical to that of September.

Thus, October was the seventh month this year to show a drop from the year before. Except for February, the "up" months were nothing to brag about. January was up 1.1% and July was up 1.4%. The only bright spot in '87 was February, which zoomed up an unexpected 13.2%. The only bright spot in the October RER figures is the small increase shown by the top 10 markets.

The overall RER figure for October registered a drop of 4.1%—as noted, the same percentage drop shown by September. Billings for October came to $75,403,400, compared with $78,596,300 for October '86. There was no adjustment due to differences in the Standard Broadcast Months for both years. Both Octobers were four weeks long, a la the SBM standard.

There was no readily apparent reason for the plus figure covering the top 10 markets. They had not been doing any better or any worse overall than the other three groups broken out by RER during the year. The top 10 markets were somewhere in the middle in business performance.

In any case, for October the top 10 markets showed a 3.8% rise, the only one of the four groups to do so. Billings went up from $30,021,500 to $31,156,600.

The worst performance was turned in by the 11th-to-25th markets. They dropped 12.2%. It was the fifth down month for this group, which had been doing better than the top 10, which had scored seven down months so far this year. The 11–25 group declined from $17,502,200 to $15,387,500.

The 26th-to-50th markets dipped 8.8%, October being their ninth down month. Only February showed an increase for the 26–50 group and it was quite an increase—13.3%. The 26–50 group went down from $11,673,500 to $10,647,300.

As for the 51-plus markets, which had been in the plus column through the third quarter, the only market group to achieve that, they were off 6.0% in October. Billings dropped from $19,381,100 to $18,212,000.

Year-to-date $s

At this point, commissionable (rep) business in spot radio stands 2.4% down from last year. For the 10 months to date, time sales were $744,365,500, as against $762,423,200 during the same period last year.

Year-to-date figures for the four market groups were as follows: top 10, down 2.9% to $282,324,300; 11–25, down 2.0% to $162,146,300; 26–50, down 5.0% to $111,484,300, and 51-plus, down 0.2% to $188,410,600.

National spot −4.1%

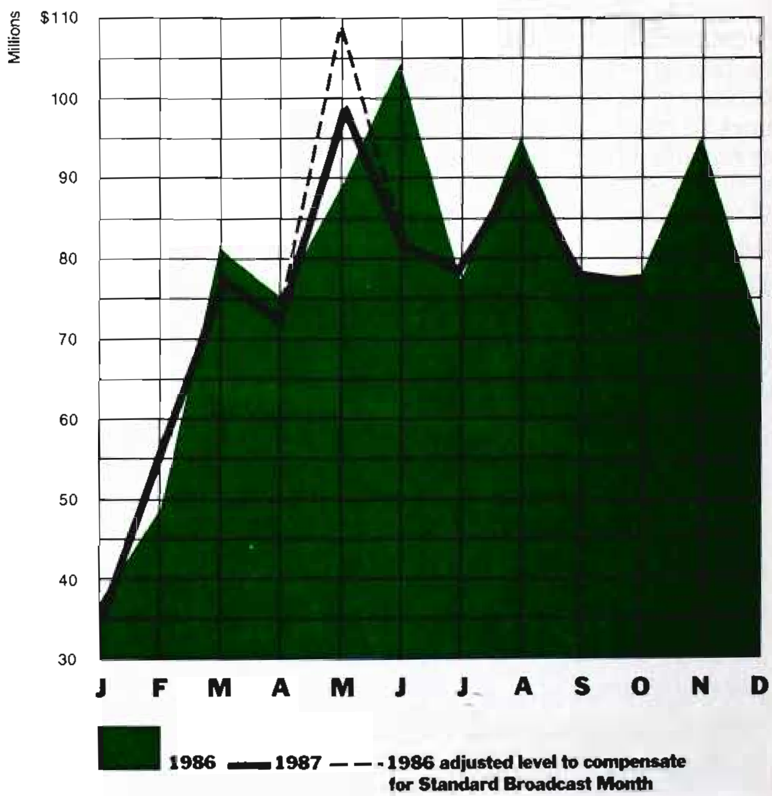
(millions) **1986: $78.6** **1987: $75.4**
1986 adjusted $78.6

Changes by market group

Market group	*Billings (mils.)*	*% chg. 87–86*
1–10	$31.2	+3.8%
11–25	15.4	−12.2
26–50	10.6	−8.8
51+	18.2	−6.0

Source: Radio Expenditure Reports

October



We know your market because we've been there.

KNBR AM San Francisco

"Our recent trip to San Francisco confirmed our confidence in KNBR's strong commitment to market leadership. Just being in the studio and sharing in the excitement gives us a clearer picture of how to market and position KNBR. Nothing is better than seeing it for yourself."

Larry Julius
Account Executive
New York Office

Larry Julius and Abbie Argow, Account Executives at McGavren Guild Radio/ New York with David Bramnick, General Sales Manager of KNBR.

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

McGAVREN GUILD RADIO
AN INTEREP COMPANY

"You win the bet, and I owe you a dinner."

Ron Devillier, President
Devillier Donegan Enterprises

DEVILLIER · DONEGAN · ENTERPRISES

October 26, 1987

Mr. Mort Miller
Vice President & Sales Director
Television/Radio Age
1270 Avenue of the Americas
New York, New York 10020

Dear Mort:

The one-third page ads we ran exclusively in Television/Radio Age in '87 worked beautifully.

So you win the bet, and I owe you a dinner --

We'll definitely take the same schedule in '88 ... But the bet's off!

Cheers,

Ron Devillier
President

THEY MADE MORE THAN MOVIES . . .

THEY MADE HISTORY

"Hollywood: The Golden Years"

6 x 1 hr Narrated by Ed Asner

The rich archives of RKC Pictures and the recollections of Fred Astai Ginger Rogers, Katherir Hepburn, Janet Leigh, Rob Mitchum, Robert Wise, Lucille Ball and many oth reveal the creative anc turbulent life of a Hollywood Studio.

for preview materials contac

DEVILLIER · DONEG ENTERPRISES

1608 New Hampshire Avenue, I
Washington, D.C. 20009
Telephone (202) 232-8200 Te
248 724 DDEI UR

JACK NICHOLSON TELLS A WONDERFUL STORY . . .

"The Elephant's Child"

And So Does Cher, *"The Ugly Duckling"*

Jeremy Irons, *"The Steadfast Tin Soldier"*

Kelly McGillis, *"Santabear's First Christmas"*

Meryl Streep, *"The Velveteen Rabbit"*

Glenn Close, *"The Emperor's Nightingale"*

In *Story Book Classics*, premiering on SHOWTIME in October

Distributed Exclusively By

DEVILLIER · DONEGAN ENTERPRISES

1608 New Hampshire Ave., N.W.,
Washington, DC 20009
Telephone (202) 232-8200

- **DEVILLIER • DONEGAN,** a successful and rapidly expanding producer/distributor of programming both internationally and domestically chose *Television/Radio Age* as the *exclusive publication* for this series of ads *and* they got RESULTS! They got results because:

- **TELEVISION STATIONS RESPOND TO TELEVISION/RADIO AGE!** They consider it their *basic* publication. Of their own trade advertising, they place more in *Televison/Radio Age*. 41% more than in Broadcasting, 94% more than in Advertising Age, 293% more than in Variety and 411% more than in Electronic Media. What better proof of response?

- **ADVERTISERS AND AGENCIES RESPOND TO TELEVISION/RADIO AGE!**

Advertiser/Agency Circulation of Broadcast Publications*

	Advertiser	Agency	Total
Television/Radio Age	1,872	7,360	9,232
Broadcasting	1,450	635	2,085
Electronic Media	735	672	1,407
View			310**

- **INTERNATIONAL BROADCASTERS RESPOND TO TELEVISION/RADIO AGE!** An "International Report" edited for and about them appears in every issue of (*Television/Radio Age.*)

- **YOUR CLIENTS RESPOND TO TELEVISION/RADIO AGE** This is proven each and every time a coupon is run in *Television/Radio Age vs.* its competition. Because *Television/Radio Age* provides the ideal readership and programming environment, your advertising in *Television/Radio Age*, gets response and delivers RESULTS!

* *based on 12/86 BPA/ABC Audit Statements*
** *listed as "Advertising Executives" for both categories*

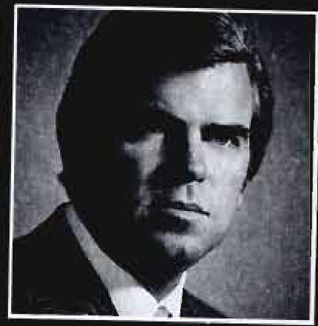
"CAROL BURNETT and FRIENDS: Her reruns are funnier than any first-run show"

LARRY KING
USA Today

"In comparing October '87 to October '86, CAROL BURNETT has increased the 11:00 to 11:30PM time period in household shares by 75 percent. It's a funny show, but that kind of increase is nothing to laugh at."
3rtg./7sh.*
Chuck Velona
VP/General Manager
KHJ-TV, Los Angeles

"A great show, is a great show, is a great show. It's obvious that we're winning with it."
5rtg./12sh.*
Charlie Edwards
VP/General Manager
KTVT-TV, Dallas

"CAROL BURNETT and FRIENDS continues to be a powerhouse in late fringe. It not only owns its time period, but chased M*A*S*H, the competition, right out of the time period."
12rtg./28sh.*
Allan Cohen
VP/General Manager
KMOV-TV, St. Louis



"CAROL BURNETT and FRIENDS brought a whole new meaning to late night with one of the best performances ever. No one sleeps until Carol says 'goodnight'."
8rtg./32sh.*
Mike McKinnon
President, McKinnon Broadcasting
KBMT, Beaumont

With accolades like these, 25 all-new episodes, the best cast in comedy and the biggest names in show business as guest stars . . .

...No wonder they're cleaning up!

For information: **JOANNE LEIGHTON** Director of Sales

CAROL BURNETT and FRIENDS

C.B. Distribution Company • 141 El Camino Drive, Beverly Hills, California 90212
(213) 275-6114

*PER JULY,1987 NSI/CASSANDRA

Television/Radio Age

December 7, 1987

KDFI-TV writes the book on survival as the 8th station in a 7-station market

Being dead last in the Big D ain't half bad

By JACK LOFTUS

With the landscape littered with dead and dying telecasters who paid until they bled for programming they couldn't sell, a few good UHF independents are proving that you don't have to be first in the market—or even seventh—to survive and make money. The keys are veteran broadcasters who understand the business and salespeople with a healthy dose of an old ethic: hard work.

That's where KDFI-TV comes in. A speck in the eighth-largest market in the U.S.—Dallas-Ft. Worth—this little UHFer already has three strikes against it:

- Lives in a depressed economy;
- Must compete against a glut of seven other commercial telecasters all playing cutthroat;
- Is running dead last in the ratings.

If this were baseball, KDFI would be heading for the showers. But not John McKay, the president and owner of the little station that could.

McKay, a veteran CBS sales and station executive, fled the Big Apple for the Big D during the 1980 boom years of the Texas oil economy and became vice president and general manager of CBS' Dallas affiliate, KDFW-TV. It was a time when the local television station economy was soaring 20–30% a year. "We couldn't get out of the way of the money," McKay recalls.

His own money mill

It was only natural that McKay would want a little money mill of his very own; and that would be KDFI-TV, then a subscription TV station. He managed to raise $12 million, a big chunk of it coming from the New York venture capital firm of Warburg-Pincus (for which he gave up about 70% of the company), turned it into a UHF independent (thereby becoming the fifth indie in the market), turned on the transmitter and waited for the money to come pouring in.

What McKay and the money lenders in New York didn't know is that they had bought at the top of the market

John McKay

"There's a price to be paid if you want to be in first place. And that's where a lot of stations get in trouble. We avoid that."

(that's strike four if you're counting!), and just a little more than a year after turning on the juice in 1984 the Texas oil economy dropped dead. For a short time Dallas, with its more diverse economy which, unlike Houston, is less dependent on oil prices, struggled to keep its head above water. But by the time 1986 arrived, the market just rolled over and died.

"It's a marketplace which from time to time appears to have no bottom," laments Robert J. Somerville, president of ITS Independent Television Sales, KDFI's new rep.

According to Somerville, national spot dollars for all Dallas TV stations have been static at $175 million for 1985, '86 and '87. However, Mike Carson of HRP, which reps KDFW-TV, thinks Somerville is too optimistic in his 1987 figures. He sees national spot plunging 14% this year for the Dallas-Ft. Worth market, bottoming out in the neighborhood of $150–155 million. Carson adds the market took a dramatic dive in the last quarter of 1986 and never recovered.

Local sales aren't much brighter. According to McKay, local spot is running in the neighborhood of $150 million, up about 3–5% over the previous year, a sign that maybe things are beginning to improve.

Eight-station glut

But the road signs to improvement would be more clearly defined were it not for the eight commercial telecasters (five independent UHFers and three VHF affiliates) stuffed into the market.

"You look at the $325 million spot market here (local and national), and there are eight stations chasing it," says McKay. "In New York you have six big Vs chasing a $1 billion market, while in Los Angeles there are seven stations chasing $1 billion . . . That's one or two fewer stations chasing three times the money . . . But, hey, I wanted to do it the hard way."

So what do the Dallas stations do? Slash their rates. McKay: "With more stations fighting over the business, they are more inclined to cut rates just to get the business.

"The prevailing attitude among time buyers is 'I can buy Dallas for any price I want and I can take the savings I'm garnering in Dallas because I don't have to pay those outrageous rates and I can put them someplace else.' That's what reduces the revenue going into the market more than anything else."

Even affiliates, he claims, had to drop their rates "to ridiculously low levels to compete with us, and that really ticks me off."

What McKay is counting on is that the Texas economy will improve. The question most asked in those parts: When will the Texas economy bounce back? Answer: whenever the Saudis want it to.

"Texas ain't gonna' stay flat forever," says Somerville. McKay agrees: "The general Texas economy is going to begin to improve in 1988–89. Dallas-Ft. Worth is a much more diversified market, not so dependent on oil . . . The stigma that has been associated with Texas over the past few years will begin to wane and national spot revenues will begin to increase. Dallas is too good a town to be down."

That may be, but meanwhile how does KDFI do it? How does it buy the programming, finance the debt, sell the time and make money? Word around town is that every UHF indie in the market is losing money. McKay says KDFI lost money for two years, will break even this year and expects to make a "modest" profit in 1988. How?

First of all, McKay seems to have understanding partners in the investment firm of Warburg-Pincus; because in addition to the $12 million they paid for the station, KDFI has another $20 million earmarked for programming costs over the next three-to-five years.

McKay has carved out his niche in movies, lots of them, and he runs more of them than any other station in the market. He bought a batch of films and made-for-TV movie packages from MCA, Paramount, Turner, MGM and Warner Bros., and claims to have picked them up for not much more than a song.

You can always join the circus

Thoren J. Schroeck, executive vice president, sales, for KDFI-TV Dallas offers this primer on how to be successful in local TV sales:

"People in this industry tend to look for miracle cures to their sales problems. Miracle cures don't exist. The way to win is to work hard every day, especially in this economic environment. It's a war of attrition, and people who get tired will not survive. Our people are dedicated to what they're doing, and they don't get weary, they don't get tired of the battle.

"It's fundamentals—not terribly sophisticated as you might suspect with the limited resources available to us. We don't have the expensive research tools that our competition uses to find a competitive edge. Our competitive edge is to work harder. And we are, perhaps, more persistent than our competition.

"One of the keys to our success is in the selection process of our salespeople. I don't even talk to people who are reps. I don't want people here who have rep experience. Most sales managers, especially in the large group-owned stations, fill their vacancies with people with broadcast experience because it minimizes the risk. Somebody who has already been in sales, they feel, would more easily transfer those skills to the task at hand at the station. That enables the sales manager not to spend time training that person, and they can go on to doing reports and writing memos, which takes up a great deal of their time.

"I don't want reps trying to sell the station because they are not salespeople. They are time brokers. They negotiate ratings and price. That's the game for them. Now that is not the game for us.

"What we have to do is to persuade people that we have a valuable product here that will improve their sales. That's what this is all about, selling products and services for the advertiser. I think many sales managers overlook that and become more interested in the bureaucracy that goes on and getting a higher share of the market.

"Our salespeople, by and large, have no experience in broadcast. I look for highly motivated people, and I will take the time to train them on a hands-on basis on how to prospect, how to make the call, how to close. I try to provide a nurturing environment so that people who are highly motivated can grow and thrive in that environment.

"The *three-R's* for our sales people here are: resourceful, resilient and relentless. The people here who have those qualities will be a success.

"We don't have a lot of outside distractions here. We don't have any political games. We all try to work together for a common goal. And we all try to have fun while we're doing it. Because my feeling is if you don't have fun in selling you can always run away and join the circus."

He also has a big chunk of paid religious programs running on weekday mornings. More than one broadcaster has discovered that the Lord does provide.

"We do fine because of what we pay for product," claims McKay. "We're still last place in the market, but we're comfortable with a 3–4 share . . . There is a price to be paid if you want to be in first place, and that's where a lot of stations have gotten in trouble. We have avoided that.

"The problem is when you pay top prices, outrageous prices, and then you don't generate the kind of ratings here that justify what you paid for the program." McKay claims that the Fox-owned station, KDAF(TV), paid $35,000 per episode for *Simon and Simon* and needs a 6 to an 8 rating in order to recover its cost. "But they're only getting a one or a two rating. You have enough of that and you sink . . . Our movies do 2, 3, 4 and 5 ratings and we can go out and sell it."

With the lowest costs in town and the lowest ratings, KDFI also has the lowest rates in town. "We rely on competitor stations with higher ratings to offer product for higher prices. So we underprice. If they want to compete with us they have to cut their rates." And that is exactly what McKay's competition is doing.

From usher. . .to sales. . .to owner

In 1962 John McKay joined CBS as an usher at Television City in Hollywood, working on *The Dick Van Dyke Show* and *The Red Skelton Show*. Fortunately, McKay decided there was more money to be made in television sales.

He was a local account executive, national sales executive and then general sales manager at three of the CBS-owned stations: WCBS-TV New York, KCBS-TV Los Angeles and KMOX-TV St. Louis. Later he became vice president and general manager of national sales for the CBS owned TV stations and vice president of sales for CBS.

In 1976 McKay was named vice president and general manager of KMOX-TV, and in the four years he ran the station it rose from number three to number one in the ratings, says McKay. During the same period annual pretax profits climbed from $2 million to $11 million with margins climbing from 15% to 40%.

In 1980 McKay teamed up with the Times Mirror Co. and became vice president and general manager of the CBS affiliate KDFW-TV Dallas. At the time, McKay says, the station was mired in third place and producing annual pretax profits of $12 million and a profit margin of 29%. By October 1983, when McKay left the station to start KDFI-TV, annual profits had reached $40 million and margins were at 71%.

McKay has been president KDFI-TV Dallas since he purchased the station with Warburg-Pincus in June 1984.

Crackerjack sales team

One of the first things McKay did when he bought KDFI was to hire one of his old pals from CBS, Thoren J. Schroeck, and made him executive vice president in charge of sales.

Schroeck had been national sales manager at KMOX-TV St. Louis (then owned by CBS), headed CBS spot sales in New York and Chicago, later became vice president and general manager of CBS Spot Sales and finally advanced to head of sales for the CBS TV owned stations.

"People in this industry tend to look for miracle cures to their sales problems," says Schroeck. "But miracle cures don't exist . . . The way to win is to work hard every day, especially in this economic environment. It's a war of attrition, and people who get tired will not survive."

While emphasizing fundamentals, Schroeck gives the sell a different twist. "Every station in this market has something to sell," he says. "Our approach is not to say we are the only ones who can provide you with some sales success. We say we are one of the opportunities, that if you listen to us, can provide you with sales success. This is all basic stuff, but that's what works for us."

His counterparts at the competing stations, he says, "moan about how bad the market is, but they are one of the ingredients that are causing the downward spiral. Their management causes them to go after bigger and bigger shares, and the only way they know how to do that is to lower their rates. Then they meet themselves coming around the next year when the cost of points from the agencies are lower than they were the year before . . . My management is not forcing me into this never-ending downward spiral of chasing share all the time."

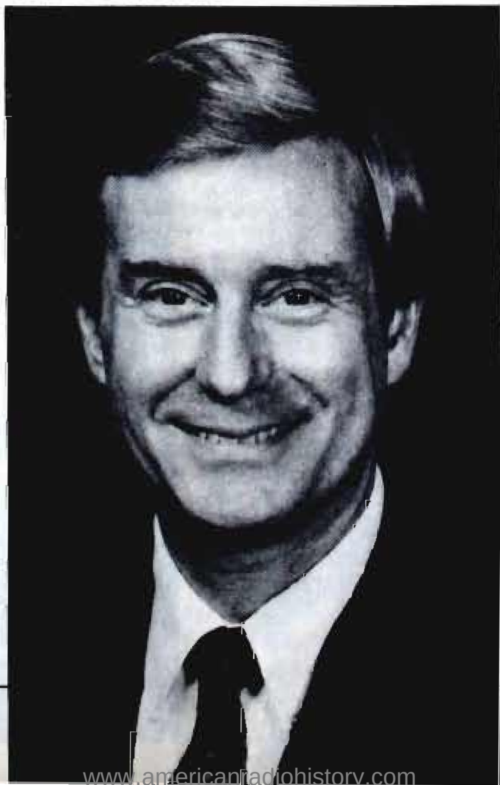
But Schroeck's also a realist. He knows that he can't walk up to a major retailer and say the station pulls. "They'd laugh you right out of the building," he admits.

Schroeck has had some small success selling his game show block (*The $100,000 Pyramid* and *Lingo*) in the 5:30–6:30 p.m. slot, which gets a submodest 2 rating. But Schroeck is philosophical: "You can't cure all the ills in one swoop."

One program area where KDFI was able to make a quick change was in the weekend 7–8 p.m. slot, an important

(*Continued on page 89*)

Thoren Schroeck



"Every station in this market has something to sell. We say we are one of the opportunities that can provide you with success. It's basic stuff, but it works for us."

All eyes on 'Family Ties' and 'Cheers'; Tight access bumps shows to fringe

It's slim pickings for weekly sitcoms in early fringe

By ROBERT SOBEL

Shoppers for new syndicated product will have to take their buying seriously when looking over the early fringe menu at the 1988 NATPE convention in Houston Feb. 26–29.

At last year's supermarket, station buyers could take home weekly half-hour sitcoms by the cartful for use in early fringe. Not so this convention. Not only are there just a few first-run sitcom weeklies being offered, but the vast majority of new half-hour stock consists mostly of talk and game show strips. Of the weekly sitcoms, only one is new, *The New Munsters*, from MCA TV, which starts off with a new cast in 24 episodes for the fall 1988.

Otherwise, the first-run new weekly sitcom cupboard is practically bare because of the high costs in developing the shows and the saturated sitcom market this season. The only other major sitcom is *Webster*, which is actually a pairing of off-network and new episodes, available for fall 1988.

Of the new talk and game strips, most are looking for an access slot, but there's little doubt a number will wind up in early fringe or in daytime slots. Access continues to be tight, because of the continued harboring of shows such as *Wheel of Fortune*, *Jeopardy*, and because next year's *The Cosby Show* will take a lot of access slots. Then there's the added pressure on access from the new magazine strips, *USA Today* and *TV Guide*.

Other highlights from interviews with station executives, reps and others regarding early fringe include the following:

■ All eyes are on the two major off-network half-hour sitcoms, *Family Ties* and *Cheers*, which made their syndication debut last fall. While most of their action is in access, several stations, indies and affiliates below the top 50 markets, are airing one or both in early fringe. In some instances, both are being double run. Early indications are that *Ties* is doing quite well, while *Cheers* is lagging somewhat, considering the high dollars paid.

■ *The Cosby Show*, next season's major off-network sitcom, will air on at least five affiliates in early fringe. Also, more off-network sitcoms will be available next season than in recent years.

■ Two indies which used checkerboarding in early fringe last season are going at it again, but with different sitcom lineups than ran in the 1986–87 season. One of the indies had been running two weekly formats in early fringe, but has scrapped one.

■ New off-network hours are still facing difficulty in getting clearances, as reflected by the *Miami Vice* sale to USA Network. The number coming on next fall totals only two, possibly three. New hours triggered this season numbered five—with few early fringe clearances because of their adult content.

All eyes are on the two major off-network half-hour sitcoms. Several stations are airing one or both in early fringe.

'Ties' beats 'Cheers'

In the off-network sitcom strip arena, the major focus of attention so far as the new half-hours are concerned, is on *Family Ties* and *Cheers*. While *Ties* is getting most of its airplay in access, it is having a decent run as an early fringe show as well and in a few cases is being double-run in the fringe time period.

Overall, according to Nielsen early estimates in the metered markets, *Ties* is performing better than *Cheers*. Seltel's latest overnight report, based on Nielsen, posts a 30% share increase for

"Family Ties"

"Cheers"

"The Cosby Show"

"Night Court"

More off-network sitcoms will be available next season than in recent years.

Ties in the time periods it airs—including early fringe—a 7.2/13 vs. a 6/10 registered by the 1986–87 occupant, and an 18% share increase over *Ties'* present lead-in.

Cheers showed a 10% share increase year-to-year, on average, 5.9/11 vs. 5.2/10, and a 10% increase in share over its present lead-in. But, the Seltel report points out, *Ties'* tally estimates are based on indies only in 15 Nielsen markets surveyed, and *Cheers* figures included only two affiliates, which ran *Cheers* in early fringe, WJBK-TV Detroit, a CBS affiliate, and WVIT-TV, an NBC affiliate in Hartford-New Haven. On the Detroit station, which airs *Cheers* at 5 p.m., the sitcom was averaging a 17 share through Oct. 16, down from the previous October's *Benson*, which had a 20 share average.

At WJBK-TV, George Lyons, general manager, says that while the initial numbers in households have been disappointing, he believes the program will show good demos in the November books. Actually, he points out, *Cheers* was bought for the 11:30 p.m. time period, and is being used as "a counterprogramming stunt" in early fringe. "We have *Taxi* in late-night, and thought we would swing around a little bit and see what happens against the competition's news."

If the early fringe numbers don't improve or/and demos lag behind expectations, *Cheers* may wind up in the late-night slot afterall, says Lyon. "Right now the jury is still out. But if I had to call the shots today, chances are *Cheers* would go into the 11:30 spot, probably as early as January. But again, *Taxi* is holding steady at this time. *Cheers* itself is far from dead for us, and dropping in a new show is not easy against our competition."

At least two indies, KVVU-TV Las Vegas, and WTAF-TV Philadelphia, are double-running *Ties* in early-fringe. General manager Rusty Durante at KVVU explains that the rationale behind playing different episodes of *Ties* back-to-back is that it skewed heavily in women in both its weekly primetime exposure and as a daytime strip on NBC. In addition, he points out, the daytime *Ties* increased the HUT level at the time period and did well in demos among women, kids and teens. "In this market, these are the demos that control the sets during 6 to 7."

Also, he points out, "in this market we are up against all-news primarily in the hour, and *Ties* is good counterprogramming to news, which traditionally skews old and men." KVVU's deal with Paramount on *Ties* calls for 10 runs over six years, says Durante.

The other station double-running *Ties* WTAF-TV, airs the sitcom at both 6 p.m. and at 7, with *Too Close For Comfort*, last season's 6:30 occupant, sandwiched between. *Ties* is performing some 30–35% better in both time slots than last season's shows, according to LaRhe Vestal, program manager of the indie, who considers the numbers quite strong.

In the Nielsen metered report, both episodes of *Ties* have been averaging an 8/14 combined, she says, with each performing about the same. Vestal notes that initial plans call for *Ties* to be double-run only for this season. "Next year we will have some new shows which we believe will do very well, so we won't be in a position to run *Ties* twice on our daily schedule."

WTAF plans to trigger *Night Court* and *Cheers* next season, according to Vestal. The station, meanwhile, is relying on *Ties* to hurt the indie competition in the market, WPHL-TV, which has a lineup of "very youthful shows" in the 5–7 p.m. time slot, including *Silver Spoons* and *Diff'rent Strokes*. "*Ties*, she maintains, "not only has youthful appeal, but also an upward appeal as well."

Double "Cheers"

As for *Cheers*, it's getting an early fringe double play at WDCA-TV, Washington indie, where Timothy Lynch, vice president and general manager, says two different episodes are airing at 6:30 and 7 p.m. Lynch, who is new at the station, says the decision on using the sitcom back-to-back was made because both time periods have large tune-ins in Washington.

"We decided to cash in on those people that get home at about 6:30," says Lynch, with the hope that the viewers will stay tuned for the second sitcom. The fact that the Eastern seaboard cities, including Washington, returned to Standard Time, has helped *Cheers'* performance at the station, notes Lynch. "Now that it gets darker sooner, more adults are inside. Consequently, our numbers are growing, which is what we thought would happen." *Cheers*, through Oct. 16 on WDCA, was getting

(Continued on page 97)

Issue is raised because of new sales development efforts by three firms

Can reps help TV stations dig up local biz?

By ALFRED J. JAFFE

Can reps help their client stations dig up local business? The question was once raised because some reps felt a commission plan could be devised that would compensate reps for *all* station business. But it didn't work out.

Today the question still exists but it has other overtones and some gray areas. The issue is also being raised because of new sales development efforts by three rep firms—Katz Television, TeleRep and Seltel.

Katz recently set up an arrangement with a Texas marketing firm to generate business from retail chains via vendor support money. Seltel is testing a scheme to trade shelf space for advertising dollars. TeleRep has added to its pioneering Television Marketing Associates, which has been developing local dollars for client stations for about a dozen years, a broader effort to include the creation of new national/regional spot dollars. There are also other reps offering outside marketing organizations to help stations increase their retail business. They include MMT Sales and Harrington, Righter & Parsons.

Despite this activity, there are still questions raised about the value of rep efforts to help stations dig up local business.

The Katz project, which got underway in September, involves an exclusive arrangement with the Tyler firm of Mark Logan Associates. It is a regional effort, the region chosen because, according to Tom Olsen, president of Katz Continental, "It's the most difficult area we could find," meaning business is not so hot there. The area is defined by eight states—Alabama, Arkansas, Louisiana, Mississippi, Missouri, Oklahoma, Tennessee and Texas.

Katz has made a six-month commitment to back the Logan firm in its efforts to generate vendor support dollars, according to Pete Goulazian, president of Katz Television. While vendor support has in the past been a term implying promotional efforts in individual markets, the Katz effort is as wide as a retail chain, though the Katz/Logan push is by no means the first along these lines. It is, however, further evidence of rep interest in local marketing, since vendor support promotions are a retail concept, in contrast to, for example, brand advertising. And it is a way for reps to make money, since chainwide promotions can justify commissions for them. But under the concept, the ad money still comes primarily from suppliers, not retailers, though the retailer places the advertising.

Such efforts may, and probably will, mean dollars also for competitors of Katz stations, not to mention other media. But it is hoped that because Logan is coming up with the promotion ideas and will be buttonholing vendors, the retailer will look favorably on the Katz stations from whom Logan is seeking business.

The Katz/Logan effort is admittedly an experiment. While it is not a new idea, it remains to be seen whether Katz can make more in commissions than it pays Logan, forgetting the investment of time by Katz executives. There is also the question of whether there are goodwill and new business benefits to Katz' efforts, a question the rep will no doubt address if profits are not forthcoming.

There are already indications that the Katz approach can work. MMT Sales has been funding an effort which focuses on retail chains for a year and a half. Jack Oken, president of the rep firm, calls it "spot activity," though it involves store promotions, and it is commissionable. The MMT marketing arm in this case is Roland L. Eckstein & Co., Red Bank, N.J.

Eckstein once headed up TeleRep's TMA, which nursed and trained a number of men who later went out on their own or worked for those who did. Another TMA alumnus is the Eckstein Co.'s Charles Dempsey, as is Dick Noll, whose Dick Noll & Co., a vendor support consultant, also located in Red Bank, is doing work for Harrington, Righter & Parsons.

Additional dollars

When MMT signed up Eckstein, it asked its client stations to come up with names of potential accounts. This included those not in TV, those using small amounts of TV or those who had used TV, but dropped out. Eckstein points out there are about 40 viable categories of retail stores from which TV money can be generated. Working with MMT, he says, so far only four categories have been developed—hardware, drug and jewelry stores and mass merchandising outlets. The chains that Eckstein sold in these categories were Eckerd drug stores, Gordon's Jewelry stores, Coast-to-Coast hardware stores, Quality Stores and Family Dollar stores.

Gary Scollard, MMT chairman, estimates that the amount of additional TV money generated by the MMT-funded effort over the past 18 months amounts to about $12 million. "We tried to steer the money to MMT markets," notes Scollard, "but, of course, the client has his own needs. But we did

Katz Television, headed by Pete Goulazian, has made six-month commitment with Texas marketing firm to generate retail chain dollars via vendor support promotions in slow business region.

Pete Goulazian
President
Katz Television

Expanded sales development group at TeleRep, headed by Dave Hills, covers both local and national business, but the new effort is aimed at generating national billings by diverting money from promotion.

David B. Hills
Vice president for sales development
TeleRep

get markets on the list that weren't originally on the list. And we did ask (the chains and their agencies) for special consideration for our stations." At present Eckstein has 33 client stations, of which 13 are repped by MMT.

Vendor support is a major part of his work, Eckstein says. Developing this support is a three-step effort, he explains. "First, you talk to the retailer about TV in general. Second, you come up with a plan on how to use TV. It's not a theory. You explain to the retailer where the money is coming from. You tell the retailer that, say, two-thirds of the money is coming from vendors. It's important to get retailer management involved. You have to have the ear of the top people. Then the third step is making a presentation to the suppliers, the guys who put up the money." The marketing program must be comprehensive, Eckstein stresses. "Other media also offer vendor programs."

Eckstein also had a strictly locally-oriented deal with MMT starting about five years ago. In this arrangement, a fee was paid to Eckstein by the stations for its work in developing local dollars. During the first year of this arrangement, MMT paid half of the fee. The contract with Eckstein was in effect for about three years, but was replaced by the current effort fully-funded by MMT.

While the billings generated by Eckstein are commissionable to MMT, the commercials that come out of the promotion are not strictly brand advertising, and they are not strictly retail advertising, nor are they dealer tags. The Coast-to-Coast hardware store commercials, for example, mention specific brands, but the objective of the blurbs is store traffic, and they explicitly invite the viewer to visit his local Coast-to-Coast store, explains Eckstein.

Nor is this co-op advertising, which provides for advertising allowances based on sales and is manufacturer-driven. Vendor support tends to be more retailer-driven, tied to a promotional event, and, while vendor dollars must, by law, be available on the same or proportional terms to all competitors who ask for the support, they are usually confined to just the retailer who proposed, or was originally associated with, the promotion. Eckstein recommends that the retailer plan for a "high performance posture" in his promotional event so as to limit the vendor support to the one store or chain.

TeleRep's effort

The new, expanded sales development effort by TeleRep is aimed at generating national spot business, but it could go in a number of directions, including vendor support promotions for national or regional chains, as arranged for Katz and MMT stations. The new TeleRep effort was set up in August under Dave Hills, who returned to TeleRep, after a year operating his own station, as vice president for sales development, a new post.

He was put in charge of a new unit called TeleMark, into which TMA was folded, and the number of personnel was doubled from four to eight. TMA, which still operates with a staff of four, will continue doing what it has been doing for the past dozen years—developing local business for individual TeleRep stations on a fee basis.

Under the new national spot effort, TeleMark is going after promotion dollars, Hills points out. As do other rep spokesmen, Hills emphasizes that commissionable media have been losing out to promotion.

But Hills notes, "This is not a mini-TvB. We are not selling spot in general. We are selling a specific list of stations." One facet of this is offering the entire TeleRep station list in a special package to advertisers (see *Final Edition*, October 26), a similar approach to that of Katz, which sold its list to Procter & Gamble (see *Final Edition*, October 12).

Computer help

The HRP arrangement with Dick Noll & Co. is similar to that Eckstein once had with MMT. Explains Jay Walters, president of HRP, "We make Noll available, but he gets paid." Walters also notes that the Minipak/Sesame computer avails system linking HRP with its client stations helps stations in selling local accounts, "but all reps do that."

The Seltel scheme to use shelf space as a means of generating advertising dollars—details about which the rep firm is tight-lipped—is an outgrowth of its new marketing department set up last January. The department now has three persons and will soon add a fourth, according to Raymond Johns, Seltel president.

Johns explains that the shelf space
(continued on page 100)

Veteran marketing consultant Roland Eckstein, employed by MMT Sales, says he's been successful working with only four out of 40 categories of retailers in developing local station business

Roland L. Eckstein
President
Roland L. Eckstein & Co.

Radio station trading brisk

Despite 'Black Monday,' deals still get green light

By GEORGE SWISSHELM

This year may not set the records in radio station sales 1985 and '86 did, but station trading remains brisk. At the same time, brokers who handle those trades continue to sort through the aftermath of Wall Street's "Black Monday" to ferret out just what, if any, effect the steep drop in the Dow Jones index is having on prospective buyers and sellers of broadcast properties and their lenders.

The one area of general agreement is that lenders, as expected, are more cautious than ever but still interested in listening to a deal "that can't go wrong."

Robert O. Mahlman, president of both The Mahlman Co. and the National Association of Media Brokers, which conducts ongoing surveys of its membership, which included polls a few days after Black Monday and again in early November, says the consensus is, "So long as interest rates remain low and there's no evidence that local retail sales are being hurt (retailers being the backbone of radio's ad revenue), Wall Street's downs and ups haven't caused negative fallout on radio station sales so far."

Mahlman also says few deals are falling apart because of lack of funding: "There are indications that subordinated debt may be a bit harder to come by. There's evidence of more caution by the insurance companies and pension funds. But the caution shown by banks isn't drying up funding. The banks' caution is taking the form of looking closer at the people involved."

The way Mahlman sees it, it's "recognition by the banks that radio is to a large degree a people business. Last year the banks were looking at the deals. This year they're still looking at the deals, but now they're also looking closer at the track records of the people who are going to be responsible for achieving the projected cash flow. They're looking into the backgrounds of the group management and the proposed general manager for the station being acquired."

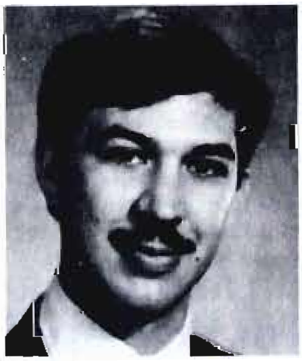
At Frazier, Gross & Kadlec, Sandra B. Freschi, vice president, marketing and business development, sees a number of publicly held groups such as Malrite and Cap Cities/ABC, where stocks were undervalued by as much as 50% even before the stock market drop. After Black Monday, "that would make them an even better bargain now, considering the long term strength of any company with strong stations in major markets," she says.

Hugh B. LaRue, president, H. B. LaRue Media Brokers, notes that some large consumer goods producers "took some very big hits in the stock market and a good many radio station owners, and prospective owners are wondering what's going to happen to these companies' ad budgets."

LeRue observes, "Logically they should advertise more to maintain their market position, but unfortunately the first thing too many companies cut when things go wrong is the ad budget. That affects cash flow at the stations, which in turn affects values because any prospective buyer is going to look at some sort of multiple. With all these people asking questions that there aren't many solid answers to yet, caution reigns."

LaRue adds that while the market for radio stations "is still a strong seller's market, my impression is that there are about as many stations available for sale today as last year, and that was a lot of stations. But the prices the sellers get aren't likely to be as high. This being the case, the direction is pointing toward somewhat less of a sel-

Robert O. Mahlman *of The Mahlman Co. reports the caution shown by banks isn't drying up funding for acquisitions: "The banks' caution is taking the form of looking closer at the people involved."*



Tom Buono *of Broadcast Investment Analysts says, "The seller thinks he's still going to get the same 14 multiple his friends were getting last year, but this year the buyer is thinking 'nine.'*

Gary Stevens *of Wertheim Schroder & Co. asserts that "while lenders are looking more carefully at deals before they turn their money loose, buyers are still on the lookout for quality properties with proven managements with records of profitable operation."*

ler's market and somewhat more of a buyer's market."

Gary Stevens, first vice president of Wertheim Schroder & Co., says that while "the premium has been taken out of the 'stretch' deals, the quality deals for profitable broadcast properties will continue to go through."

By "stretch deals" Stevens means "no or low cash flow situations where last year the owner was nevertheless able to get big dollars—an unearned premium—for his station. Last year anybody could sell anything for more than it was worth. But not too many people have managed to do that this year. That includes before October's stock market scare."

Not such a calamity

On the other hand, continues Stevens, "Outside of the financial markets, the sense that what happened on the world's stock exchanges in October was some kind of calamity is just not there. And the government has been injecting all kinds of money to keep interest rates low. So while lenders are looking more carefully at deals before they turn their money loose, buyers are still on the lookout for quality properties with proven managements with track records of profitable operation."

Mahlman reports that since the Dow Jones plunge, two or three groups never in radio before have come to him for recommendations of sources of funding for prospective station acquisitions, "so it continues to be a seller's market as long as funding remains available."

He agrees that it's still difficult to find funding for turnaround situations, "because the risk factor in turning a losing station into a winner is higher. But this was true last year, too. Last year this business drew a lot of attention because of the high prices involved in some of the deals. But the great majority, last year as well as this year, continue to be for sales involving $6 million or less."

At Frazier Gross & Kadlec, Freschi calls radio and television "still very healthy businesses," but adds, "The deals we're seeing in both areas aren't as big as some of the tremendous transactions that got all the publicity last year. But what pulling back there may be doesn't appear to be a direct reflection of the drop on Wall Street. If you talk to some of the savvy people who say they pulled back from the stock market before the fall, they'll tell you they'd been reevaluating the general economy long before Black Monday and seeing that a lot of price/earnings ratios were too high."

She adds, "There had also been rumblings in Congress before then about taxing mergers and acquisitions across the board—not just acquisitions of broadcast properties. And that made people nervous before the stock market scare—nervous about having their ability to trade pieces of companies after acquisition limited by prospects worrying about another tax hit."

Ted Bolton, head of Bolton Research Corp., agrees that trading remains active. Pointing to last year's $3.2 billion in total radio station sales, he points out, "With that being an all time record, the $2.3 billion in sales so far this year, as of mid-October, just before Black Monday, looks pretty healthy to us."

In Bolton's November newsletter, *RadioTrends*, he reports, "The green light is still on for radio station trading, according to industry leaders . . . Major market deals will still be available.

(Continued on page 94)

Charles Kadlec *of Frazier, Gross & Kadlec reports, "Junk bonds, which some buyers had been using to finance acquisitions, are so dicey right now they've been effectively removed from the scene as a means of financing."*

Television deals another story

"The privately financed deals under $25 million, and that's most radio transactions, have been largely unaffected by the stock market's problems. But those over $50 million, which gets into television, have been drastically affected," says Daniel Gammon, president of Americom Radio Brokers, Washington.

Charles Kadlec, president, Frazier, Gross & Kadlec, agrees. He too, sees the smaller radio transactions continuing, but points to "three factors slowing down both the larger radio megadeals and television station transactions involving large sums of money."

One, says Kadlec, is that many investors and lenders are turning away from the private sector and concentrating on publicly held companies "where they perceive more bargains since the drop in stock prices. Some companies had their paper value cut in half, even though absolutely nothing happened to affect the company's fundamental value."

A second factor, continues Kadlec, is that "Junk bonds, which some buyers had been using to finance acquisitions, are so dicey right now they've been effectively removed from the scene as a means of financing."

Kadlec's third factor is the higher level of caution as lenders try to sort out just what went wrong and what their least risky reactions should be.

Gammon notes, "Before October we had a pool of buying capital that was publicly financed, either by stock or by junk bonds. Now junk bonds are history, so that's one financing source out of operation. And a lot of other money is unavailable for extracurricular ventures because so many companies found the price of their stock cut in half, even though they're still making the same level of profit they did before October. Now they find their own stock such a bargain they're using any financing they can get to buy it back."

Kadlec sees prospective TV station buyers "waiting to see if next year will indeed turn out to be one more peak election and Olympic year for broadcasters or whether the mood of caution will slow down advertising investments."

He notes that flights are so short on both radio and television today that "It's not easy to look ahead and make predictions with any great level of confidence. We're already hearing talk that national spot TV is only 3% ahead for fourth quarter. That has people worrying about first quarter prospects, and when spot TV is slow, spot radio can be expected to be even slower."

On the other hand, says Kadlec, "For those investors who are strong enough to finance acquisitions without resorting to junk bonds, there are opportunities out there right now for some rather exceptional bargains."

Broadcast begins to make inroads on print ads as it fills empty beds

Hospitals find radio, TV advertising cure their ills

By EDMOND M. ROSENTHAL

Hospitals across the country are being confronted with a tough diagnosis: empty beds. And they're finding that the most effective treatment is aggressive advertising.

According to a recent SRI-Gallup study, hospitals are expected to spend some $726 million in advertising this year—45% more than in 1986. While more than half of that expenditure will be in print—with radio running second and TV fourth after direct mail—there are indications that the two broadcast media will be coming in for an increasing share of the pie.

For example, Rebecca Christian, vice president, marketing, Wake Medical Center, Raleigh, N.C., just moved seriously into radio last August and finds it does something print can't do "because people don't read and you can focus on the drama behind your services."

Using both TV and radio, Mike Thomas, vice president, marketing at five-hospital Methodist Health System in Omaha, asserts, "We're least satisfied with print. It's very hard to get to an under-40 audience in print, and it's hard to beat the clutter of everything else in the medium."

For now, though, the SRI-Gallup survey shows hospitals expecting to spend $407 million on print this year, followed by $116 million on radio (16% of the advertising budget), $102 million on direct mail (14%), $58 million on TV (8%) and $22 million on outdoor (3%).

Meanwhile, another survey shows that hospital advertising expenditures are going up faster than the total marketing budget that they are a part of. A survey by *Hospitals* magazine and SRI-Gallup of 251 marketing executives of hospitals with 50 or more beds indicates the average annual marketing budget, excluding marketers' salaries, will be $236,600 in 1987, up only 4% over $227,000 in '86. But the survey shows advertising expenditures will go up 43% to $146,100.

A spokesperson for the American Hospital Association spells out the reasons for the growing number of empty beds: more hospitals competing, new Medicare/Medicaid restrictions on the length of hospital stay, and greater stress on outpatient services.

In fact, according to the survey for *Hospitals* magazine, outpatient services/surgery is the most marketed hospital service this year and also figures to be in 1988. Aside from this, the most marketed services in descending order are: emergency, maternity, cardiology, women's health, psychiatric care, chemical dependency, rehabilitation and orthopedics. Cardiology is expected to move up to second spot in '88, with women's health and psychiatric care also moving up a notch or two. Barely mentioned in services marketed for '87 but high on the list for '88 is senior health.

Focusing on such services, says the AHA spokesperson, helps hospitals carve out a niche for themselves. She notes that print still gets the lion's share of the budget because it can be more easily targeted to the hospital's area of service, especially with zoned editions. She adds, though, "One of the problems with hospital advertising is that it's not tracked very well. There are indications that hospitals should put more effort into gauging results."

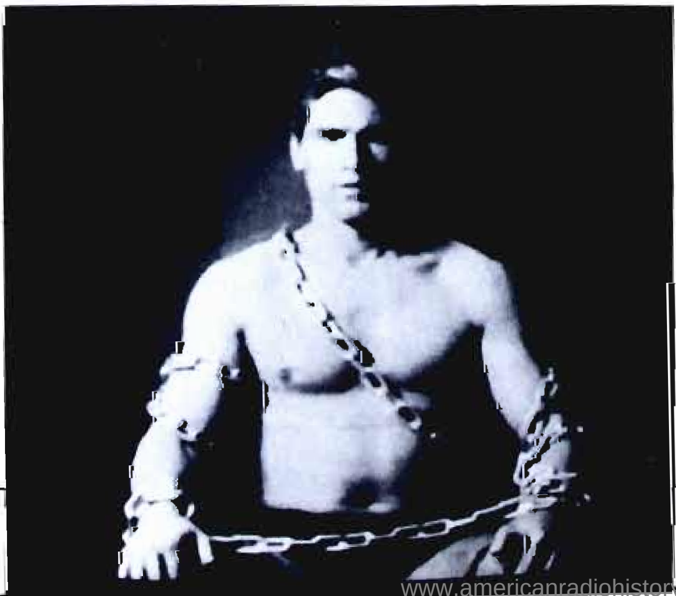
Making it pay

Those who have tracked results through awareness studies and such techniques as mail-in offers appear to be finding that TV and radio advertising pay off. One of them is Riverside Hospital, Newport News, Va., which just recently was the markets 31–75 winner in the Television Bureau of Advertising/Sales Advisory Committee Commercials Competition to honor spots produced in association with TV stations.

The winning campaign, for the Hospital's Drug & Alcohol Abuse Treatment Center, shows a bare-chested man sitting in a stark room as chains become strapped across his torso. A voiceover begins, "Every time you take a drug you add a link to the chain." The spot moves into a closeup of the chains breaking between the man's fists and the voiceover, "Break the chains of addiction today. Call the Center for Alcohol and Drug Dependency at Riverside Hospital."

Bud Ramey, public relations and advertising director for the hospital, says the campaign, launched in early '87 was the first TV effort for the hospital. It was put together in a programming/ad-

Riverside Hospital's award winner



"Every time you take a drug you add a link to the chain," says a spot for the Newport News, Va. hospital.

Methodist Health System, Omaha

TV and radio advertising have gotten a 70% awareness rate in four months for services.

vertising package with WVEC-TV Norfolk-Portsmouth-Newport News-Virginia Beach. In conjunction with the station's news staff, the hospital helped produce quarterly one-hour specials on such topics as cocaine abuse and breast cancer.

The spots ran not only in the prime-time specials but also for two weeks on either side of them, averaging about 40 spots a week in early fringe and news. With no other advertising, the patient load in the center increased 20% over the past year, Ramey reports, and a telephone survey showed the highest awareness level ever. He considers the project cost-efficient, with the single spot used produced by the station on 35mm film for less than $8,000.

"It's almost mandatory to advertise these days," says Ramey, "because most hospitals do it. If only one hospital advertises, it will get all the business."

Newborn babies speak out

He reports the same approach will be taken next year—and with more time bought. He points out that the focus has to be on self-referred services because the patient has no control over hospital choice when he is physician-referred. He notes the emergency room is a self-referred service and, in obstetrics, "most mothers choose the hospital first and then find a doctor who practices there."

Speaking of obstetrics, a recent TV commercial by agency John Muller & Co., Kansas City, for North Kansas City Hospital is achieving some dramatic results. The 30, titled "Spoiled Babies," uses lifelike dolls in bassinettes, wired from underneath to control their hands and arms. A baby stands up in a crib and shouts, "Hey, kids, I heard the nurses say that we're shipping out tomorrow." This degenerates into a mild riot as others chime in, "We wanna stay!"

Radio blends in with the TV campaign by addressing the subjects of liberal visiting hours and wine and cheese served to mothers after delivery. Edna Rindner, vice president of marketing for the hospital, reports that this type of advertising has been responsible for close to 1,500 new births at the hospital per year vs. about 800 in 1983—before the hospital began using TV and radio advertising. Patient satisfaction studies, in which they are asked where they heard about the hospital, back up assumptions on the role of the advertising.

The hospital doesn't use print any more, according to Rindner, "because every other hospital uses it, and there's too much clutter. We're one of the few who use TV in this market and one of several who use radio." The hospital's advertising budgets range from $500,000 to $800,000 a year annually, with about half going to TV and another 25% to radio. The remainder primarily is for direct mail.

With three major campaigns a year, obstetrics has gotten the most attention, but other thrusts have been in surgery, drug and alcohol rehabilitation, the mental health center, outpatient surgery and an image campaign.

"TV is expensive and impossible to target to certain groups of viewers," Rindner notes, "but one thing it does is communicate that we're profitable enough to be able to afford it. We've proven that, if we communicate visually, people will remember. Our own recall studies have shown that, in unaided recall, 80–90% were able to tell us what the advertising was about and remembered the name of the hospital.

The three campaigns a year generally run eight weeks using the three TV affiliates, with spots running eight to 12 times a day on each, including morning network programming, primetime, late news and *The Tonight Show*. For alcohol and drug abuse treatment campaigns, there has been a heavy concentration on late night "because often it's the spouse who's motivated to seek treatment and waiting up late at night for the other to come home."

Radio is used during the same eight-week period as TV, seven or eight stations deep and pretty well across the board in formats. Radio commercials are tied in with the TV message and tend to have the same music and some of the same dialog. Rindner explains, "TV is used to raise awareness and radio to provide additional information."

Positioning new concepts

Thomas at five-hospital Methodist Health System, Omaha, has found TV and radio particularly effective in "positioning a major new concept," for example, as a provider of women's care in the community. A recent campaign for women's care resulted in a 70% awareness rate in four months.

Some campaigns have gone as heavy as 600–700 gross rating points for TV and radio together over a two-week period, but the usual is 200–400 GRPs in this time, with the campaign running anywhere from six weeks to an ongoing campaign.

One ongoing radio campaign is a cooperative venture with Baker's Grocery, a chain that has about 55% of the Omaha market. Together they do 60-second "Pediatric Hints" spots, where a pediatrician identified with the hospital system gives advice and listeners are told they can pick up a brochure at one of the supermarkets. Thomas says Baker's gives the hospital 11% of its

(*Continued on page 92*)

Hirsch takes Camelot scepter

Looks to build upward from current barter sales base

Unlike the mythical city, Camelot, of King Arthur folklore, the modern-day Camelot is steeped in reality. And Steven R. Hirsch, who in July ascended to the throne as president of Camelot Entertainment Sales, intends to keep it that way.

Indeed, as a creator of Camelot, whose parent company, King World, has its own "kings," Hirsch is not one to argue with success. He's not about to make any drastic changes at Camelot, which has been going onward and upward in activity and sales.

Basically, his plans are to build on the foundation of Camelot in the following ways:

- Forming new consolidations selectively with syndicators looking for outside barter sales help on their product.
- Handling new properties from outside producers, but only if certain criteria are met.
- Continuing barter sales for both present and future King World properties.

In addition, he says:

- The recent economic crunch has not affected Camelot's barter sales.
- The coming year should be good, based on renewals of present King World shows, and outside activity.
- People meters are not dragons, although they show audience declines in certain demographics.

"There wasn't a lot that I thought needed changing because I was actively involved in creating Camelot," Hirsch says. "We have hired some new salespersons in New York and additional staff in Chicago because we had to handle the additional MGM/UA Television and Disney inventory, which adds up to several thousand spots, considering the six products and some of the specials that are involved." For Disney (Buena Vista), Camelot sells inventory on *Siskel & Ebert at the Movies*, *Win, Lose or Draw*, the Disney Magic feature packages and *Duck Tales*. Camelot represents MGM/UA on two first-run weekly half-hours, *Sea Hunt* and *We Got it Made*. *Duck Tales* and *Siskel & Ebert* specials are also involved.

In addition, starting in September 1988, Buena Vista will distribute *Live With Regis and Kathy Lee*, with Camelot handling the barter time, and "whatever else it will be distributing." The MGM/UA agreement also calls for future product, notes Hirsch. "We're talking to MGM right now, because they have additional shows in development for next year."

Camelot is looking to strike up similar arrangements with other distributors, but with reservation. "We will, but only on a selective basis.What we have done withDisney and MGM is to go with two top producers, and we'll be glad to do the same thing with other top producers. But it has to involve either a major company or a major property. The shows we would like are those that we feel are compatible with the kind of shows we have now."

Hirsch continues that he's not interested in doing business with producers who have low-rated shows. "We want first-run shows that will have a major impact on the marketplace."

As with Buena Vista's Magic One features, Hirsch says Camelot may look to selling films in additional barter relationships. He notes MGM may put together some barter film packages down the road, but he doesn't see any packages heing put together by King World. "We are innovators, and we look for specific time periods and shows that stations are crying for.

"Right now, there are probably 18 or 20 people out there selling movie packages. And we would just be another one, following the same lines. Our philosophy is similar to what we did this year with *Comedy Club*."

He says, "we wanted to get into the comedy business but we didn't want to get in with a sitcom. Prior to the past NATPE convention, we saw perhaps as much as 30 companies presenting sitcoms. We felt we would be just another company with a sitcom. So what we did was go into the comedy business with *Comedy Club*, but at a slightly different angle. It's comedy but of a different sort than the usual things."

Hirsch feels that consolidations entered into by Camelot in handling barter are important for its development. "As much as we feel that King World will continue to supply us with good properties, we want to go to ad agencies and work with major clients to impress upon them that we have a number of different kinds of properties."

Also, Hirsch adds, by broadening its sales horizon, Camelot can get producers to create shows for a variety of dayparts and for a variety of demographics. The bottom line, according to Hirsch, is to tie up a larger percentage of ad budgets than under normal circumstances. "That's what we really have in mind," he says.

Regarding consolidations, in which distributors "lease" their barter sales to another syndicator, Hirsch feels that these merged efforts are coming to a peak. "I see a few more of them, but there aren't too many more that can merge. A lot of the major companies have already done it: TeleTrib, the barter company formed by Tribune Entertainment and Television Program En-

(Continued on page 96)

Steven R. Hirsch watches Oprah

By broadening its horizons, Camelot hopes to get producers to create shows for a variety of dayparts.

Viewpoints

Joseph W. Bellacosa

Judge, New York State Court of Appeals, Albany, N.Y.

If no one makes any noise, maybe the fairness doctrine will stay asleep

For years, the FCC had imposed on broadcasters a requirement to give reasonable, adequate and free opportunity for the discussion of conflicting views on issues of public importance. No one quarreled with the laudable theory—to guarantee that scarce public airwaves serve as a marketplace for the free flow of ideas. In practice, however, the governmental doctrine had an opposite effect by exerting a chilling restraint-of-speech because of the cost in time, money and controversy imposed on licensees who, as ordinary businesspeople, often preferred to pull punches or to stay out of the ring entirely.

In 1986, the U.S. Court of Appeals for the District of Columbia upheld an FCC determination that the newest broadcasting technique—teletext—was *not* covered by its own fairness doctrine. Was that the FCC's signal that a complete retreat was in the air? The court decision, written by Judge Bork, was joined by his then colleague on that court, Judge Scalia, now on the U.S. Supreme Court. It criticized the scarcity rationale as a basis for distinguishing between broadcast and print media, noting that the distinction creates "strained reasoning and artificial results".

Notably, Judge Bork suggested that perhaps it was time for the Supreme Court (the court he was recently fighting to join) to reconsider the *Red Lion* decision. The FCC, taking this cue that it was the single parent of the fairness doctrine, beat the court to the punch, for now, finding that the scarcity rationale had empirically evaporated over the past 18 years with giant advances in spectrum technology and with the growth of independent networks and cable television channels.

Judge Bork's *Telecommunications* case itself (the Supreme Court denied certiorari) had sent a strong signal about the waning vitality of the fairness doctrine. In order to uphold the FCC exemption for teletext, Judge Bork first posited that the fairness doctrine was a policy solely of the FCC and could thus be modified or repealed by the FCC alone, which it now has done. The case, however, also induced Congress to react this year with its own "The Fairness In Broadcasting Act"—designed to promulgate a congressional approbation of the fairness doctrine. President Reagan joined the fray by vetoing the bill this summer.

There was talk that Congress would try an override or even pass an independent statute. It may especially try the latter in view of the FCC's surprise move following on the President's heels, so to speak. Eventually the Supreme Court, with or without Judge Bork, may look *Red Lion* in the eye again anyway because the FCC's recent action has now been taken to the courts and any new action by Congress is bound to be challenged as well.

As a state court judge, I may dare express a prophecy about the ultimate judicial resolution of this purely Federal issue: The doctrine will be slain on First Amendment grounds, not just stunned on a regulatory basis.

The elegant language of the First Amendment says, "Congress shall make no law . . . abridging the freedom of speech, or of the press . . . . " Those simple words protect speakers from government, not just listeners, as the Supreme Court said in *Red Lion.* Neither Congress nor its creature, the FCC, can give away what is not theirs in the first place. So no matter how comforting it would be for the Congress to wrap itself around "fairness" (a concept not explicitly or penumbrally protected by the Constitution as free speech and free press expressly are), the Supreme Court would be compelled to concentrate on those words in the First Amendment of the Bill of Rights when it eventually gets to rule on this issue again.

There is a curious irony in the position of those who support retention or legislation of the fairness doctrine. They say it protects and promotes free speech, yet the chill which blows off this doctrine should be easily recognized and felt. For example, complaints and requests for response time, which were sent routinely to the bureaucrats at FCC headquarters in Washington, were delivered first to the chilly basement headquarters where complaint files and acknowledgments are kept and processed.

Does anyone doubt that the copies which were sent to the stations and broadcasters sent shivers down their mikes, whether the complaints ever made it to the commissioners' executive suites or to formal proceedings? That constitutes blatant government interference with the exercise and content of free speech and free press. So, the name and label should not fool anyone.

The news is encouraging in this year of bicentennial celebration of the Constitution that the fairness doctrine with its *Red Lion* imprimatur may have been put to sleep. There is continued cause for vigilance, however, because Congress and supporters of the dormant doctrine may yet again try to awaken the beast. Hopefully, the Supreme Court will always be there to slay the dragons and lions.

LPTV association is forming a co-op to buy programming; survey conducted

The Community Broadcasters Association, an organization consisting of about 580 low-power television stations (LPTV), is forming a co-op to purchase programming from syndicators.

An extensive survey is being conducted of member outlets to determine which stations are willing to participate in the plan, as well as the programming needs of each station.

The purpose of the co-op would be for it to serve as a one-stop operation for syndicators in selling programming, explains Joseph Loughlin, CBA consultant, in an interview. Some syndicators, such as Viacom Enterprises, MCA TV, Buena Vista and Twentieth Century Fox, already do business with some LPTV stations on an individual basis, points out John Kompas, president of CBA and president of Kompas/Biel & Associates, a station brokerage house and consultant to LPTV stations.

Kompas notes that these syndicators decided, "for one reason or another, not to wait for the formation of a co-op and went right after LPTV stations in key markets where there may be only two network affiliates and where they weren't getting any business."

Loughlin adds that many of the LPTV stations are in areas where they are the only TV service, so sales that syndicators make to these stations are found money. "Any program will work in any area as long as you find the right time for it."

Goal. In the planned modus operandi of the co-op, the primary initial goal is to set up an instantaneous communications system among the stations so each would know what programming is available and the prices, notes Loughlin. "The information could come through a telex setup or by TWX and would probably be computerized eventually, with the co-op stations responding back to us quickly.

"Of course if there are enough stations that want the product, then we would have a deal with the syndicator. Stations involved in each situation may be different. It could be as few as 20. This would depend on the product and the syndicator.

"We don't know exactly what the flashpoint number of stations required by syndicators will be for them to sell us product on a co-op basis," Loughlin says. "They will have to tell us when we have a going entity. But it's just a matter of time when the co-op will become operable," continues Loughlin. "The stations will have to have access to programming as more and more of them come onstream. At this point, LPTV stations which are CBA members consist of educational, religious and regular commercial outlets. More than half are in the latter category," says Loughlin.

Eventually, as more LPTV stations are launched, the number participating in the co-op could run to several thousand, points out Kompas. Consequently, the sales of product by syndicators to the co-op stations could bring in a considerable amount of money for them, he notes.

Distribution. The distribution methodology for the syndicated material bought by the co-op is also to be determined, says Loughlin. "We have to figure out a system, and I think that satellite delivery would be fairly easy. With the cost of receive dishes so reasonable now, there won't be any problem."

John Kompas

How many LPTV outlets have downlinks at this point is hard to judge, continues Loughlin. It's his feeling that "quite a few" have receive dishes. But he expects to get precise figures from the survey data when the findings are completed shortly. The survey was sent to 250 stations, of which 175 are regular commercial outlets.

The study seeks details on equipment, programming, ad rates and "the whole gamut," says Loughlin. Early indications are that the CBA survey will get good response. "If we do, we will have a very good profile on the typical LPTV station."

Specifically, the survey asked questions such as type of format, station startup date, transmitter power, number of employees, hours of broadcast per average week, locally produced number of hours, and whether the station owns or uses a satellite dish to receive programming.

In programming, questions centered on whether the station bought cash or barter syndicated shows, which ones they were and their cost, types of programming needed and whether locally produced programs would be made available to other stations in the co-op.

Loughlin says he expects to attend the INTV convention, to be held in January, acquaint the distributors with the co-op plan and on the possibility of them selling product to the co-op.
—Robert Sobel

Orbis stocked with lots of product

Orbis Communications is going to both the INTV and NATPE conventions stocked for bear. The syndication company, which has recently become a coproducer, will offer 17 series, specials and movie packages, including two new shows for fall 1988.

The two series are *Love Court* and *Public People/Private Lives*. *Court*, a comedy court strip, is offered via cash plus one minute held for national sales; and *People* is a weekly entertainment/magazine barter series of 26 hours hosted by Sarah Purcell. Of the 17 offerings, nine will be straight barter, including *People*. These include five barter series which premiered in September: *Matchmaker*, late-night half-hour game show strip currently airing in 100 markets; *Spiral Zone*, an animated half-hour children's strip sold in 70% of the market; *Kidsongs*, weekly half-hour live-action music show on 107 stations; *Headlines on Trial*, weekly half-hour news/discussion series, on 87 stations and *NCTV*, National College Television's weekly entertainment/magazine series.

Another barter series just premiered on 119 stations: *The Next President*, 13 one-hour interviews hosted by David Frost. Two additional barter properties are the previously released Platinum 193, a package of 193 theatricals and made-for-TV movies, and Orbis Premiere Movies, ongoing quarterly first-run syndication movies.

The seven cash series include *Hangin' In*, sitcom strip of 110 half-hours; *Comedy Tonight*, comedy strip of 110 half-hours; *Macron I*, animated strip of 65 half-hours; *War Chronicles*, 13 half-hours on World War II; and *Challenge*. Two other Orbis cash properties are *Great American Adventure*, 14 theatricals from Pacific International Enterprises; and *The Franklin Report*.

Fries' Butensky: notes of optimism despite a tight marketplace

Just before Thanksgiving, Ave Butensky, executive vice president of Fries Distribution, returned from a trip on the road. What he said, in effect, was: It's tough out there.

"There's a lot of product for sale, particularly for access, but generally in all dayparts except late night." Butensky also found an extra measure of caution because of the stock market crash, but nothing he could put his finger on.

Fortunately, there was news to offset the evidence of aggressive competition in the syndication marketplace. Monte Hall, who made a career as host of *Let's Make a Deal*, has been signed as host of the *New Queen for a Day*, which will be produced by Barry & Enright and distributed by Fries Distribution, a division of Fries Entertainment. What made Butensky particularly optimistic about the deal, he says, is that Hall came in highest in testing. The producers are scheduled to shoot a pilot for the proposed weekday strip this week.

High hopes. Butensky also had high hopes for *It's Howdy Doody Time: a 40-Year Celebration*. The two-hour barter show had been getting tons of publicity before it kicked off a series of dates beginning November 25—stories in *Time* and *People*, appearances of Buffalo Bob Smith on a number of TV shows, retrospectives by broadcasting museums in New York and Chicago, participation in the Macy's Thanksgiving Day parade in New York, among other forms of exposure. The show is being aired on 198 stations.

Another show Butensky was hopeful about was *New Generation*, a half-hour, once a week, music-variety program, which probably will be sold cash-plus, though it could go either all-cash or all-barter. The format (there's a full pilot available) calls for performances by a group of teenagers—none older than 16—who sing and dance, solo and in chorus. There would also be two guest stars per show. Butensky expects to launch the weekly show by March 26.

On top of that is another made-for-TV movie package, Fries Frame 4, with titles from Fries and ABC Entertainment. The package includes *The Jericho Mile*, *Blood Vows*, *LBJ: The Early Years* and *Inside the Third Reich*, with Rutger Hauer and Derek Jacobi.

There's also a series of five one-hour specials, called *Born Famous*, featuring the children of famous persons and personalities, with some of the children being famous themselves. The first of the five was aired in September, and the second is being aired currently. It features ex-President Gerald Ford, his wife, Betty, and son, Steven; Dweezil and Moon Unit Zappa, children of Frank; Pat and Debbie Boone; Martin Luther King III and his sister, Yolanda, and Catherine Oxenberg.

Finally, there's an Operation Prime Time miniseries commitment, *Queen of the South Seas*. An Australian coventure, the miniseries is being shot in Australia and the Fiji Islands. It's described as the true story of Emma Eliza Coe, a Polynesian/American beauty "who achieved fame in the leading capitals of the world for her intelligence and manipulation of men."

Ave Butensky

When Butensky joined Fries about a year ago, he wanted to be competitive in as many dayparts as possible with first-run product. Whether or not the previous-listed roster fits the bill, it certainly contains a variety of program types. Butensky also talks about shows that are "different," that perform a daypart function. The *New Queen for a Day*, he says, will work as a segue from the afternoon soaps to early evening news or even access.

Hot pursuit. "We wanted this show, we pursued it," says Butensky. Viacom had a one-year option on it which ran out about four or five months ago, according to Allen Schwartz, vice president of daytime and syndicated development for Fries Entertainment, who finally "brought in" the show. Fox also was interested in the show, says Schwartz, who is convinced that Butensky's reputation and background in programming sales was a factor in Fries getting the show.

Butensky, noting that *Queen for a Day* is a upbeat type of show, says he has some specific ideas about what kind of programming should be on TV. "TV," he says, "should be positive, entertaining, fun." Needless to say, he looks kindly on family entertainment.

Butensky spent more than 22 years with what used to be Dancer-Fitzgerald-Sample, the last five or six in the syndication end. When he left in March 1978, he was president of DFS's Program Syndication Services, a time-banking operation, besides being a senior vice president of the agency and a senior associate media director.

He went from Dancer to heading up Viacom Enterprises in April 1978, but left a little over a year later. After a brief stint consulting, he joined Ed Libov Associates as senior vice president, but joined Fries after Libov died. The Libov company was sold to Clifford Botway.—**Al Jaffe**

NATPE exhibit space sold out

The stock market crash and other economic crunches apparently have not affected syndicators shelling out exhibit space money for the upcoming NATPE Program conference. In fact, the exhibit space is all sold out, with more than 190 companies set to show their wares on the floor of the convention in Houston. Registrants for the Feb. 25–29 confab are expected to total at least 5,500 by the end of the year, says Philip Corvo, NATPE executive director.

As to highlights of the agenda, Katherine Graham, publisher of the *Washington Post*, will be keynote speaker at the opening breakfast on Feb. 26; Dennis Patrick, FCC chairman, will address a special Washington Update panel after breakfast on Feb. 26; Linda Ellerbee will moderate a panel on Feb. 27, exploring varius trends that will impact TV and society over the next 25 years.

As to other specific seminars and sessions, these include concurrent seminars on Feb. 25: "International and Doing Business With Canada"; on Feb. 26: "Will it Play in Peoria?," a concurrent session with *Washington Update* with "The Changing Role of the Advertiser in Program Decisions: Client Involvement in Program Content and Programming."

On Feb. 27, after a general session/breakfast, concurrent seminars are "Research Beyond the Book: How to Make it Pay Without Paying Too Much," and "Children's TV: Sugar-Coated Commercial or Viewing Time Well Spent," and "Hours, Minis and Movies: Making Them Work for You."

On Feb. 28, a general session/breakfast features a reunion of the first NATPE panelists, with Phil Donahue as moderator. Later, concurrent workshops will be held by CBS, PBS, Independents, cable, home video. These will be followed by concurrent seminars on "Sports Programming: Is Free TV Being Priced Out of the Market?" "The Latest on People Meters"; "Late Night TV Programming;" A distributor's meeting will be held in the late afternoon.

On Feb. 29, the NATPE Institute will be conducted from 8:30–2 p.m., with a luncheon break in between. Topics are "Coverage and Management Employee Conduct"; "Selection, Development and Mobility of Employees"; and "Management and Allocation of Financial Resources."

The Iris Awards will be held on Feb. 28, from 6–8 p.m. When it comes to exhibition times, starting with Friday, Feb. 26, floor wanderings can begin at 11:30 a.m. and end at 6:30, for Saturday as well. Sunday: 11:50 a.m.–5 p.m.

New World new movie package

New World, which has done just fine with its first group of 18 theatricals, with sales in more than 50 markets, is trying to get an instant replay via New World Two. The second release of 18 theatricals includes *Soul Man*, *Beyond Therapy*, and *Death Before Dishonor*.

Tony Brown, senior vice president and general sales manager at New World, expects sales to average $1 million per title, based on the ratings success of the New World One package.

In addition, New World is planning to release three new series for next fall: *What Should I Do?*, a half-hour strip show with *Cosmopolitan* editor Helen Gurley Brown; *Marvel Universe*, a half-hour animated strip with such cartoon stars as *The Incredible Hulk* and *Spider-Man;* and *Zorro: The Legend Continues*, a $30-million live action weekly access series based on the legendary masked swordsman.

Turner films colorized

Turner Entertainment will have three more of its acquired black-and-white films, *Boom Town*, *They Were Expendable* and *Catered Affair*, go the colorized route via American Film Technologies. TEC has the option to have AFT deliver an additional 22 films, to be exercised after the delivery of the first films.

TEC has the second option to have AFT colorimage an additional 24 films, for a total of 49 films, between now and 1992. If all options are exercised, the fees for the 49 pictures would be about $14 million.

Children erosion disputed by Hirsch; sees toy-driven programs as over

Have children really abandoned television, or is it just the way their slipping viewership is perceived? To Shelly Hirsch, executive vice president/general manager at Parkside Entertainment, the only ad sales firm devoted exclusively to children's programming, reports of children's death as viewers are exaggerated.

Hirsch strongly contends that children haven't dropped television, despite numbers that show otherwise. "With more cable and VCR penetration, there are more alternatives. I don't think children are leaving cartoons and going to *All My Children*. They are just readjusting themselves."

Shelly Hirsch

He questions whether the rating numbers are valid so far as children are concerned. "Who's to say whether the numbers of even three or four years ago were right. Nielsen has acknowledged that the Cassandras leave something to be desired on children. And the people meters are having a devastating effect on children's properties. Children between the ages of two and five don't even know their name, let alone what button to push.

"And there are so many working parents, that when they come home at night, who is to say they will write down what the kid actually watched? The parent wasn't there, and because of a guilt trip, the parent might put down the child was watching *Sesame Street* rather than *He-Man & Masters of the Universe*. The fact that children's TV numbers may be down is discouraging, but I don't think it's a true reflection of what is happening. There is no way I can back it up, but I have 20 years of experience in children's marketing and my gut tells me otherwise."

Evidence. One important bit of evidence that Hirsch cites to make his case is the advertising. "We haven't experienced any slippage in advertiser support on children's shows. More and more advertisers are waking up to the fact that children are the last frontier as far as marketing demographics are concerned."

Parkside, a joint venture of DIC Enterprises, Bohot & Cohn Advertising and Coca-Cola Telecommunications, was formed in March and is operating profitably, says Hirsch, based on projected sales estimates through December. The company, which handles barter sales for *Beverly Hills Teens*, *Dinosaucers*, *Weekend Fun Day*, a 60-minute weekend block of two half-hour series, *Sylvanian Families* and *Starcon*, plus the DIC Holiday Theatre, has sold all its fourth-quarter inventory, says Hirsch.

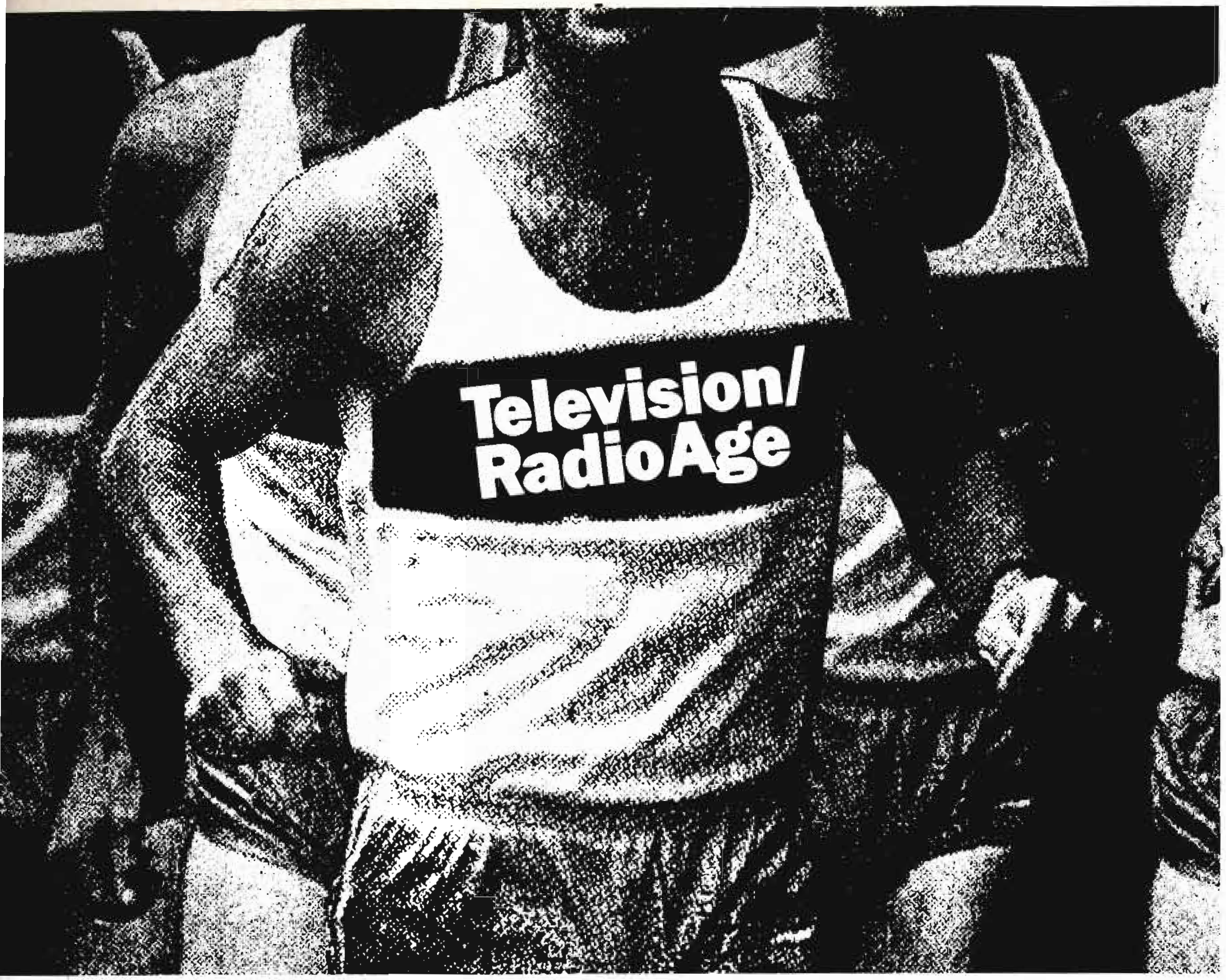
While there is some inventory still available for the first nine months of 1988, Hirsch believes the company is in fine shape for next year, considering its anticipated underdelivery and the business that still has to be placed. The present year's projections are especially significant to Hirsch in that Parkside really didn't get started until April, past the traditional upfront season. Still, the company picked up General Foods, Lipton and Mars for the fourth quarter, he says.

Parkside's charter advertisers are Coleco and Louis Galoob Toys. Hirsch continues that he's also bullish on the future because the toy business is growing and he sees Christmas sales for the toy group as very good. Also, he continues, "the cereal people are not hurting. Their business seems to be stable or growing. More and more marketers are hawking their wares to kids, so advertising to children seems to be increasing."

Advertisers. Parkside, which aims its marketing primarily at the 2–11-year-old demos, is looking to get new advertisers such as Ralston-Purina; Colgate, which is coming out with Colgate Jr.; McDonald's; Seven-Up and Quaker Oats, and is holding talks with their agencies on advertising on the Parkside-repped programs.

There are a number of new program projects on the drawing boards for Parkside. But at this point Hirsch is reluctant to spell out details. One, however has been announced: a spinoff of the *Karate Kid* movies, for 1988–89, via Jerry Weintraub Productions and Coca-Cola. One project in which Parkside may be sales agent involves DIC and a distributor that is doing a teaser campaign on the new program, "so I don't want to spill the beans on the project."

In any case, Hirsch points out, the children's program will not be toy-driv-


Television/
RadioAge

Programming/Production

(*continued*)

en. "Toy-driven shows are a thing of the past. *He-Man* was out first and got both the toy and the program out successfully. But a $10 million investment to produce the cartoon is making everyone gun-shy. Also, the producers are finding out that when there was a toy line and the children didn't like it, they walked away from it. Now, if there is a show involved, people are saying that they walk away from the toy line if the children don't like the show. The burnout factor is quicker.

"Toy manufacturers will sponsor specials but won't back any series. Hasbro is a case in point. They wrote the book, and there's nothing really exciting coming out of Sunbow, their program producers. The key production companies, such as DIC, are sitting good because they supply networks as well. But I think Japanese animators will go away, and overall you will see less production in animation."

Hirsch continues that he believes children are tired of the action/adventure shows and the industry is misinterpreting what is "soft" programming in children. "What is meant to be soft is *Teddy Ruxpin*, but that's really preschool. Soft really means things like *The Jetsons*, *The Flintstones* and *Dennis the Menace*, which are simply fun and have something to do with family."

Problem. One of the problems with children's action/adventure programs is similiar to what happens in adult off-network action/adventures, says Hirsch. "Once you've seen the outcome of the story you kind of remember it. And seeing it the second or third time waters down the impact. But the more humorous shows such as *Gilligan's Island* and *The Brady Bunch* go on forever."

Still, Hirsch is a proponent of animation vs. live action. The problem with live-action is the cost factor, says Hirsch. "There's a gold standard if its live action, and I don't believe that anyone can produce 40 or 50 hours of high-quality live action at the same cost of animation. It can be done if you want to take a loss. And especially because the numbers are so uncertain, very few people would risk any big money in production."

"That's why you're seeing children's game shows coming out. The production values are considerably less than in animation, and can be done on a one-year basis with licensees. In live-action or action-adventure, you have to go at least two years."

Hirsch began his career at ABC, where he worked on the first Dick Cavett show, *This Morning*, from 1967–69.

Syndication shorts

Peregrine Film Distribution has given **Together Again Productions** the go-ahead to produce the pilot of *Fabulous Footlight Follies*, children's entertainment strip looking for a fall 1988 go. The half-hour show is offered on a cash-plus-barter basis, and plans call for TAP to produce an initial order of 65 episodes, if all goes well. Included in the half-hour are specialty acts and a daily game show segment.

Multimedia Entertainment is making *Sally Jessy Raphael* available in a one-hour format in addition to its current half-hour strip. The one-hours will be available beginning Jan. 4. Raphael is in its fifth season and is airing in 80% of the country.

Production on the pilot of *Body By Jake* has been completed. *Jake*, a half-hour health and fitness strip, marks **Samuel Goldwyn Television's** entry into first-run programming. The show is a production of Goldwyn in association with JakeMan Productions.

World Events Productions' special for next spring, *Denver, The Last Dinosaur*, has been cleared in more than 80% of the country, including 29 of the top 30 markets. Included in the *Denver* lineup are stations from all the Fox outlets, plus stations from Tribune, Gaylord, Malrite and United/Chris Craft. WE is planning a weekend series on *Denver*, with stations carrying the special getting first rights of refusal.

The Mint Edition, new movie package offered by **Lorimar Syndication,** has cleared 30 markets in the past month. The latest licensee is WLS-TV Chicago. Among other stations signed are WWOR-TV New York, KPIX(TV) San Francisco, KTVT-TV Dallas and KSTP-TV Minneapolis. Features in the 25-title package include *The Morning After*, *Power*, *The Boy Who Could Fly* and *The Last Starfighter*. Mint Edition is available on a cash basis for six runs over five-years.

Baruch Television Group has cleared *American Ski Week*, 14-week magazine series, on 66 stations, representing 68% of the country. Recent stations signed are WNBC-TV New York, KABC-TV Los Angeles, WJBK-TV Detroit, WJW-TV Cleveland, WAGA-TV Atlanta, WTVT-TV Tampa and KUSA-TV Denver. *Ski* is offered on a barter basis of 3½ minutes for stations and three for national sale. Ford and Nestle have already signed up.

Dow Jones and the company's **Wall Street Journal Television** will produce and syndicate its first special, *The Annual Report: 1987.* The special, which will look back at the 1987 business world, is available Dec. 15. The half-hour is offered via cash and is designed for access. Also, the WSJT will begin offering new services to stations beginning Feb. 15, including daily newsfeeds geared for use on early or late evening local newscasts.

Being With JFK, a two-hour special which originally aired in 1979, is being offered by Access Syndication to commemorate the 25th anniversary next year of the death of President John F. Kennedy. Sixteen stations have initially signed for the program, including KABC-TV Los Angeles, WAGA-TV Atlanta, WPLG-TV Miami, KDNL-TV St. Louis and WCGV-TV Milwaukee.

The 35th anniversary of the end of the Korean War will be recalled by a one-hour special, "Korea: Remembering the Forgotten War," which **Orbis Communications** will syndicate for airing next May. Loretta Swit, of the long-running TV series *MASH* will host the program. Arnold Shapiro Productions is producer.

Hit Video USA, Houston, a 24-hour music video network, is making its *New Music Review* available for syndication in addition to special programming for the holidays.

Review is a weekly hour update and review of the latest music video releases. A two-hour special for the December holidays will feature the top 87 videos for 1987.

ACT booklet urges news for children

Action for Children's Television has launched a major campaign for broadcasters, cablecasters, parents and teachers to fill the TV news gap for children. The publication, *TV News & Children,* is designed to help parents deal with problems relating to children and news and to encourage a broadcast menu that includes news and public affairs for young people.

The ACT publication claims that the news children see on TV leaves them confused. The booklet suggests that broadcasters look at news reports through a child's eyes and anticipate children's questions and fears. It makes clear, however, that news should not be censored or sanitized.

In addition to listing strategies fam-

Programming/Production

(*continued*)

ilies can use to cope with the news, the publication gives brief descriptions of several news shows for children, including *In the News* (cancelled by CBS), *Main Street*, on NBC, *Check it Out* and *Children's Express*, coming to PBS in the fall.

Also noted is that Great Britain's BBC airs a daily news roundup for children. Copies of *TV News & Children* may be obtained at $5 per copy from ACT, in Cambridge, Mass.

'Family Feud' to get double exposure

Family Feud will be shown both on a network and in syndication when it begins airing in 1988, making it the only new game show to get double exposure. The only other possible double exposure candidate at this time is *Monopoly*, from King World, for 1988.

Family Feud will be shown on CBS beginning in July and is a Mark Goodson Production. In a separate development, LBS Communications, distributor and national sales rep for *Feud*, has cleared the NBC-owned stations for the syndicated version of the game show, which will premiere next September. Ray Combs will host both the network and syndicated shows.

The new *"Family Feud" will get both a network and a syndication exposure for 1988. In center is host Ray Combs. The new strip will be produced by Mark Goodson Productions and is distributed in syndication by LBS Communications.*

The syndicated version is available on a cash-plus-barter basis for stripping for early fringe or access time periods. The new *Family Feud* will feature the same format as its previous syndication run of eight years from the fall 1977 to the summer of 1985. The original version had a successful run on ABC from 1976–85.

The original *Feud* production team will stay intact, including Chester Feldman as executive producer. Combs is a West Coast comic who has made fequent appearances on *The Tonight Show* and at various local clubs.

Zooming in on people

Bobbi Fisher has been promoted to senior vice president, sales development and special projects at **MCA TV Enterprises.** Fisher joined MCA TV in 1981 as director of station clearances. In January 1984, she was named vice president, station clearances. Other background includes executive sales positions at SFM Media and general sales manager at Carter-Grant Productions.

Bobbie Fisher

Louis S. Israel has been appointed vice president, sales manager at **LBS Distribution.** Israel was vice president, sales and marketing at First National Telecommunications since 1986. Before that, from 1985–86, Israel was senior vice president, TV sales at WW Entertainment.

Harvey Reinstein has been appointed executive vice president, syndication sales at **Palladium Entertainment.** Reinstein had been executive vice president at Primetime Entertainment, which later merged into Southbrook International Television. Previously, Reinstein was vice president of Four Star International.

Harvey Reinstein

Also at Palladium, **Stacey Valenza** has been named vice president, administration. She was director of operations at Southbrook International Television. Before that, Valenza was director of contract services at MGM Television.

Stacy Valenza

James T. Johnson has assumed the new post of executive vice president and CEO of **ITC Entertainment Group.** Johnson has been executive vice president and director of Balcor Entertainment. Before that, Johnson was CEO of PolyGram Pictures.

Jehan "Gigi" Agrama, executive vice president and CEO at **Harmony Gold,** has been promoted to director of distribution services. She joined HG in August 1986, as distribution services administrator and was later promoted to manager of distribution services.

Al Lanken has joined **Coral Pictures** as southern division sales manager. Lanken, an industry veteran, brings to Coral an extensive sales record, including vice president at Blair Entertainment and at ITC Entertainment.

Al Lanken

Mark O'Brien has been named vice president, first-run Eastern sales, and **Nicole Sabathie** has been named vice president first-run Central sales at **Lorimar Syndication.** O'Brien, who had been director, first-run Eastern sales, joined Lorimar as an account executive in 1984. Sabathie was director of first-run Southwest sales, and joined the company in 1985.

Richard Randall has been appointed executive vice president at **Heron Communications.** Randall is CFO and a member of the board at Heron.

ETHNIC ADVANTAGE
Marketing sights trained on Asians in America/81

BUYER'S OPINION
Use of latest production techniques sells retailers/83

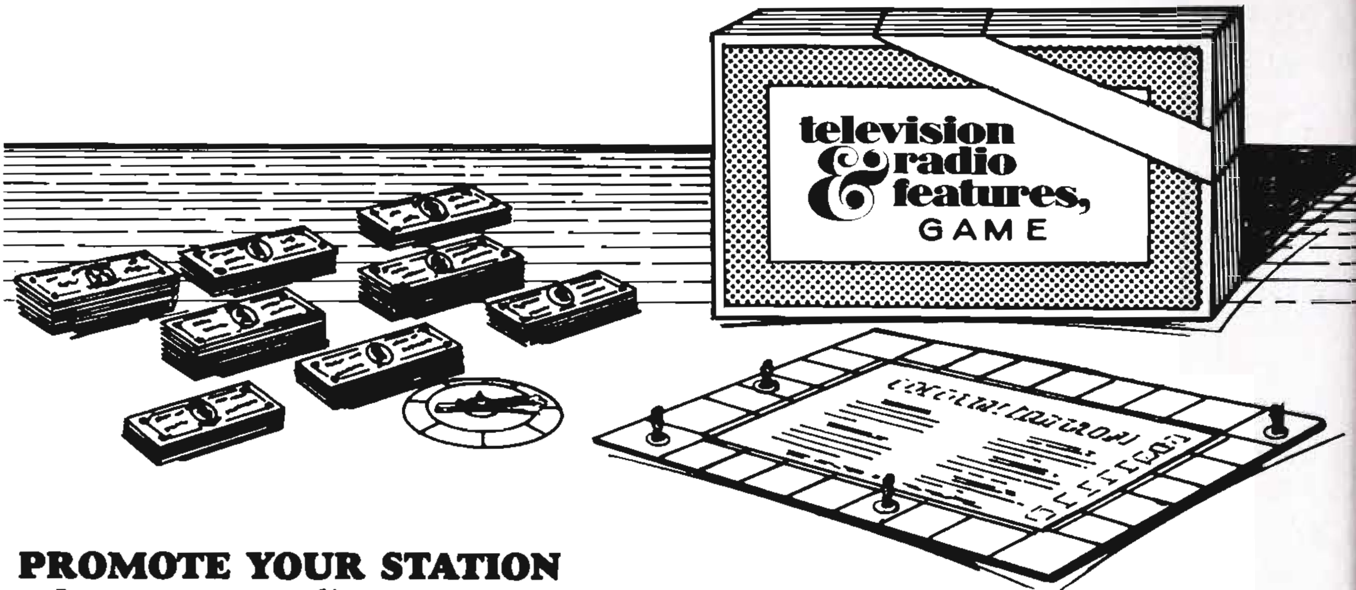
MEDIA PROS
Caution rules spot markets as well as stock market/85

TELEVISION/RADIO AGE

Spot Report

December 7, 1987

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



PROMOTE YOUR STATION

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

RUN YOUR OWN PROMOTION

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

CLIENT TIE-IN

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

SPECIAL PROMOTIONS:

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

SAMPLE CLIENT ROSTER

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

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

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

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

---

television & radio features, inc.

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

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

Name __________ Phone __________

Title __________ Station __________

Address __________

City, State, Zip __________

Spot Report

December 7, 1987

Extending the ethnic advantage

Sales success among U.S. Hispanics has been so rewarding for Metropolitan Life Insurance that two years ago the company trained its marketing sights on still another fast-growing though still comparatively small ethnic segment: Asians.

Met Life's story plus additional information on the potential of this growth segment, including the media to reach it, appears in the American Management Association's new *Successful Marketing to U.S. Hispanics and Asians*. The report's authors note that while there's been little research on U.S. Asians to date, "It's easy to say the market isn't sufficiently researched, but as with the Hispanic market, the early winners will likely be those who shrug this off and forge ahead with their own special research contracted to meet project needs."

What is known is that the two largest Asian groups living in the U.S. are Chinese and Filipinos, that, again as with Hispanics, Asian immigrants are usually clustered in a few major markets and are therefore easy for marketers to reach, and that like many Cubans in Florida, many Chinese here were from the elite classes back home who came here to escape their government. Combine this, urges the report, with the anticipated exodus from Hong Kong when China takes over from Britain, "and we have a large and quite upscale audience ready for your advertising message."

By 1990 the authors estimate a U.S.-residing population of some 6.5 million Asians of whom 22% will be Filipino, 19% Chinese, 13% Japanese, 13% Korean, 13% Vietnamese and 11% Asian-Indian.

Further, Asian Americans average higher high school completion rates and college participation rates than U.S. caucasians, and the result of that is a greater percentage of people who become managers and professionals.

TV beats watching corn grow

Farmers are still watching more television than the averages for all men 35-plus, says the latest and seventh of Karz Television's Farm Studies. The report breaks the viewing comparisons out by season, and, for the first time, by each of the top 50 Nielsen DMAs ranked by numbers of acres planted. These 50 markets, says George Feldman, vice president, director of management services, represent 24% of TV households, 58% of all farm units and 78% of all planted acres in the U.S.

The report also breaks out viewing of farmers and total men by daypart, season, and during early fringe, late news and on weekends.

The analysis of Nielsen data indicates farmers watch more television in major farmer viewing dayparts than total men and that they are heavier viewers in fall and winter than in spring and summer, though TV remains a primary vehicle for reaching farmers.

Donnellon up at Blair

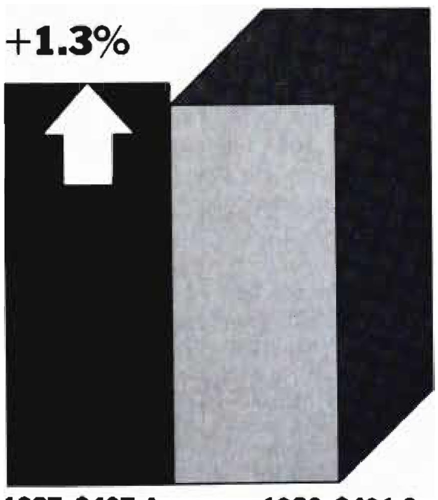
Kenneth P. Donnellon has been promoted to the new post of vice president, advertising and communication for John Blair Communications, Inc. This gives him responsibility for managing a new corporate

Donnellon

communications department that will direct advertising, promotion, public relations, editorial and graphic services for John Blair Communications, Blair Television and Blair Entertainment, a subsidiary that produces and distributes television programs.

October

National spot business



1987: $407.4 **1986: $491.0**

Complete TV Business Barometer details p. 38

Spot Report

Campaigns

Adolph Coors Co., TV
Foote, Cone & Belding/Chicago
BEER is being served for eight to 13 weeks that kicked off on various late September and November air dates in a nationwide list of larger television markets. Negotiators placed prime-time, sports and fringe spot to reach young men 18 to 34.

Beatrice Foods, TV
Leo Burnett Co./Chicago
VARIOUS BRANDS are sharing 13 weeks of spot exposure during fourth quarter in a long and nationwide spread of television markets. Media group used the full inventory of dayparts to attract women 25-plus.

Ralston Purina Co., TV
CPM Inc./Chicago
COOKIE CRISPS are scheduled for 10 weeks of spot appearances that began on various October air dates in a long and coast-to-coast lineup of television markets. Buyers worked with kid inventory to reach children.

Volume Shoe Corp., TV
Foote, Cone & Belding/Chicago
SHOES are being sold for two to three weeks starting on various December air dates in a long and widespread list of television markets. Negotiators placed daytime and fringe spot to reach young men and women 18 to 34.

The West Bend Co., TV
Kelly, Scott and Madison/Chicago
VARIOUS SMALL APPLIANCES are being offered for three weeks leading up to Christmas in a long and nationwide list of television markets. Buyers arranged for daytime, news and fringe spot to appeal to women 25 and up.

New VHS tape

Local spot radio is being used with exposure on cable TV's MTV to introduce Le Clic video tape, a new product out of Keystone Camera Corp. of Clifton, New Jersey. Agency is Griffin Bacal. The advertising started November 23 and is scheduled to run for seven weeks through Christmas and into January, aimed at young adults and teenagers. Keystone Camera president Mark Auerbach says advertising support for the Le Clic launch is expected to be $1 million this year and increase to $3 million next year.

Appointments

Agencies

Leni Salz has joined Lintas:New York as media director of local broadcast and a member of the agency's Media Policy Committee. She had previously been responsible for spot buying and syndicated programming for the RJR Nabisco Broadcast Group and before that had been senior vice president, U.S. local broadcast operations for J. Walter Thompson.

Marilyn Kelly has been promoted to associate media director at Ogilvy & Mather/Chicago. She joined the agency as a media supervisor and was elected a vice president last year.

Harlon Stewart, director of information management in the Chicago office of DDB Needham Worldwide, has been elected a vice president of the agency. He joined what was then Needham, Harper & Steers in 1980 as a research associate and was promoted to research supervisor in 1980 and to associate research director in 1984.

Victor Ruvolo and **Liz Lee Solomon** have joined N W Ayer/New York as media supervisors. Solomon had been a media planning manager with DeWitt Media and Ruvolo had been a media supervisor at McCann-Erickson.

Richard Gagnon has been promoted to media supervisor at FCB/Leber Katz Partners in New York. He joined the agency in 1985 as an assistant planner, moving in from Ted Bates, and now steps up from planner.

Charles E. (Bud) Ford, Jr. has been promoted to vice president at Marcus Advertising in Cleveland. He joined the agency in 1985 as a broadcast producer and is currently the agency's director of broadcast production and services. He is also a member of the Board of Governors of the National Academy of Television Arts & Sciences.

Karol Lister has joined BBDO/Chicago as a research analyst. Lister had previously worked for the Survey Research Lab of the University of Illinois, and at BBDO will report to vice president, group research director **Robert Pankauskas.**

Media Services

Janice Gustafson has been promoted to broadcast negotiator at Cash Plus Inc. and **Sheila Benson** has joined the Minneapolis-based media service as a broadcast negotiator. Benson had been a broadcast supervisor at Ruhr-Paragon Advertising.

IAC joins Benito

Tampa-based Benito Advertising Inc. has affiliated with IAC Advertising Group of Miami, a full-service bilingual agency. IAC president Ana Maria Haar says IAC's initial job under the arrangement will be to coordinate Hispanic advertising and marketing for Publix Super Markets in South Florida.

Jack Painter, president of Benito, says his agency has offices in Jacksonville, Orlando and Miami as well as Tampa, and that its billings exceed $40 million.

Representatives

Marie Imbesi-Chieca, director of personnel for Petry Inc. has been elected a vice president. She came to Petry in 1975 from Cunningham & Walsh, started as a sales assistant, and after serving as sales assistant training director was promoted to personnel director in 1981.

Steven R. Henderson has been appointed manager of Seltel's Dallas sales office. He had been handling local and regional sales for KDBC-TV El Paso, Texas before joining Seltel in Dallas three years ago.

Lauri Uber and **Scott Fisher** have been promoted to group research managers at Independent Television Sales. Both step up from senior research analysts. Fisher has been with ITS for three years and Uber had been with Group W Sales and Turner Programming Services before joining ITS.

Brian J. Naggy has been named an account executive with the Philadelphia sales office of McGavren Guild Radio. He moves in from the sales staff of WAEB AM-FM Allentown, Pa.

Molly Monahan has joined the New York sales staff of Eastman Radio as an account executive. She was formerly with Katz Radio and before that had been with Bozell & Jacobs in Minneapolis.

Scott Packard has been named an account executive at CBS Radio Representatives/Chicago. He comes from Eastman Radio where he had been Minneapolis office manager, and before that he had been a vice president of Satellite Reps Inc., Chicago.

One Buyer's Opinion

Full use of latest production techniques can sell retailers

Green

In retailing there are three key factors that determine where a new site should go. They're known as location, location, and location. If we in the broadcast and agency businesses were to pinpoint the biggest obstacle to retail growth in the use of television as a successful medium, we would say production, production and production.

The advertising departments of major department stores count as high as 60 and 80 permanent staffers who churn out their everyday newspaper ads. From copywriters to layout artists to finish artists, production people, photographers and traffic managers, it takes a huge professional staff to work with the buyers and merchandisers of a large store. If an advertising director of any major department store proportioned the cost of all those people, their salary total would be staggering.

Yet the production cost of a commercial or a series of spots is often considered the sole obstacle to the continual use of television to move merchandise.

Since we're not going to see the demise of any advertising departments, we must be innovative and knowledgable in explaining new production techniques in the making of television commercials that reduce costs, yet add to the visual effects and quality. For example, use of A.D.O. digital effects can appear to "fly" logos into the screen and reposition them during a commercial.

Digital effects can be extremely effective to dramatize retail commercials that may air for a brief flight, by giving these comparatively low cost spots a more finished look, with page turns and flips. Multiple box wipes where a logo is positioned on the screen with four, six—even nine or 12 reproductions—is also effective. In a production house's bag of tricks, the "paint box" technique can also be used to make live action appear "painted" on the screen.

Today, with the advent of sophisticated videotape editing techniques, many major network commercials, shot on film, are now transferred to videotape for cost-saving but effective editing capabilities. Learning from these "big-budget" commercials, the use of computerized animation can simulate the more expensive effects and dramatically alter the pace of a retail commercial. Quad-splits and tiling effects are low-cost transitional techniques that can give local commercials that quality "network look" that can be so impressive.

Screening a cassette of commercials that use these kinds of post-production techniques with your retail client can go a long way toward giving him a real understanding of how effective his advertising dollars can be, invested in this powerful, results-oriented medium of television advertising. This can be a kind of "educational television" that can open a retailer's eyes to the profit-producing potential of sight, sound, and motion and color, all working together and geared to building store traffic and making his favorite kind of Christmas music louder—the merry ring of his own cash register.—**Phyllis M. Green,** *president, Green Advertising Associates, Pompano Beach, Florida.*

Richard J. Janssen has been elected executive vice president of Scripps Howard Broadcasting Co. The one-time Metromedia sales executive joined Scripps Howard in 1978 and he has been vice president, administration since 1985.

Barbara Crooks has joined Satellite Music Network as advertising sales manager. She had been executive vice president, Radio Rep Division, at John Blair & Co. and before that had been president of Selcom Radio.

James T. Lynagh, president of Multimedia Broadcasting Co., has been elected a senior vice president of Multimedia, Inc. He joined the company in 1981 from Post-Newsweek Stations where he was vice president, general manager of WTOP-TV Washington and of WDIV-TV Detroit.

Hallmark adds Univision

Hallmark Cards, Inc. and Univisa S.A. have agreed in principle for Hallmark and First Chicago Venture Capital to acquire Univision, the Spanish-language television network. Univision will be acquired through the Hallmark/First Chicago subsidiary that purchased 10 Spanish-language TV stations from Spanish International Communications Corp. earlier this year.

Univision, formerly SIN, reaches 82% of U.S. Hispanic households via 463 over-the-air, low power TV and cable system affiliates interconnected by satellite. And later this year, Hallmark/First Chicago plans to complete acquisition of an eleventh TV station, KDTV(TV) in San Francisco.

Carlos Barba has been promoted to senior vice president-programming and promotion of Telemundo Group, Inc. He moves up from vice president-programming and promotion and is also executive vice president of the Telemundo Television Group Division and president and general manager of Telemundo's WNJU-TV New York.

Skipp Moss has been named vice president/general manager of WCIX(TV) Miami. He comes to the TVX Broadcasting station from WCAY-TV Nashville where he had also been general manager.

Richard F. Appleton has been promoted to executive vice president/broadcasting at Price Communications Corp. The former Capital Cities/ABC executive joined Price in 1985 as senior vice president/television, moving in from WTVD-TV Raleigh-Durham where he had been vice president and general manager.

Phillip J. Keller has been elected president and general manager of KXTV(TV), the Belo Corp. station in Sacramento. He had been vice president, general manager of another Belo station, KOTV(TV) Tulsa.

Paul R. Holsopple is now vice president, general manager of Quincy Communications Corp., licensee of WTAD/WQCY(FM) Quincy, Ill. He had been head of WWAZ/WWLI(FM) Providence, R.I.

Daniel J. Berkery has been named president and general manager of Gillett Communications' WSBK-TV Boston. He came to the station in 1977 as station manager and was promoted to vice president, general manager in 1982.

Richard W. Linford is now vice president for analysis and special projects at Bonneville International Corp. He has been a practicing attorney and director of operations in the Department of Public Communications and Special Affairs of the Church of Jesus Christ of Latter-day Saints.

Gail Brekke has been named general manager of Nationwide Communications' KITN-TV Minneapolis-St. Paul. She moves in from Chicago where she had been general manager of WGBO-TV, and before that she had been general manager of WNOL-TV New Orleans.

Dirk M. Brinkerhoff has been appointed vice president, general manager of TVX Broadcast Group's KTXA-TV Dallas-Fort Worth. He joined the station with its debut in 1981, by 1985 was general sales manager, and then transferred to TVX' WCIX(TV) Miami this July as vice president, general manager.

Telemundo reaches out

Telemundo Group, Inc. has extended its Spanish-language affiliate lineup to 10 television stations with the signing of affiliation agreements with KUBD-TV Denver and low power W13BF Hartford, Conn. KUBD is the only full power Spanish language station serving Denver and W13BF, on Channel 13, is the only Spanish TV outlet carried by United Cable of Hartford, Plainville and Vernon, all Connecticut. The station is also carried by the Cox Cable System in Connecticut. Meanwhile, Telemundo's recently acquired KSTS-TV San Jose-San Francisco, premiered its new Spanish-language programming on November 1. Telemundo sources say the two newly signed stations will boost the network's coverage of U.S. Hispanics to close to 63% of all Hispanic households.

Media Professionals

Caution rules spot market as well as stock market

Frank Muratore

Chief executive officer
Time Buying Services, Inc.
New York

Frank Muratore, chief executive officer of Time Buying Services Inc., says that from a local broadcast standpoint, "Most of us had been expecting a more bullish 1988 because it's going to be another national election and Olympic year. But now, in the aftermath of the stock market scare, we're seeing a weaker fourth quarter than anticipated, which leads us to expect a somewhat softer '88 that could prove to be more of a buyer's market than we would have projected earlier, given the upcoming elections and the Olympic Games."

Muratore notes that he's seen no client budget cutbacks for first quarter yet, but adds, "In our conversations with clients, we're getting more questions that indicate heightened caution and prudence following the drop in stock prices on Wall Street. Clients want to look at all their options and possible alternatives. They're interested in exploring their possibilities for 'insurance'—what kind of cancellation clauses they can ask for and get from the stations."

But while there may have been no firm cutbacks yet, at least as of mid-November, Muratore adds, "There have also been very few funds released so far for first quarter. It's not huge sums of money involved because first quarter is generally soft anyway, and rates are normally lower for first quarter, compared to the rest of the year. But we do normally encourage authorization of a full year's funding, if possible. That's because, if we can go to the negotiating table with a lot more dollars, it's a tough temptation for the stations to turn down our offer. It's a big chunk of money the stations *know* they can get their hands on, *if* they agree up front, but *only* if they agree up front to give our clients a good deal."

He says his people also normally urge "allowing us a lead time of at least eight to 10 weeks on negotiations where possible. That gives us more time to look over all the options, including opportunities in special programming that can give a client higher visibility locally, as well as opportunities to take advantage of situations offering the client greater efficiencies."

Peg Kelly has been named vice president, general manager of NBC owned WNBC New York. She joined the station as an account executive in 1981 and now steps up from general sales manager.

Greg Noack has joined Capitol Broadcasting's WRAL(FM) Raleigh, N.C. as general manager. He replaces **Dick deButts,** now vice president, radio for Signature Broadcasting and general manager of WTMG Nashville. Noack moves in from Katz Radio where he had been vice president, stations.

New Stations

On Air

WMCC-TV Indianapolis; Channel 23 ADI, Indianapolis. Licensee, Marion TV Inc., Box 97-A, Rural Route 2, Noblesville, Ind., 46060. Telephone (317) 552-0804. Joseph Mazza, general manager; Jay Reynolds, general sales manager. Represented by Independent Television Sales, Inc. Air date, October 19, 1987.

Wakefield elected

Jeff Wakefield, senior vice president, marketing/research at Major Market Radio, has been elected co-chairperson of the Radio Advertising Bureau's GOALS Committee. As such, he joins Eileen Seidowitz of NBC Radio as coleader of the all industry radio research organization. Wakefield, whose three year term begins immediately and will continue through the end of 1990, has been active in GOALS projects for the last several years.

New Representatives

Banner Radio is now national sales representative for WRCQ/WRCH(FM) Hartford, Conn. and WTAG Worcester, Mass. WTAG offers a full service format, WRCQ programs middle of the road/big bands, and WRCH offers easy listening.

Christal Radio is the new national sales representative for KCOZ(FM) Shreveport, La. and KJOY/KJAX(FM) Stockton, Calif. Both KJAX and KCOZ feature easy listening and KJOY airs an adult contemporary sound.

Eastman Radio has won national sales representation of KEBC(FM) Oklahoma City, WQMF Louisville, Ky., and WRCM(FM) a brand new station in Jacksonville, N.C. WRCM offers country music, WQMF plays album oriented rock and KEBC is a country music station.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of KQDS(FM) Duluth, Minn. and KTEZ(FM) Lubbock, Texas. KTEZ airs the Transtar Format 41 soft adult contemporary format and KQDS spins adult album rock.

Independent Television Sales has been named national sales representative for KFVE-TV, a new station scheduled to debut in Honolulu in December. Owner is Ka'Lkena Lani TV Corp.

Katz Radio is now the national sales representative for KKYX-KCYY(FM) San Antonio, Texas and WIXY/WAQY(FM) Springfield, Mass. WAQY carries album rock, WIXY airs contemporary country music, KKYX programs a country format and KCYY offers a modern country sound.

MMT Marketing Division has been selected as national sales representative for WSIL-TV Paducah-Cape Girardeau-Harrisburg and its satellite, KPOB-TV Poplar Bluff, Mo. The ABC affiliates are owned by Mel Wheeler Inc.

Regional Reps Corp. has been signed as sales representatives for WISK/WPUR(FM) Americus and WMJM/WFAV(FM) Cordele, both Georgia. WISK and WFAV feature country music and both Cordele stations offer contemporary formats.

Republic Radio is now national sales representative for KKPL AM-FM Spokane, Wash. and KHYT(FM) Tucson, Ariz. KHYT programs a classic hit radio format and both Spokane stations offer an adult contemporary format.

Roslin Radio Sales has been named national sales representative for WBLQ Erie, Pa. and WDVR(FM) Ocean City, N.J. WDVR carries oldies and WBLQ airs an urban contemporary format.

Seltel has been appointed national sales representative for WKCH-TV Knoxville, Tenn. and WOAC-TV Canton-Akron-Cleveland. Both stations are independents.

New Management

NBC Television Stations Division has added supervision of KCNC-TV Denver and WTVJ(TV) Miami, giving the division seven stations covering 22.4% of U.S. TV homes. The stations are owned by NBC's parent company, General Electric. Roger Ogden continues as president and general manager of KCNC and Alan Perris remains president and general manager of WTVJ.

New Band

WVAH-TV Charleston-Huntington, W.Va. is scheduled to convert from UHF Channel 23 to VHF Channel 11 next April. Owner Act III Broadcasting has acquired the construction permit for Channel 11 facilities in Charleston.

Transactions

Outlet Communications Inc., Providence, R.I. Has closed sale of WMMJ(FM) Bethesda, Md. to **Almic Broadcasting Inc.** for $7.5 million. Almic is a minority-owned company that operates WOL Washington, D.C.

Inner City Broadcasting of Michigan has agreed to sell WKSG(FM) to **Ragan Henry National Radio Associates** for $6,750,000, subject to FCC approval. Ragan A. Henry is president of the buying entity and Inner City is headed by Percy E. Sutton. Broker in the transaction is The Mahlman Co., Bronxville, N.Y.

Wall Street Report

Third-quarter dip for Tribune reflects short-term conditions

Severance charges at *The New York Daily News* in the third quarter of 1987 and the sale of cable systems in 1986 figured heavily in a net earnings decline for Tribune Co. in third quarter of this year. Net income was down to $33 million from $123 million in the quarter and to $98 million from nearly $272 million in the first nine months of the year.

Before these factors, net income was up 21% in the quarter, with all three lines of business—newspaper publishing, broadcasting and entertainment and Canadian newsprint operations—improving operating results. Without a pretax charge of $16.7 million for employee severance at *The Daily News*, net income comes to $41.9 million. Meanwhile, the sale of Tribune Cable Communications' systems resulted in an $88 million after-tax gain during 1986.

Results by segment

Operating profit for the newspaper publishing group declined 35% in the third quarter and would have been up only slightly without the severance charges, primarily due to increases in newsprint costs. Broadcasting and entertainment operating profit rose 15%, although it remains below last year's level for the year to date.

Operating profit for newsprint operations was up to 56%. Total operating revenues were up slightly—to $535 million from $497 million in the comparative third quarters and to $1.58 billion from $1.46 billion for the third-quarter period.

The acquisition of KTLA(TV) Los Angeles in December 1985 put Tribune up near the top in station ownership. Its six independent stations reach almost 20% of U.S. TV households, and Tribune is now owner of the largest independent station group and the fifth largest group overall. Other stations are WPIX(TV) New York, WGN-TV Chicago, KWGN(TV) Denver, WGNX(TV) Atlanta and WGNO(TV) New Orleans.

Revenues in the broadcast, entertainment and cable TV segment for 1986 were $466 million, up 21% from 1985. Excluding cable, these revenues were up 41%, primarily due to the addition of KTLA revenues. Without them, these revenues were up 8% mainly because of higher revenues at WPIX(TV), WGN-TV and WGN-AM as well as the entertainment group. No cable TV revenues were included in 1986. Cable TV reported an operating loss of $14.3 million in 1985.

Operating profit

For the entire group, operating profit for 1986 increased 43% to $65.5 million, compared with $45.7 million in 1985. If cable is excluded in 1985, operating profit was then $60 million, and the $65.5 million in '86 represents a 9% gain. But excluding KTLA results, operating profit for '86 would be 18% below that of '85, primarily due to higher programming costs and declines in radio and entertainment operating margins.

Tribune operates five radio stations and a radio programming service, which account for total annual revenues of more than $40 million. Tribune's radio group ranks 20th largest in ~~the~~ U.S. Stations are WGN(AM) Chicago; WPIX-FM New York; WICC (AM) Bridgeport, Conn.; and KGNR(AM)/KCTC(FM) Sacramento. The recent promotion of Wayne Vriesman to the new position of vice president—radio group marks the first consolidation of the group's management. Vriesman had been general manager of WGN, which last year was the nation's highest billing radio station. Tribune Entertainment in 1986 participated in the production or distribution of eight weekly TV series, two animated children's shows, a first-run ad-hoc movie presentation and a variety of sports and entertainment specials.

Tribune Co. by business segment (000$)

	Third Quarter Ended		Three Quarters Ended	
	Sept. 27, 1987	Sept. 28, 1986	Sept. 27, 1987	Sept. 28, 1986
Operating revenues				
Newspaper publishing	$351,061	$319,863	$1,076,513	$988,244
Broadcasting and Entertainment	130,415	124,801	358,369	346,063
Newsprint Operations (Canada)	102,288	92,511	285,417	281,376
Intercompany sales (primarily newsprint)	(48,811)	(40,436)	(143,890)	(129,726)
Total operating revenues	534,953	496,739	1,576,409	1,485,957
Operating profit				
Newspaper publishing	29,311	45,007	133,376	136,255
Broadcasting and entertainment	23,771	20,682	46,018	49,562
Newsprint operations (Canada)	21,758	13,987	50,894	36,694
Corporate expenses	(5,195)	(1,953)	(19,909)	(12,709)
Total operating profit	69,645	77,723	210,379	209,802

Dead last in the Big D ain't bad *(from page 61)*

lead-in time to the 8 o'clock movie. KDFI bought Group W's *The Wil Shriner Show* to counter program the action-adventure and movie fare shown elsewhere.

"We gambled, but it didn't work," says Schroeck. "This is a metered market and we could reach a quick decision." After running the show for a month, KDFI yanked it for *Scarecrow and Mrs. King*. It's an improvement over *Shriner*, but not by much.

So KDFI concentrates pretty much on what it does best—movies. It has no local news and only one weekly, half-hour public affairs show, *Metro View*, which airs Saturday at 8 a.m.

Loyal movie watchers

"We are a movie station," says McKay. "There is a huge audience out there, very loyal, that loves movies, and they will come to you regardless of what's on the competition."

In addition to bringing in Schroeck and reorganizing the sales team, McKay also changed national reps, and the switch to ITS seems to be paying off. According to Somerville at ITS, KDFI's national spot billings for 1987 will be a whopping 60% over the previous year. Somerville's sales strategy is to sell primetime on every independent station in the market.

"Any day, any time you want to do it, you can roadblock the independent television stations and get a rating level that is the equal or superior to primetime on any of the affiliates in that market," claims Somerville.

All those 2 and 3 ratings, he says, add up to a 17-plus rating, and that's something ITS can sell. Now if only Dallas would get cracking. For its part, TvB has been in there pitching the large regional retail outlets in Louisiana, Arkansas, Oklahoma and Texas. However, Chuck Hanson, southwestern vice president for TvB based in Dallas, admits that any success he's had is "difficult to track" because so many stations are there pitching too. "We do not work specifically for an individual market," says Hanson, and perhaps that's one reason why KDFI is not a member of TvB.

What TvB has done, though, is to help organize stations in the market to get out there and beat the drums. Hanson says the six TvB-member stations got together in June 1986 and produced an eight-minute video tape promoting the market and pitched it to agencies and national advertisers.

The second device, a one-page newsletter, is mailed monthly to 1,000 top advertisers and reps.

"I think basically the market has bottomed out," says Hanson, and while he's not looking for any "gigantic surge," he points to a number of healthy indicators for the Dallas-Ft. Worth economy:

- Unemployment is lower than most other cities in the state.
- Less than 3% of the market's total employment is oil related.
- It's a more diverse market.
- Personal income in the market rose 7.5% in 1986.
- It's the fourth fastest growing market in the country.
- Corporate relocations created 10,000 new jobs in 1986.
- Defense contracts have poured $12 billion into the economy.
- Dallas is rapidly becoming a major apparel buying center, a trade market which will have a long-term impact on the local retail business.

"We see a lot of optimism," says HRP's Mike Carson, "but I think the comeback will be very gradual." One positive side of that 14% drop in national spot for 1987, Carson continues, is that the rate of decline moderated in the second half.

Somerville thinks the combination of the Olympics and politics (Vice President George Bush is from Texas, and there is an important primary there) will combine to make inventory tighter in '88, forcing prices up.

But KDFI's Schroeck isn't so sure: "I wish I could say that it's coming back, but my gut tells me that it's not." □

How they do it

Question: When will the Texas economy bounce back? Answer: Whenever the Saudis want it to. And when will that happen? Not soon.

Well then, what's the outlook for the television station economy thereabouts? Not good. Dallas too? Dallas too. Why's that? A glut of eight commercial TV stations playing cutthroat for the few ad dollars available.

Now you just know the number 8-ranked station has just got to be dying, right? Wrong. That's KDFI-TV we're talking about, the little UHF indie that could; and the story of its success is probably being quietly followed by other UHF stations across the country. In future issues TV/RADIO AGE will be looking at other lean and mean UHF stations. Stay tuned.

FEEDBACK

"I believe there will come a time [when] some of the affiliates may come to the network and actually ask them to consider programming time periods that are currently the purview of the local stations. All of this again having to do with the rising cost of syndicated programming."

Brandon Tartikoff
President
NBC Entertainment

"In the smaller markets like ours, network revenue is more important to us than it is to stations in the larger markets, so it could be more profitable for us to carry their programming. The rising cost of syndicated programming is one of our biggest concerns, and it is going higher and higher all the time."

Carl D. Jaquint
General manager
KGUN-TV Tucson

"Not for the large-market stations, because they don't need the networks as much as they used to . . . Where the split comes is in the smaller market stations which are being hurt by high prices, new competition and the lack of national sales . . . But where Brandon's logic falters is when he thinks those affiliates will turn to the three networks."

Joel Chaseman
President
Post-Newsweek Stations

"I don't think affiliates will ask networks to program time periods because of the rising cost of syndicated shows. The trend seems to be for stations to preempt the networks to get more inventory. Yes the price of syndicated shows has gone up, but it's not out of sight and to a point where stations cannot buy product. I surely wouldn't ask the network [NBC] to fill new time periods. I hear the networks are concerned about affiliates cancelling their shows and getting product from other sources. There is no shortage of syndicated programs."

Jerry Danziger
Vice President/general manager
KOB-TV Albuquerque

"We have given serious thought to using additional network programming, but I would prefer to produce something myself before I suggest the network take additional time. What really concerns me is that syndicated salespeople don't have a handle on reality in terms of what we're able to get for a show in our market."

Marc Edwards
General manager
KFSN-TV Fresno, Calif.

"The stations will do what's in their own best interest, and if network service is in their best interest the stations will ask for it. However, local time periods can be very valuable to a station, and not every syndicated program is priced astronomically."

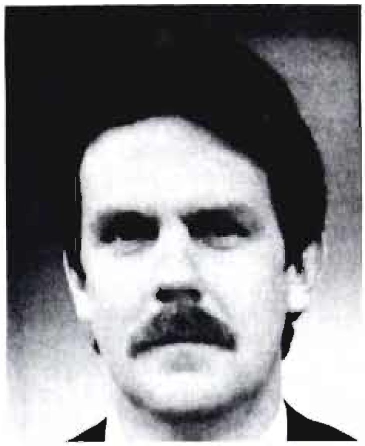
William C. Fyffe
President, general manager
WLUK-TV Green Bay, Wisc.

"I don't see that happening in the foreseeable future. If you're locally involved in the community as we are, there's no need for it. We've expanded our local news because there's always something going on of interest to our viewers, so there's little time that needs filling."

John Proffitt
Vice President, general manager
WRTV(TV) Indianapolis

"I'm not sure what he meant. But affiliates have made such requests before, and NBC has responded with, for example, *Sunday Today.* If he is referring to the 4–6 p.m. time period, it's entirely conceivable stations would go to the network."

Jim Sefert
Chairman, NBC Affiliates Board
President, Cosmos Broadcasting.



"The cost of syndicated programming is getting to the point where stations in my size market are going to have to look at other alternatives. After five years of airing *Wheel of Fortune* and *Jeopardy*, we dropped them because the cost was too high. The way it's going, I'm going to be definitely looking for network programming instead of prime access or local material for 7:30 to 8 p.m. It's not necessary to have the Number 1 program to make money. I have competitors who didn't go broke when I had *Wheel* and *Jeopardy*."

Dino Corbin
General manager
KHSL-TV Chico-Redding, Calif.

Advertising cures their ills *(from page 69)*

radio schedule.

"In a 12-month campaign," he explains, "we try to keep costs as low as we can, so we went strictly with radio and got a 40% awareness level." A private research firm does telephone studies on awareness for the hospital system three times a year.

"We go back and forth on TV," he notes. "We feel it has the greatest impact, but we get mixed results, and it's expensive. We feel that sometimes we haven't gone far enough with it; we can't get enough placement to justify the production overhead." The medium has been used in image campaigns and also to promote a chemical dependency center.

Most recently, TV was used to advertise a telemarketing center, which patients call for referrals for specific types of treatment. Thomas says he's pleased with the initial results of the six-month campaign and probably will continue it after some changes in the service are made and after the TV marketplace recovers from high holiday rates and clutter.

While most other hospitals focus their advertising on specific services that patients have more control over, Thomas says he's shifting away from the short-term approach. He notes that, although a hospital can't advertise, "Come to us when you get cancer," the hospital can't afford enough GRPs to promote every single product, "so we have to go for cumulative effect."

Meanwhile, the hospital has pulled back on a lighthearted approach to advertising. Recent TV advertising used "Laurel-and-Hardy type" film clips of people getting battered in comedic fashion in a campaign for physician referral. "It was exaggerated to a point where people could talk about it," Thomas notes, "but we finally decided it didn't portray the right image."

Evidence that aggressive advertising is penetrating deep into the nation is offered by Christian at Wake Medical Center. She points out, "The Raleigh market is very conservative, and hospitals haven't been advertising for long. But with population growth running at least 5% a year, things have heated up."

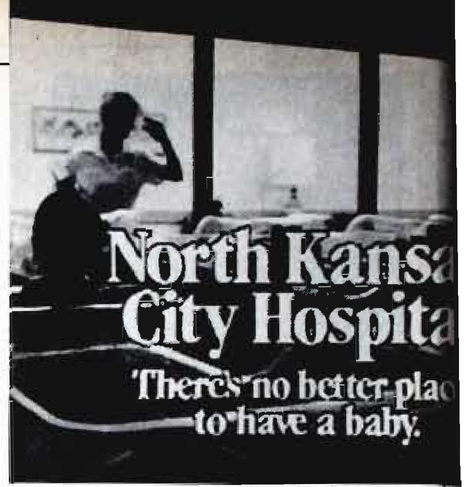
As the largest hospital system in the country, Wake began serious radio advertising last August. Christian reports, "We skipped over the 'We care for you; we love you' stage and got more service specific. We're building a new $18 million unit that will make us the county's provider of high risk maternal and infant care, so we're leading into next spring's opening with advertising of our whole obstetrics service.

"We're using radio to complement print and hit on things that differentiate us from our competition, like the flexibility in what we allow women to do; they can practically have the whole neighborhood in the delivery room." Messages in the 60-second spots are generally educational, devoted to one aspect of childbirth, such as what goes on physiologically as the baby passes through the birth canal.

Concerned with waste

Christian says radio is being used to target such groups as educated, two-career families. Since the hospital started radio advertising, the competition has followed. Meanwhile, she resists TV: "It covers so much of the service area that we don't cover; it goes all over central North Carolina."

Also concerned with the waste coverage of TV is Conrad Thorne, vice president of marketing and planning at Saints Mary and Elizabeth Hospital, Louisville. Having just arrived at the hospital, he's still developing its strategic plan, but he's already grounded in



North Kansas City Hospital

Babies stand up in their bassinettes shouting, "We wanna stay!"

TV and radio use from his tenure at John C. Lincoln Hospital and Health Center in Phoenix.

His main use of TV there was in creating awareness for a new state-of-the-art nursing home adjacent to the hospital, billed as "the next best thing" to the hospital. "We wanted to use TV," he notes, "because it was such a beautiful facility."

The six-week campaign on three TV stations ran up to two spots per day on each station in early fringe and some daytime, designed to reach retired people. The 169-bed center achieved its goals ahead of time, Thorne reports, but he notes TV was just one part of a full-fledged marketing program.

Meanwhile, his radio efforts in Phoenix were tracked through offers of brochures, newsletter subscriptions and the like: "We always did something to get the phone to ring."

In radio advertising for the nursing home, the top six radio stations in the market were used, and tracking through a brochure offer indicated the all-news station drew the greatest response from the elderly target audience.

The Phoenix hospital also targeted a younger audience in campaigns for sports medicine and a wellness center, running for six weeks. Thorne says a six-week radio campaign on five or six stations was costing about $22,000. He also used radio to give exposure to physicians who practiced at the center by having them deliver 60-second spots that were educational in nature. □

Radio station trading *(continued from page 67)*

Bankers are cautious but still eager to work with radio. Transactions are not falling apart rapidly. Our findings add up to a healthy, strong and viable radio industry, though the uncertainties of the stock market following the recent crash could change this. The questions that should be addressed include how the prime rate and interest rates will affect station trading, as well as the welfare of publicly traded radio companies."

Mahlman notes, "RAB's historical track shows radio usually does well in a tight economy. Ad dollars that normally go to television and newspapers flow to radio more easily. If investors think retailers are going to have a tough year, they'll think twice about investing in radio because retailers are radio's major source of ad revenue. But the major chains—Woolworth's, Sears, K Mart—don't seem to be hurting, yet anyway, from the Wall Street drop. Interest rates are low, and 1988 will be an election and Olympic year, which is almost always good for all media, including radio."

Mahlman concedes national spot's been soft, but adds, "Much of that is because of the growing number of radio ad dollars that have been shifted to network radio with the development of satellite transmission and the multiplication of the numbers of radio networks. There's also been the shift to more regional buying, which means more direct buying instead of those dollars going through the reps—which are the only dollars that get reported under the 'national spot' heading. But while national is important, it's not the key to radio success that local retail represents."

"We've been as busy appraising station properties this year as last—over $1 billion worth each year. But we have seen a slow down and heard of deals that have fallen apart," says Tom Buono, president of Broadcast Investment Analysts, Inc.

And he sees a bigger gap between sellers' expectations and buyer willingness this year: "The seller thinks he's still going to get the same 14 multiple his friends were getting last year, but this year the buyer is thinking 'nine.' There will have to be more seller financing to bridge the gap and get the deal done."

Great expectations

In this year's first quarter, recalls Buono, "There was a slowdown because people were confused about the new tax situation. Now there's a slowdown because of all the caution flags up on Wall Street.

Frank Boyle, president, Frank Boyle & Co. and former chairman of Eastman Radio, says so far he's had one deal blow up "because the buyer's equity portion of his financing was based on borrowing against the stock he owned. When the stock market dropped he got a margin call that took him and our deal right out of the picture."

But Boyle also points out, "Every deal is as different as fingerprints, and the next one may not be affected by the financial markets, so no one can make a general statement that covers it all. But that said, I see more stations available for sale this year, but what's holding some of them back is that the seller is hanging on to the same expectation of high prices people were offering last year. That's no longer realistic. That's not happening this year like it did last year. In 1987, if the would-be seller is going to become an actual seller, he has to come back down to reality."

RAB's historical track shows radio usually does well in a tight economy. Ad dollars that normally go to TV and newspapers often flow to radio.

Boyle gives the example of a radio station with a "trailing," or historic cash flow of $1 million a year, which at 10 times cash flow would normally sell for $10 million. Last year, explains Boyle, "The seller could ask for $13 million and get it. That happened a lot in 1985 and '86. It's been happening less this year.

"Since Black Monday and the resulting heightened level of caution, more prospective buyers are saying [as in a current TV commercial], 'I ain't gonna pay that high a price for this muffler.' He won't even pay $10 million. But he'll pay $8 million. And his lenders, more careful than ever since October on Wall Street, will be more likely to approve if the seller will settle for the $8 million. Today, the lender has tightened the screws. He's less likely to lend unless the deal is a steal for the buyer. That's particularly true if it's a first time buyer with no track record in broadcasting."

Boyle adds that, on the seller's side, if he already has a profitable station in a growing market like an Atlanta or Phoenix, "Why should he sell, even if the marketplace does tell him his station today is worth three times what he paid for it? He'd only have to pay out all his profit for another station with equal cash flow potential. The only reason to sell is if he's ready to retire. And what that means is that most of the stations on the block now aren't likely to be the most successful operations out there." □

Sandra B. Freschi *of Frazier, Gross & Kadlec says, "The deals we're seeing . . . aren't as big as some of the tremendous transactions that got all the publicity last year."*

Frank Boyle *of Frank Boyle & Co. holds, "Today, the lender has tightened the screws. He's less likely to lend unless the deal is a steal for the buyer. That's particularly true if it's a first time buyer with no track record in broadcasting."*

THE FESTIVAL YOU CAN'T AFFORD TO MISS!

Bazzoli

FEBRUARY 3-13 1988

28TH INTERNATIONAL TELEVISION FESTIVAL OF MONTE-CARLO

3-5

IMAGINA '88
7th INTERNATIONAL FORUM ON NEW IMAGES OF MONTE-CARLO

organized with the Institut national de l'audiovisuel (I.N.A.) in association with the European Communities Commission.

6-7

1st INTERNATIONAL GRAND PRIX OF SLOW MOTION IMAGES OF SPORTS

organized in cooperation with Canal +

6-12

COMPETITION OF FICTION AND NEWS PROGRAMS

10

TELE 7 JOURS DINNER SHOW

8-13

10th INTERNATIONAL FILM, TELEVISION AND VIDEO MARKET

145 screening-rooms in the beautiful setting of the famous Loews'third floor. 800 buyers, 500 companies of over 80 countries will buy, sell and find partners for co-producing. The 1988 Television Market provides the ideal meeting place for decision making executives.

13

THE AWARDS GALA

during which the golden, silver Nymphs and special Prizes will be awarded.

Please send more information on :

☐ COMPETITION OF FICTION AND NEWS PROGRAMS ☐ MARKET

☐ IMAGINA ☐ SLOW MOTION GRAND PRIX

Name

Address

Return to : **INTERNATIONAL TELEVISION FESTIVAL**
2a, bd des Moulins, Monte-Carlo
MC 98030 MONACO Cedex
Tel. : 93.30.87.01 - Tlx. : 469 760 MC
Fax. : 93.30.19.21
ext. 8217

Hirsch takes Camelot scepter (*from page 70*)

terprises; International Advertiser Sales, with Paramount, Columbia and Orbis; Syndicast Services with Access Syndication; and ourselves.

"When you add all that up, that may be 15 companies. There aren't a lot of the majors left in any case. Also, there's LBS Telecommunications, which formed an association with Twentieth Century Fox. The only other thing that's left is something beyond that, which could be a second-generation consolidation. This could be us getting together with another large program supplier, but that's not what we have in mind."

With co-op sales ventures involving major companies becoming commonplace practice in the industry, the syndication business has become a survival of the fittest, notes Hirsch. "The companies with the best inventories and which have been capitalized well have gotten bigger." Nonetheless, Hirsch adds, there always will be room for the smaller syndicators. "For example, some may sell only wrestling, and others who don't have a lot on their plate will always keep themselves actively involved in the barter syndication business. For other small syndicators, barter may be just a peripheral part of their business. Maybe they are making more money on the cash end but still have a barter division for some specific properties. And still others will continue to offer properties on a cash-plus-barter basis."

Back in its own backyard, Camelot, besides handling the barter sales of *Wheel of Fortune*, *Jeopardy* and *The Oprah Winfrey Show*, will probably do the same for *Monopoly* if and when it goes into syndication, pending negotiations with Merv Griffin Enterprises. By contractual arrangement Griffin must give approval on King World doing outside game shows while *Wheel* and *Jeopardy* are running. It's also possible that *Monopoly* will go the network route. *Monopoly* will be sold on a cash-plus-barter basis if it goes the syndication route, points out Hirsch.

Meanwhile, the recent Wall Street crash apparently hasn't collided with Camelot in terms of ad sales, says Hirsch. "So far it hasn't affected us one bit. We are lucky that most of the people we deal with are package goods advertisers. Some of the sports syndicators probably have a problem because their product is tied in more to the high-ticket items. But people still have to advertise toothpaste and hair-care products.

"We have already passed all of our options for the first quarter, and we have not had one person pick up the option to cancel. And it looks like we will not have a problem for at least six months. Also, we have checked with our major agencies, and they have told us they see no major cutbacks on spending coming as of this point in time."

Whether an economic crunch hurts barter generally is a question that is not readily answered, notes Hirsch. "It's an argument that has gone on in advertising for years. We can argue either way. Those clients who want to hold back because they feel there is a bad economic condition want to make sure they will still hold their market share. So they will at least advertise as much as they have, if not more. On the other hand, advertising is one of the first to go when a client looks to the bottom line. But so far our major agencies have told us they want to make sure to maintain their market share and continue to advertise with the same goals they always had."

Hirsch continues that Camelot had a banner year in the upfront market last fall. "Ours was exceptional and, overall, a lot of other companies handling barter can say the same thing. The network marketplace reacted late because of the apprehension over the people meters, and advertisers were worried about whether they would get on the kind of shows they were interested in. Our shows gave the advertisers the security they wanted."

When it comes to people meters, Hirsch takes an optimistic approach. While noting that the Nielsen initial 1,000-home sampling registered a sharp decline in women demographics as compared to Cassandra's, he says that the expanded sampling, which began last September, registered more in line with 1986's Cassandra measurement. These people meters were slightly down in women demos, but not as much as everyone thought."

Still, business at Camelot looks "very good" for 1988, according to Hirsch. "We are very well sold on all our product because of the strong upfront season. We have limited inventory on *Wheel* and *Jeopardy*—some first-quarter left in each—but the second and third quarter are virtually sold out upfront. *Win, Lose or Draw* has limited inventory; *Duck Tales* is sold out for most of the year, although there's a little left for the first quarter. And generally that pattern is the case across the board on other product we handle as well."

Bullish outlook

Hirsch is also bullish on the remainder of 1987–88 season because most of the properties it handles will continue to be produced through the end of that season and are committed in some cases as far as through the 1989–90 season (*Oprah Winfrey*). *Wheel* and *Jeopardy*, he points out, as well as the Disney movie package and *Siskel & Ebert* are go's until at least the next season. Also, he expects to do well with *Regis*, which will start next fall. "We're not certain what will happen with *Sea Hunt* and *We Got it Made*, but we suspect they will be go's through the 1988–89 season," he says.

Hirsch says he has no plans to get additional national spot inventory from the two top-liners, *Wheel* and *Jeopardy*. "We won't be taking any further time from the stations. There is a point in time when you don't want to kill the golden goose. We have an excellent relationship with our stations now, and we expect to keep our barter share at one minute in each episode of each program. That configuration, plus cash, has worked out well for *Wheel* and *Jeopardy*, and we feel there is no reason for us to do otherwise.—**Robert Sobel**

Big shift from station rep to syndie

Part of Steven Hirsch's professional background is being a rep for such companies as Petry Television and TeleRep, which Hirsch says is much different from being on the syndication side. "It's a different business entirely. I didn't realize how different each business really is. Both have selling aspects involved, but we in syndication actually go out and generate interest in a product that is relatively unknown, such as *Comedy Club, True Confessions* or *Nightlife with David Brenner*."

In most cases, continues Hirsch, a rep already has information filtered down and "you're talking much more CPMs and less actually marketing of a product. At Camelot, we take a product that no one has ever heard of and create an interest, so I see being a syndicator as entailing much more of a marketing job. The rep job helped me to learn the fundamentals of the business and learn how to deal with clients and advertising agencies. But syndication is the next development level."

Slim pickings

(from page 63)

a 3.7/6, on average, in both time slots. Last season's shows averaged a 3/6, based on Nielsen overnights.

Lynch continues he's not disappointed with the *Cheers* showing, especially because his station is competing with "the number one independent in the country, WTTG-TV." Also, he points out, as the Fox station continues to make changes as part of the overall network programming, *Cheers* will grow because of its network track record and its "stable" programming placement on WDCA's schedule.

At KVVU, Durante says that one of the "problems" regarding *Ties* is that a lot of people anticipated it would do better than what they are seeing in their specific metered markets. "I think that that thinking is premature." Durante recalls that when *Mash* was introduced on the station 11 years ago, the first book gave the program a 16 rating, which almost to date has been the lowest rating amassed for *Mash*. In the following book, in February, *Mash* doubled its rating. "You have to really wait until the February book to see how *Ties* is coming out. That goes for *Cheers* as well. They are both the two highest rated network shows that have gone into syndication in a long time." *Cheers* runs in the access slot.

Rep comments

In terms of station rep views on the sitcoms, the comments vary. At Seltel, Lonnie Burstein, associate programming director, calls *Ties* a hit and *Cheers* "disappointing." Burstein is particularly high on *Ties* because of the October reports, and he looks for *Ties* to build in fringe for the November books. "*Ties* has a lot of clearances at 6, and it will benefit from the changeover to Standard Time because the HUT levels are higher at 7 than at 6."

At Petry Television, Jack Fentress, vice president and director of programming, says it's difficult to assess the performances at present of both sitcoms. "It's dicey to talk about them now, because all we have are overnights and the October books. The majority of reports we see involve indies for early fringe and are disappointing, compared to what was in the time periods last year."

"If people are looking to get the kind of numbers that the sitcoms got on the network they have to be disappointed. But rarely does a syndicated show get close to network numbers."

Meanwhile, regarding *Cosby*, at least five affiliates are scheduling to run the off-network sitcom in early fringe, as opposed to access, because of the access rule affecting affiliates in the top 50 markets. These stations are WCVB-TV, ABC affiliate in Boston; KPIX-TV, CBS station in San Francisco; CBS O&O WCAU-TV Philadelphia; WXIA-TV Atlanta, NBC affiliate; and the NBC affiliate in Detroit, WDIV-TV.

At WCVB, Paul La Camera, vice president, program director, says the exact time that *Cosby* will run has not been firmed. "When *Cosby* was bought, our intention was to run it in early fringe, and it probably will wind up in a time period in fringe, but we don't know where at this point."

La Camera says *Cosby*'s precise placement is not firm for next season because WCVB switched from running two sitcoms in the 5–6 p.m. time period, *Too Close for Comfort* and *All in the Family*, to *Oprah Winfrey Show*. The move gave WCVB an unusual early fringe syndication grouping, points out La Camera, because *Donahue* is *Winfrey's* lead-in. *Donahue*, which had been an early morning occupant since 1986, was moved to 4 p.m. in the 1986–87 season.

Both talk shows are doing quite well. *Donahue* has improved from a 7/19 to a 9/26 since the *Winfrey* move, Number 1 in the time period, and *Winfrey* had a 10/22 in the Nielsen October book, says Paul La Camera.

In other new for 1988–89 off-network sitcom strips, besides *Cosby*, possible early fringe entries are Warner Bros.' *Night Court*, 101 episodes in eight runs over five years; *Kate & Allie*, from MCA, 96 episodes, six runs over three-and-a-half years; Twentieth Century Fox's *9 to 5*, consisting of 33 off-network plus 52 first-run episodes; *Bob Newhart*, from MTM Enterprises, 134 episodes, for six runs; and *Webster*, from Paramount, 98 episodes, to be combined with 154 first-run shows, over 12 runs.

The two stations known to have utilized half-hour sitcoms as checkerboarding in early fringe last season, KVVU-TV and WBOY-TV Clarksburg-Weston, W.Va., are doing it again this season, but with a new lineup. KVVU, which ran two checkerboards in early fringe, at 4:30 p.m. and at 7 p.m., has dropped the earlier checkerboard, according to Durante.

A look at off-network hours

Regarding off-network hours for next season, the shows available are MTM's *St. Elsewhere*, 116 episodes; *Cagney & Lacey*, from Orion Television and possibly, *Hunter*, from TeleVentures. *Miami Vice*, which had been a 1988 syndication entry, has been sold to the USA Network. That *Vice* was sold to cable is an indication that stations are not buying hours in reruns.

While this past season five hours were triggered—*A-Team*, *T. J. Hooker*, *Hill Street Blues*, *Simon and Simon* and *Hardcastle & McCormick*—only *A-Team* has been used mostly as an early fringe vehicle.

One of the primary reasons, *A-Team* is getting large early fringe play is because it has young-skewing elements and, therefore, serves as good transitional show to older shows.

The *A-Team*, in the case of WWOR-TV New York, is getting a double play on Saturdays, from 4–6 p.m., replacing a movie for part of the time. The two-hour block registered a Nielsen combined market average of about 9 and a 24 share, in the week of Oct. 12–18.

***T. J. Hooker*, an hour entry on WWOR at 5 p.m., is also doing well, averaging a 6/15 in the Nielsen overnight of Nov. 19.**

Sitcom checkerboarding

This season, the 4:30 p.m. shows which in 1986–87 had consisted of *It's a Living*, *Silver Spoons*, *What's Happening Now?*, *The New Gidget* and *Small Wonder*, have been replaced with *Facts of Life*. Durante explains that the programs were holding their own collectively regarding ratings, but that the move was made primarily because the station was short of half-hour sitcom strip product that would attract younger-skewing audiences. "When *Silver Spoons*, one of our better performers, became available for stripping this season, we broke up our checkerboarding and put *Spoons* in the 3 p.m. time slot."

Punky Brewster, another young-skewing weekly vehicle, also became available as a strip series this season, and now occupies the lead-in slot to *Spoons* at KVVU. *Diff'rent Strokes* follows *Spoons*. After *Facts of Life* at 4:30 are *Too Close for Comfort*, *One Day at a Time* and two *Family Ties*, leading into the 7 p.m. checkerboard slot.

The checkerboard slot at present consists of, from Monday through Friday, *Marblehead Manor*, *She's the Sheriff*, the *Dom Deluise Show*, *Out of This World* and *We've Got it Made*.

At WBOY-TV, an NBC affiliate, Stan Siegel, general manager, says that despite that last season's weekly programs, which aired at 4 p.m. performed less than expected, he will continue to use checkerboarding because he believes the new lineup has potentially more strength than the 1986–87 fare.

"If we had one weakness last season in checkerboarding, it was because we didn't have the right sitcoms," Siegel says. Last season KBOY carried *It's a Living*, *Small Wonder*, *One Big Family*, *What's Happening Now?*, and *Mama's Family*.

The present checkerboard schedule follows the NBC-owned lineup on three nights: *Loose*, *You Can't Take it With You* and *Sheriff*. *Out of This World* was picked up for the Thursday slot and *Mama's Family* was retained on Fridays because it outperformed the other sitcoms last season. *Marblehead Manor*, another NBC access checkerboard program, was not put into the KBOY mix because the station and Paramount, its producer, couldn't reach an agreement on prices, says Siegel. □

"St. Elsewhere"

In the Picture

Jerry J. Siano

Chief of new domestic entity is a 26 year Ayer veteran who says his newly expanded role continues to be "managing the production of ideas that form the backbone of our creative product." And he explains how the agency is organized so he can maintain control of the creative work and avoid getting bogged down in administration.

Siano heads new group formed to handle Ayer's mushrooming workload

Since loss of the $80 million U.S. Army account last year, N W Ayer has been on an uphill roll. With acquisition of Cunningham & Walsh, plus the $200 million Burger King account it took away from J. Walter Thompson, Ayer has boosted its domestic billings almost 50% over the past 12 months.

To organize and more efficiently distribute the mushrooming workload, the agency has formed a new entity, Ayer USA. The man tapped to head it is Jerry J. Siano, former chairman of Ayer New York and now chairman of Ayer USA, which includes the agency's New York headquarters, all other domestic offices across the U.S., plus allied services in direct response, public relations and design. In this new post, Siano continues to report to Louis T. Hagopian, chairman and CEO of N W Ayer Inc. and serve as vice chairman of the overall Ayer corporation.

Siano, who began his agency life as an art director, concedes that more responsibility means he's "dealing with more different things." But he adds he's been doing this for the New York office for the last year-and-a-half without getting bogged down in administration, "and New York handles about 70% of our total business."

He says if he looks at his job as being a leader in the advertising business, "My main role has to be managing the production of ideas—ideas that form the backbone of the best creative product. That's what I worked with as an art director, and I'm still doing that. I'm still concentrating on the creative product, only now that it's a bigger job I have to extend myself by surrounding myself with a lot of good people who can help me do it: good creative heads and good account service heads who handle their own administration."

Maintaining control

That, says Siano, "is why we've split the work among the five account cells we've formed. The creative and account service heads of each of these operating groups are people who report to me, so that I maintain control and continue to have input that influences our creative product.

"What I *don't* want them to be is a layer of management that gets between me and our creative product. It's the quality of our creative ideas and their execution that makes or breaks an agency. So it's up to met to put the right people in the right jobs and build the environment and the kind of client relations that encourage the best creative output, rather than getting in its way. If I can't do that, I'm not doing my job."

Asked about trends and fads in creative techniques, Siano points to the use of quick cuts and to sneaking in black-and-white scenes as attention grabbing devices. But he adds, "One of the larger trends that I'd expect to stay with us awhile is a greater emphasis on visualization of the sense of the product. In the past, the visual was there, but the concentration was usually on verbalizing about the product. But today's younger people were born into the television age. They've been accustomed since their earliest awareness to forming opinions based as much on what they see as on the words connected with it.

Keep it relevant

"But as with any other trend in this business," he warns," the way we put the visuals together has to be relevant to the product and to the viewer's lifestyle. It's fine for Michelob Light to create a feeling by using visualization well and making it mean something. But if everyone jumps on the bandwagon and tries to build an impression by visual association and symbolism, and being more subliminal just for the sake of doing it, because they saw someone else do it well, we could wind up as we so often do in this business with still another wave of look-alike commercials."

Another technique that's effective when done well "but will lose effectiveness if we overdo it and don't make sure we do it in ways that are relevant to the product," he observes, "is advertising that entertains. The English do effective work along these lines. They know the viewer isn't sitting there just waiting to see our commercial and that we need something extra to break through the clutter and grab attention. But we don't want to do it to the point that attention is rerouted around the product and all the viewer remembers is the joke and he can't remember the product."

A third trend that will probably stick with us, he believes "is advertising that relates the product to the way the consumer sees it, and what's in it for the *viewer* and how it fits into *his* lifestyle—as opposed to telling how great the client thinks his product is from the client's perspective."

Siano was elected president of Ayer/New York, and then chairman of the headquarters office last year. He joined the agency in 1956 as a designer and was promoted to art director two years later. In 1959 he left Ayer, then headquartered in Philadelphia, for another Philadelphia agency, Aitkin-Kynett, where he was associate head of the art department.

He came back to Ayer in 1964 as an art director and in 1966 became a co-creative director. And in 1975 he was elected an executive vice president.

Can reps help local TV stations? *(from page 65)*

scheme is being tested now. "It's a way for second- and third-tier advertisers to get shelf space. We take the place of the trade. We've worked out a way whereby we get shelf space and [through that] get advertising money." While not explaining how, Johns says that as a result of getting shelf space in "certain markets," Seltel stations get a percentage of the budget. It involves a specified amount of shelf space for a specified number of weeks. While he calls the plan "innovative and creative," he also notes, "It's an offshoot of something that was done in radio 20 years ago."

Johns cites what is presumably a hypothetical example. "Take Apple [computers]. We come up with an idea to increase store traffic—a treasure hunt in which the clues can be gotten on the machine." With ideas like this, says Johns, Seltel has generated "hundreds of thousands" of dollars of both local and national spot billings.

Not all the reps find the special effort to generate local dollars worthwhile. Harry Stecker, senior vice president and marketing director of Petry Television, notes that Petry had a vendor program through Jefferson-Pilot from 1981 to 1984 but discontinued it. The technique, explains Stecker, was to create special events, such as a Father's Day promotion, go to the vendor and ask for support. Department store people would frequently go along to the presentation.

"The media plan has to include others," says Stecker, "so it gives money to the competition. Also, you have to have somebody [who stays] around. You can't come into town for two days and then leave. And you have to have people who can create vendor dollars. It sounds good, but it doesn't create enough billings."

Range of services

Blair Television stresses the services supplied to stations by the rep, with executives pointing to its marketing and programming departments and its Telavail system, all of which are used by stations for selling locally. James

Kelly, senior vice president, director of client services, says, regarding vendor support promotions, that he's puzzled as to how to quantify trips into a market against the results obtained for the rep. "You may get one order, but repeat business comes to the station, not to the rep. I don't know of a [single] major success with vendor support on a repeat basis."

It's for free, for now

Kelly points out that Blair charges nothing for its marketing department's work. He acknowledges that the way for the rep to make money on marketing services is by "surcharges." But he also acknowledges that "now is not the time. Maybe in the future, as cost pressures increase."

The Blair executive, while granting that local business is growing faster than spot, argues that it won't reach the share of radio—about 75%. He figures it may stabilize at about 55% local and 45% spot. Blair was one of the few reps who experimented with earning commissions for local business some years ago. One of the clients was a Florida station and the plan provided for commissions on all business within the state. But efforts by Blair, as well as by Katz, eventually petered out, according to executives who remember the details. There were too many difficulties in creating a compensation plan that satisfied both sides and in harnessing two discrete sales forces—local and national.

Thus, the answer to the broad question of whether reps can actively help their client stations generate local billings comes up as a mixed bag. Part of the answer comes down to a question of definition: When is retail business spot and when is it local? However, at present, with spot TV in the doldrums, the reps are not likely to push particularly hard to help develop strictly local business. With spot in the doldrums, their attention is centered on their own turf.

As for the future, HRP's Walters muses that the idea of rep commissions on local business "could come some day." Reps and stations are partners in many aspects of their operations, "so it may happen." The auguries, however, are not promising. □

the marketplace

Help Wanted

BakerScott & Co.

THE PROFESSIONAL CABLE PLACEMENT PEOPLE

Positions available with MSO's, Networks, Regional & Independent Operators, Coast to Coast.

All Levels of Management

FEE PAID

Call or write in **CONFIDENCE**
DAVID ALLEN & JUDY BOUER
Principals

•

WE KNOW CABLE

•

1259 Route 46 — Parsippany, NJ 07054
201/263-3355

10,000 RADIO-TV JOBS

American Radio TV

Up to 300 openings weekly over 10,000 yearly-The most complete and current job listings published ever by anyone. Disk Jockeys, Newspeople, Programming Engineers, Sales. Money Back Guarantee- One week $7.00 Special: Six weeks $15.95. You save over $20.

AMERICAN RADIO TV JOB MARKET
1553 N. EASTERN Dept F
LAS VEGAS, NEVADA 89101

Equipment Needed

WANTED: COLLEGE RADIO STATION SEEKS TRANSMITTER (approx. 1000w) AS DONATION OR AT REASONABLE PRICE. TAX-DEDUCTIBLE. CALL RANDYLL K. YODER, WJMU-FM (217) 424-6369.

WANTED: COLLEGE RADIO STATION SEEKS DONATIONS OF RADIO BROADCAST CONSOLES OR AT REASONABLE PRICE. TAX-DEDUCTIBLE. CALL RANDYLL K. YODER, WJMU-FM (217) 424-6369.

Situations Wanted

GENERAL MANAGER

General Manager whose expertise spans all aspects of television broadcasting. A competitive, profit generating, people motivator. Performance at three stations increased revenues 100, 300 and 550%. Contact John Radeck, 904-737-9712.

Help Wanted

Sr. Accountant/ P.C. Programmer

SENIOR ACCUNTANT/PERSONAL COMPUTER PROGRAMMER—an individual with three years experience in auditing or general broadcast accounting and computer template and format development on Lotus 123 and dBASE III+. Work in corporate office of radio and television broadcasting company. Send resume to Robert W. Davis II, Sarkes Tarzian, Inc., P.O. Box 62, Bloomington, IN 47402. An Equal Employment Opportunity Employer.

For Sale

PUERTO RICO INDY

TOP 25 MARKET, CURRENTLY IN REORG. EXC. POTENTIAL, NEEDS WELL CAPITALIZED EXPERIENCED OPERATOR. STOCK OR ASSETS CAN BE PURCHASED. ALL NEW EQUIPMENT. CALL (305) 536-9951. INVESTORS CONSIDERED.

CLASSIFIED ACTION

Get action quick in TELEVISION/RADIO AGE Marketplace/Classified. For details call Marguerite Blaise at 212-757-8400, or send your ad copy to TV/RADIO AGE, 1270 Avenue of the Americas, New York, NY 10020.

Congress sure to question NCTA cable fee survey; statistics can be deceiving

In a city awash in statistics, the survey of the National Cable Television Association showing the average cable subscriber's monthly bill increased by 6.7% once the industry was freed from rate restrictions imposed at the local level is bound to be viewed with skepticism.

The figure actually is extremely high, when one considers that the national inflation rate during the time covered by the survey, December 1986–June 1987, wasn't even one-third that amount. But that is another indication of how statistics can be deceiving, depending on how they are delivered.

Although doubts will be expressed about some of the survey's conclusions, it does confirm that cable systems are changing the way they set their prices, mostly in response to rate deregulation, and making them more reflective of marketplace conditions.

The price increases, which took place mostly at the beginning of 1987, were the result of congressional passage of the Cable Communications Policy Act of 1984, which led to a prohibition on local governments regulating the rate cable systems can charge for basic service as of January 1987.

At the time Congress was considering legislation to deregulate the industry, many members worried that once the handcuffs were removed, cable systems would go wild and begin gouging customers already committed to cable. The survey suggests that hasn't happened, although it did not provide figures on how big some of the increases of respondents were. For example, there are reports that some cable systems increased their basic subscriber price by more than 50% after deregulation.

The bottom line increase

The NCTA's Cynthia Brumfield, vice president of research and policy analysis, centered her presentation of the survey on figures that showed "the bottom-line increase" averaged 6.7 percent. Members of Congress, which always has the option of undoing what it has done, are more likely to look at a figure that shows the average basic revenue per basic subscriber increased by a hefty 11.2%. (That includes basic service plus other subscriber services and added equipment.)

A more accurate figure to cite would be the 10.6% increase in basic subscriber service. Congress is not overly concerned about the price of optional equipment and premium services, but it is concerned about the rates people have to pay to receive programming they otherwise might receive over the air.

The difference between 6.7% and 10.6%, as Blumfield points out, is that during the time basic services increased by 10.6%, the cost of premium services actually decreased, by 2.5%.

She suggests the reason pay prices declined is that during regulation, cable systems charged more for the premium channels in order to help cover the losses incurred when basic prices were artifically depressed by local regulation.

That may be, but until this year, premium services were suffering from subscriber cancellations and a general unwillingness to subscribe in the first place. In any free marketplace, that situation would force prices down in order to attract more customers. The fact that premium subscribership increased at the same time the rates charged decreased by an average 2.5% would tend to prove that economic reality.

How it was done

Another question that will be asked on Capitol Hill is the methodology of the survey. The Arthur Andersen & Co. accounting firm sent complex, two-page questionnaires to 2,577 randomly selected cable systems around the country (out of a total of nearly 8,000.) It received responses from 587, or 23%.

Blumfield said she considered the response rate high considering the complexity of the questionnaire and because it would take the average system two hours to complete.

But questions can be expected to be raised, as they were when author Sherre Hite revealed that her latest book on sexual preferences was based on similar mass mailings with no controls over whether the responses would be representative. Her return rate was far lower, however.

For example, although more than 35% of the nation's cable systems have fewer than 500 subscribers, only 17% of NCTA's respondents fell into that category. The systems with between 5,000 and 9,999 subscribers comprised 17.5% of the survey, but account for only 8.6% of the systems in the nation. Similarly, systems with between 10,000 and 50,000 had double the representation in the survey, and systems with 50,000 or more, 1.9% of those in the country, constituted 5.1% of the survey.

That disparity could work in the industry's favor, however. Small systems where a single disconnect comprises a greater percentage of the subscriber base would be expected to be more price-sensitive than the larger systems that dominated the survey.

Unanswered questions

Because of the way the survey was conducted, several central questions were not answered. One is whether many cable systems held off raising prices during the first six months of deregulation because they were conscious that an outcry over rate increases would get back to Washington and cause Congress to take another look. They would be expected to raise prices later, or at least gradually.

Another question is whether those who raised prices only slightly during the first six months plan other increases later, perhaps annually.—**Howard Fields**

WHO'S BETTING ON SYNDICATION?

Syndicators today are playing for bigger stakes than ever before. And you can bet there'll be some new rules of the game. So ADWEEK will figure the odds and identify the players in its 1988 Special Report on Television Syndication. (It's an ADWEEK "Extra" that is mailed separately to all subscribers.)

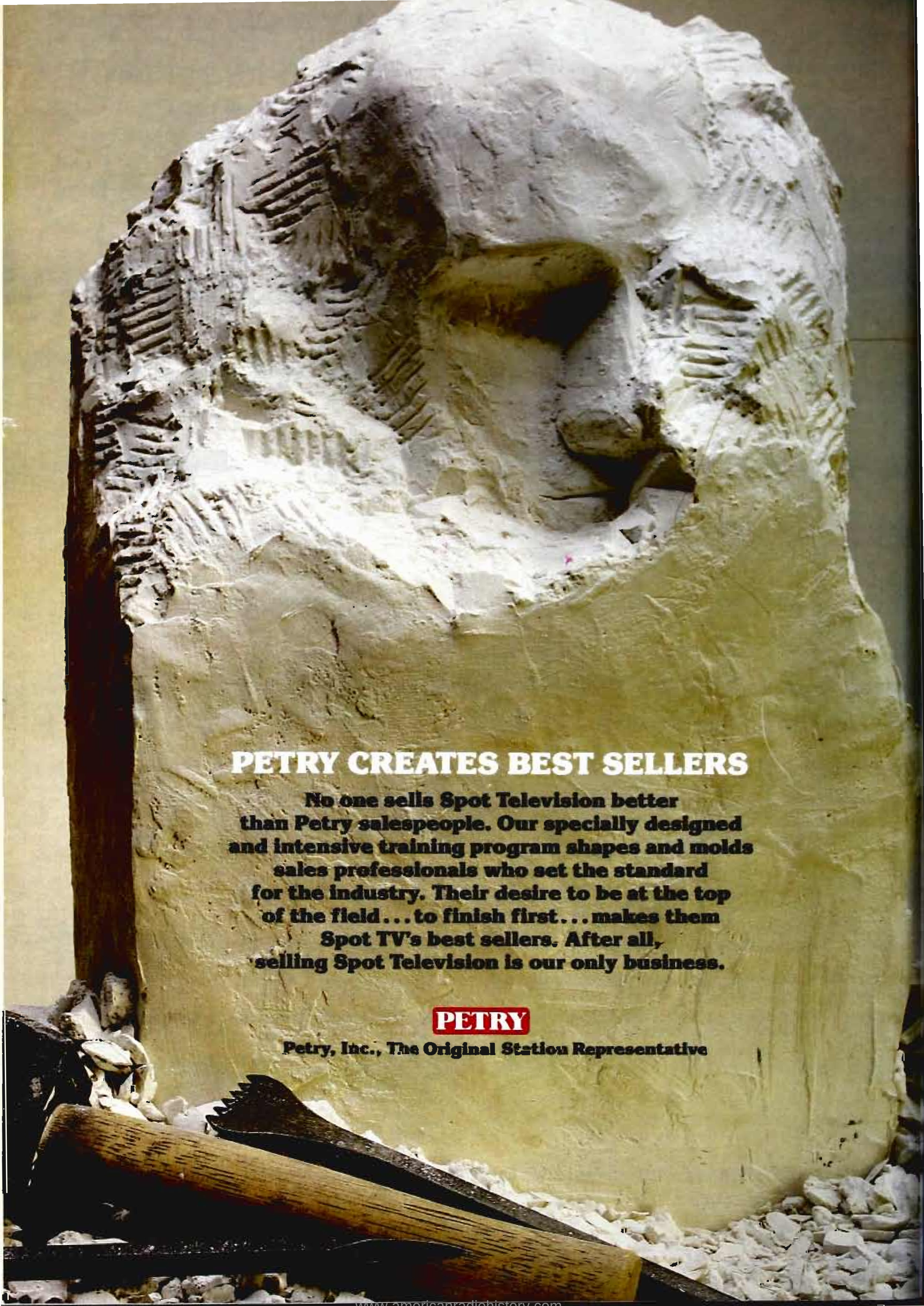
We'll cover the latest syndication audience measurement techniques. The successes and failures of tracking ad spending in barter. The risks involved in first-run programs. New programming ideas and a review of the progress on a fourth network.

Put your media advertising in this premiere Special Report. You'll reach agency and client decision makers while they're planning their strategy for the syndication game. And you'll reach a significant number of station decision makers as well.

Just call your ADWEEK representative and say, "Spin the wheel. My money's on syndication."

Issue date: 1/19/88 **Ad closing date: 12/28/87** **Late close (full page ads only) 1/8/88**

SPECIAL ADWEEK REPORT


PETRY CREATES BEST SELLERS
No one sells Spot Television better than Petry salespeople. Our specially designed and intensive training program shapes and molds sales professionals who set the standard for the industry. Their desire to be at the top of the field . . . to finish first . . . makes them Spot TV's best sellers. After all, selling Spot Television is our only business.
PETRY
Petry, Inc., The Original Station Representative